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The extraordinary, unique and proven Key to Learning at Home program for 3- to 6-year-olds – for their exceptional cognitive, communicative and self-regulative development

This program is the result of 46 years of combined research – theory and practice – into giftedness, and early childhood learning and development, by 12 distinguished developmental psychologists and educationalists.

Provided to you by

Galina Dolya and Katie Burns

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KEY TO LEARNING

INDEPENDENT PROFESSIONAL REVIEWS

I have seen preschools all over the world. There are some excellent examples but this (curriculum) is outstanding. I do not believe I have ever seen a better one the world over.

Sir Christopher Ball
Ex-Chancellor of the University of Derby, UK

Key to Learning is phenomenally impressive. It has depth and breadth, rigour and flexibility, insight and inclusion. It truly is a Vygotskian approach, carrying through to the 21st century his monumental discovery that human learning and development are a unified whole.

Lois Holzman
Author of 'Lev Vygotsky - Revolutionary Scientist', USA

In my 20 years of research in education, I have never seen a program that develops language and communication as effectively as Key to Learning does. For two years, I evaluated the effect of the Key to Learning curriculum on a group of young learners. The impact of this program was greatest on the child's vocabulary, creative language and focused attention. This was confirmed by experimental data. Key to Learning crosses cultural boundaries and it clearly has a marked impact on the child's cognitive development.

Dr Madeleine Portwood
Specialist Senior Educational Psychologist, Durham Local Education Authority, UK

As a literary specialist working in Early Years, I was deeply impressed. The levels of language and cognitive skills displayed by the children were remarkable and the activities were imaginative and exciting.

Sue Palmer
Teacher, writer and consultant, UK

Key to Learning accomplishes probably one of the most difficult tasks in the field of early education – preparing children for rigorous formal education and at the same time, fostering their age-specific behaviour and creativity.

Professor Alex Kozulin
Author of 'Vygotsky's Psychology: A Biography of Ideas' and 'Psychological Tools: A Socio-Cultural Approach to Education', Russia

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INDEPENDENT PROFESSIONAL REVIEWS

Galina is simply extraordinary: her conceptual mastery of the learning process makes it easy to understand why materials and activities with children are so central to learning – because they create and facilitate the learning situation. Her materials transform almost magically into instruments and lessons that enchant the audience. She inspires many parents, teachers and educational psychologists to deliver to our youngest learners the tools they need to uncover their own abilities and master the tools they will need to handle the various scenarios in their future lives. This is how Galina opens up the possibilities of success for everyone, and it's what makes her and her curriculum so special and unique.

Dr Ana Nieves Rosa
Professor, Department of Psychology,
University of Puerto Rico, Mayaguez

When I introduced the programmes to the children, they responded with great enthusiasm and their level of engagement has been such that I have not witnessed before. As the sessions have progressed, I have begun to observe how quickly this group can absorb new learning across all curriculum areas. I can honestly report that Key to Learning has improved the children's acquisition of new skills and given me great pleasure in working with children who are displaying such a thirst for learning.

Monika Dick
Teacher, North Lanarkshire, UK

What sets Key to Learning apart from any other preschool program I have ever seen is the depth of conceptual planning. It literally sparkles with superb, original, educational ideas. The emphasis is on the development of children's abilities to think in symbolic terms – leading to higher order thinking skills in later life.

Colin Rose
Accelerated Learning Systems, UK

Reports indicate that Key to Learning has significant impact upon language and communication, co-operation and confidence.

Shona McKechnie
Senior Educational Psychologist,
North Ayeshire Council, UK

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PARENT REVIEWS

Words can't express how impressed I am. The work you have put into this program is astonishing and I am so grateful. I am thrilled to have found you and this curriculum!

Kathy Leibowitz
Homeschooling parent

I'm truly impressed with everything. The materials are eye-catching and really easy to use. I am a teacher too, but the 'twist' that the activities have has made me realise how we can approach learning from a new perspective. What I like best is the bond we are starting to create around it. My son is aware that I have a 'special file' where I keep the resources. I love the fact that he is so eager to do the sessions with me but I have to be careful about where I leave it; if it is within his sight, he insists I take out a 'game' and that we start playing!

I am really happy we have started doing this program and that I am being supported in the process of guiding my child on this amazing journey. I'm absolutely delighted. Thank you!

Mariola Aparicio
Parent and educator

As parents, we used the Key to Learning program with our son Jos when he was younger, and he has since been recognised repeatedly by his schools for being a highly able and very talented student. He's now 15, and continues to achieve the highest scores in his school in a number of subject areas.
He recently won a gold certificate in a national, senior mathematics challenge, a very tough problem-solving experience for 17- and 18-year-olds. He not only managed to achieve entry to the prestigious follow-on round but also his score was the highest in the entire school.

Chris Higgins and Fiona Boyle
Parents

Arguably, I benefited as much as my children from Key to Learning. And that's the special gift Galina brings us as educators and parents – these methods scaffold our intuition and allow us to be what the children in our care need. Thank you from the bottom of my heart, Galina. This world is a better place because you are in it.

Debi Roberts
Parent, teacher and educational consultant

I am just blown away by everything. I have a degree in education and sociology, and agree with you whole-heartedly on everything. You just have a wonderful gift for sharing all your knowledge!

Amy Gagnepain
Homeschooling parent

I've always been into doing the crafty kids activity stuff that you see around on the internet. I could never understand why what would take me about 30 minutes of prep promising 'hours of fun' would interest my kids for about two minutes before they asked 'can I go and do something else please Mummy'. My daughter in particular can be resistant to any kind of learning or instruction. I soon found Key To Learning to be different. It's something that's having quite a positive impact on our lives! It's thorough, and covers every area from drama to art to maths to social science, to construction, to creative writing, to design! And we've only experienced six of the twelve modules so far! There's something for everyone.

Anna Hughes
Parent

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INTRODUCTION

As you are probably already aware, Key to Learning® is a program for the development of children's *learning abilities* and this is what makes it unique and so extraordinary in terms of the results that it achieves.

So, why 'learning abilities'?

Learning abilities are whatever it is that determines the speed and flexibility with which we acquire, and are able to apply, new knowledge and skills. The core of what young children need to learn is not a particular body of knowledge or a specific set of skills. After all, the skills and knowledge children need for survival depend on where they happen to be born, and vary from place to place.

At the heart of what all young children need are the universal higher mental functions required to analyse reality. These higher mental functions are unique to humans and passed on by teaching. How deeply and securely children are able to acquire them ultimately determines the differences in their abilities. Young children's abilities are not innate, or simply determined by biology. They acquire their abilities with, and from, the others around them – from the social, cultural and educational contexts of their lives.

When we think about abilities, we may have in mind linguistic, mathematical, musical, physical, visual, intra-personal and/or inter-personal abilities. However, these are *specific* abilities that we need for particular types of action.

Young children must develop communicative, self-regulative and cognitive abilities that will serve them regardless of the specific nature of the task or subject at hand. Children need to be able to understand others and to make themselves understood. They need to be able to plan and to manage their own attention and behaviour. And they need to be able to build mental models of how the world works. These are the general abilities that they need. These are the learning abilities that are the prerequisites for success at school, and for creative and intellectual achievement.

The Key to Learning® program is a result of the work of more than 12 developmental psychologists and educationalists who extended and adapted the work of Lev Vygotsky about learning and development in young children. They created principles, curriculum, content and methods aimed at securing the development of these general learning abilities of young children – namely their cognitive, communicative and self-regulative abilities. Without these in place, knowledge and skills in themselves will never be enough for true academic and life success.

