



Remember not to judge a book by its cover, or, if you do, do not jump to conclusions.

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In the Real World

For sixteen-year-old Jerome and Mariette, wars were the stuff of history and faraway places. Until, during an Anzac Day family reunion, their boys-against-girls prank war gets totally out of hand, and Mariette vows revenge.

When the stand-off spreads to the school and becomes a revolution for student rights, they begin to learn that conflict is never that far from home – or school – and that it isn't the acts of people but their emotions that are ultimately responsible for the difference between war and peace.

But once the principal involves the police, a whole new war begins...



Thank you for choosing *In the Real World*

This book is intended for young adult readers, especially those studying civics and citizenship, but the issues are of interest to politics, sociology and psychology students, and adults as well. The story is set in 2005-2006, which is relevant in light of the political and news references and the lack of smart phones and social media. Otherwise, the story is of interpersonal relations and emotions, which have not changed.

The objective of the book is to help the reader understand

1. why and how people get into conflict – both interpersonal and with society – and why the exact measures taken by authority to prevent that often make it worse.
2. that diversity comprises more than social, cultural, ethnic, gender, religious or orientation preferences. Diversity of how we deal with information (our psychological personality) is inborn and responsible for all clashes and misunderstandings, as well as for how we relate to authority and community.
3. that nobody can step outside of their own mind and assess others objectively, and that the greatest danger to mental health today is the loss of distinction between person and behaviour.
4. that people who are immersed in a culture are often unaware that they take the essential beliefs, morals and truths that are ingrained in it as self-evidently correct or objective, and use it to judge others – but judgment hurts and hurt people take revenge.
5. that if people honestly want peace, they have to change the stories they tell their children.

A book like this must necessarily show the usually forgotten side of these issues – else there would be no use writing it – and, therefore, not the popular portrayal of what people (ideally) should do, but that which they actually *do*. As the most difficult task for any person is to acknowledge other people's beliefs as equally valuable, *without* feeling the need to argue, judge, silence, convert, invade, fight or hope that they will come to their senses, our only hope for peace comes with a change from an attitude of combat and competition to one of tolerance for differences. Therefore, this is not a topic that you, as a teacher or parent, are expected to master and lecture; human nature is not maths, and it cannot be taught as factual knowledge. However, you can facilitate discussion and pave the way to understanding and tolerance.

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Nönen Titi, short bio

I began my career as a nurse in physical and mental healthcare and midwifery, worked as a Montessori teacher, raised my own two children and acquired my BA in philosophy from the University of Otago at a mature age. My special topic is our natural and inborn psychological differences (our personality types), which I have studied and written about for twenty years.

Besides my non-fiction books on this topic, all my fictional stories are based in these innate human differences. Each character is a unique person and all problems are a result of personality clashes between them.

I live in Wellington, New Zealand.



Real World background

In the Real World is a book bursting with human motivations, emotions and subliminal interactions, because people are complex beings and none of their actions stand alone. In the real world, many of people's feelings and motives remain hidden, not just from others, but often from themselves as well. At any time, there are a multitude of interactions and (non-verbal) communications going on, which influence each other, and which come from personal experiences, basic instincts like attraction, and deep inner senses and values that are directly related to their inborn personality type. In addition, young people are still trying to figure themselves out, while dealing with hormones, environmental stresses and adult expectations. Likewise, for the characters in the story.

The topic of the book is conflict and war, which can only be explained by addressing these human complexities and not by discussing only the superficial acts of people or assigning blame to one party. Not one of the characters (parents, teachers and kids) is perfect; they all make mistakes and get into conflict due to misunderstandings, emotions and personality clashes.

Some teachers may worry that their students might copy the disrespectful behaviour of the students in the story. What you must realize is that, regardless of their age, if people feel that they are taken seriously, they will not behave in this manner. And I am not suggesting that all high school students are bored or disinterested, but there are some in every school, and although the behaviours in the story school are based on situations in a multitude of locations, they are nevertheless based on real events. The story is not using these situations to cause problems, but to highlight where existing problems come from.



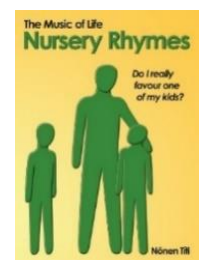
What I offer

Story Analysis PDF

Why they did what they did and what they could have done differently

On request, I will send you a background discussion about the (subliminal) relations and motivations of the characters in response to what is happening in light of their personality functions, which will help with the discussion points below.

