



**Easy to Plan Early Literacy Programs Using the
Mother Goose on the Loose® Method**

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Workshop Materials
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This publication contains excerpts from Mother Goose on the Loose® published in 2006 by Neal-Schumann.

BACKGROUND

Mother Goose on the Loose[®] is a thirty-minute nursery rhyme program for children from birth to age three. Although the program is offered in many public libraries, it can also be used in daycare centers or with groups of children with caregivers that do not have a one-to-one ratio. *Mother Goose on the Loose*[®] was developed by Dr. Betsy Diamant-Cohen, combining principles of library programming with Barbara Cass-Beggs' "Listen, Like, Learn" method for teaching music to young children. Diamant-Cohen ran the program on a weekly basis for years in the Ruth Youth Wing Library of the Israel Museum in Jerusalem before bringing the program to Baltimore in 1999.



One of the earliest *Mother Goose on the Loose*[®] at the Israel Museum in Jerusalem

This packet will provide a brief overview of the structure of the program, the rationale behind it, a list of the benefits, a sample program, a list of songs and activities, as well as links for further resources.

WHAT MAKES MOTHER GOOSE ON THE LOOSE[®] UNIQUE?

Mother Goose on the Loose[®] is different from all other baby programs because of its connection with Barbara Cass-Beggs and her "Listen, Like, Learn" method. Cass-Beggs was a Canadian opera singer and music educator who developed a theory for teaching music to children. She ran classes called "Your Baby Needs Music" and "Your Child Needs Music," which incorporated findings in child development and brain research with methods for teaching music. In addition, Cass-Beggs wrote many age-appropriate songs for children from birth to age two. Her passion was to encourage healthy development of the "whole child." Diamant-Cohen studied with Cass-Beggs and incorporated her principles in a library program that emphasized exposing young children to book illustration. While running *Mother Goose on the Loose*[®] programs for over 15 years, Diamant-Cohen tweaked the program based on what worked and what didn't. In addition, more recent scientific findings provide additional support for the value of the program for promoting early literacy and school readiness skills.



Cass-Beggs at a "Your Baby Needs Music" class in Jerusalem, Israel

SUPPLIES

In order to run a basic *Mother Goose on the Loose*[®] program, you will need:

1. a five-in-one easel flannel board (with a shelf in the middle),
2. a chair or stool to sit on
3. a plastic storage tub with a tight-fitting cover
4. flannel board pieces
5. colored scarves
6. books
7. canvas bags or bongo buckets
8. farm animals (puppets or stuffed animals)
9. some percussion instruments
 - a. bells
 - b. wooden rhythm sticks
 - c. maracas
 - d. tambourine
10. an audiocassette or CD player



Of course, it is fine (and even preferable) to use more props such as other musical instruments and a candlestick for jumping over, but these are not necessary in order to run the basic program.

SET-UP

Mother Goose on the Loose[®] programs follow a specific structure. The room is set-up with a flannel board/easel at the front and a stool or chair for the librarians. All of the books and flannel board pieces needed are stacked in order in which they will be used during the program inside of the plastic storage tub. The tub is kept under the easel, covered, until the program is ready to start. Children and caregivers are asked to sit in a semi-circle surrounding the flannel board.

When the program is ready to begin, put the canvas bags with props behind your chair. Flannel board pieces and books are placed on the shelf inside of the flannel board easel, while remaining in order. Other props can be put on the far side of the shelf.

STRUCTURE, STRUCTURE, STRUCTURE!

Each program should have ten segments, which generally stay the same from week to week. The order of these segments is:

1. Welcoming comments
2. Opening rhymes and reads
3. Body rhymes
4. Rum Pum Pum drum sequence
5. Standing-up activities
6. Animals!
7. Musical instruments and props
8. Lullabies
9. Interactive rhymes
10. Closing section

REPETITION WITH VARIETY

There must be variety in each session, although 80% of the rhymes and activities remain the same from week to week. For instance, although each session should involve a portion where the children and their parents can have a chance to play with musical instruments, the placement of this activity can vary widely within the structure.

1. Welcoming Comments

Each *Mother Goose on the Loose*® session MUST start with the Welcoming Comments that include an introduction, and explanation, and a setting of borders. These help to create the optimal learning environment.

- Introduce yourself, welcome everyone to the library, and invite them to check out materials after the program.
- *(Optional)* Mention some of the benefits of the program (aids speech development and motor coordination, develops attention span, provides exposure to musical instruments, encourages a love of books and book illustration.)

How it works:

- All rhymes will be repeated twice. If you already know the rhyme, say it twice with me. If you don't know it, listen the first time and repeat it the second time.

Set the ground rules for the program:

- Clearly state that “children this age do not sit perfectly still” and it’s fine if they want to wander around.
- However, explain that “children standing directly in front of the flannel board block the view of everyone else.” Also, “if a child comes up and takes one of the puppets or musical instruments from behind the flannel board and starts to play with it, other children will want to come up and take props too.”
- Therefore, tell parents to “pretend there is an invisible semi-circle around the flannel board,” and tell them that if their child comes within this semi-circle, to “please come up and physically bring them back to sit in your lap.”

Some parents do not know what typical behavior is for a young child. They think a child is supposed to sit still and listen to everything, even if their child is only 9 or 14 months old. If their child gets up and walks around inside of the circle, they get embarrassed. By giving this brief introduction, parents learn that it is okay for their children to move around, that it is not disrespectful or unacceptable. At the same time, boundaries and rules are established. By telling parents in advance to physically pick up their children and bring them back to the circle if they come within a certain distance of the flannel board, you are reinforcing the fact that such behavior on the part of the child is not unusual and letting the parents know what they are expected to do in such a case.

Without this direction, parents might feel physically conscious of their bodies and may be embarrassed to get up in front of everyone to remove their child from the flannel board area. They worry about interrupting the session and wonder if it might look like they are physically abusing their child. Hearing the rules ahead of time provides parents with reassurance regarding the normality of their child’s behavior AS WELL AS having clear instructions regarding the acceptable/expected/ desired response. Verbalizing your wishes for the way you hope those situations will be handled sets the scene for a relaxed program in a warm, nurturing environment where children are allowed to act like children, where parents know how to respond to their children’s actions, and where everyone can just relax and have a good time.

When everything is clearly spelled out, parents can put their attention into the program itself instead of self-consciously wondering about how to deal with their child’s behavior. The child will sense this ease in the parent and integrate it into him/herself. The librarian will not need to interrupt to give the parents instructions and will not have to direct children away from the props in the middle of the program. It is a win-win situation for all.

2. Opening Rhymes and Reads

This opening section lasts for about five minutes and is the quiet time of the program. This is when the children are most attentive and can sit still for the longest. It is a time to help expand their vocabulary and expose them to book illustrations.

The opening rhyme should always be “Old Mother Goose.” This signifies the beginning of the program, signals that it will be a *Mother Goose on the Loose*® program, and gives the children a sense of security because it is repeated from week to week. Following this are songs and rhymes with fingerplays or movement that are often accompanied by picture book illustrations, flannel board pieces, props, or puppets. The outline for this first section on a planning sheet might look like this:

When running a group of parents with babies, ask them to lightly slap their legs in rhythm to the rhyme for the first part, and when it gets to “...would fly through the air...” to lift up their babies and simulate flying them through the air. For older children, it is easier to lift hands up and move them in semi-circle over the head since they might be too heavily to lift and fly overhead. Also, use “Two Little Dickybirds” on a regular basis. This rhyme, written by Barbara Cass-Beggs as a variation of “Two Little Blackbirds Sitting on a Hill” is a big hit with little children. Children enjoy the change of tone accompanied by the hand movements and at the same time, they are learning about the concepts of soft and loud.

Sometime during this opening section, a picture book is read aloud. It is best to choose a very short picture book with colorful pictures and minimal text - pop-up books or books with flaps (like the Spot or Maisie books), books written in rhyme, large board books, and books with photographs of interest to little child (such as of babies’ faces) present good choices. If a story is a bit too long, skip over pages to keep the story short and interesting to the children. Make sure to read in an enthusiastic, happy way. You are modeling book-reading behavior to the parents by showing them that they do need to be able to read proficiently in order to share books with their babies. By using books in a joyous way, the children will absorb the happy feeling related to books and carry it on later in life – one of the values that is now associated with school readiness! You are also showing the parents what types of books are best for reading to very young children. It serves the function that a booktalk would serve for older children; and, they can check the books out of the library when they leave the program.