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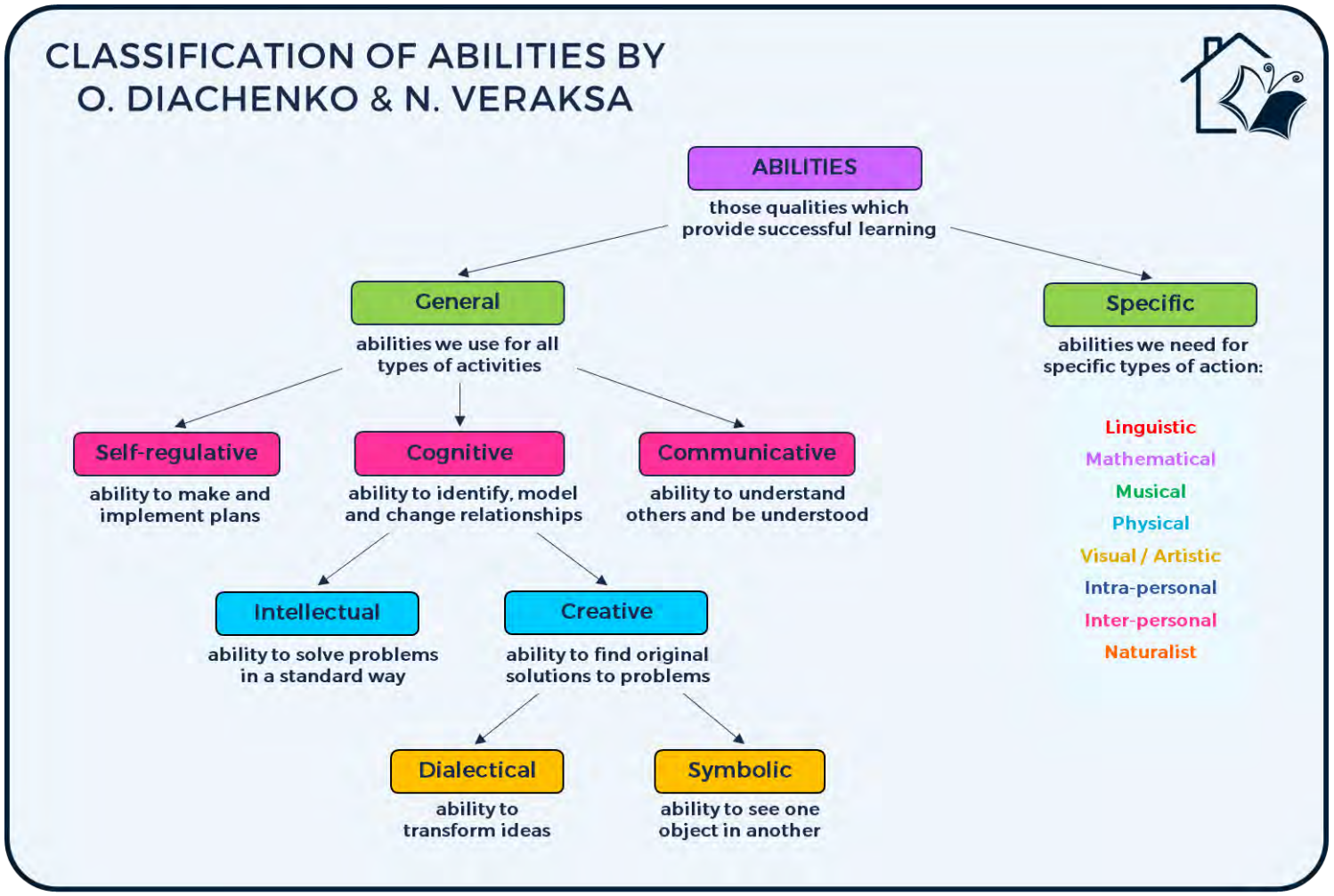

The Key to Learning approach makes it possible to substantially increase the developmental effect of education. Every session has been meticulously designed to develop and build the child's general learning abilities – their cognitive, communicative and self-regulative abilities – through shared play, exploration, games and story-telling. No other curriculum in the world offers this unique approach nor gets the results that Key to Learning does.

Through the Key to Learning activities, your child will delight in taking on the role of being: a builder, an architect, an entertainer, an investigator, an inspector, a planner, an artist, a creative, a scientist, a biologist, a story-teller, a train driver, an aircraft engineer, a zoo-keeper, an actor/actress, a designer, an editor and a furniture-maker – to name just a few!

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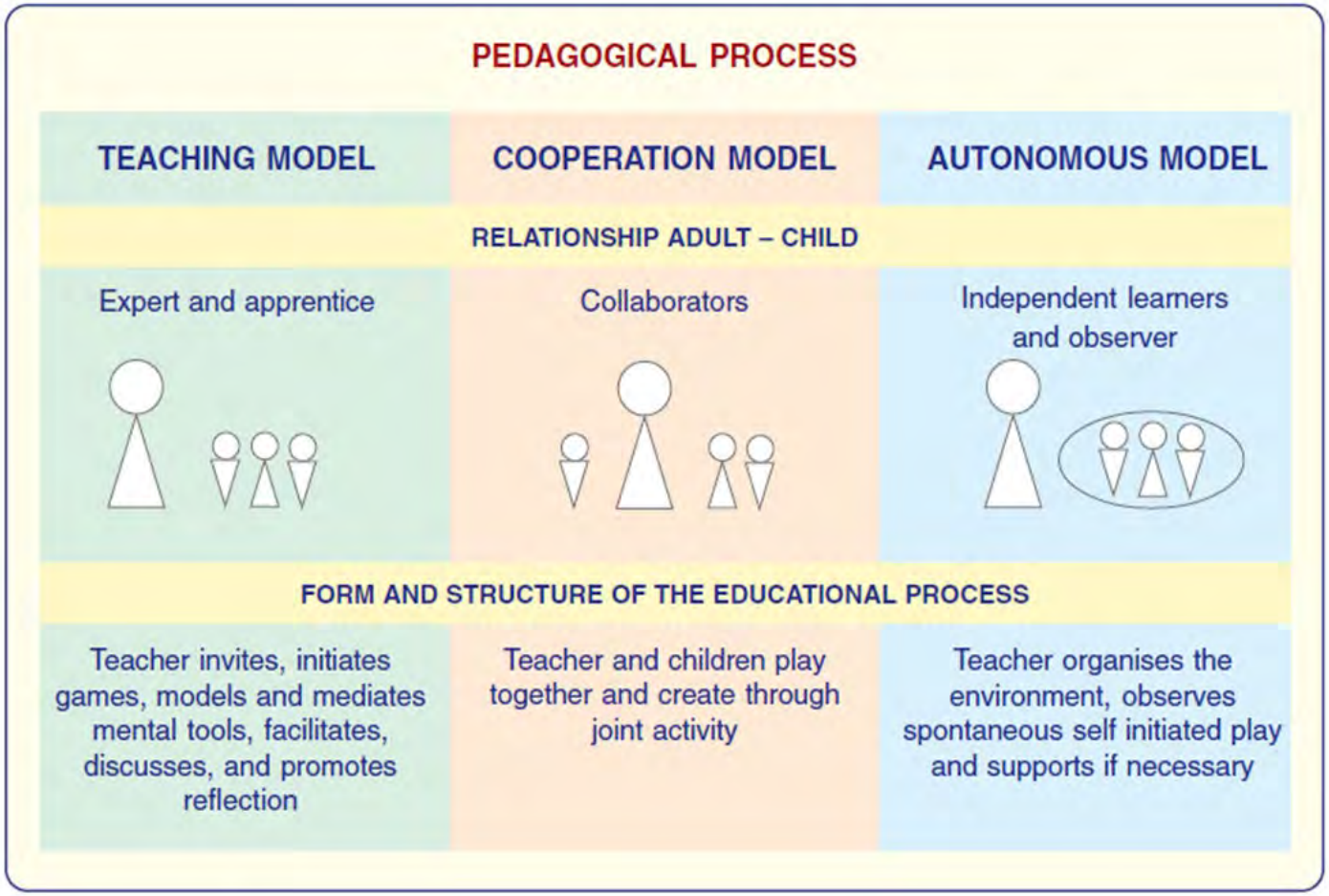

The Key to Learning approach recognises the above three types of learning and teaching process. During sessions, the adult leads short bursts of structured activity. Sometimes they share their expertise with the child(ren), modelling and mediating the use of mental tools through developmentally appropriate and engaging activity. At other times, sometimes during the same session, the adult and child collaborate to create something together, through joint activity. Finally, the expectation is that the child(ren) will continue to do what they already do, spending much of their time engaged in spontaneous free choice play, under the watchful eye of a facilitating adult. Of course, at such times, the adult can enrich the range of available choices by making relevant materials from recent sessions available for the child(ren) to use independently.