A free eBook copy of **Nursery Rhymes**, which is the descriptive guide for understanding the personality types of children. This will give you an idea of the types of your students.

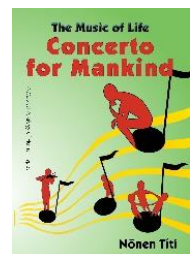


All other resources in this kit may be copied for classroom use.

Suggested reading

For a step-by-step explanation of the psychology, presented as a musical analogy, I recommend **Concerto for Mankind**

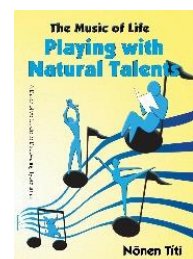
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Playing with Natural Talents is the printed version of the free eBook (*Nursery Rhymes*), and comprises, in addition, three other perspectives to discovering people's types:

1. *Musical Complement*: friends, partner or self
2. *Sentimental Journey*: parents and guardians (looking back)
3. *Whistle While You Work*: colleagues and best fit job for talents

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In the Real World – Themes

WAR and REMEMBRANCE

The story is one of war set in peace time. All the stages, divisions, emotions and moral views of war are played out in a school setting. Each of the factions includes some teachers, some students and some parents, because social position and age are not decisive when it comes to compliance or rebellion, but personality differences are.

By means of the lectures of their history teacher and stories of their grandparents, the protagonists learn about the two world wars, but rather than battles, dates and politics, it is the human aspect that is highlighted. The story begins around April 25th (Anzac Day), and it ends around November 11th, which is Armistice.

From the very beginning the characters use war terminology, even when just having fun, and throughout there are similarities, explanations, references and discussions about what causes and what stops wars.

POLITICS

The role of the democracy and fair elections is played out and discussed, as is leadership. The story is set in Australia, where voting is compulsory.

THE ROLE OF THE SCHOOL

The purpose of schools is to prepare students for life in “the real world”. Civics and ‘values’ classes aim to instil the existing norms and values in order to produce students who fit in and know their duty. However, where norms belong to behaviour, values are personality dependent, and each type has a different relation to duty, to authority and to society.

THE VALUE OF GRANDPARENTS

The struggles of today’s parents in coping with moral judgment is mitigated by the grandparents putting things in perspective and helping out. They represent a different generation and different moral views.

RESPECT

The story shows respect in two ways: that which comes naturally if a person feels justly treated and recognizes the integrity of another, and that which comes as a result of the social position-appropriate behaviour of the parties – or fails in its absence. It also shows how subliminal understanding (between like types) can establish the rapport needed for respect.

PSYCHOLOGICAL DIFFERENCES

The two protagonists differ in personality type only in that aspect that influences their relationship to community and authority (see page 14). Where one is naturally obedient, accepts moral rules as inevitable and does not want to make a scene, the other naturally rejects moral rules and does not mind making a spectacle.

TYPES of CONFLICT

1. Grand scale international conflict, we call “war”.
2. Small scale conflict between interest groups within a society, like discrimination issues.
3. Conflict of individuals with the society they live in, usually with the authorities.
4. Interpersonal conflict; conflict between individuals.
5. Internal conflict; conflict individuals experience within themselves (dilemmas).

Conflict arises when people’s sense of future (hope), reality, truth or justice – their existence or existential belief – is perceived to be in danger. This sense (or belief) is objective to their Self, but *not* identical for all people. Nations and cultures also adopt a set of core beliefs, which become their identity (or ‘self’), as do interest groups, such as those based on ethnicity, culture, religion or orientation.

However, because defending this Self is a survival necessity, people try to convince others, judge others or impose their beliefs (using fear, guilt, shame, criticism), often with the best of intentions, and the emotions get involved, notably anger and resentment. Injustice is felt when one personality type is treated with the responses suited for another type; what is Self-evidently fair or just to one type, is Self-evidently unfair or unjust to their opposites. All attempts to justify, reason and mediate in conflict are jeopardized if this basic psychology is not understood.

Internal conflict or dilemma can happen to any person, especially when they are forced to compromise their own conscience and when feelings of guilt and shame are involved, but some personality types are more prone to this. They clash over personal events and perceptions, after which relationships may be terminated. Others do not experience inner dilemmas so easily, but tend to clash with others, in which one aims to maintain the status quo and traditions and the other wants to change those.

Large scale conflict has four common prerequisites: *nationalism, militarism, imperialism, alliances*. Individuals or their beliefs are of no concern in war, because the fighting factions, which have neither emotions nor a sense of justice, are bigger entities, and individual people are mere numbers to them.

