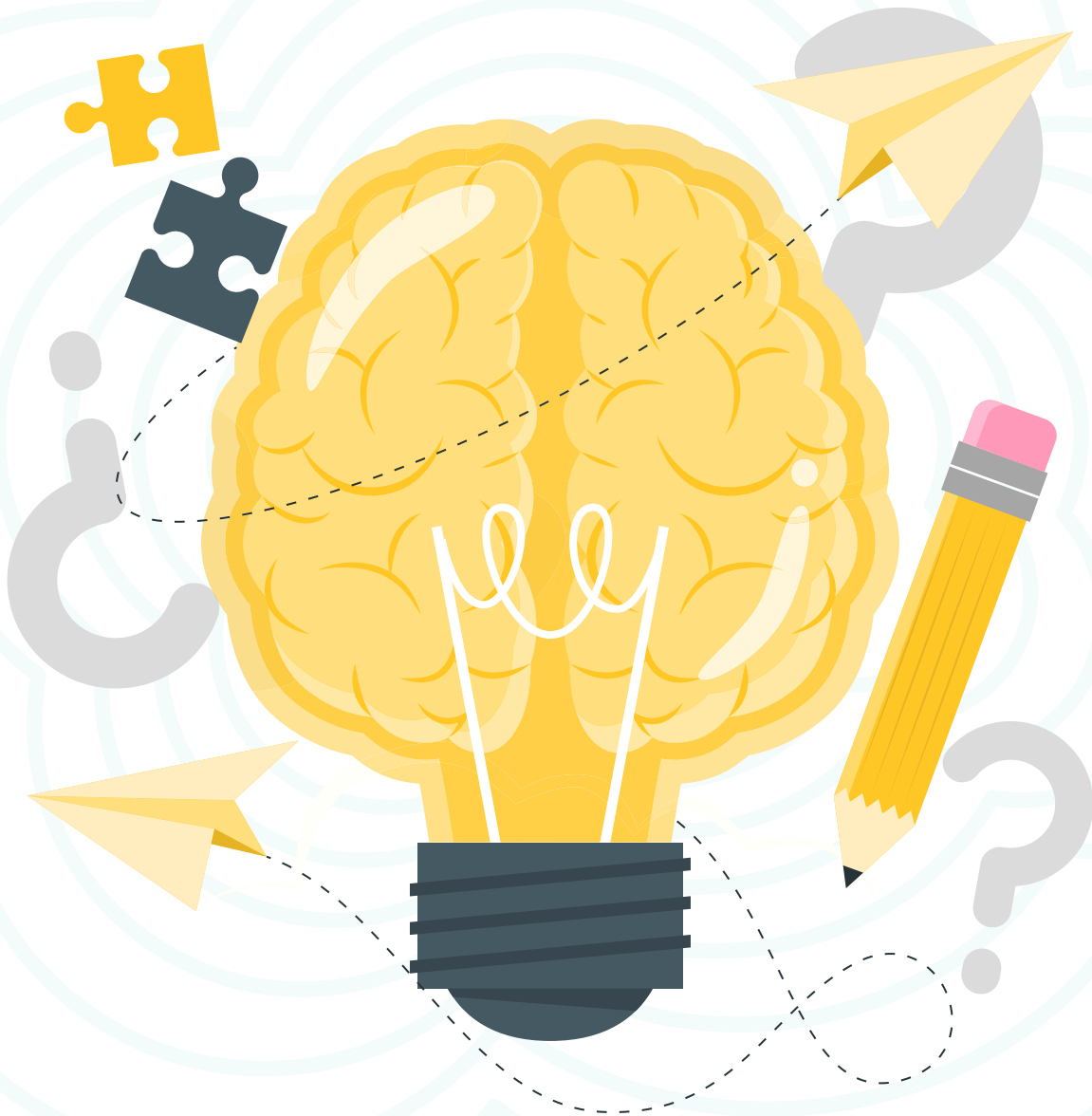


RAISING ORIGINAL THINKERS:

HOW TO BE CREATIVE



A Reading List and Inspiration Pack
curated By Brain Power Enrichment Programs



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WELCOME TO BRAIN POWER LANGUAGE ARTS

At Brain Power, we believe creativity is one of the most important skills of the future. It's not just about writing stories or making art—it's a way of thinking that helps students make connections, solve problems, and express their ideas in original and meaningful ways. And just like any other skill, creativity can be taught.

For over 30 years, we've helped students become clear, confident, and creative communicators.

Our Language Arts program blends traditional instruction in grammar, vocabulary, and structured writing with rich literary exploration and imaginative exercises. Students learn to find their voice, take intellectual risks, and think deeply about the world around them.

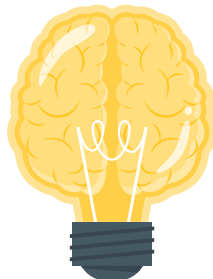
Creativity at Brain Power is purposeful. We teach students how to express ideas with clarity and power, while nurturing their ability to think independently, make bold connections, and explore unfamiliar perspectives. Our faculty includes published writers, scholars, and experienced mentors who help students grow not only as writers, but as thinkers.