The opening section should go on for no longer than five minutes. If you speak quickly, you may want to add on another rhyme at the end of section. If you see the children getting restless, consider moving directly into the body rhymes after reading the book aloud, since the body rhymes are more interactive than the opening section.

Opening rhymes and reads:

<i>Fingerplay:</i>	Old Mother Goose when she wanted to wander
<i>Flannel board:</i>	Goosey, Goosey Gander, where do you wander?
<i>Flannel board:</i>	Two little dickybirds sitting on a cloud.
<i>Puppet:</i>	I had a little turtle...
<i>Book:</i>	<i>Busy Fingers</i> by C. W. Bowie
<i>Song:</i>	We hit the floor together together....
<i>Flannel board:</i>	(Optional) Five fat sausages frying a pan....

3. Body rhymes

Following Barbara Cass-Begg's structure for "Your Baby Needs Music" classes, the next section involves body activities. It should take about five minutes. Start at the head and work your way down the body. Name body parts as you interact with them so that children will learn terms for parts of their anatomy as well as words for what those parts do. From the head, move down to the hands and fingers. Songs that involve clapping hands, rolling home, moving fingers, and waving can all be considered hand songs. This is a good time to insert whole body songs such as "The Wheels on the Bus", "This Old Man", or "If You're Happy and You Know It."

From there you may want to move to the belly with one or two more tickle rhymes, or go straight down to the legs. Knee bounces are great fun. Give directions to the parents so that they know exactly what to do. "Put your legs out straight in front of you. Put your child on your legs facing me. Gently move your legs up and down one at time, as if you are riding a bicycle."

Since children love bouncing movements, they rarely get bored in this section. Children who have started wandering around often come back to sit on their parent's lap for this part. So don't do just one or two knee bounces. Do three or four or five! Children love variations of speed and height in bounces such as in "The Grand Old Duke of York, or "This is the Way the Ladies Ride" when the speed and type of bounce varies according to who is doing the riding in the song. They also delight in the leaning motions of "Mother and Father and Uncle John."

Foot-patting rhymes were very popular in the past, but are rarely done nowadays. If you have asked parents to remove their children's shoes at the beginning of the program, it is fun to do foot-patting rhymes. Or, try leg rhymes that involve moving children's legs in different directions – up and down, open and shut – to different tempos. However, if you have used up the allotted five minutes on knee bounces and

other body rhymes, skip the foot-patting or the leg rhymes, and go straight to the next section.

Body Rhymes

Head:	Knock at the door / Eye Winker Tom Tinker
Fingers:	Round & round the garden / Round about goes the wee mouse
Hands:	Open them, shut them
Arms:	Eency Weency Spider, Great Big Spider (<i>with spider puppets</i>)
Knee bouncing:	Seesaw scaradown Mother and Father and Uncle John Oh the Grand Old Duke of York (<i>using illustrations from “The Little Dog Laughed by Lucy Cousins</i>)

4. Rum Pum Pum Drum Sequence

This section involves an activity that will lead to standing up. Take a small drum or tambourine and tap it while saying “Rum pum pum, this my drum. Rum pum pum, this is my drum.” Continue with “My name is ____, What’s your name?” When you say your name, make sure to tap out the appropriate syllables on the drum while you are saying your name. Since phonemic awareness is one of the language skills leading to school readiness, recognition of vowels in this way can be very important. Often, parents may not understand about tapping out the syllables – they may not even be able to hear the syllables as you tap them out. That is why is useful for you to demonstrate what you mean when you tell them to tap out their names using syllables. I often use the example of Sue (one tap) or Devonna (three taps: De-von-na). Repeat these instructions with the examples EVERY TIME. Eventually, the parents and children who seem not be hearing the syllables will begin to recognize them, and then will become able to tap their own names in syllabic form.

Then walk around the circle asking each child to tap out their name, with syllables on the drum. After each name, be sure to welcome the child with a person comment such as “hello,” “welcome,” or “I’m glad you’re here.” Once everyone has tapped out their names, tap on the drum as you recite “Everyone, stand up.”

Rum Pum Pum Drum Sequence

Tambourine or Drum:

Rum pum pum, this is my drum... (*children tap out names with syllables*)

5. Standing-Up Activities (and positive reinforcement)

The section also lasts for about five minutes. Once everyone is standing, it is good to get them moving with a circle dance. For this, Barbara Cass-Beggs has a great song to the tune of “The Farmer in the Dell”. The words are simple: “We’re marching to the drum, we’re marching to the drum, hi-ho-the derri-o, we’re marching to the drum.” Children then march “around the room” and then back “to the drum.” At the song’s end, “The drum says STOP.” Walk around the circle asking each child, “Can you hit STOP?” and holding out the drum for them to hit. If they are too young to do it on their own, encourage their parents to use the child’s hand to hit stop on the drum. As they hit stop, say something encouraging. Sing this song two more times. Each time, vary the movement to the drum; for instance, instead of marching use creeping, jumping, running, galloping, hopping, spinning, sliding, and tiptoeing.

This is a great time to model positive reinforcement. As the children hit the drum, encourage them by using words such as “good, great, wonderful, fantastic, terrific, etc.” You will see the smiles that spread over their faces as they are complimented for doing what they were asked. You are also modeling behavior of giving positive reinforcement for the parents, and giving them the vocabulary of words to use.

Once everyone is up, it is a good time to do some circle games or stretching rhymes. Old favorites such as “London Bridge is Falling Down”, “Ring-A-Ring of Rosies”, or “Here we go Looby-Loo” work well here. Or, use stand-up rhymes. These are especially good if you have a large crowd or in a small space where movement is not easy. Stand-up activities include rhymes such as “I’m a Little Teapot”, and “Teddy Bear, Teddy Bear, Turn Around.” If your group consists of babies, parents will be carrying the babies around with them as they perform the activities. If the children have started walking, they will delight in doing all of the actions on their own.

When it is time for everyone to sit back down again, use the rhyme “Handy Spandy” to turn sitting down into a game. Hit the drum as you recite the rhyme. Everyone will jump into the circle, out of the circle, up, and then sit down. This is a great way to get them to sit down without actually having to give instructions; it is all part of the game.

Standing-up Activities

Stand up:

Drum: We’re marching to the drum (tune of “Farmer in the Dell”)

Circle Dance: London Bridge is Falling Down

Sit down:

Drum: Handy Spandy

6. Animals!

This is the optimal time to use book illustrations; since everyone is tired from the standing-up exercises, they find it easy to look and listen. Matching sounds to visual representations is a prereading skill; here children see animal illustrations and sing out the sound that each particular animal makes. Eric Carle's "The Very Busy Spider" has wonderful, large, and colorful illustrations. Children never tire of seeing these illustrations – you can use the same book during this part of the program every week for one or two years, and children will continuously enjoy seeing their animal friends and describing the sounds they make. Barbara Cass-Beggs' song, "I went to visit the farm one day" goes well with the illustrations. School readiness skills of enthusiasm for books and general knowledge about the world are strengthened in this section.

This activity models another way of using books joyfully with children. Adults uncomfortable with traditional reading can learn through example how to "read" pictures with young children. They can sing animal songs, name the animal, describe the animal, talk about where they might have seen the animal, make up stories about the animal, etc. Everyone once in awhile it is good to add some variation. If using the Eric Carle book, this might include singing a verse about the owl in the moonlight (rather than the other animals who are out during the day), alternating the order of the animals, or from time to time using a book with different illustrations for the same animals. You can also vary the gender, sometimes using "he" and sometimes using "she" to refer to the animals. In order to be correct in your species identification, however, remember that a sheep is always a she, as is a pig.