Alliances or “mutual defence agreements” are promises made by nations to support each other in their pursuit of power, which we also see in gangs. *Nationalism* is the identity of the group, imposed on its subjects. *Imperialism* happens when one faction increases its control beyond its own boundaries (invasion, colonization), and *militarism* is the presence of tools meant for war, whether those tools are weapons of technology or a military force. (See the Story Analysis PDF for a more in-depth discussion).



For Creative Writing

THE PURPOSE OF FICTION

Where non-fiction can give us factual information and knowledge about topics, fiction allows the reader to enter the mind and heart of the characters and to understand their motivations. The topics of this story affect different types of people (and characters) differently.

For example, some readers naturally see relations between events and will connect an angry response later in the story to something that happened earlier; they 'get' foreshadowing. Others naturally focus on current events; they will have forgotten the past and may, thus, judge the acts without seeing the motivations. These insights and responses of the readers are a direct reflection of how they judge real life. In that light, allowing the students to write a response to a character that makes them angry, or to allow them to answer on behalf of a character, is an exercise in both creative writing and understanding people.

FIRST PERSON PRESENT

The story is written in the present tense, which gives it momentum. The characters have to respond to the events, often without having time to reflect.

The first person is a style I prefer to use for contemporary stories, and especially for introverted characters, because it can reveal the motivations introverts do not naturally share. In this style, the reader gets no more information of the events than the character, which allows them to think and feel along.

By taking turns in short succession, the story shows how the two protagonists, who are very similar in many aspects, respond differently to conflict. Both use creative writing to express their innermost feelings, and they understand each other through this medium. Other characters are shown through their perspective.

CREATIVE NARRATION

The characters use a variety of creative writing styles to communicate with each other, such as dictionary quotes, slogans, essays, letters, stories and poems. In addition, there are narrative sections, in which a story is verbally told or a teacher lectures on a topic. On occasion those are summarized or paraphrased, but in most cases explicitly shared with the reader.

THE COVER

This can be interpreted in two ways: The difference between defiant (the girl) and compliant (the boy) characters, in which the latter leads to success, or you can see an autonomous individual and a follower, in which the latter becomes a soldier to those in power. Both interpretations are correct, because opposite personality types will naturally see them that way.



Character List

Mariette Puissant (16)

Miranda (11), her sister

Gerard and Karen, her parents

Jerome Puissant (16)

Rowan (12), his brother

Charl and Nikos, his parents

Relatives of Jerome and Mariette:

Granannie and Grandpa Will, their grandparents

Aunt Alison with **Stuart** (18) and **Jacqui** (18), their cousins

Uncle Rory with **Gabi** (19) and **Toine** (17), their cousins

Uncle Alistair with **Lizette** (16) and **Marc** (14), their cousins

Uncle Guillaume with **Glen** (17), their cousin

Aunt Ellie

Many more aunts, uncles and cousins

At school:

Fred and Kathleen, their friends

Charlotte, Pat and Lindsey, the popular girls

Paul, Josh, Mick and Peter, other students

Mr Pearce Moralis, the principal

Mr Palmer Shriver, the English teacher

Mr Bram Fokker, the history teacher

Miss Justine Coven, the civics teacher

Other students and teachers

Others:

Cheryl Shriver, Jessica and Carla, Palmer's family

Mr Saunders, Charlotte's dad

Edgar and Sean, Kathleen's brothers

Kathleen's parents

Mr Fokker's family

Other parents, officials, reporters, shop keepers and police



In the Real World – Summary

The point of view characters of *In the Real World* are Mariette and Jerome Puissant, second cousins, who narrate all events in alternating chapters.

The story begins with their separate arrival at an Anzac Day family reunion at the farm of their grandparents, somewhere in the hinterlands of Victoria, Australia, where the fathers of Mariette and Jerome grew up with seven other siblings.

During the reunion, the eight oldest children get to sleep in tents in the garden, and both Mariette and Jerome look forward to resuming their boys-against-girls prank war from last year. However, this year, two of the girls consider themselves too old for these games and refuse to participate, at which Mariette and her cousin Lizette decide to battle the four boys together.

At first the two girls seem to be on the winning hand, but on the last night the boys lose sight of it being just for fun, and aided by age-related hormones, this results in a dangerous situation, during which both Mariette and Jerome end up compromising their own sense of right and wrong, out of fear or out of a need to belong.