Many of our alumni have won national writing competitions, published original work, and excelled in academic programs around the world. But what they carry with them most is the mindset—the ability to think critically and creatively in every area of life.

We're excited to have your family join our Language Arts program! To learn more about US locations, visit brainpowerenrichment.com

For Canadian locations, visit brainpower.ca

In the pages ahead, you'll find creativity exercises and reading recommendations that bring key creativity principles to life. These reflect the joyful, thoughtful, and rigorous experience our students enjoy every week.



FOR PARENTS: CREATIVITY IS A SKILL, NOT MAGIC

You already know creativity matters. What you might not know is that it's a set of specific, **learnable** thinking strategies—the same one's engineers, scientists, writers, and researchers use to solve hard problems.

These are the real thing—approaches used by detectives reconstructing crime scenes, engineers reverse-engineering products, and screenwriters breaking story structure. And your children can practice them at the dinner table.

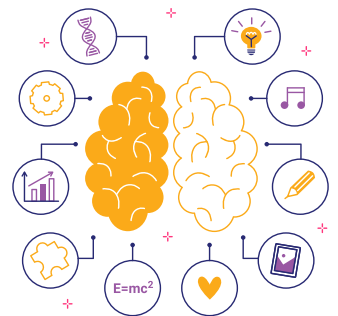
Below you'll find ten creativity principles. Each includes what it is, why it matters, and how to practice it in under five minutes. Pick one. Try it this week. See what happens.

Then comes the reading list. Great books aren't separate from creativity training—they are creativity training. Each title exercises the same thinking muscles: reversal, perspective-taking, constraint, translation. A story with an unreliable narrator is a lesson in point of view. A wordless picture book is translation in action. These books do real intellectual work, and we trust your child to rise to them. Start with one that sparks curiosity and see where it leads!

THE TEN CREATIVITY PRINCIPLES:

1. Reversal

- **What it is:** Reversal is the deliberate inversion of sequence, direction, causality, or perspective to expose assumptions that usually remain invisible in forward-thinking modes. It works by forcing the mind to trace logical pathways backward, which reveals structural dependencies, hidden premises, and alternative solution paths. This technique appears in mathematical proof by contradiction, engineering root-cause analysis, legal cross-examination, and narrative reconstruction. By systematically flipping elements of a problem (Who benefits if the opposite were true? What if we started at the end? What if the usual hierarchy were inverted?), thinkers can identify weak points in arguments, discover non-obvious entry points to complex problems, and generate solutions that would never emerge through linear progression.
- **Why it matters:** Detectives work backward from crime scenes. Engineers reverse-engineer products. Mathematicians prove theorems by contradiction. When your child learns to deliberately invert their thinking, they're developing a professional-grade problem-solving skill.
- **Try this:**
 - ▶ Tell a familiar story backward in 5 steps.



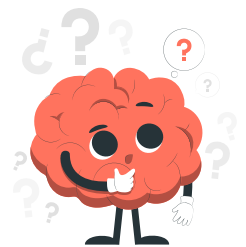
- ▶ Pick a house rule and imagine the opposite rule for 24 hours: what breaks?
- ▶ Have your child explain their math homework starting from the answer.

2. Random Entry

- **What it is:** Random Entry deliberately introduces an unrelated stimulus—an object, word, concept, or constraint from an entirely different domain—to interrupt habitual thinking patterns and force the brain to form novel associations. This principle exploits the brain's natural pattern-recognition ability by creating unexpected juxtapositions that wouldn't occur through logical progression. It's based on research showing that breakthrough ideas often emerge at the intersection of unrelated fields or through accidental exposure to disparate information. By pulling focus away from obvious connections, Random Entry activates lateral thinking pathways and generates analogies, metaphors, and conceptual bridges that reveal fresh approaches to stale problems.
- **Why it matters:** Innovation labs use random prompts to generate product breakthroughs. Pattern recognition across unrelated domains is how most major scientific discoveries happen. (Think: Velcro, penicillin, Post-it notes).
- **Try this:**
 - ▶ Grab a random kitchen object: "How could this improve studying?"
 - ▶ Open any book to any page. First noun = writing prompt.
 - ▶ Random household item = metaphor for your day. Go.

3. Provocation

- **What it is:** Provocation uses an intentionally impossible, illogical, or extreme statement as a cognitive lever to dislodge the mind from conventional boundaries and regulatory constraints. Unlike brainstorming, which asks, "What's possible?", provocation asks "What if the impossible were true?" This generates a mental disruption that forces reconsideration of fundamental assumptions. The provocation itself isn't the solution—it's a stepping stone that creates psychological permission to explore radical alternatives. By suspending practical constraints (physics, economics, social norms), provocation opens conceptual space where genuinely novel ideas can form before reality-testing narrows the field back to feasibility.
- **Why it matters:** Futurists imagine impossible technologies before they're built. Engineers prototype by exploring extreme scenarios. Provocation clears space for unconventional hypotheses. This is literally how SpaceX approaches rocket design.