At the end of this song, the children may start getting restless. A good distraction now is puppets. A big duffle bag or deep canvas bag can be brought out at this time, and a guessing game with animal sounds begins. Another great song is Barbara Cass-Beggs', "When the [cow] gets up in the morning, she always says [moo]," but there are many other animal songs which can be used here. Old MacDonald can be a bit long, so if you plan to use that, only sing a few verses. Other fun ones are "I Had a Little Rooster By the Old Barn Gate" or "We're on the Way to Grandpa's Farm."

Sometimes children will want to come up and take the stuffed animals, so as you as you are done singing about each particular animal, drop it into the plastic tub. The tub should either be behind you or inside of the flannel board/easel where little hands will not be able to get at it. This is when the instructions you stated at the beginning of the program really come in handy!

Next, launch straight into the rhyme "Hickory Dickory Dare." Throw the puppet up into the air at the appropriate place, and catch it on the way down. Tell everyone that you are going to pass the pig around the circle and give each child a chance to throw it up in

the air. Remind parents that if their children are too little to do it on their own, the parents should help by taking the children's hands in their own and together tossing the pig up in the air. Tell everyone to applaud after each effort to show appreciation for a job well done. Then walk around the circle, giving the pig to each child. As they throw the pig up in the air say "Yay!" or applaud. The parents will follow your lead. After just a few weeks, you will see how even the very youngest children try to throw the pig up in the air in order to receive the positive feedback.

Even older children enjoy this activity. They usually like to throw the pig up higher and appreciate your noticing of their skill. A compliment such as "Wow, what great pig-throwing skills" usually is rewarded with a big smile from the older child.

Once you return to your seat, repeat the rhyme one more time as you throw the pig in the air and catch it, put the pig in the tub, and then begin your next activity. This animal section looks basically like this:

Animal Sequence:

Song: I went to visit the farm (using book illustrations for the farm animals)

Song: When the [ducks] get up in the morning, they always say [quack]. (pulling puppets out of a duffel bag one by one)

Activity: Hickory Dickory Dare, the [pig] flew up in the air (kids throw puppet in air and parents clap)

7. Musical Instruments and Props

When you have finished with the animals, go straight into the musical instruments and/or props. Children may be getting squirmy (they have been involved in the program for quite a long time already) and by playing an instrument, you will easily capture their attention. Walk around the circle carrying up a canvas bag with instruments and hand an instrument directly to each child and each adult. This section should last about five minutes from distribution to collection of instruments.

Once everyone has a musical instrument, begin singing a variation of Cass-Beggs' "We hit the floor together." Sing out the name of the instrument and the way it is played: "We ring our bells together," "We tap our sticks together," or "We shake our rattles together." Following the introductory song immediately are instructions "Shake them UP HIGH, shake them DOWN LOW, shake them in the MIDDLE." UP HIGH should be sung in a high voice, DOWN LOW in a very low tone, and IN THE MIDDLE in your regular tone of voice. The words high, low, and middle will be easy for the children to learn since they are using movements that correlate to the meaning as they verbalize the word. Adding a variation in tone of voice increases the learning to include more than one meaning of the words high and low -- high is experienced as a tone as well as

a physical space, and the same for low and middle. And experience is what strengthens brain connections!

Follow this with one or two songs related to what the instrument or prop can do. Ringing and singing “Jingle Bells” might be your second activity if using bells, sticks can be tapped in varying tempos to “Polly Put the Kettle On,” and shaking maracas may help keep the beat when listening to recorded music. Use a variety of music from week to week including classical music, jazz, folk songs in languages other than English, rock and roll, gospel, zydeco, bluegrass, and children’s songs.

At the end of the session, recite the “UP HIGH, DOWN LOW, IN THE MIDDLE” ditty, and walk around the circle with an open canvas bag singing the put away song geared for the specific item; if you have just used bells, the song would be “Bells Away.” As you start circling the crowd, ask parents to place wet items that have been in baby’s mouth into one of your hands rather than in the bag. Once the session ends you can sterilize the wet instruments by washing or disinfecting them. If you have time, follow one of these prop sessions with another. Bells can be followed by colored scarves, rhythm sticks can be followed by bells, bells can be followed by maracas. Keep in mind that your program should last approximately 30 minutes, so choose your activities accordingly.

Musical Instruments and Props:

Bells:

a. We ring our bells together because it’s fun to do.

Ring them UP HIGH...DOWN LOW...IN THE MIDDLE

b. Ring your bells (*Tune of “Jingle Bells”*)

Ring them UP HIGH...DOWN LOW...IN THE MIDDLE

c. Ring bells while listening to the recorded nursery rhyme song “Oranges and Lemons say the Bells of St. Clements”

Ring them UP HIGH...DOWN LOW...IN THE MIDDLE

d. Bells Away

Scarves:

Song: Wind oh wind

Game: Peek-a-boo, I see you

Activity: This is the way we wash our necks

Scarves: Wind oh wind (*Repeat*)

Scarves: Scarves away

8. Lullabies

The hustle and bustle of the musical instruments and props can make some children tired, while it can rev up the energy level of others. Before moving on to the end of the program, a lullaby helps children to relax while sharing physical closeness with their adult. Although not all children will be prepared to sit quietly rocking with their caregiver, it is a valuable part of the session. Think of the hectic lives we lead as adults, and how important it is to learn how to relax and take time to calm down.

Explain to parents that lullabies are best when children are snuggled close while singing and rocking. As the children hear the adult's heartbeat and experience the rocking motions, they remember the time when they were still in the womb. Incorporating lullabies into your program also teaches them to parents. They may be unfamiliar with the songs and through them will learn techniques for calming down their children.

All children have different internal styles. Some children like lots of excitement and others prefer quiet times. It is important for the children who thrive on constant movement to have a time when they learn how to sit back and relax. For the quieter children, the lullaby time may give them the energy to finish through the rest of the program.

The lullaby section might look like this:

Lullabies

Lullaby: Hush a bye

9. Interactive Rhymes

As part of the closing section, it is good to include some type of interactive activity that involves large motor skills. Try placing a candlestick on the floor and reciting "Jack Be Nimble" while inviting children to take turns jumping over the candlestick. Remind parents to clap as each child completes the task. When with a group of non-walking infants, bring the candlestick to each parent and let them lift their baby over it while reciting the rhyme, using their child's name. Or, pretend that you are a Jack-in-the-Box and act out the rhyme "Jack-in-the-Box, Sitting So Still." Or, put Little Bo Peep and her sheep on the flannel board. Recite the rhyme and invite children to come up to the flannel board and point out where the sheep are hiding. Give positive recognition as the sheep are found. Don't worry if different children point out the same sheep; the objective here is to get them moving and looking carefully at a picture.

My favorite activity is using Humpty Dumpty to segue into the closing song. Recite the rhyme as Humpty sits on his wall, and pull him off as he has "a great fall." Invite all of the children to come up and pull Humpty off of the wall, mentioning that each child has

just one turn. Tell the adults that if children do not go back to their seat after taking a turn, traffic jams form at the front. Encourage parents to help their child by physically bringing him back to their lap if this should occur. Also, tell them to feel free to come up with their babies and help manipulate their babies' hands to pull Humpty off of the wall, if needed. And, be sure to ask everyone to clap each time Humpty is pulled off of his wall, so the children will feel appreciated for a job well done.

Interactive Rhymes

Flannel board: Humpty Dumpty (*give instructions for pulling Humpty off the wall*)

10. Closing Section

Always end with the same closing activities (*Can You Kick With Two Feet* where everyone sits in place and has a chance to exercise various parts of their body, and *It's Time to Say Goodbye/We're So Happy That Everyone Is Here* to signify the end of the program on a positive note and to encourage people to come back again next week). This song by Cass-Beggs lets everyone know for sure that the program is over, but also reminds them that that we are glad they came. Another phrase, a sing-song "Good-bye everybody, see you next week" reminds program participants that the program is ongoing, and we hope they will come back again. By always starting and ending the program in the same way, babies will learn quickly to recognize the ritual and it will add to their sense of security.

Closing Segment:

Action song: Can you kick with two feet?

Closing song: We're so happy that everyone is here

Reminder: Bye everybody, see you next week!