In need of revenge, Mariette lies about what happened to Jerome's father, which results in him losing control and beating up his son. The other adults get involved, Jerome's dad is taken to a psychiatric clinic and Grandpa Will tells the children that there is a reason that this family tries to keep war-memories as far from their bed as possible.

While Mariette returns home, filled with anger and guilt, and resumes school, where the teachers of civics and history focus on the Great War they have just been remembering, Jerome and his brother remain at the farm. But because there are no schools nearby, and their father will not be capable of taking care of them, their grandparents soon decide that both will live with a relative for the time being, and Jerome will stay with Mariette's family. Jerome contemplates quitting altogether rather than having to live in fear of his cousin and a new school, but ends up moving in after all.

They go to school together, where Mariette's friends, Fred and Kathleen, contrary to his expectations and experiences, welcome Jerome. However, over the week, he begins to realize that Mariette is picking fights with her teachers as well as with her mother, and that she never used to be like this, for which he blames himself.

Meanwhile, rather than doodle to pass the time, Mariette begins to think about the classroom topics, shocked by the realization that the warring parties took a Christmas break. As the English teacher tries to prepare the class for a debating contest and talks about propaganda, the history teacher continues to explain the politics of wartime Europe and the civics teacher praises democracy and freedom, Mariette becomes increasingly controversial.

Each in their own way, Mariette and Jerome express some of their frustrations and feelings in creative writing, something they naturally do, and through this they establish a basic rapport with one of their teachers.

While his father seems to get better and Jerome looks forward to returning to the farm, things don't get better between Mariette and her mother, and the problems at school come to a head when Mariette loses control and shouts at the principal, after which she gets suspended. Now they both get to spend six weeks on the farm, during which Grandpa Will tells them the story of what the wars were like for their family. In light of those horrors, Mariette and Jerome can no longer justify their own animosities.

At the end of that period, after Jerome confronts him in a rather judgmental way about his drinking, his father attempts to end his life, which Mariette witnesses and tries to prevent. This results in Jerome being sent back to living with Mariette. After starting the term defiant and uncooperative, Mariette changes her focus to issues that concern all students, and using the roleplay in civics class, the students manage to initiate a democratic vote on student rights, which they eventually take to a demonstration at the local council. This whole event is executed with control and maturity and they get support from some parents and teachers as well.

At the end of the term break, which they spent at the farm, Mariette accuses Jerome of being prejudice against his father. Knowing this to be true, Jerome takes his writing to Mr Shriver, who has been mentoring him, and has replaced the father figure Jerome lacked. The two of them share their love of literature, while Mariette develops a similar relation with her history teacher, focusing on more global issues.

However, the school has used the term break to review the rules and to curtail the rights of the students and everything they believe they were promised before the break. Feeling betrayed, the students begin by making fun of the rules, but during the increasingly emotional standoffs, the measures get more and more violent, until the principal involves the police. This only ignites more anger, which Mr Shriver and Mr Fokker struggle to control. Eventually they convince them to agree to a peace treaty, but before this materializes, Mr Shriver has a heart attack and dies. This leaves Jerome feeling a great loss and Mariette feeling guilty.

They attend the funeral and overhear some members of the college council arranging a meeting with the principal to get Mr Fokker fired. Infuriated by this, Mariette makes a last stand, invading the meeting and challenging the school, but most of the students change allegiance and turn against Mariette and Mr Fokker. At this point, Mariette gives up, and Jerome finds the words that end the war. But when coming home, they find that not just the school, but the neighbourhood has turned against the whole family, attacking Mariette's mother and sister as well.

Once more, their grandparents get involved, and an arrangement is made for the cousins to live on the farm.



Classroom Discussion Ideas

I have included the following suggestions for discussion topics, but as their teacher you are the best person to choose which you feel comfortable discussing.

Some of the relations and behaviours in the story are acceptable in today's moral climate, but others less so. Some readers will pick up on these issues, others will not. The thing to keep in mind is that people are psychologically different and that this is as inborn as is gender, which means that the topics of the book are often the object of emotional debates, because they touch on our existential beliefs, and defending those is a survival necessity. My preference, therefore, certainly considering the age group this is intended for, is to let them discuss and share without judgment.

I will start with the questions their teachers asked the characters.