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THE PROGRAM

The information below, in conjunction with the sample session from each of the 12 modules on the coming pages, will help you understand how it all works.

1) The full program is designed to be done with children between the ages of 3 and 6, and is divided into two levels: Caterpillars and Butterflies. The starting age for Caterpillars is approximately 3 years old, and for Butterflies approximately 4.5 years old. We have provided you with one sample session from each module, 6 from the Caterpillars level and 6 from the Butterflies level.

The full program is ideal for homeschoolers and stay-at-home parents who have the time to learn and play with their children in order to get the results take advantage of the full content available and/or who want all the subject areas covered by our full program.

Being a participant in the Key to Learning program has been proven over and over again to change a child's learning trajectory, resulting in a superior level of mental abilities.

Each session takes between 15-20 minutes, on average, and this is all you need over a couple of years to achieve the best results - the rest of the time you can do whatever you choose to with your child. This is the average time it takes to do everything in the session teaching notes under normal circumstances with one child. In some sessions, additional ideas are given for you to extend the activity for your child, or add more play opportunities – you can spend as little or as long as you want on these. Many parents (and/or their children!) typically choose to spend longer though, using the Key to Learning @Home activity as a springboard for other related learning and/or spontaneous games.

2) **The program is offered though a flexible, monthly subscription, to keep it affordable for families.** The sessions from all 12 modules of the program are made available over a set period of time (depending on which option you choose), broken down into manageable chunks. You get a set number of activities each month, pay monthly and can pause or cancel at any time.

Free trials of both levels of the program are available from here.

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THE PROGRAM – continued

3) While you would be doing all or part of this program with your child to secure their exceptional *learning abilities*, these are play-, game- and story-based activities so that all your child will think is that they are having fun playing with you. They do not need to know that learning is going on and no-one should feel any pressure at all. The sessions are enchanting, satisfying and immensely enjoyable for both the adult and the child, and will foster a very strong connection between you.

4) There are three types of resources needed. Most modules use a mixture of **printable or viewable resources**, which we provide, and **other materials/toys/objects** that you would most likely have in your home anyway or can buy easily and cheaply: for example, soft toys, animal figures, paints, string, bowls, coloured paper etc. The Construction and Creative Modelling modules require specialist resources (specific construction blocks and related materials, and a set of pre-cut felt pieces) – if you want to do those modules you would need to order our **Physical Product Pack** separately.

5) Everything is accessed through the Members' Area on our website, where you download the teaching notes and the printable resources for each month.

Important Note: The purpose of providing you with the 'sample' sessions on the following pages is to show you what sessions typically look like and to give you a further idea of the breadth of the program and its content. However, each activity in a module builds on the previous one(s) and therefore, as these sample sessions are taken from different levels and stages from within the program, they are not suitable for actually trying with your child as they are here, and this document isn't offered for that purpose. The printable resources are also not included. There are specific ways in which to do the activities too, for your child to respond well to them, but they aren't explained here as this is just an overview document.

Instead, you can try take a free trial of the version of the program that is right for your child's current age and developmental level **here**. These free trials give you the opportunity to experience the program for yourself and make the right choices for you and your child(ren).

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THE 12 MODULES

An overview of each module is provide on the next two pages. For a detailed description of each, please visit www.keytolearningathome.com/program

Sensory Maths

Logic

Mathematics

Story Grammar

Developmental Games

Artographics

Visual-Spatial

Creative Modelling

Construction

Exploration

Expressive Movement

You-Me-World

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SENSORY MATHEMATICS

Develops the ability to analyse the external, visual qualities of objects using sensory standards such as colour, shape and size. It also builds the foundation for the development of mental abilities.

LOGIC

Develops the ability to analyse objects and events, see their invisible sides, identify their most essential characteristics, think sequentially, draw conclusions, and classify and systematise information.

MATHEMATICS

Using visual models, children discover the language of mathematics and the concept of measurement, compare different quantities and qualities of objects, and explore the relationships more, less, equal.

STORY GRAMMAR

Develops a love of story, ownership of story language and a profound understanding of story structure by following a specific set of procedures known as 'visual modelling'.

DEVELOPMENTAL GAMES

Develops productive imagination, symbolic literacy, language and communication skills, flexible thinking, creative problem solving, self-regulation and self-esteem.

ARTOGRAPHICS

Cultivates the essential skills required both for writing and creative artistic expression. Develops 'art vision' and introduces different symbolic tools, composition, rhythm and colour.

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VISUAL – SPATIAL

Develops spatial awareness and the ability to 'read' maps. Children look at objects in space and use symbols to represent what they and others see through visual models – maps, schemes and plans.

CREATIVE MODELLING

Through shared activity, children discover symmetry and pattern by manipulating geometric shapes to create artistic compositions of the world around them. Develops co-operative and social skills.

CONSTRUCTION

Develops mathematical and goal-directed behaviour. Children analyse the structure of objects, plan, explain their plans and execute them using wooden modular building blocks.

EXPLORATION

Through games, stories and simple yet powerful experiments, children discover important scientific concepts – states of matter, different qualities of substances and transformations.

EXPRESSIVE MOVEMENT

Develops emotional intelligence, non-verbal communication skills, creativity and productive imagination through body movement, gestures, facial expressions and music.

YOU – ME – WORLD

Using symbols and visual models, children learn about themselves as physical, emotional and social beings, and about the natural and material world – about living things and inanimate objects.

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KEY TO THE ICONS

Icons used in the sample sessions

Caterpillars level

Butterflies level

Average time in total that the session will take to do the main activity and the additional activity

Instructions of what to do with your child to achieve the aims

Resources provided for you that you need to print or can view on screen for the session

Additional activities to do with your child for reinforcement or extra play, to achieve the aims

Resources of your own that are needed for the session

Tip(s) for you to adapt the session or to make it as enjoyable as possible for your child

Main aims of the session

Learning outcomes of the session – what your child should be able to do by the end of the activity

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A29

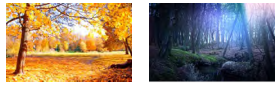
WARM AND COLD COLOURS

15–20 minutes

To produce abstract composition using the three primary colours
To introduce the idea that colours are warmer at one end of the colour spectrum and colder at the other end
To recognise opposites (warm/cold colours, summer/winter, morning/evening, dry/wet)

- Image of a rainbow

- A 'warm' picture and a 'cold' picture



- Examples of art from the internet showing warm colours and others showing cold colours
- A sheet of white A3 paper with a line drawn to divide it in half (per child)

- A selection of paintbrushes in different thicknesses
- Yellow, blue and red paint
- A mixing palette/tray and water

Look at some paintings together on the internet that show the use of only/mainly 'warm' colours and then only/mainly 'cold' colours, or use the images provided. Without naming the colours 'warm' or 'cold' yet, talk about the warm, bright and sunny look of one picture, compared to the colder and darker look of the other.