- **Try this:**

- ▶ “What if everyone floated instead of walked?” → List 3 consequences.
- ▶ Design an impossible invention (homework-doing backpack) and explain how it works.
- ▶ What if you had to pay \$1 for every word you spoke? How does your day change?

4. Exaggeration

- **What it is:** Exaggeration amplifies a specific attribute, emotion, dimension, or characteristic far beyond its normal range to isolate and examine its essential properties. By pushing something to its extreme limit—making it impossibly large, unbearably slow, ridiculously frequent, or absurdly intense—you strip away contextual noise and reveal the core mechanism or defining quality that makes that element function. This technique is used in scientific stress-testing (how much pressure before failure?), comedic timing (what’s funny at 10x speed?), and rhetorical emphasis (hyperbole clarifies position). Exaggeration also develops proportional reasoning: understanding how systems behave at different scales requires predicting what changes and what remains constant.
- **Why it matters:** Scientists stress-test materials to failure. Writers use hyperbole to develop their voice. Stand-up comedians exaggerate truth to expose it. This is how you find out what matters in any system.
- **Try this:**
 - ▶ Write tomorrow’s front-page headline about something that happened at dinner tonight.
 - ▶ Pick an emotion. Act it out at 3 levels: quiet, moderate, extreme.
 - ▶ Household object 100x bigger or smaller—how do you use it now?



5. Distortion

- **What it is:** Distortion systematically alters time, scale, proportion, geometry, or viewpoint to render familiar phenomena unfamiliar and reveal information that’s invisible at standard resolution. This principle acknowledges that perception is scale-dependent: what’s true at one level of magnification or temporal speed may not hold at another. By deliberately warping perspective—slowing time to see micro-events, expanding scale to show hidden structure, shifting viewpoint to access different information—distortion makes implicit relationships explicit. It’s used in scientific modeling (how does a protein fold in slow motion?), cinematography (what does extreme close-up reveal?), and conceptual mapping (what happens if we view this system from inside rather than outside?)

- **Why it matters:** Filmmakers use slow motion to show detail. Scientists model cosmic or microscopic scales by distorting proportion. Architects manipulate perspective. Distortion makes the invisible visible.
- **Try this:**
 - ▶ Describe brushing your teeth in extreme slow motion.
 - ▶ Draw your living room with one exaggerated feature (door = 20 feet tall).
 - ▶ Retell a family memory from the perspective of the houseplant.

6. Wishful Thinking

- **What it is:** Wishful Thinking inverts the standard problem-solving sequence by beginning with the ideal outcome—the perfect system, optimal experience, or best-case scenario—before considering any practical constraints. This approach prevents premature limitation of the solution space. Most people start with “What’s possible given our resources?” Wishful Thinking starts with “What would perfect look like?” and only afterward asks “What would need to be true to achieve that?” This two-stage process clarifies priorities, reveals which constraints matter, and often identifies unexpected pathways that become visible only when you’re working backward from the ideal rather than forward from current limitations.
- **Why it matters:** Tech companies design ideal user experiences first, then work backward to feasibility. This is how Apple thinks. This is how NASA thinks. Vision comes first—constraints come second.
- **Try this:**
 - ▶ Design the perfect school day in 5 bullet points.
 - ▶ Pick a real problem (messy room, homework overload). Brainstorm the ideal solution first. Reality later.
 - ▶ Redesign one everyday object (backpack, lunchbox) to make it perfect for your needs.



7. Analogical Thinking

- **What it is:** Analogical thinking maps the structure, function, or relationship pattern from a familiar domain onto an unfamiliar one, using the known to illuminate the unknown. Effective analogies preserve essential relationships while translating across contexts: if A relates to B the way C relates to D, understanding A-B helps predict C-D. This is more sophisticated than simple comparison—it

requires identifying which features transfer and which don't, understanding at what level the analogy holds, and recognizing when the analogy breaks down. Experts use analogies to compress complex information, explain abstract concepts through concrete examples, and transfer solution strategies across disciplines.

- **Why it matters:** Scientists explain electricity through water flow analogies. Engineers use biomimicry (nature-inspired design). Analogies compress complex information and reveal hidden relationships. This is how experts learn new domains fast.
- **Try this:**
 - ▶ "How is learning a new skill like growing a plant?" (Make 1 comparison).
 - ▶ Use a household object to explain a homework concept.
 - ▶ Compare two characters from different books in 2 sentences.

8. Constraint Adoption

- **What it is:** Constraint Adoption intentionally limits resources, time, materials, rules, or options to force more focused and inventive problem-solving. This principle leverages the paradox that restrictions often generate more creativity than unlimited freedom. Constraints work by eliminating decision paralysis, preventing scope creep, and requiring efficiency. They force prioritization (what's essential vs. optional?), promote resourcefulness (how do we achieve more with less?), and reward elegance (what's the simplest solution?). Professional fields use constraints strategically: poetic forms impose meter and rhyme; engineering specifications limit weight and power; coding competitions restrict time and memory.
- **Why it matters:** Poets write sonnets. Engineers design with fixed parameters. Programmers compete in hackathons with time limits. Constraints don't kill creativity—they focus it.
- **Try this:**
 - ▶ Write a story in exactly 6 words (Hemingway did this).
 - ▶ Describe something in the room without using the letter "E".
 - ▶ Draw a picture using only straight lines OR only circles.