SAFETY CONSIDERATIONS FOR PROPS

- Make sure your props are not sharp or pointy.
- No smaller than a toilet paper tube
- No long strings (should be less than 12")
- No colors that "bleed"
- Durability is important if the item was expensive or time consuming to make

THE KIT AND KABOODLE (OR THE ENTIRE SCRIPT)

1. Welcoming remarks

2. Opening rhymes and reads

- Fingerplay:* Old Mother Goose when she wanted to wander
Flannel board: Goosey, Goosey Gander, where do you wander?
Flannel board: Two little dickybirds sitting on a cloud.
Puppet: I had a little turtle...
Book: **Busy Fingers** by C. W. Bowie
Song: We hit the floor together together....
Flannel board: Five fat sausages frying a pan....

3. Body Rhymes

- Head:* Knock at the door / Eye Winker Tom Tinker
Fingers: Round and round the garden goes the teddy bear /
Round about goes the wee mouse
Open them, shut them
Eency weency spider, Great big spider (*with spider puppets*)
Knee bouncing: Seesaw scaradown
Mother and Father and Uncle John
Oh the Grand Old Duke of York (*using illustrations from "The Little Dog Laughed* by Lucy Cousins)

4. Rum Pum Pum Sequence Rum pum pum (*children tap out names with syllables*)

5. Standing-up Activities

- Stand up:* We're marching to the drum (tune of "Farmer in the Dell")
Circle Dance: London Bridge is falling down
Sit down: Handy Spandy

6. Animal Sequence

- Song:* I went to visit the farm (*using book illustrations for the farm animals*)
Song: When the [ducks] get up in the morning, they always say [quack]. (*Pulling puppets out of a duffel bag one by one*)
Activity: Hickory dickory dare, the [pig] flew up in the air (*Kids throw puppet in air and parents clap*)

7. Musical Instruments and Props

- Bells:* We ring our bells together because it's fun to do.
Ring them UP HIGH...DOWN LOW...IN THE MIDDLE
Ring your bells (*Tune of "Jingle Bells"*)/UP HIGH, DOWN LOW ...
Ring bells while listening to the recording "Are You Sleeping, Brother John?"
Ring them UP HIGH...DOWN LOW...IN THE MIDDLE/ Bells Away
- Scarves:* Song: Wind oh wind
- Game:* Peek-a-boo, I see you/ This is the way we wash our necks
- Scarves:* Wind oh wind/ Scarves Away

8. Lullaby Hush a bye

9. Interactive Rhymes

Humpty Dumpty (*give instructions for using flannel characters*)

10. Closing Segment Can you kick with two feet?! We're so happy / Bye everybody!:

An Additional Note:

For more ways to use nursery rhymes in programs, visit the Mother Goose on the Loose Website: **www.mothergooseontheloose.com**. Alphabetically listed links to videos of librarians doing nursery rhymes with fingerplays, bells, scarves, whole body movements, puppets, and more Under "Homepage/Nursery Rhymes."

Also, visit MGOL Facebook Fan Club to send updates about your programs, share success stories, and describe great activities! Ask questions and provide answers to questions from other Mother Goose on the Loose colleagues at **<http://www.facebook.com/mothergooseontheloose>**.

To contact Betsy, write to: **betsydc@mgol.org** or call 443-928-3915.

HOW TO DO IT YOURSELF

Now that you understand how the program works, and have seen an actual script, use the following programming workshop sheet to fill in rhymes and songs that you know, in order to create your very first *Mother Goose on the Loose*[®] program. Notice that rhymes which should be repeated each week are still listed on this worksheet.

MOTHER GOOSE ON THE LOOSE PROGRAM PLANNING SHEET

Date of program: _____

1. Welcoming remarks:

- Introduce yourself and welcome everyone
- State Expectations / "Children this age don't sit perfectly still"
- Set guidelines / "If they come within this invisible circle, please come and get them..."
- Explain how it works: "I'm going to say things twice..."

2. Rhymes and reads

Opening Rhymes: a. Old Mother Goose when she wanted to wander
b. _____
c. _____

Book to Read Aloud: _____

Puppet: _____

Song: (Optional) _____

3. Body Rhymes:

Head: _____

Fingers: _____

Body or Hands: _____

Knee bounces: a. _____

b. _____

c. _____

4. Rum Pum Pum Drum Sequence (Children tap out names with syllables)

5. Stand Up Activities:

a. _____

b. _____

c. Handy Spandy

6. Animal Sequence:

a. I went to visit the farm one day (using book illustrations)

b. When the ___ gets up in the morning (using puppets)

c. (Optional rhyme or activity) _____

7. Musical Instruments and Props:

Musical instrument: a. _____

b. _____

c. _____

d. Instruments away

Colored scarves: a. _____

b. _____

c. Scarves away

8. Lullaby:

9. Interactive Rhyme:

10. Closing Segment:

a. Can you kick with two feet?

b. We're so happy that everyone is here

NOTE:

Each person speaks at a different pace. Time yourself when doing a sample program. If this program lasts more than 30 minutes, reduce the number of items in a section. But be sure to keep all 10 sections in their proper order.

If you have a very large group, you may also have to reduce the number of rhymes used per session.

GO TO IT!

Using the formula mentioned above, with the 80% repetition from session to session, you can create your own Mother Goose on the programs.

In order to keep your programs consist with both repetition and variety, make a copy of the planning worksheet and fill it out each week, changing only a few things from the week before. If you follow this method, you will always be introducing new material, while keeping a substantial amount of the old from week to week.

Or, create a MGOL file on your computer. Copy the planning sheet from this online address: <http://www.mgol.net/wordpress/wp-content/uploads/2014/03/Quick-Planning-Form-.pdf>. Fill in the blanks. Save the document with the date of your first program. Each week, resave the document with the new date, and highlight the changes that you make.

TIPS

- ❖ In order for you to make this program work for you, it is important for you to fill in the rhymes that you know and enjoy best.
- ❖ Be friendly, enthusiastic, and welcoming in order to create an optimal learning environment.
- ❖ If an older child is brought along also, give the child a stuffed animal or puppet to put on his lap, and ask the child to pretend that he is the parent.
- ❖ Tailor your activities to meet the more lively activities of the toddlers with those more sedentary for the babies.
- ❖ Have nursery rhyme books on display and encourage adults to check them out after the program.
- ❖ As soon as the program has finished, put the top back on the storage tub so that your props are safe and you are free to talk with everyone in the room.

- ❖ Invite everyone to stay and chat together when the program has finished. Encourage parents to share stories with each other, and children to “play” together in whatever way they can.

DEVELOPMENTAL TIPS

One more important element of *Mother Goose on the Loose*[®] is the fact that one or two developmental tips should be inserted into the program during each session. More than two tips would make the program didactic but one or two helps the adults to realize just which skills their child is acquiring. The tip might be regarding child development, recent findings in brain research, school readiness skills, early literacy skills, or quotes from studies on the importance of play. These are all meaningful for the caregivers of children from birth to age three.

THE ALL-INCLUSIVE, SUPER-DUPER SCRIPT

The script below contains words to all of the rhymes, songs, and finger plays in the sample program. Included in this script are directions, which are in italics, from the librarian to the parents and a few developmental tips. Although in a real setting, you should only a maximum of two developmental tips per program, I have included more here, just to illustrate what the tips might be and how they can be used with different rhymes. **These tips are in a different font and color in order to identify them as developmental tips.**

1. Welcoming remarks

Hello everyone and welcome to *Mother Goose on the Loose*[®]. *Mother Goose on the Loose* is a nursery rhyme program that lasts approximately thirty minutes. It helps your child gain pre-reading skills, such as matching words with objects and becoming familiar with books. Children also have fun while learning socialization skills by taking turns and showing appreciation to others. The rhymes also aid in speech development and motor coordination.

Children this age don't sit perfectly still. They often like to move around and explore and that is just fine. However, please pretend there is an invisible semi-circle around the flannel board. If your child comes inside of that circle, please come up, and physically take him or her back. A child standing in front of the flannel board blocks the view of everyone else, and if one child starts to pull puppets and instruments out from the back, the other children may do it too. That is why if your children come within this semi-circle, you are asked to physically pick them up and bring them back.