Now show your child a rainbow, but cover the green, blue, indigo and violet with a sheet of paper. Point out that the colours used in some of the paintings that they just looked at come from the red-orange-yellow part of the rainbow. Then say: *We find these colours at the top of the rainbow – the part that is nearest to the sun. We call them 'warm' colours.* If we want to paint a picture of a sunset, for example, we would use these warm and bright colours – red, orange and yellow.

Lower the paper you are using to cover the colder colours on the rainbow to expose the green. Say: *The next colour in the rainbow, green, is also a warm colour, but only when we see it with the other warm colours.*

Now cover the red, orange, yellow and green colours and show the cold ones. Point out that the colours used in the other picture(s) that they just looked at come from the blue-indigo-violet part of the rainbow. Say: *We call these colours that are on the lower in the rainbow the 'cold' colours.* Move the paper up again to expose the green again and say: *Even green looks cold when we see it next to these colours. If we want to paint a picture of a cold, winter night, for example, we would use these colder and darker colours – blue, indigo, violet.*

Give your child their sheet of paper. Ask them to paint a 'warm and dry summer morning' on one side of the paper and a 'cold and wet winter evening' on the other. Remind them that they will need to use warm colours from the top of the rainbow for the summer day (mostly red, orange and yellow, and maybe some green) and cold colours from the lower part of the rainbow for the cold, wet, winter evening (mostly blue, indigo and violet, and maybe some green).

When they have finished, ask them to tell you which side of their painting is the 'warm' part and the 'cold' part, and then to give their painting a name.

If possible, take your child to an art gallery to see more examples of warm and cold colours on paintings and other artistic reproductions.

Your child can name warm and cold colours.
Your child can use warm colours to paint a warm and sunny morning, and cold colours for a cold and wet evening.

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C20

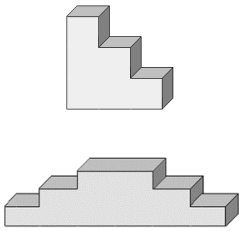
GHOST MODEL

10-15 minutes

To build a structure without detailed information
To practise connecting blocks accurately and precisely
To develop the ability to analyse a Ghost Model, then select the blocks required to recreate it and build the structure
To develop focus, concentration and self-regulation
To foster creative thinking

FROM YOUR BLOCK SET

- **For your child**: 6 bricks, 6 cubes, 2 cuboids and 6 half-cubes
- These two Ghost Models:



- Ghost puppet

Note: The Ghost Model is a pre-prepared structure designed to allow children to see the 3D outline of a staircase that can be built from blocks. However, it conceals the identities of the blocks themselves.

Introducing the Ghost Model (Building from a 3D Outline Model – Ghost Model)

Put out your child's blocks for this activity, and explain that today they are going to try to solve the mystery of a 'Ghost Model'. Show them the first Ghost Model of a staircase.

Analysis: Help them to analyse it by asking: *What could this be? What is it for?*

Select the blocks: Ask them: *What are its main parts?* to help them decide what building blocks they will need to make a copy of it.

Build: When they have chosen the blocks, ask them to build a copy of the model. Obviously, there are many different ways to build these structures, and any one is fine at this point. Here are some possibilities:

CONTINUED ON THE NEXT PAGE

Your child can find solutions to the problem of recreating a structure without detailed information.
Your child can build structures to fit two different Ghost Models.
Your child can generate more than one solution to the same problem.

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GHOST MODEL – continued

When your child has finished, have the Ghost 'float over' the structure they have built and check that all match the outline of the Ghost Model. Have the Ghost say: 'Wow! You have found one way to solve the Ghost Model mystery. It matches perfectly, well done!'

Then say to your child: *The Ghost is so happy to see how you solved the Ghost Model Mystery! But he said we have found one way to solve it... that must mean there are more. Can we find any more ways?*

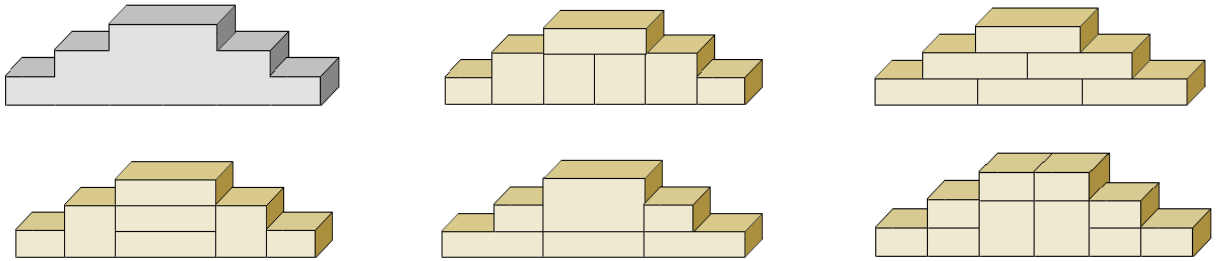
Leave out their first solution to the Ghost Model and ask your child if they can build another one next to it. Remind them: *Remember, you are looking for a different way to solve the same Ghost Model Mystery!*

When your child has finished, have the Ghost 'float over' the new structure they have built and check that it also matches the outline of the Ghost Model. Have the Ghost comment on what it sees: 'I can't believe my eyes - this structure is different from the first one you did but they are both solutions to the mystery of the Ghost Model. Each is an original solution to the problem. Well done!'

Mystery Staircase (Building from a 3D Outline Model – Ghost Model)

Ask your child to dismantle their structures. When they are ready, show them the second Ghost Model.

Ask your child to analyse the model, and then decide what building blocks they need to construct it. Use questions to prompt them only if they need support. When they have chosen the blocks, ask them to build at least two different copies of the model. Again, the structure can be built in many different ways. Here are some possibilities:



Invite the Ghost to float over the two or more structures that your child has built and check that they all match the given outline. As before, have the Ghost comment, emphasising the fact that there are various possible solutions and that your child has found two of them.

Let your child build more solutions, if they want to, and/or play with the Ghost.

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CM15

THE STREET AT NIGHT

15–20 minutes

To develop curiosity and creativity, and to know about lights, fireworks and stars
To use a given procedure to transform a feature (switch on the lights)
To use a given procedure to add a feature (fireworks, stars, windows and doors)
To complete and transform a representation of a street and sky at night

FROM YOUR FELT PACK:

- **'The Street at Night'**: A black background with a moon, some flats and windows showing the lights off – you could also start it and have your child help you add doors, windows and roofs

- Small yellow squares, small coloured circles and matching coloured string or thin arcs cut from your extra felt sheets, and small yellow circles
- A video of a firework display (e.g. from YouTube)
- Songs about houses or night time or stars (optional)

Lights in the Flats: Look at 'The Street at Night' and talk about it – how people live in the flats; the flats have clear glass windows, so that the people inside can see out and the light can come in during the daytime but the cold can stay out and the heat can stay in; how at night when it's dark no light comes through the windows so we switch on the lights to be able to see.

Show your child how to 'switch on a light' in one of the rooms by covering a dark square window with a yellow square – see picture top right. Then ask them to help you switch all the lights on (i.e. cover all the dark square windows with yellow squares). Prompt them if they need help, for example: *You've switched on so many lights and now the street looks amazing! But it's very dark over here. These people are home now so can we put some lights on?*

Fireworks in the Sky: Look at some videos of a fireworks display if your child hasn't seen one recently or ever before. Talk to them about fireworks – when we might see them and at what type of occasions; what they look like and what they sound like; how people have to make sure that their pets are safely indoors, because cats and dogs don't like fireworks; how people have to take care to light the fireworks safely.