9. Translation

- **What it is:** Translation preserves core meaning while shifting format, medium, mode, or symbolic system. It requires deep comprehension because you cannot successfully translate something you don't truly understand—surface-level knowledge fails when structure changes. Translation reveals whether understanding is genuine (can transfer across forms) or superficial (bound to original presentation). It also develops cognitive flexibility by requiring the thinker to identify which elements are essential (must be preserved), which are format-dependent (change with medium), and which are emergent (appear only in specific forms). This is fundamental to communication, data visualization, interdisciplinary work, and adaptive learning.
- **Why it matters:** Data scientists translate numbers into visualizations. Screenwriters adapt novels. Translation forces deeper understanding because you can't fake comprehension when changing form.
- **Try this:**
 - ▶ Turn a favorite photo into a descriptive paragraph.
 - ▶ Explain what story a song tells (no mentioning the lyrics directly).
 - ▶ Draw a comic strip of a book scene in 3 panels.

10. Bridging

- **What it is:** Bridging identifies and exploits structural parallels, functional similarities, or conceptual resonances between apparently unrelated domains, fields, or ideas. This is more than finding superficial connections—it requires recognizing deep isomorphisms (same structure, different content) and transferable principles. Bridging is the cognitive foundation of interdisciplinary innovation: most major breakthroughs happen when methods from one field are applied to problems in another. It develops pattern recognition across contexts, strengthens abstract thinking (what's the underlying principle?), and builds the mental flexibility required for complex problem-solving in real-world scenarios where clean disciplinary boundaries don't exist.
- **Why it matters:** Most major breakthroughs happen at the intersection of disciplines. Bioengineers bridge biology and mechanics. Behavioral economists bridge psychology and math. Interdisciplinary thinking is how innovation actually works.
- **Try this:**
 - ▶ Connect a household chore to a school subject. Explain why.
 - ▶ Imagine a meeting between characters from two different books. What happens?
 - ▶ Compare a food item to a historical event in one sentence. (Bonus: make it funny.)



BRAIN POWER READING AND INSPIRATION GUIDE

You may not find these books on typical reading lists—and that’s intentional. Each selection operates above standard commercial grade-level recommendations because we believe in meeting bright kids where they can grow, not where they’re comfortable.

GRADE 1

1. *Not a Stick* by Antoinette Portis

Pig insists the stick isn’t just a stick—it’s a fishing pole, a conductor’s baton, a sword, a paintbrush. Minimalist text and images.

Why: Random Entry / Object transformation.

- ▶ One object becomes infinite possibilities.
- ▶ Divergent thinking in picture book form.

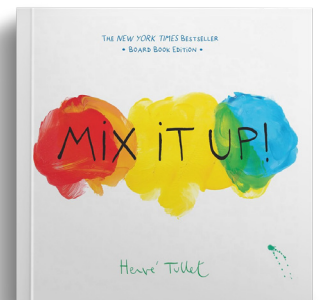


2. *Mix It Up!* by Hervé Tullet

Interactive book asks readers to mix colors by pressing, tipping, shaking. Predicts what will happen, then reveals results.

Why: Provocation through interaction.

- ▶ What if the book responds to you?
- ▶ Cause and effect.
- ▶ Experimentation.

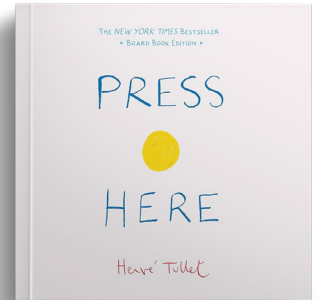


3. *Press Here* by Hervé Tullet

"Press the yellow dot." Turn the page—dots multiply. Tilt the book, shake it, blow on it. The book "obeys."

Why: Provocation.

- ▶ Impossible premise executed seriously.
- ▶ Rules of books don't apply.
- ▶ Play as thinking.



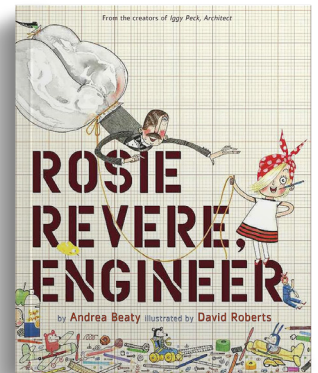
GRADE 2

1. *Rosie Revere, Engineer* by Andrea Beaty

Rosie builds contraptions from trash. One fails spectacularly. Great-aunt teaches her that failure is data, not defeat. Rosie tries again.

Why: Constraint Adoption + trial/error.

- ▶ Building with limited materials.
- ▶ Iteration as method.
- ▶ Failure reframed.



2. *The Most Magnificent Thing* by Ashley Spires

Girl decides to build "the most magnificent thing." Multiple failures. Walks away. Returns with fresh perspective. Finally succeeds.