Nursery rhymes provide a good oral foundation, which later aids reading ability; words will not be strangers. They contain rhythm and sound. As the child mimics it, they become more fascinated by language at an early age.

And now, without further ado, *Mother Goose on the Loose*®.

2. Opening rhymes and reads

Finger plays

Old Mother Goose when she wanted to wander would fly through the air on her very fine gander.

Now take your hands and move them with me as we say the rhyme again.

Old Mother Goose when she wanted to wander would fly through the air on her very fine gander.

By hearing rhymes, children learn to recognize rhythm and musical patterns.

(For this rhyme, use your fingers to go up and down the stairs.)

Goosey, goosey gander, where do you wander? Upstairs, and downstairs, and in my lady's chamber.

This rhyme introduces the concepts of soft and loud.

Two little dickey birds sitting on a cloud.
One named "Soft", the other named "Loud."
Fly away Soft! Fly away Loud!
Come back Soft! Come back Loud! ^B

Rhymes about everyday occurrences and familiar animals may spark a child's general interest in the world around her.

(Try using a turtle puppet with this rhyme.)

I had a little turtle, he lived in a box.
He swam in the water and he climbed on the rocks.
He snapped at a minnow, he snapped at a flea, he snapped at a mosquito, and he snapped at me.
He caught the minnow, he caught the flea, he caught the mosquito, but he didn't catch me!

A great way to promote reading is to read books to your child.

Read a book: Read: Busy Fingers by C.W. Bowie

It's great to read books to very young children. You don't need to actually read the words printed on the pages. You can simply state what is on the page, and make up a rhyme, noise, or movement to go with the picture. You're still building a connection between your child and books, and creating a love that will make them more enthusiastic about learning to read when they are older.

We hit the floor together, we hit the floor together,
We hit the floor together, because it's fun to do.
(Stamp your feet, wave your arms, wiggle your fingers, nod your heads, sway and sway, clap your hands.)^A

This next fingerplay is a great counting rhyme.

Five fat sausages frying in a pan, the oil was hot so one went BANG!
Four fat sausages...., three..., two..., one...,
And there were no sausages left!

3. Body Rhymes

Head:

Head and face rhymes encourage awareness of self and capabilities. (Now we are going to start at the head and work our way down the child's body.)

Knock at the door. (Knock on your child's head)
Pull the bell. (Pull a tuft of hair)
Peek in! (Index finger placed on side of child's eyes)
Lift up the latch (Use your finger to gently push up on your child's nose)
Walk in. (Walk with finger's into child's open mouth)
Take a chair. (Pinch one cheek gently)
Sit down. (Pinch other cheek gently)
"How do you do, Mrs. Brown?" (Gently tug on child's chin)

Eye Winker (Point to one eye)
Tom Tinker. (Point to the other)
Nose Smeller (Point to the nose)
Mouth Eater. (Point to the mouth)
Chin chopper, chin chopper, chin chopper... Point to the chin)
Guzzle whopper! (Give a great big tickle in the tummy!)

Fingers:

Tickle rhyme's are a lot of fun, and promote bonding and trust between parent and child, while developing their senses at the same time!

'Round and 'round the garden goes the teddy bear. *(circle your finger on baby's opened palm)*

One step, two step, tickle him under there! *(creep finger up baby and tickle under the arm)*

'Round about, 'round about goes the wee mouse. *(circle your finger on baby's other palm)*

Up a step, up a step, all around the house! *(creep fingers up baby and tickle other underarm)*

Open them, shut them, open them shut them, give a little clap.

Open them, shut them, open them, shut them, put them in your lap.

Creep them, creep them, creep them, creep them,

Right up to your chinny chin chin.

Open up your little mouth, but do not let them in!

Fingerplays can be your child's first learning game which introduces new ideas and concepts. Your child's intellectual horizons are expanded through a simple song like "The Eency Weency Spider" which mentions up and down, and draws a connection between the rain coming down and the sun drying everything up.

The eency weency spider went up the water spout.

Down came the rain and washed the spider out.

Out came the sun and dried up all the rain.

And the eency weency spider went up the spout again.

(Now do it as the GREAT BIG SPIDER using your great big hands and your great big voices!)

Knee Bouncing:

Knee bouncing rhymes help children to develop an awareness of an underlying beat in music. This can also be done by rocking and marching.

Put your legs straight in front of you. Put your children on your legs facing me and let's start by bouncing our legs up and down, one leg at a time as if we are riding a bicycle.

(Parents put legs straight out in front of them. Child is placed on legs facing the librarian. The first rhyme is done with one leg going up and one leg going down.)

Seesaw, scaradown, this is the way to Londontown.

One knee up and the other knee down, this is the way to Londontown.

Seesaw, scaradown, this is the way to Baltimoretown. *(fill in the name of your location)*

One knee up and the other knee down, this is the way to Baltimoretown.

Leaning Rhyme:

By doing this rhyme each week, children will learn to connect the words with the leaning motion. They learn to anticipate when to lean.

(This rhyme is done with both legs bouncing at the same time.)

Mother and father and Uncle John went to town one by one.
Mother fell off (*lean*) and father fell off (*lean to the other side*),
but Uncle John went on and on and on and on (*going faster*)

The knee bounces are not just fun, but they are good exercise for both you and your child as well!

*(Display the colorful illustration from **The Little Dog Laughed** by Lucy Cousins while reciting)*

Oh, the Grand Old Duke of York, he had ten thousand men.
He marched them up (*feet up*) to the top of the hill, and marched them down (*feet down*) again.
And when they were up, they were up (*up*). And when they were down, they were down (*down*).
And when they were only half way up (*half way up*), they were neither up (*up*) nor down (*down*).

4. Rum Pum Pum Drum Sequence

With the tambourine:

(Start by hitting tambourine and saying:)

Rum pum pum, this is my drum. Rum pum pum, this is my drum.
My name is _____, what's your name? ^A

I'm now going to come around the circle, and I'd like each child to tap out their name on the drum, using the syllables. If your child is too young to do it alone, take their hand and direct it so that they can tap out their own name. This is a great phonics activity for the under two crowd!

(Then walk around the circle, encouraging the children to tap their names out on the drum using syllables. If the child is too young to do it on his own, ask the parent to take his hand and help him. Once the child says his name, give him a friendly greeting, such as "Good morning, Jason!")

Everybody, stand up!

5. Standing-up Activities

Singing games and group music sessions encourage social responsiveness.

Now we are going to march around the circle together and when it is time to stop, each child will have a chance to hit "stop" on the drum.

We're marching to the drum; we're marching to the drum.

Hi-ho the derry-o we're marching to the drum.

We're marching around the room; we're marching around the room.

Hi-hi the derry-o we're marching around the room.

We're marching to the drum; we're marching to the drum.

Hi-ho the derry-o we're marching to the drum

AND THE DRUM SAYS "STOP". ^B *(Go around the circle and give each child a chance to hit "stop" on the drum. As each child hits stop, reward them with a positive word, such as:)*

Incredible

Unbelievable

Marvelous

Fantastic

Fabulous

Wonderful

Good

Very good

Great

Magnificent

Tremendous

Terrific

Extraordinary

Superb

Awesome

Excellent

Splendid

Good job

Unbelievable

Super

Stupendous

Super duper

(We're running to the drum..., we'll tiptoe to the drum....)

Circle songs are fun, they include lots of movement, and they are great for large motor coordination.

Let's hold hands and sing "London Bridge."

London Bridge is falling down, falling down, falling down.

London Bridge is falling down, my fair lady.

Build it up with sticks and stones, sticks and stones, sticks and stones.

Build it up with sticks and stones, my fair lady.

This song helps everyone sit back down. It encourages and teaches children cooperation and social learning, coordination and rhythmic movement, along with the element of fun and enjoyment.

Handy Spandy sugar and candy we all jump in.
Handy Spandy sugar and candy we all jump out.
Handy Spandy sugar and candy we all jump up.
Handy Spandy sugar and candy we all sit down.