Show your child how to make some fireworks 'appear' in the sky; choose a circle, find an arc or string in the same colour as the circle, and stick the circle in the sky at the end of the arc (the firework's tail). Put out some more 'tails', and ask your child to make all the fireworks appear in the sky. Use questions to prompt them to use all th arcs/tails and fill the whole sky, for example: *This bit of the sky is full of fireworks, but what can we do here? Here is a tail, but where is the firework in the sky?*

Stars in the Sky: Explain to your child that the firework display has now finished, and so the way the sky looks will change again. Say that it is a beautiful, clear night without clouds. Take away the firework pieces together and ask your child what is now missing. Agree that we see stars at night if it isn't too cloudy. Ask them to fill the whole sky with 'stars' (small yellow circles).

Encourage them to admire their work and the beautiful changes they have created in the night sky.

You could end the session with some action songs or nursery rhymes about houses, night time or stars, for example 'Twinkle, twinkle little star' or 'This little light of mine'.

Your child participates enthusiastically and actively for the whole session.
Your child takes pride in and admires their work.
Your child can use the construction materials functionally, i.e. they know what the shapes represent, and where and how to use them.

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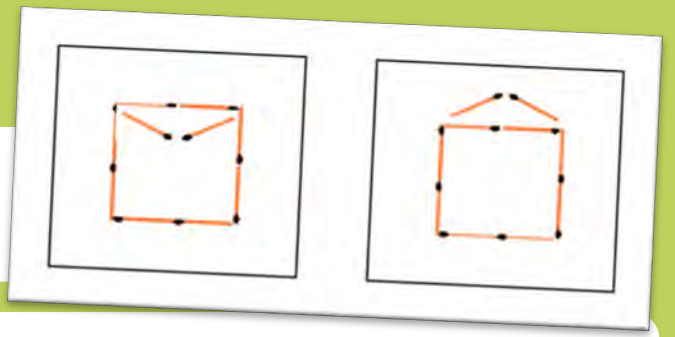
DG11

OPEN YOUR ENVELOPE



15–20 minutes

To develop perception
To develop creativity and imagination

- A sheet of paper with a square outlined on it

- A sheet of paper with an envelope outlined on it

Note: You can easily draw these yourself on paper, with dashes, if you need a differently-sized outline to fit with your matchsticks (or cut your matchsticks to a different size)

- A couple of envelopes, e.g. one square and one rectangular one
- 10 spent or safety matchsticks, or similar craft sticks
- One small piece of matchstick (for the door handle)

Before the session, show your child some envelopes and practise opening them to put something inside, closing them, pretending to post them and so on. Refer to the envelopes as *closed* or *open*, and draw their attention to the difference in the shape of the envelope in each of those two states.

Give your child the sheet with the square on it and ten matchsticks. Ask them to make the square by placing the matchsticks on the dotted lines. Then ask your child to think about what the square could be. Encourage them to give you a variety of answers e.g. a box, a window, a table, a stool etc.

Now give your child the second sheet of paper and ask them to make the shape out of matchsticks on the sheet, as before. When they have finished, ask what the shape could be. Acknowledge good ideas, but get them to agree that this time the shape is an envelope.

Ask your child to take the matchsticks off the 'envelopes' and remove the sheets. Show your child the outline of a square, and ask them to make the square out of matchsticks on the table this time. Then ask them to use more matchsticks to turn the square into an envelope, on the table. Don't show them the sheet – if they need support, talk them through what they saw before and try to get them to recall the position visually.

When they have made an envelope, ask them to *open the envelope.* If they do not spontaneously understand what you mean, tell them they will be able to present an open envelope by moving the matchsticks to make the right shape. Observe carefully and if they need support, encourage them to try moving the matchsticks that show that the envelope is closed to a position where the envelope now looks open. Help them to succeed, as necessary.

'Open the door – Shut the door': Look at a door together and talk about where the hinges and the handle are. Then ask your child to make a door on the table with the matchsticks. Discuss the ways in which it can be opened. Then put a little stick (as a handle) on their door and ask your child what it can be. Ask them to place the handle in such a way that the door's hinges will be on the other side, then at the top (*like some ovens*) and, lastly, at the bottom (*like some kitchen cupboards*).

Your child can make an envelope from a square.
Your child can transform a closed envelope into an open envelope, independently or with help.
Your child can make a door, and change the position of the handle to show different ways of opening it.

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E14

CONDENSATION – Masha and the Witch

15-20 minutes

To introduce the concept of water condensation – that steam turns into water as it cools

- The story (see next page)
- Pictures – the Witch's house, the Witch, Masha and a stream in the forest

- Water in a kettle or a pan ready to boil
- A mirror or a piece of glass

Remind your child of other times when they have seen condensation (e.g. shower room, car) and talk about why, in relation to the scientific explanation in the story.

SAFETY NOTES

The activities described in this session are designed to provide a memorable learning experience and have all been carried out successfully with young children. However, you will need to minimise risks and comply with your own health and safety policies.

- Take care when holding the mirror above the steam. Use an oven mitt or similar to protect your hand.
- Ensure that your child does not come into contact with the hot kettle and that they understand that steam can cause injury.

Use questions to help your child remember what they know about evaporation from previous sessions (heat turns the liquid, water, into steam; in very cold weather, the liquid, water, turns into snow/ice).

Tell the story of Masha and the Witch provided on the following page. Use the pictures at appropriate points to focus attention.

When the Witch shows Masha the cauldron of boiling water, show your child steam coming from a kettle of boiling water. Make sure they understand that steam from a kettle is very hot and will scald if touched.

When Masha takes out her mirror, show your child a mirror. Allow your child to feel the mirror to establish that it is cold. Use the mirror to demonstrate how Masha used her mirror to condense and collect water from the steam.

At the end of the story ask questions to make sure that your child has understood the key point: steam turns into water when we cool it.

Your child knows that steam condenses i.e. it becomes liquid water when it cools.
Your child knows that steam transforms into water when it comes into contact with something cold.

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E14

MASHA AND THE WITCH – The story

Once upon a time a young girl called Masha went into a forest picking mushrooms. The bright sun was shining and it was very hot, as it so often is in the summer. It wasn't at all like cold, frosty winter when your breath comes out as mist. Masha spent such a long time picking mushrooms that she grew very thirsty. But there was no water nearby. Poor Masha was so thirsty that she began to long for the icy winter when there was plenty of snow everywhere. If she wanted a drink in the winter she could have one. What could she do? (Ask your child for ideas). *That's right, she could melt some snow in her hands or her mouth and turn it into water to satisfy her thirst.*

But it was hot summer. There was no snow. Masha started to search for a stream. In those days, there were usually streams of clean water to drink from in the forest, if only you could find one. But Masha could not find a stream anywhere.

Suddenly, out of nowhere, she saw a hut in a little clearing in the forest. The door of the hut was open, but Masha was a polite child, so she knocked before she went in. It was a witch's hut, as Masha realised as soon as she saw the Witch! But she was a very brave child and she did not let that frighten her.

'Good afternoon', she said to the Witch.

'Good afternoon, Masha,' the Witch replied. 'Why have you come?'

'I'm so thirsty', said Masha. 'Could you please give me a glass of water?'

The Witch was very crafty. She decided to test Masha. 'Masha', she said, 'can you solve puzzles? If you can solve my puzzle, I will give you a drink of water. But if you cannot, not only must you stay thirsty, you must stay here and give all the mushrooms you have gathered to me.' Masha did not want to stay with the Witch, or give up her mushrooms, but she was very thirsty, so she agreed to the test.

In the middle of the Witch's hut, there stood the Witch's stove. It had a huge cauldron full of water on it. The Witch put logs into the stove and lit a hot fire. The fire heated the water in the cauldron and soon it was bubbling, hissing and boiling fiercely. Hot, white steam rose up into the air. (Boil the kettle; let your child watch the steam rising).