Why: Reversal (working backward from frustration).

- ▶ Iteration.
- ▶ Taking breaks to reset.
- ▶ Process over product.

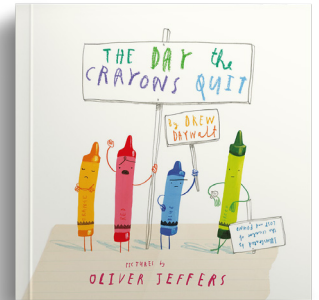


3. *The Day the Crayons Quit* by Drew Daywalt

Crayons write resignation letters. Beige is tired of being second choice. Black wants to do more than outlines. Duncan must solve labor dispute.

Why: Perspective-taking (Reversal).

- ▶ Objects have needs.
- ▶ Negotiation.
- ▶ Multiple viewpoints create solutions.



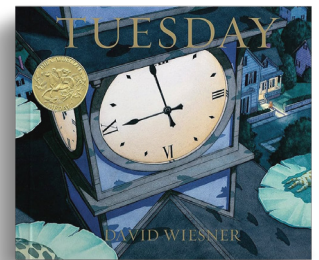
GRADE 3

1. *Tuesday* by David Wiesner

Wordless. Frogs on lily pads float through suburbs at night. Next Tuesday, pigs fly. Pattern suggests endless impossible Tuesdays.

Why: Provocation + Translation.

- ▶ What if impossible things happened on schedule?
- ▶ Tell story without words.
- ▶ Visual inference.

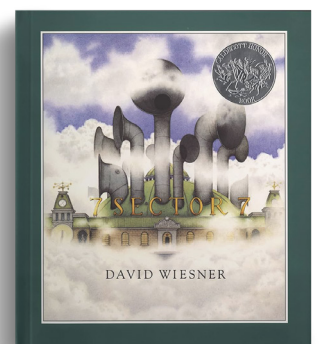


2. *Sector 7* by David Wiesner

Wordless. Boy visits Empire State Building, gets taken to cloud factory in the sky. Shows clouds how to become more creative. Bureaucrats resist.

Why: Wishful Thinking + Translation.

- ▶ Where do clouds come from?
- ▶ Visual problem-solving.
- ▶ Wordless narrative complexity.

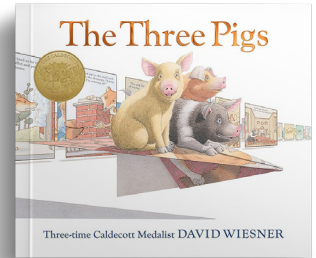


3. *The Three Pigs* by David Wiesner

Pigs get blown out of their own story into white space. They travel through other fairy tales, recruit dragon, return and rewrite their ending.

Why: Reversal + Bridging.

- ▶ Characters control their narrative.
- ▶ Meta-fiction.
- ▶ Crossing story boundaries. Rules don't apply.



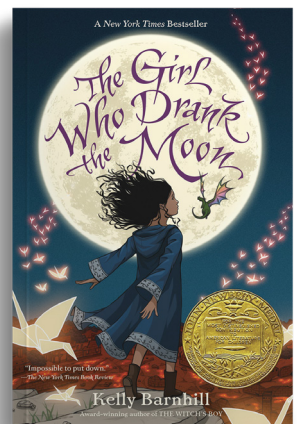
GRADE 4

1. *The Girl Who Drank the Moon* by Kelly Barnhill

A magical story about Luna, a girl accidentally infused with moonlight, who must learn to control her powers while uncovering the truth about her world's fears and myths. The novel blends fantasy, symbolism, and layered storytelling.

Why: Exaggeration + Analogical Thinking.

- ▶ Transforms abstract ideas (fear, sacrifice, power) into magical forces.
- ▶ Uses symbolism and myth to reflect real emotional and societal structures.
- ▶ Encourages readers to interpret events at both literal and metaphorical levels.



2. *The Wild Robot* by Peter Brown

Robot wakes on island. Must learn survival from animals. Adapts by observation, trial/error, improvisation. Becomes part of ecosystem.

Why: Bridging (technology + nature).

- ▶ Problem-solving in unfamiliar system.
- ▶ Learning by analogy.
- ▶ Adaptation.

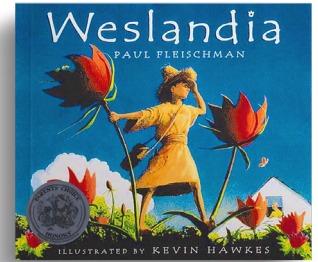


3. Weslandia by Paul Fleischman

Wesley creates civilization in his backyard over summer—cultivates new plant, invents alphabet, designs clothing, establishes economy, attracts followers.

Why: Wishful Thinking + Systems thinking.

- ▶ What if you designed everything from scratch?
- ▶ Interdisciplinary creation.
- ▶ Self-sufficiency.