- Can all people be free if they share the planet with seven billion others? Can all people be equal if there isn't enough food to go around? Can all people be brothers if they keep refusing to acknowledge each other's values, beliefs and personalities?
- What is the voice of the people? Is a voice the same thing as a vote?
- Is civilization a myth or is the myth part of the civilization?
- Should a union force membership? Should voting be compulsory? Are those two related?
- Is majority vote fair considering we are all different, and not all personalities are equally represented?
- Is conscription democratic if voted on by referendum or elected politicians?
- Should students have a voice and can they handle that?
- Remembering wars does not stop new ones from starting, but does *not* remembering them do?
- Do you agree with Miss Coven that soldiers "*gave* their life for our freedom", or, since they were conscripted, was it taken from them?
- Do you think it is more courageous to obey orders and risk your life as a soldier, or to stand your ground and refuse to go to war if you believe killing is wrong, even if your government could kill you for that?
- How does the funeral resemble the Christmas break of WWI?
- Grandpa Will asks the kids what the soldiers remember on Anzac Day. He does not ask what the people who attend the memorials remember. Do you think those are different?
- What is Mariette trying to say when she writes that we don't need teeth to be brave, obedience to be intelligent and leashes to be free?
- Mr Moralis does not understand Mr Fokker and Mariette; he says "I do everything right and nobody listens". What does he mean by "right" here?
- Karen does not say that Mariette is stupid, but has a "habit of doing stupid things"; can you describe and define the difference between *person* and *behaviour*, between being and doing?
- In one of his poems, Jerome equals *justice* with *revenge*. He puts that in his poem as a justification, because for his type, revenge is not usually equated with justice. Mariette would never write this, because to her it is natural that revenge is justice. What do you think about revenge? Remember that this issue divides humanity 50:50, so there is no right or wrong answer.

- The kids used Venezuela as an example of a successful revolt. That was fifteen years ago. Since then, Venezuela is a good example of how quickly political situations change. Can you think of other examples?
- Unlike his daughter, Mr Shriver thinks it is too early to abandon nations and borders. Do you think it too early, considering the internet?
- “Anarchy” is often wrongly used to refer to riots or violence, like “autocracy” is wrongly used to mean tyranny. What do “anarchy” and “autocracy” really mean?
- The articles Mariette picks for her English assignment are now more than a decade old, written not too long after 9/11. Why do you think she says the journalists have become their own terrorists?
- Mariette chooses to risk getting in trouble for “the right reasons”, which is an act of civil disobedience. Different people have different “right reasons”, so that what one person stands up for, may be considered trivial by somebody else. For example, the members of Greenpeace consider the environment important enough to get in trouble with the authorities for. What would you consider worth getting in trouble for?
- Once the student protest gets underway, the student organizers tell their peers that “protests go by our rules”; they want to control the behaviour of their group. Is this different than the school wanting to control the behaviour of their students?
- Mr Fokker asks the students which side they’d have been on if they had lived in the time of the crucifixion. Can you ask yourself that same question? Would you have been with the young idealists, their followers, or their opponents, and what when the tides turned? And after reading the book, do you still think so?
- Why does Mariette obey and stand in the corner when she is usually so controversial?
- Mariette was not asked whether she wanted to stay at the farm. Grandpa Will says that it was never a question. Likewise, Stuart says that Grandpa Will didn’t exactly ask him to come. Grandpa Will doesn’t ask; he gives orders and the kids obey. What do you think about that?
- The parent-teacher council accuses Mr Fokker of not being impartial and of teaching undemocratic ideas. Should schools be partial to democracy or teaching impartial facts? Can people even be impartial?
- The principal says that the contents of the civics class are not the concern of the students, because they are too young for that and that kids don’t have principles. Do you agree?
- The school principal says they are preparing for real life and the civics teacher says they are not citizens yet. Both imply that students are as of yet not living in the real world. What is the *real world*? Are schools not part of this?
- At the first week back after Anzac Day, Mariette suggests to Kathleen that they act out a war and the behaviour of a tyrant: paranoid and egotistical. Do they get to act this out?
- What do you feel about Mariette and Jerome and the way they behave? What about the other characters? Did you change your mind about any of them?
- In their daily language, the characters often refer to the “brain” when they mean the mind, and Mr Shriver explains the game of attraction as being played by the “genes”. Today we know that genes and brain respond to the environment as much as the other way around, so that these are popular, yet outdated references. Can you think of other phrases that are still used, but no longer accurate?
- Now for the big question: Does Mariette get abused? And if you think yes, then by whom?



Activities

Again, you are the better judge of what is suitable for your students and what is allowed in your school. Beware that some students will be reluctant to share private feelings or beliefs, so that it might help to make it clear that no judgment of each other's view is allowed in any of these activities.

WHAT WOULD YOU DO?