The Witch looked at Masha slyly. 'So, you want a drink of water, do you?', she said. 'Well, not far from here there is a beautiful little stream of cool, clear water and I will show you where it is. But first you must drink a glass of water from my cauldron!' The Witch pointed at the water boiling so fiercely in her cauldron and she laughed.

Masha looked at the cauldron with the clouds of steam rising from it. It was so hot! Masha knew that if she tried to drink that water her tongue would blister and burn. But she was so thirsty. And she did not want to stay with the Witch or give up her mushrooms! Masha thought carefully and then she … Do you know what she did? (Allow your child to offer their own ideas).

'If the water is too hot, then I must cool it down!', thought Masha. 'But how can I do that?' It just so happened that in her bag Masha kept a little mirror. Masha touched the mirror. It was just as she thought. The mirror's surface was cold. (Get out the mirror and allow your child to handle it; encourage them to notice that the surface is cool).

'That's it!', thought Masha. 'I can't drink the boiling water, or even put it in a glass to cool it down. But if I can cool down the steam, it will turn into water! And I can cool down the steam using my mirror, if I am very careful. All I have to do is hold my mirror up to the steam. When the steam touches my cold mirror, it will turn back into water. Then all I need to do is collect the water in the Witch's glass and the Witch will have to show me the stream.'

And that is what Masha did. Working very carefully – for after all, she did not want the boiling water or the hot steam to scald her – Masha held her cold mirror up to the steam. As the steam touched her mirror, it turned into drops of water. The drops of water ran down the mirror and Masha collected them in the Witch's glass. (Demonstrate to your child how Masha condensed water from steam and collected the water drops in a glass).

The Witch was very surprised. 'You are a clever girl, Masha', she said. 'You have outwitted me! Now I will show you the stream.'

The Witch showed Masha the beautiful, little stream of cool clear water and Masha drank her fill. Then she gave Masha some berries and more mushrooms to put in her bag. What a good thing it was that Masha had a cold mirror in her bag! And what a good thing it was that she knew how to use it to cool down the steam and turn it into water! And if ever you should meet a witch who asks difficult puzzles, I do hope that you will remember too!

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EM33

STRUT, FLAP AND PECK

10–15 minutes

To protect muscles from straining by warming up
To encourage the use of imitative and symbolic actions during pretend play
To encourage the development of a rich repertoire of movement and gestures for imitating a cockerel

- Golden Cockerel puppet (if you did EM5 you already have this)

- A popsicle stick to make the puppet
- Music or a percussion instrument of your choice to accompany the warm up (match the mood and rhythm to the movements) or just clap
- 'Hens and Cocks' from *Carnival of the Animals* by Camille Saint-Saëns – available on YouTube (sometimes called 'Hens and Roosters', depending on the translation)

Warm Up to Music or a Beat:

Do the following warm-up routine with your child to music/clapping/the beat of a percussion instrument, to help set the rhythm and mood of the warm up. Encourage them to follow your words and copy your actions:

Walk slowly around the room, moving arms freely.
Run around the room on tiptoes.
Stop, hands on hips, sway from side to side.
Repeat, this time with feet hip width apart, bending your left leg as you sway to the left and your right leg as you sway to the right.
Swing your arms from side to side, then up and down, and then make big circles with your arms.
Squat, then spring up; repeat.
Jump up and down on legs, arms swinging backwards and forwards.

What does a Cockerel do?

Get the Golden Cockerel puppet out, but leave him half hidden. Explain to your child (or remind them, if you did EM5 in Caterpillars) that he is really shy. Talk about how you could call for him (place your hands in front of your mouth to form a loudspeaker and call 'Co-o-ockerel!' to encourage him to come out), and offer him some grains (offer with an open palm – have him come and peck some out of their hand).

Ask your child how they could move so that they really look like cockerels in the farmyard. How would a cockerel move? Use questions to prompt their ideas and try out the actions together, explaining how to perform each one:

CONTINUED ON THE NEXT PAGE

Your child can imitate a summoning call (C-o-ockerel) and crowing (Cock-a-doodle-doo).
Your child can use imitative symbolic gestures to interact confidently with the cockerel puppet (greeting, beckoning, saying goodbye, offering some grains).
Your child can use expressive movements and actions confidently to imitate a cockerel's movements and behaviour (strutting, flapping wings and pecking at grains).

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EM33 STRUT, FLAP AND PECK – continued

How does the cockerel walk? (he struts pompously, raising his knees very high; he keeps his wings folded).
How could you show the folded wings? (hands on waists).
How does the cockerel peck seeds and grains? (he bends forwards, then straightens up).
How could you show this? (bend forwards, then straighten up, keeping arms stretched out backwards).
How does the cockerel move his wings? (flaps them).
How could you show this? (stretch out your arms, raise them, then lower them).

Ask your child how the cockerel sings (Cock a-doodle-do!). Demonstrate the cockerel's crowing, encouraging your child to copy you.

Play 'Strut, Flap and Peck':

Tell the following story about a cockerel who got very excited. Show your child the actions as you tell the story, and encourage them to copy you:

One day the cockerel pecked at some particularly delicious grains.	Bend forwards, 'peck' at the grains, then straighten up, keeping arms stretched out backwards
The cockerel got very excited and flapped his wings!	Hands on hips, flap arms
He strutted about, raising his knees very high.	Step, raising knee high
He took a step, raising his knee high	Step, raising knee high
He took another step and raised his knee really high.	Swap legs and step, raising knee high
Knee up, step.	Swap legs and step, raising knee high
Knee up, step.	Swap legs and step, raising knee high

Now put on the 'Hens and Cocks/Roosters' music and ask your child to join you in performing the actions of a cockerel to this special piece of music, from the 'Carnival of the Animals', a famous classical musical suite. Include strutting, flapping wings and pecking at grains.

When the music stops, have the Golden Cockerel puppet 'nod' in approval of your child's movements to the music. Ask your child if they would like to stroke the puppet gently.

Have Golden Cockerel say goodbye by nodding; check that your child understands the gesture, and encourage them to wave, nod and say 'Goodbye'.

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L4

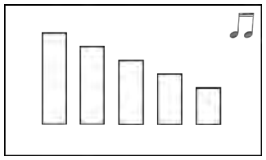
WHICH BIRD SINGS BEST?

15-20 minutes

To use substitute shapes to create a visual model of an invisible relationship
To model a complex verbal description using a series of substitute shapes in a row
To use a visual model as a point of reference

- Birds in 5 colours (red, yellow, blue, brown, green)

- A5 sheet with five strips of decreasing length



- Coloured pencils in the same colours as the birds

Tell your child that they are going to record the results of a singing competition between all the birds in the forest. They are going to use a sheet of paper with strips on and coloured pencils to help them. Explain that you are going to tell them the story of the competition and then it will be their job to record the results.

Agree with your child that the biggest strip represents the winner, the strip that is the biggest of those that are left is next, then the one that is next biggest etc. The smallest strip is for the bird that came last. Every time you tell them a result and show them a silhouette of a bird, they must choose the correct strip and make a big coloured mark on it the same colour as that bird in the story (it's not necessary to fully colour-in the strips).

Tell the story slowly, to give your child time to process the information and respond by making coloured marks. Show the silhouettes of the birds every time you say their names throughout the story and in giving the results:

One day the birds in the forest held a singing competition. Five birds wanted to take part. They were Red Bird, Yellow Bird, Blue Bird, Brown Bird and Green Bird. All of them sang beautifully and the audience applauded. Get your coloured pencils ready, because now I am going to tell you the results of the competition.

The Blue Bird sang best of all. Yellow Bird sang better than all the other birds, except Blue Bird. Brown Bird had a bit of a cold and he sang the worst. Green Bird sang better than Brown Bird but worse than all the others. Red Bird sang worse than Yellow Bird and Blue Bird, but better than Green Bird and Brown Bird.