6. Animals!

Parents, please help me sing this one. We're going to sing a song about the animals on each page, and I need you to help me make the appropriate animal sound. The babies love the large, colorful pictures, and when they see you making the animal sounds, they will want to imitate you. You will be surprised at how quickly they learn which sound each animal makes!

Animal songs:* *(Show pictures from Eric Carle's The Very Busy Spider while singing.)*

I went to visit the farm one day. I saw a cow across the way. And what do you think the cow did say? "Moo, moo, moo".

By mimicking animal sounds, children become more aware of the sounds around them. It also promotes the use of voice, and helps to develop self-confidence.

(Farm animal puppets)

When the ducks gets up in the morning, they always say "quack!"

When the ducks gets up in the morning, they say, "Quack, quack!" ^A

(Pig Puppet--Do this rhyme on your own first. Then give instructions and ask the children to join in.)

Hickory, dickory dare,

The pig flew up in the air.

Farmer Brown soon brought her down.

Hickory Dickory Dare!

Now I'm going to pass the pig around, and each child can have a chance to throw the pig into the air. For children who are too young to do it alone, please hold their hands in yours and gently guide them so they have a sense that they are throwing the pig. After each child throws the pig, let's give a big round of applause. **This gives the children a wonderful sense of appreciation for a job well-done.** *(Bring pig puppet around the circle, giving each child a chance to throw the pig in the air. Clap after each effort.)*

7. Musical Instruments and Props

Singing songs, rhymes and lullabies trigger speech, provide a valuable source of speech patterning, provide pleasure, and give children a sense of security.

Bells are a great instrument for very young children. Bells with handles are easy for even the youngest babies to grab. **Children can easily learn the concepts of high and low through music.**

Bells: *(hand out bells - one to each child and one to each adult)*

The use of small percussion instruments (bells, rattles, sticks, small drums, chime bars) helps develop and coordinate muscular development and provides an emotional outlet through music.

We ring our bells together, we ring our bells together,
We ring our bells together, because it's fun to do.
Ring them up HIGH. Ring them down LOW. Ring them IN THE MIDDLE! ^A

(Tune of "Jingle Bells")

Ring your bells, ring your bells, ring your bells today.
Oh, what fun it is to ring, to ring your bells today, ay!
Ring your bells, ring your bells, ring your bells today.
Oh, what fun it is to ring, to ring your bells today! ^B

Ring them up HIGH. Ring them down LOW. Ring them IN THE MIDDLE! ^A

Now I'm going to play the CD musical version of "Are You Sleeping, Brother John?"
Ring your bells along with the beat.
(Do so!)

Listening to music helps develop concentration, prevents boredom, and provides for relaxation.

Bells away, bells away, put your bells away today. ^A
(Walk around with the bag and have children drop the bells into the bag. Occasionally say "thank you", but not after each one. Keep singing the song until all of the bells have been collected.)

Scarves: *(pass out colored scarves- one for each child and one for each adult)*

Wind, oh wind, oh wind, I say.
What are you blowing away today?
Scarves, oh scarves, oh scarves, I say.
I am blowing the scarves away. ^A

Now put the scarves over our heads to play Peek-a-boo. **We use transparent scarves because children will not get scared at something going over their head if they can see right through it. It allays fears and promotes bonding.**

Peek-a-boo. I see you. I see you hiding there.

Peek-a-boo. I see you. I see you hiding there. ^A

Try scrunching up your scarves as if they are wash cloths, and pretend that we're washing our bodies. **This activity promotes enjoyment and awareness of everyday activities such as bathing or dressing.**

This is the way we wash our necks, wash our necks, wash our necks.

This is the way we wash our necks, so early in the morning.

Singing a clean- up song makes cleaning up fun for children, and teaches them what we expect when it is time to put something away.

(Repeat "Wind, Oh Wind" and then go straight into the following song")

Scarves away, scarves away, put your scarves away today.

Scarves away, scarves away, put your scarves away today. ^A

8. Lullabies

Lullabies help babies to remember life in womb when they were rocked close to mom and could hear her heartbeat. Lullabies calm children and help them harness their energy so they will be likely to participate in the closing activities.

Hush-a-bye don't you cry, go to sleep-y little baby.

When you wake you shall have all the pretty little horses.

Blacks and bays, dapples and grays.

Coach and six little horses.

Hush-a-bye don't you cry, go to sleep-y little baby *(American)*

9. Interactive rhymes

Here's a fun activity that develops your child's self-regulation skills. In school, children need to learn how to take turns and to be patient when other students are having their turns; by giving each child one turn to pull Humpty off his wall and awarding them with applause, we are helping to reinforce those skills.

And now, for the star of Mother Goose on the Loose: **Humpty Dumpty**. I'll say the rhyme once, and then I would like to invite each child to come up and to have a turn

pulling Humpty off the wall. If the child is too young to do it on his own, use his hand in yours to pull Humpty off of his wall. Once each child has finished, they should go back to their seat in the circle. If your child remains up by the easel after taking a turn, please come up and help bring your child back to your sitting position in the circle. Remember, the round of applause after each action gives the children positive reinforcement for a great job. . **The applause strengthens each child's sense of self-confidence, because they alerted to fact that other people are watching them and appreciate their execution of a task successfully. Just look at the smiles on their faces after they've pulled Humpty down and everyone applauds!**

(Say Humpty Dumpty rhyme before inviting children to come up. Tell parents there is only one turn per child, and when the child has finished they may have to physically take them back.)

Humpty Dumpty sat on a wall. Humpty Dumpty had a great fall.
All the king's horses and all the king's men, couldn't put Humpty together again.

(If there is a child who REALLY wants to come up and has waited for a turn, make sure to compliment her: "Susie, you have been so patient, terrific! I'm glad to say it is your turn now...")

10. Ending songs

Body awareness shows children that any part of the body can start a movement.

Can you kick with two feet, two feet, two feet?
Can you kick with two feet? Kick, kick, kick, kick, kick.

(Can you wiggle with ten fingers, clap with two hands, nod with one head, kiss with two lips, wave "bye bye") ^A

We're so happy, we're so happy, we're so happy that everyone is here.
We're so happy, we're so happy, we're so happy that everyone is here. ^A

Bye, bye everyone. Thanks for coming. See you next week!

A Written by Barbara Cass-Beggs, founder of the Your Baby Needs Music Program, using the *Listen, Like, Learn* method.

B Traditional rhyme, adapted by Barbara Cass-Beggs

RHYMES IN SEQUENTIAL ORDER:

Finger plays:

1. Old Mother Goose when she wanted to wander
Would fly through the air on her very fine gander.
2. Goosey, goosey gander, where do you wander?
Upstairs, and downstairs, and in my lady's chamber.
3. Two little dickeybirds sitting on a cloud.
One named "Soft", the other named "Loud."
Fly away Soft! Fly away Loud!
Come back Soft! Come back Loud! ^B

Rhyme with a turtle puppet:

4. I had a little turtle. He lived in a box.
He swam in the water and he climbed on the rocks.
He snapped at a minnow, he snapped at a flea,
He snapped at a mosquito and he snapped at me.
He caught the minnow, he caught the flea,
He caught the mosquito, but he didn't catch me!
5. **Read a book:** Read: *Busy Fingers* by C.W. Bowie

Song:

6. We hit the floor together, we hit the floor together,
We hit the floor together, because it's fun to do.
(We smack our knees together, wiggle our fingers, nod our head, sway from side to side, clap our hands together...) ^A
7. Five fat sausages frying in a pan,
The oil was hot so one went BANG! (*clap hands*)
Four fat sausages....three.....two...one...and there were no sausages left!