Get blank cards. Ask each student to create one scenario they have faced or imagined on one side of the card, and write WHAT WOULD YOU DO? on the back, so you create a card set with as many scenarios as you have students (or more, if you wish) and ask them to discuss or write about it, draw cards randomly for group discussions or for acting out. The topics could include moral issues or other situations from the story, such as standing alone or getting in trouble for the right thing.

PLEASE DEFINE

Take a series of soap-bubble words, such as *reality, truth, beauty, justice, good, right, freedom, equality, honour, respect* and *fair* and ask the students to define, draw, act out, build or describe them and see what they come up with, but the use of other soap-bubble words is not allowed.

These abstract words create a different inner image in each person, and though nurture may play a small part in that, most of it is related to personality type, where different types interpret such words completely differently, and, as they cannot be compared, this leads to confusion and conflict.

ENACTMENT or DEBATE

Allow them to act out or debate certain conflict situations about existential issues and objective beliefs, to demonstrate how quickly the emotions get involved and how our sense of justice is linked to our getting angry. Afterwards, I would have them express how they felt about the opposing party, but without negatively judging such responses, since they are part of human nature. I'd be reluctant to have them act out more threatening war situations, but you might be braver than I am.

DESIGN NON-OFFENSIVE CLOTHING

Like the students in the story do, maybe your students could come up with a dress code that satisfies the school requirements without discriminating against autonomous personality types.

IMPROV FORK IN THE ROAD

Create instant-decision situations, possibly acted out, where they have to choose *now*, knowing that five years down the road something will *definitely* happen. For example:

1. Study for a future or go into the army now, knowing that if you don't, you'll die in the war.
2. Give up your democracy now and save the Earth, or keep the democracy and global warming will kill us.
3. Kill all male babies at birth now and ensure peace or let them live and have wars.

You may find that those students (and adults) who naturally take the big picture view choose differently than those who naturally focus on the here and now. Again, neither is right or wrong. We are different.



Type of characters and classroom diversity

Each person is born with four information filters that are responsible for their natural talents, non-verbal language, natural empathy and manner of reasoning, as well as their topic of interest and natural learning style. These mental filters (used from birth) result in different types of people, the four main groups of which I describe here with some examples, but remember that there are more aspects that influence a person; type is about tendencies, not specific behaviour. More detailed descriptions and explanations can be found in the Story Analysis PDF and the resources.

Extraverted (E) types participate in the world; they relate directly to the object, get their energy from people and things, and consequently socialize easier and like to work together.

Introverted (I) types observe the world; they relate subjectively, get their energy from being alone, and consequently get tired from being at school and prefer to work alongside others.

Judicious (J) types measure to a common standard, direct others, and can be judgmental.

Persuasive (P) types measure to a private standard, inform others, and can be manipulative.

Both experience each other's values and natural responses as an insult; both have an opposite relationship with authority and community, yet both are equally valuable to society.

EJ people (like Mr Moralis, Mr Shriver, Karen and Fred) experience reality and social norms as objective. They are obedient, chatty and naturally conscientious. They tend to have plenty of friends, be in school committees, and organize people. However, they expect the world to be as they see it and dismiss other views. This makes them prone to being expressively judgmental and to excluding others. – Fred is obedient to his peer group.

EP people (like Stuart, Grandpa Will, Nikos, Kathleen and her dad, and Charlotte) perceive an objective reality, but not social norms. They consider rules a challenge, may make fun of life, may be somewhat impulsive and often can't sit still (which does *not* make them ADHD). Some communicate mostly in body language, while others are linguistically verbal and can outtalk anybody. They may thus be difficult students to keep in check, but they are also non-judgmental and many have an underlying insecurity that does not surface, but is very real.

IJ people (like Jerome, Charl, Mick and Miss Coven) experience social norms as objective, but not reality. They tend to be quiet and compliant, but they are also highly sensitive, often to noise and electronics, and their natural need for perfectionism can cause them all kinds of stress, which may express physically, or as insecurity, awkwardness or arrogance. Whatever labels are given them, these are simply introverted students who need to feel safe before opening up.

IP people (like Mariette, Granannie, Lizette, Mr Fokker and Gerard) experience neither reality nor social norms as objective, and are easy-going as long as they are not pushed. They can be insubordinate and are either very good with their body, technology and non-verbal communication (causing labels like ADD) or intellectual and introspective (causing labels like autism). They are neither ADD nor autistic; they are simply introverts. They tend to be self-motivated learners and will do fine if you give them space.