Tell your child that now that they have heard all the results and have got their prompts ready, they can play 'Who Sings Better?' Show your child a pair of silhouettes, e.g. Yellow Bird and Brown Bird. Ask questions like: *Who sang better, Yellow Bird or Brown Bird?* Get your child to use their strips to show you which bird sang better in the competition. Repeat with different pairs of birds.

At the end, your child could 'present' the results of the competition to an audience of teddies/dolls and give a 'prize' to the Blue Bird or to all the birds for participating!

Ask your child to show you some pairs of silhouettes and ask you the same questions. They should then judge for themselves, or with guided support, if the answers you have given them are correct.

Your child can make a prompt showing the order of the birds' performance in the competition. Your child can use their prompt to indicate which bird did better in the competition, out of any given pair of birds.

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M13

AS MANY WINDOW PANES AS WINDOW FRAMES

15–20 minutes

To foster the ability to participate co-operatively in role play
To reinforce the use of mathematical language, e.g. as many as..., not as many as..., same, different, more, fewer, less, equal
To demonstrate the value of one-to-one correspondence in completing practical tasks and to use it to match two sets of objects exactly

- Greedy Gary, the Number Guzzler from M12
- Houses with different numbers of window frames
- Panes of glass

- An area of your home/room to be the glazier's workshop – put out the panes of glass
- An area of your home/room with the houses laid out, away from the glazier's
- A box of small plastic tokens or counters
- A toy truck – for carrying tokens to the glazier's

Before the session, take time to look at different windows around your house and neighbours' houses. Point out and explain how that the windows have frames which support panes of glass, and talk about why we have them – glass needs to be supported by the frame to keep it safe from breakage, and we have glass so that we can see out but keep the heat out/cold in, and so on.

Show your child the area that you have chosen to be the glazier's workshop, and explain what a glazier is. Then show your child the houses. Explain that the builders have built the houses, but they are not quite finished. They need one more thing before they are ready for people to move in and live in them. Ask your child if they know what is missing. Encourage them to focus on the windows and help them conclude that the window frames are ready, but they have no glass in them.

Tell your child that they are one of the construction workers. Explain: *Your job is to fit the glass into the window frames. To do this you must visit the glazier to collect the panes of glass to fit in the frames. However, the houses have different numbers of window frames. The workers, that includes you, have to do one house at a time. You will need to know exactly how many window panes to collect before you visit the glazier.*

Ask your child: *What could you do to make sure that you collect exactly the right number of window panes from the glazier, as many window panes as there are empty window frames in each house?* Show them that Greedy Gary the Number Guzzler is watching to make sure they are not counting! Hopefully they will spontaneously suggest placing a counter or token in each empty window frame and then taking those counters/tokens to the glazier. If necessary, prompt them to come to this conclusion.

Give your child the box of counters/tokens. They should put one in each window frame, taking out of the box *as many tokens as there are empty window frames*. Then they close the box, place the tokens on the truck and go to the glazier.

Now you role play being the glazier, saying that they can't return any panes that are unused and so on, so that your child realises the importance of getting the right number of panes, one for each frame only. At the glazier's, your child should place their tokens in a line, match one window pane to each token, collect up the window panes, put them in the truck and return to the house. They then 'fit' the window panes into the window frames (lay them on top). Ask them to confirm that they have collected 'as many window panes as there are window frames'.

Have your child repeat the process for the other houses, or until they are able to do it confidently and independently.

Your child can match two sets of objects exactly (window panes and frames) that are physically distant from each other, using counters/tokens.
Your child participates actively and co-operatively in role play.

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SM28

WIZARD OF SHADES

10–15 minutes

To develop colour recognition and identification – compare a colour to a sensory standard
To develop colour classification – sort by colour
To develop shade classification – group different shades of the same colour together

- 7 ‘streets’ in the 7 colours of the spectrum

- Pictures of toys in 3 shades of the 7 colours of the spectrum

- The Wizard of Shades figure

Tell your child this story:

This is the Wizard of Shades (show his cut out), *and he lives in the Land of Colourful Toys. In his land, all the streets have colour names. There is Red Street, Orange Street, Yellow Street, Green Street, Blue Street, Indigo Street and Violet Street. All the houses on Red Street are different shades of red, all the ones on Orange Street different shades of orange, all the ones on Yellow Street different shades of yellow, all the ones on Green Street different shades of green, all the ones on Blue Street different shades of blue, on Indigo Street different shades of indigo and on Violet Street they are all shades of violet. All the toys in the Land of Colourful Toys live in their own colour street in a house that’s exactly the same shade as they are!*

Place the seven coloured ‘streets’ out in front of you one by one and name them as you do so: *This is Red Street, this is Orange Street* and so on.

Put all the toys out in front of your child. Look at them and talk about them, focusing on the fact that the toys are of different colours and shades. Use the terms *dark* and *light* for each colour of the spectrum.

Ask your child: *Can you help the toys find their way home to the right street? For example, all the toys in shades of red live in Red Street. Can you help them by taking them home?*

Ask your child to name the colours and the shade of each of the toys as they sort them. Do one as an example, and say something like: *These light green blocks must live in a house on Green Street!*

When they have finished taking all the toys to the correct streets, congratulate your child on helping the toys by matching their shades to their street colour.

You could go around your house together, choosing objects that are easily identifiable shades of the spectrum colours. For each one you find, ask your child that if that object lived in the Land of Colourful Toys with the Wizard of Shades, in which street it would live. You could take the Wizard of Shades with you and have him ‘nod’ if they are correct and ‘shake his head’ if not. Repeat for other objects and swap roles so your child gets to choose objects, to ask you the questions and to move the Wizard of Shades appropriately.

Your child can place toys in various shades of the spectrum colours on ‘streets’ of the appropriate colour.

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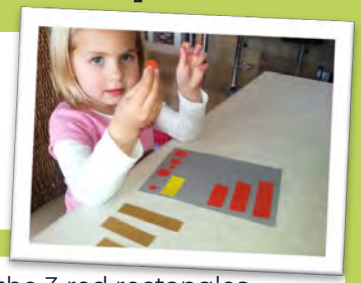
SG16

GOLDILOCKS – Symbol theatre with substitute shapes

15–20 minutes

To introduce substitute shapes and kinaesthetic procedures as supports for cognitive development
To help children understand what the substitute shapes represent, and how to use them to represent aspects of the story
To develop the ability to hold in mind the characters and events of a story



- The substitute shapes for the main objects and characters in the story

- ‘Goldilocks and The Three Bears’ storybook

- A few favourite teddies and/or dolls
- A small tray for each child to keep their set of shapes in (only necessary if you have more than one child doing this session)

What can this substitute shape be? Show your child the 3 red circles, the 3 red squares and the 3 red rectangles (explaining big, middle-sized and small), and the big grey rectangle. Talk about which shape could best be used for the house (big grey rectangle), the bowls (circles), the chairs (squares) and the beds (rectangles). Establish the analogy between the objects and their substitute shapes, emphasising the relationship between the size of the substitute shape and the object which it represents (e.g. middle-sized circle for Mummy Bear’s middle-sized bowl). Ask your child to help you put the symbols for the bowls, chairs and beds on the table in front of you, in the same order that they appear in the story, from left to right (big bowl, medium-sized bowl, small bowl, big chair, and so on).

Who can this substitute shape be? Review who the main characters are in the story. Then show your child the 3 brown rectangles and the yellow rectangle. Talk about which one could best be used for Daddy Bear (biggest brown rectangle), Mummy Bear (the medium-sized brown rectangle), Baby Bear (the smallest brown rectangle), and Goldilocks (the yellow rectangle). Establish the analogy as before, emphasising brown for the bears because bears are brown, yellow because Goldilocks has golden hair, the longest strip for Daddy Bear because he is the biggest and so on.