Head:

8. Knock at the door. (*knock on your child's head*)
Pull the bell. (*pull a tuft of hair*)
Peek in! (*index finger placed on side of child's eyes*)
Lift up the latch (*use your finger to gently push up on your child's nose*)

Walk in. (*walk with finger's into child's open mouth*)
Take a chair. (*pinch one cheek gently*)
Sit down. (*pinch other cheek gently*)
"How do you do, Mrs. Brown?" (*gently tug on child's chin*)

9. Eye winker, Tom tinker. Nose smeller, mouth eater.
Chin chopper, chin chopper, chin chopper....GUZZLE WHOPPER!

Fingers:

10. 'Round and 'round the garden goes the teddy bear.
One step, two step, tickle him under there!
'Round about, 'round about goes the wee mouse.
Up a step, up a step, all around the house!
11. Open them, shut them, open them shut them, give a little clap.
Open them, shut them, open them, shut them, put them in your lap.
Creep them, creep them, creep them, creep them,
Right up to your chinny chin chin.
Open up your little mouth, but do not let them in!
12. The eency weency spider went up the water spout.
Down came the rain and washed the spider out.
Out came the sun and dried up all the rain.
And the eency weency spider went up the spout again.
(*now do it as the GREAT BIG SPIDER using your great big hands and your great big voices!*)

Knee bouncing:

(*Parents put legs straight out in front of them. Child is placed on legs facing the librarian. The first rhyme is done with one leg going up and one leg going down.*)

13. Seesaw, scaradown, this is the way to Londontown.
One knee up and the other knee down, this is the way to Londontown.
Seesaw, scaradown, this is the way to Baltimoretown.
One knee up and the other knee down, this is the way to Baltimoretown.

Leaning rhyme:

(*This rhyme is done with both legs bouncing at the same time*)

14. Mother and father and Uncle John went to town one by one.
Mother fell off (*lean*) and father fell off (*lean to the other side*),
but Uncle John went on and on and on and on (*going faster*)

(*Use the illustration from **The Little Dog Laughed** by Lucy Cousins*)

15. Oh, the Grand Old Duke of York, he had ten thousand men.
He marched them up (*feet up*) to the top of the hill,
And marched them down (*feet down*) again.
And when they were up, they were up (*up*).

And when they were down, they were down (*down*).
And when they were only half way up (*half way up*),
They were neither up (*up*) nor down (*down*).

With the tambourine:

(*Start by hitting tambourine and saying this:*)

16. Rum pum pum, this is my drum. Rum pum pum, this is my drum.
My name is _____, what's your name?
(*Walk around the circle, encouraging the children to tap their names out on the drum using syllables. If the child is too young to do it on their own, ask the parent to take their hand and help them. Once the child says their name, give them a friendly greeting, such as "Good morning, Jason!"*)^A

Everybody Stand Up:

17. We're marching to the drum; we're marching to the drum.
Hi-ho-the-derrio we're marching to the drum.
We're marching around the room; we're marching around the room.
Hi-ho-the-derrio we're marching around the room.
We're marching to the drum; we're marching to the drum.
Hi-ho-the-derrio we're marching to the drum
AND THE DRUM SAYS "STOP" (*Go around the circle and give each child a chance to hit "stop" on the drum*)
(We're running to the drum..., we'll tiptoe to the drum....)^B

Circle Dance:

18. London Bridge is falling down, falling down, falling down.
London Bridge is falling down, my fair lady.
Build it up with sticks and stones, sticks and stones, sticks and stones.
Build it up with sticks and stones, my fair lady.
19. Handy Spandy, sugar and candy we all jump in.
Handy Spandy, sugar and candy we all jump out.
Handy Spandy, sugar and candy we all jump up.
Handy Spandy, sugar and candy we all sit down.

Animal songs: (use Eric Carle's *The Very Busy Spider*)

20. I went to visit the farm one day. I saw a cow across the way. And what do you think the cow did say? "Moo, moo, moo".

(*Farm animal puppets*)

21. When the cow gets up in the morning, she always says "Moo!"
When the cow gets up in the morning, she says, "Moo, moo!"^A

(*Pig Puppet*)

- 22.** Hickory, dickory dare, the pig flew up in the air.
Farmer Brown soon brought her down, Hickory, dickory dare!
(Bring pig around the circle giving each child to have a chance to throw the pig in the air. Clap after each effort.)

Bells: *(hand out bells -- one to each child and one to each adult)*

- 23.** We ring our bells together, we ring our bells together,
We ring our bells together, because it's fun to do.
Ring them up HIGH. Ring them down LOW. Ring them IN THE MIDDLE! ^A

(Tune of "Jingle Bells")

- 24.** Ring your bells, ring your bells, ring your bells today.
Oh, what fun it is to ring, to ring your bells today, ay!
Ring your bells, ring your bells, ring your bells today.
Oh, what fun it is to ring, to ring your bells today! ^B

Ring them up HIGH. Ring them down LOW. Ring them IN THE MIDDLE! ^A

- 25.** *Play a musical recording and ring bells along to the music.*

- 26.** Bells away, bells away, put your bells away today. *(Walk around with the bag and have children drop the bells into the bag. Occasionally say "thank you," but not after each one. Keep singing the song until all of the bells have been collected.)* ^A

Scarves:

- 27.** Wind, oh wind, oh wind, I say. What are you blowing away today?
Scarves, oh scarves, oh scarves, I say. I am blowing the scarves away. ^A

- 28.** This is the way we wash our necks, wash our necks, wash our necks.
This is the way we wash our necks, so early in the morning.

- 29.** Scarves away, scarves away, put your scarves away today.
Scarves away, scarves away, put your scarves away today. ^A

Lullaby: *(first you show how to do it, then invite children to come up one at a time to try)*

- 30.** Hush-a-bye don't you cry, go to sleep-y little baby.
When you awake you shall have all the pretty little horses.
Blacks and bays, dapples and grays.
Coach and six little horses.
Hush-a-bye don't you cry, go to sleep-y little baby *(American)*

Interactive Rhyme:

(First show how to do it, then invite children to come up one at a time to try)

Humpty Dumpty:

(Say Humpty Dumpty rhyme before inviting children to come up. Tell parents there is only one turn per child, and when the child has finished they may have to physically take them back.)

31. Humpty Dumpty sat on a wall.
Humpty Dumpty had a great fall.
All the king's horses and all the king's men,
Couldn't put Humpty together again.

Ending songs:

32. Can you kick with two feet, two feet, two feet?
Can you kick with two feet?
Kick, kick, kick, kick, kick.
(Do whichever actions are mentioned in the song!)
(Can you wiggle with ten fingers... clap with two hands..., nod with one head..., kiss with two lips..., wave "bye bye"....) ^A
33. We're so happy, we're so happy, we're so happy that everyone is here.
We're so happy, we're so happy, we're so happy that everyone is here. ^A
34. Bye everybody. Thank you for coming. See you next week.

MODIFICATIONS FOR CHILDREN OF ALL ABILITIES

Here are a few suggestions for modifying a program in order to make it more inclusive for children with different abilities

- Speak slowly. Practice in front of a mirror ahead of time if need be. Speaking slowly gives everyone more time to process what is being said.
- Consider limiting the number of attendees; too many people in a room can be overwhelming to some children.
- Consider being flexible with age restrictions. Although Mother Goose on the Loose was designed for children from birth to age 3, older children may enjoy and appreciate participating in the program. Welcome siblings to join in, too.
- Use the welcoming comments to address specific adaptations that may be needed. For instance, you may want to say:
 - If you need to sit up close to see or hear, please do.
 - If your child needs to hold an item, such as a favorite toy or animal, that's fine. *(Most families will bring their own - the library generally does not provide these for the children)*

- If your child has a special need that you would like me to know about, please tell me. I may be able to add or modify some of the activities to address your child's specific needs.
- Some children may only be able to stay for 10 minutes of the program. Tell parents that it's fine to leave "early".

A Written by Barbara Cass-Beggs, founder of the Your Baby Needs Music Program, using the *Listen, Like, Learn* method.

B Traditional rhyme, adapted by Barbara Cass-Beggs

MODIFICATIONS FOR CHILDREN OF ALL ABILITIES (CONT.)