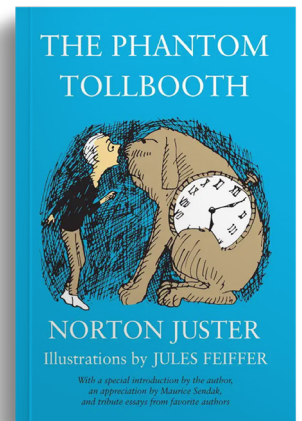
GRADE 5

1. The Phantom Tollbooth by Norton Juster

Milo's journey through Dictionopolis and Digitopolis to rescue princesses Rhyme and Reason from Castle in the Air.

Why: Wordplay + Mathematical thinking.

- ▶ Every page demonstrates creative cognition.
- ▶ Puns reveal logic.

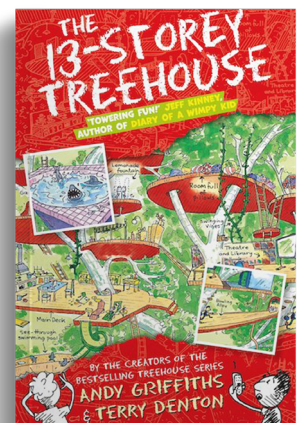


2. The 13-Story Treehouse by Andy Griffiths

Two boys live in treehouse with bowling alley, shark tank, marshmallow machine. Must write book by tomorrow. Escalating disasters require creative solutions.

Why: Exaggeration + Constraint (deadline).

- ▶ Absurdity taken seriously.
- ▶ Problem-solving under pressure.
- ▶ Humor as structure.

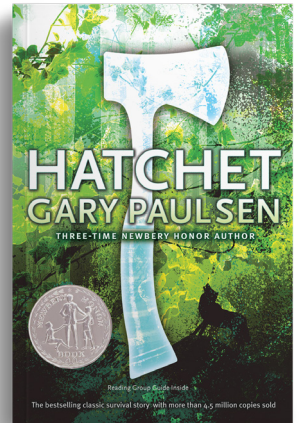


3. *Hatchet* by Gary Paulsen

13-year-old Brian survives plane crash in Canadian wilderness with only a hatchet. 54 days alone. Every problem requires systematic creative solution.

Why: Constraint Adoption.

- ▶ Limited tools force innovation.
- ▶ Sequential problem-solving.
- ▶ Observation becomes data.
- ▶ Survival = creativity.

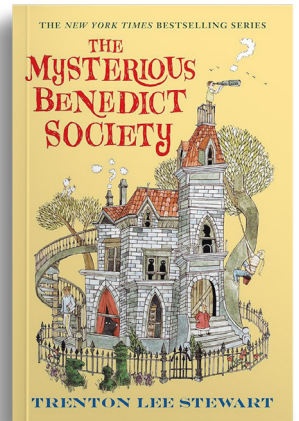


4. *The Mysterious Benedict Society* by Trenton Lee Stewart

Four gifted children are recruited to infiltrate a mysterious school run by an eccentric mastermind, where hidden codes and patterns reveal a larger conspiracy.

Why: Bridging + Pattern Recognition.

- ▶ Students decode clues and map connections across multiple systems.
- ▶ Emphasizes reasoning under uncertainty.
- ▶ Collaboration becomes a creative problem-solving tool.



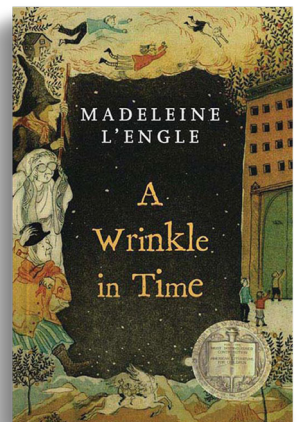
GRADE 6

1. *A Wrinkle in Time* by Madeleine L'Engle

Meg, Charles Wallace, and Calvin travel through space-time via tesseract to rescue Meg's scientist father from a planet controlled by a disembodied brain. Physics meets philosophy.

Why: Distortion (tessering = dimensional thinking) + Bridging (science/philosophy/emotion).

- ▶ Abstract concepts made concrete.
- ▶ Multiple dimensions of problem-solving.

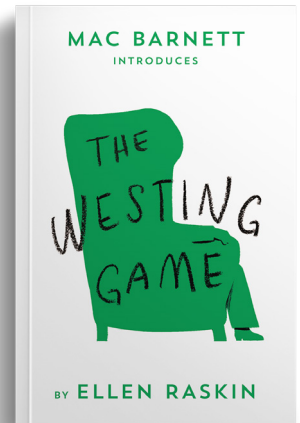


2. *The Westing Game* by Ellen Raskin

Sixteen heirs compete to solve the puzzle in Samuel Westing's will. Red herrings, false identities, and misdirection. The answer requires working backward through layers of deception.

Why: Reversal (working backward from clues) + Pattern recognition.

- ▶ Detective reasoning.
- ▶ Unreliable narration as structure.
- ▶ Nothing is what it seems.