Symbol Theatre – Modelling Using Kinaesthetic Procedures: Tell your child that together you are going to bring the story of Goldilocks to life, using the shapes. Ask your child to arrange the Bears’ bowls, beds and chairs inside their ‘house’ by putting the shapes on top of the large grey rectangle, and to put the Bears and Goldilocks in the forest ‘outside the house’ - as shown on the left. Explain that you will tell the story and whenever you mention one of the characters, or one of the objects, they are to hold up the right shape. Suggest that they 'act out' the story too with the shapes, for example by ‘showing’ Goldilocks trying each bowl of porridge, sitting on each chair and so on.

Read the story, speaking slowly to give them time to react, and encourage them to hold up the relevant substitute shapes and use them to show what happens as the story unfolds. If necessary, provide additional help, for example prompt them to think carefully about what they are looking for and why, by asking what shape they need, what colour it has to be or how big it needs to be.

When they have finished, tell the story again – this time with an audience of other family members or teddies/ dolls. To help give an even more exciting and dangerous edge to Goldilocks’ flouting of the 'rules', suggest that your child overturns the bowl when Goldilocks has finished eating Baby Bear’s porridge, and overturn Baby Bear’s chair to show that she has broken it! Encourage your child to join in orally with repeated refrains and the parts of the story they already know. If you have more than one child doing this, they can each take different roles and then swap over.

Your child can choose an appropriate substitute shape for a story character or object.
Your child can show the correct substitute shape when characters or objects are mentioned.
Your child can move the substitute shapes appropriately to illustrate the actions of the characters.

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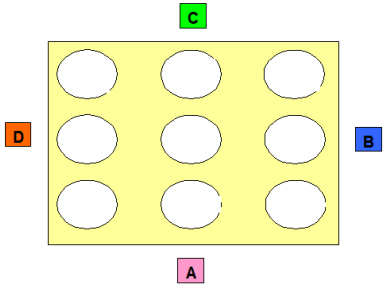
VS10

WE'RE GOING TO THE ZOO

5-10 minutes

To use the prepositions 'in front of', 'behind', 'to the left', 'to the right' and 'between' correctly
To learn to understand the world from a variety of perspectives
To develop spatial awareness

- A toy phone
- Any 9 zoo animal figures or soft toys laid out in three rows like this:



If your child knows the letter and sound 'L', you can have them use their left hand to make an L (for left) shape by putting their four fingers together and their thumb at 90 degrees, to help them remember which is left and therefore which is right.

Tell your child that the zookeeper wants to check on some of the animals in the zoo and so has asked them to line up in a certain way. Place the nine toy animals in the 'zoo', in three rows as shown in the diagram on the left, facing position A. But then the zookeeper had to leave in a hurry and so is going to check with his helper by phone if all the animals have lined up correctly.

Bring your child to the side marked A and ask them to be the zookeeper's helper. You will be the zookeeper and will ask the helper some questions over the phone. Ask them to answer a few questions about their position and the position of the toy animals. The answers will either be an animal, your child (because of where they are standing/sitting) or no-one. For example:

Who is to the right of the giraffe?
Who is to the left of the giraffe?
Who is in front of the giraffe?
Who is behind the giraffe?
Who is behind the bear?
Who is between the giraffe and the fox?
Who is between you and the bear?

Then ask your child to move around the table to positions B, C and D in turn, adjusting the direction the animals are facing by 90 degrees on the same spot each time, so that they are facing your child in your child's new position. Then repeat some or all of the same questions above.

Note: It is important for the aims of this session to adjust the direction that the animals are facing so that your child doesn't try to answer the questions from the previous viewpoint. Otherwise, from whichever side they look at it, they may answer from the point of view of the animal, from the way the animal is facing – and so the answers would be the same.

Your child can answer these questions:
Who is to the left/right of a particular animal?
Who is in front of/behind a particular animal?
Who is between two specified animals?

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YMW11

PLANTS AND ANIMALS

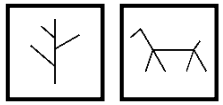
15-20 minutes

To develop the ability to use substitute signs and symbols to represent real objects
To introduce the concept of classification – use specified categories to group living things
To develop the ability to distinguish between plants and animals
To develop the ability to distinguish between living (animate) and non-living (inanimate) things

- ‘Living things’ picture cards (when playing with the cards face down, do it on a dark surface, or print them on card – so that your child can’t see through them)

- ‘Non-living things’ picture cards

- Sample symbols for the plants and the animals



- 2 sheets of A3 paper
- 2 square pieces of card or paper, approx. 8cm x 8cm, or 2 large, square sticky notes

Alive/Not Alive: Spread all the picture cards on the floor and help your child group them into two ‘families’: living things and non-living things. Then name a picture that belongs to one of the families - if it is alive, your child should jump; if it is not alive, they should stand still. Repeat until you’ve done it for all or almost all of the picture cards. Go faster/slower to catch them out!

Plants and Animals: Take away all the pictures of non-living things. Spread the pictures of the plants and animals on the floor, without saying what those two families are, and ask your child what they all have in common (they are all living things).

Use each A3 sheet of paper as a 'house' for each family. Ask your child to divide the living things into two families so that similar things find themselves with other members of their family – putting the pictures on top of the paper. If your child can’t work it out independently, explain that they should group the plants in one family and the animals in the other. Explain: *This is how biologists, people who study living things, like to do it.*

Symbols: Then ask your child to invent symbols for the plant family and the animal family to label the houses with. Let them make suggestions, choose their best ones or show them how to draw their own version of the symbols given on the 2 square pieces of card or paper, or the sticky notes. Get your child to put their final animal and plant symbols onto the right ‘houses’.

Ask your child about the differences between plants and animals. Help them reach the following conclusions: *Plants make their food themselves, using their leaves - they need sunlight, air and water to do this. Animals cannot make their own food. But animals can move on their own, and plants cannot.*

Herbivores, Carnivores and Omnivores: Look at each animal picture in turn and talk about what it eats. Divide the animals into two ‘families’ within the ‘house’ – explain that the plant-eaters are called herbivores and the meat-eaters are called carnivores. Discuss that people and some animals can eat both meat and plants, and so are called omnivores.

You could also talk to your child about how a few plants are also carnivorous, like the Venus Flytrap. You may want to discuss people’s food choices too, whilst talking about humans also being carnivores – how some choose to eat meat or not, or some types of meat, for religious or personal reasons.

Play ‘Living Together’: Collect all the living things cards and put them face down. Ask your child to turn over two cards and say the names of the living things; whether they are plants or an animals; if it is an animal, whether it is a meat eater or a plant eater; whether or not one would eat the other, and if so, which would eat which.

Your child can differentiate between living and non-living things.
Your child can classify living things as plants or animals.
Your child can classify animals as meat-eaters or as plant-eaters, or as both.

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QUESTIONS?

We hope that this has been enough to give you an idea of what is this program is all about. However, the only way to *really* see how amazing and unique it is, is to try it for yourself with your child.

To take out your free trial, please go to: www.keytolearningathome.com/pricing

You can find detailed answers to most, if not all, of the other questions that you may have here: www.keytolearningathome.com/faq/

If you have any other questions or feedback at all, please email us at: hello@keytolearningathome.com You can expect a response within 48 hours, often sooner.

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WHY YOU CANNOT AFFORD TO MISS THIS OPPORTUNITY NOW

You won't find anything else on the internet or elsewhere (for free or otherwise) that achieves the same results for your child as the full Key to Learning @Home program will.

Unless your child attends a Key to Learning specialist school, your child's school, or any other homeschool curriculum you use, will NOT teach the full range of *learning abilities* to your child.

If your child gets to the age of 6-7 without Key to Learning, the window of opportunity has passed – these brain connections are critical up to the age of 6.

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