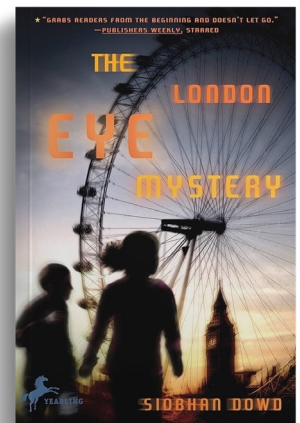


3. *The London Eye Mystery* by Siobhan Dowd

Ted's cousin disappears from a sealed capsule on the London Eye. Ted (neurodivergent) uses systematic observation and Sherlock-style deduction to solve what police cannot.

Why: Reversal (reconstructing events) + Constraint Adoption.

- ▶ Neurodivergent thinking as asset.
- ▶ Logic over intuition.
- ▶ Different brains solve differently.



GRADE 7

1. *The Giver* by Lois Lowry

Jonas lives in society that eliminated pain, color, choice, emotion, memory. Appointed Receiver of Memory, he discovers what was sacrificed for "sameness." Must decide what to do.

Why: Provocation (what if we eliminated suffering?) + Reversal.

- ▶ Cost-benefit of controlled systems.
- ▶ Memory as tool.
- ▶ What makes life worth living?

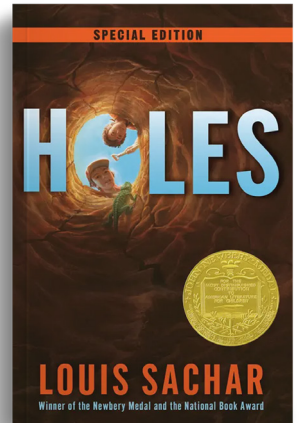


2. Holes by Louis Sachar

Stanley digs holes in Texas desert as punishment. Three timelines—present, 1888, Latvian past—converge through hidden treasure and generational curse. Everything connects.

Why: Bridging (time/causality) + Pattern recognition.

- ▶ Non-linear narrative.
- ▶ Cause and effect across centuries.
- ▶ Justice delayed but not denied.

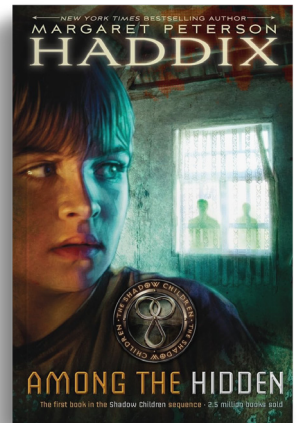


3. Among the Hidden by Margaret Peterson Haddix

Luke is illegal third child, hidden for twelve years. Discovers another hidden child. Together they must decide: stay hidden forever or risk everything?

Why: Constraint Adoption (extreme limitation) + Provocation.

- ▶ What if you couldn't exist legally?
- ▶ Resource scarcity.
- ▶ Rights vs. survival.



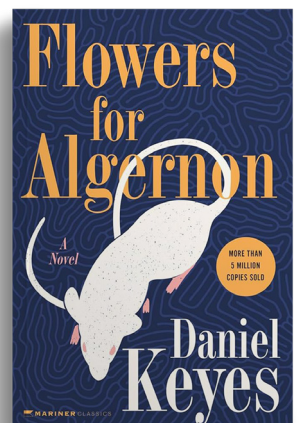
GRADE 8

1. Flowers for Algernon by Daniel Keyes

Charlie Gordon, intellectually disabled, undergoes surgery tripling his IQ. Journal entries track his intellectual rise, peak, and tragic decline. What makes someone valuable?

Why: Distortion (perspective shifts with cognitive change) + Translation.

- ▶ Written perspective evolves with intelligence.
- ▶ Ethics of human experimentation.
- ▶ Identity vs. ability.

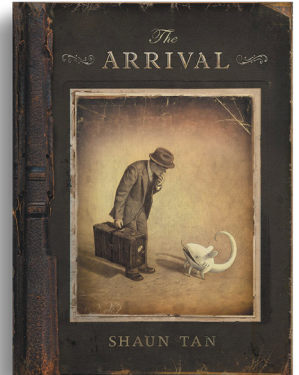


2. *The Arrival* by Shaun Tan

A wordless graphic novel following a man who migrates to a surreal, unfamiliar world, using imagery to communicate isolation, discovery, and cultural translation.

Why: Translation + Bridging.

- ▶ Story must be inferred entirely through visuals, testing deep comprehension.
- ▶ Unfamiliar symbols become new languages to decode.
- ▶ Encourages flexible interpretation across modes and systems.

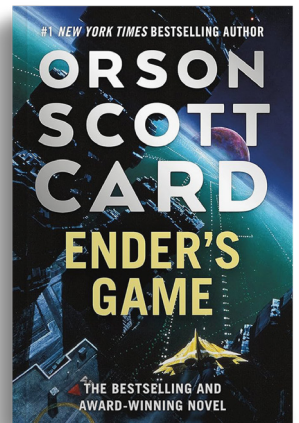


3. *Ender's Game* by Orson Scott Card

Brilliant child recruited to military academy to train for alien war. What he thinks are games turn out to be real battles. Strategic manipulation vs. moral responsibility.

Why: Analogical Thinking (game as war) + Reversal.

- ▶ Reversal. Systems thinking.
- ▶ Pattern recognition.
- ▶ Strategy under false premises. Ethics of manipulation.



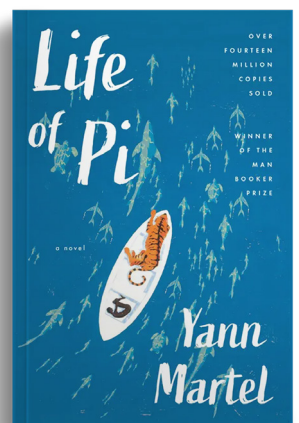
GRADE 9

1. *Life of Pi* by Yann Martel

Pi survives 227 days on lifeboat with Bengal tiger. Tells two versions of his story—one with animals, one without. Which is true? Does it matter?

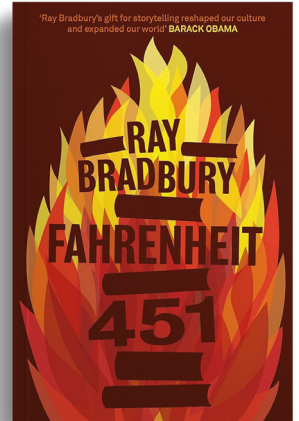
Why: Translation (experience into narrative) + Analogical Thinking.

- ▶ Truth vs. story.
- ▶ Survival vs. meaning.
- ▶ How we construct reality.

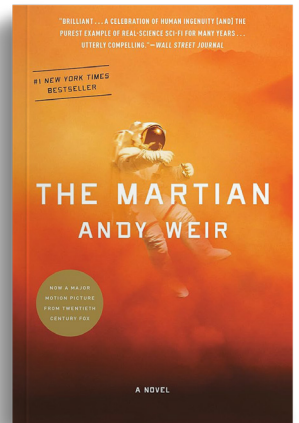


Guy Montag burns books for a living in dystopian future where reading is illegal. Meets resistance who memorize literature. Must choose between obedience and knowledge.

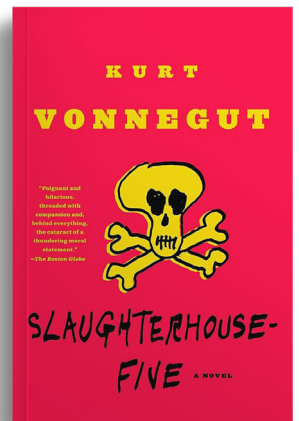
- ▶ Censorship taken to extreme.
- ▶ Technology vs. humanity.
- ▶ Memory as rebellion.



- ▶ Applied STEM.
- ▶ Systematic troubleshooting.
- ▶ Humor as resilience tool.



- ▶ Trauma fragments narrative.
- ▶ Dark humor as coping.
- ▶ Structure mirrors psychological damage.

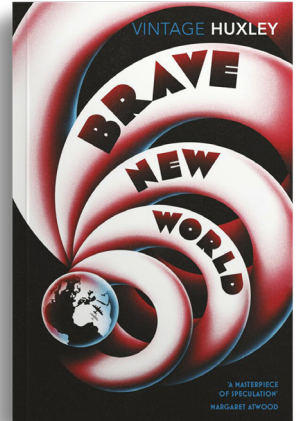


2. *Brave New World* by Aldous Huxley

Society engineered for happiness through drugs, genetic modification, conditioning. John “the Savage” brings Shakespeare and asks: is manufactured happiness worth freedom?

Why: Provocation (what if we engineered contentment?) + Reversal.

- ▶ Dystopia that looks like utopia.
- ▶ Pleasure vs. meaning.
- ▶ Technology as control.

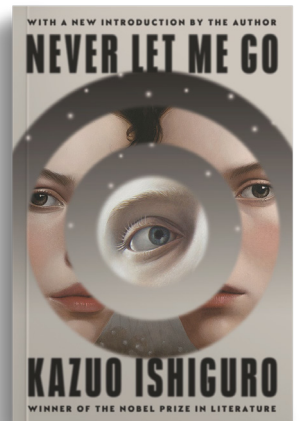


3. *Never Let Me Go* by Kazuo Ishiguro

Kathy, Tommy, and Ruth grow up at idyllic boarding school. Slowly reveal they’re clones raised for organ donation. They know their fate. How do they live anyway?

Why: Distortion (perspective delayed) + Provocation.

- ▶ What if you knew your purpose was to die young?
- ▶ Unreliable narrator through omission.
- ▶ Ethics of biotechnology.



HOW TO USE THIS GUIDE

1. **Pick one creativity principle per week.** Try it 2-3 times. Don't overthink it.
2. **Use the reading list as a map, not a mandate.** These are trajectories, not requirements.
3. **If your child resists a principle, try a different one.** Some brains love Reversal. Some love Random Entry. That's fine.
4. **Remember: these are real thinking tools.** The same approaches professionals use daily. Treat them accordingly.

Questions? Feedback? Want to tell us which principle your child loved (or hated)? We'd love to hear from you. info@brainpower.ca



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Kingsway College School (KCS)
-  **Mississauga Campus**
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