- The repetition, routine, and ritual in Mother Goose on the Loose is very important for all young children; especially for children on the autism spectrum. Always use the same hello and goodbye songs. Depending on your audience, you may want to repeat rhymes more than twice.
- Children may not appear to be paying attention because they may not be providing the visual or verbal feedback you usually get during a program. Just keep going with the rhymes. Even if you are not getting eye contact or active participation, the child may be fully engaged in his or her own way.
- If there is a visually impaired child, be sure to describe what you are doing. While doing a fingerplay, clearly describe what your hands and fingers are doing.
- Think multi-sensory. Try adding tactile elements such as touch-and-feel books, pass around stuffed animals or ask what else you can add..
- Choose picture books with large illustrations and bold colors so they can be seen from anywhere in the circle. Look for discernible shapes and high-contrast colors.
- Try using big books.
- Make and use very large flannel board pieces with high contrast colors such as sunshine yellow and royal blue.
- Use flannel board pieces with uncluttered backgrounds.
- Minimize distractions in the room. It is best not to have background music. Loud noises should be avoided.
- Use lots of expression in face and voice.
- Go slower (but not too slow!) with songs and rhymes, giving more time for language processing. Raising your voice does not help with understanding.
- Prepare children for transitions between activities by using a visual clue (e.g. the flannel board piece) or by telling them.
- You may want to include some signs from American Sign Language - it's easy and fun!

- It's okay if a child wants to hold an object for the rest of the time, if everyone has had a chance to hold it. If using objects, try to have multiples to allow for this.
- If possible, add an additional staff person to the program to allow for individual attention or assistance. This second staff member can cue you to what is happening, "Miss Mary, I think it's time to bring out the bells!" Also, the "rover" may have valuable insight into what worked well in the program and what did not.

This list was compiled in September, 2010 for Mother Goose on the Loose by
Deborah J. Margolis, djmargolis@hotmail.com

RESOURCES

Good books to read in the opening section:

(Don't forget that there are some wonderful older picture books that children love)

- Asim, Jabari. ***Whose Knees are These?*** L.B. Kids, 2006.
- Baker, Keith. ***A Big Fat Hen***. Harcourt, Brace & Company, 1997.
- Bauer, Marion. ***The Very Best Daddy of All***. Simon & Schuster, 2004.
- Bowie, C.W. ***Busy Toes***. Whispering Coyote Press, 1998.
- Campbell, Rod. ***Dear Zoo***. Campbell Books, 2004.
- Cimarusti, Marie Torres. ***Peek-a-Moo!*** Dutton Children's Books, 1998.
- Crews, Donald. ***Freight Train***. Greenwillow Books, 1978.
- Crews, Nina. ***The Neighborhood Mother Goose***. Amistad, 2003.
- Cronin, Doreen & Scott Menchin. ***Stretch***. Atheneum Books for Young Readers, 2009.
- Doros, Arthus. ***Papá and Me***. HarperCollins. 2009.
- Fleming, Denise. ***Barnyard Banter***. Henry Holt and Company, 2008.
- Fox, Mem. ***Ten Little Fingers and Ten Little Toes***. Harcourt, 2008.
- Hague, Michael. ***Teddy Bear Teddy Bear***. HarperCollins, 1993.
- Hill, Eric. ***Where's Spot?*** G.P. Putnam & Sons, 2005.
- Katz, Karen. ***Where is Baby's Belly Button?*** Little Simon, 2000.
- Laden, Nina. ***Peek-A-Who?*** Chronicle Books, 2000.
- Lee, Spike. ***Please, Baby, Please***. Aladdin, 2006.
- Martin, Bill Jr. ***Brown Bear, Brown Bear, What Do You See?*** Henry Holt, 1992.
- Miller, Margaret. ***Whose Hat?*** : Greenwillow, 1988.
- Murphy, Mary. ***I Kissed the Baby!*** Candlewick, 2003.
- O'Connell, Rebecca. ***The Baby Goes Beep***. Roaring Brook, 2003.
- Pixton, Kaaren, ***Farm Charm***. Tybook, Inc., 2006.
- Portis, Antoinette. ***Not a Stick***. HarperCollins, 2007.
- Smee, Nicola. ***Clip-clop***. Boxer Books Limited. 2006.
- Smith, Charles R., Jr. ***I'll Be There***. (a board book from the "Motown Baby Love Board Book" Series) Hyperion, 2001. *Many titles in this series can be used.*
- Taback, Sims. ***Peek-a-Boo Who?*** Blue Apple Books, 2006.
- Tafari, Nancy. ***Silly Little Goose***. Scholastic, 2003.
- Verlander, Susan. ***Wake Up, City***. Chronicle Books, 2004.
- Wilson-Max, Ken. ***Big Red Fire Truck***. Scholastic [1997] 2001.

INCREASE YOUR REPERTOIRE OR CIRCULATE

A CD with 121 songs for easy use in *Mother Goose on the Loose*[®] programs is available at: <http://cdbaby.com/cd/bdcr>. Containing many songs by Barbara Cass-Beggs, it is organized by category (i.e. body awareness songs, tickling songs, knees bounces) according to the structure of a typical *Mother Goose on the Loose*[®] session. This CD is purely for listening, with no instruction, developmental tips, or explanations. It is useful for early childhood educators who want more songs and rhymes for young children. Libraries may want to have a number of circulating copies for families who attend *Mother Goose on the Loose*[®] programs; the songs they sing in the library are reinforced when heard again at home or in the car. In addition, this CD makes a great give-away to families that are regulars at library programs.

TRAINING MATERIALS

A double CD set with an entire *Mother Goose on the Loose*[®] script and a CD with more rhymes is available through <http://cdbaby.com/cd/bdcohen>. The first CD in this set includes much of the information that is on the CD that comes with the book *Mother Goose on the Loose*[®]. The second CD of this set has all new, additional information.

“More Songs and Rhymes for Mother Goose on the Loose” is available at <http://cdbaby.com/cd/bdcohen2>. This CD is the second CD from the above CD set. In addition to more songs and rhymes grouped according to segment, it includes a wide range of developmental tips.

Mother Goose on the Loose[®] manual can be purchased through Neal-Schumann publishers online <http://www.neal-schuman.com/mother-oose-on-the-loose>. Containing information about early literacy and school readiness, it describes the structure of a *Mother Goose on the Loose*[®] program and includes ten complete scripts and has over 100 rhymes and instructions. The first CD of the double CD set (the MGOL session script) is part of this package.

If you are having trouble thinking of developmental tips to use in your program, try The Early Literacy Kit: A Handbook and Tip Cards by Betsy Diamant-Cohen and Saroj Ghoting. Find it at: <http://www.alastore.ala.org/detail.aspx?ID=2634>.

Engage your Latino users with proven, effective bilingual early childhood programming – even if you’re not a Spanish speaker! *Early Literacy Programming en Español: Mother Goose on the Loose Programs for Bilingual Learners* is available at: <http://mothergooseontheloose.com/shop-and-props/#books>.

ORDERING INFORMATION - COMPANIES

ALA Editions / Neal-Schuman - www.neal-schuman.com/books/search/
Phone: 866-672-6657 AND www.alastore.ala.org

Artfelt - [_www.artfelt.net/warehouse/front.htm_](http://www.artfelt.net/warehouse/front.htm)
Phone: (818) 365-1021, fax orders: (818) 365-9301

Demco - www.demco.com (has a great, friendly-looking spider glove puppet)
800.279.1586; fax: 800.245.1329

Empire Music Company – www.empire-music.com / Phone: 800.663.5979

Folkmanis Puppets - www.folkmanis.com
Phone: 510.658.7677; 1219 Park Avenue, Emeryville, CA 94608

Kimbo Educational – www.kimboed.com – (Inexpensive rhythm sticks, 6” sets of 24, can be found at: www.kimboed.com/index.asp?PageAction=PRODSEARCH&txtSearch=sticks&btnSearch=GO&Page=1)
Phone: 800.631.2187, local: 732.229.4949 Fax 732.870.3340

Lakeshore Educational - www.lakeshorelearning.com
Phone: 800.421.5324, local: 310.537.8600, fax: 310.537.5403

Mother Goose on the Loose – www.mothersgooseontheloose.com
Phone: 443-928-3915

Music Rhapsody – www.musicrhapsody.com
Phone: 888.try.music, or 310.376.8646; fax: 310.376.8490

Musican’s Friend - www.musiciansfriend.com/classroom-kids/rhythm-band-12-colored-scarves. Phone: 887-880-5907.

NASCO - www.eNASCO.com / Phone: 800.470.3942; fax: 888.470.3942

WEST MUSIC - www.westmusic.com
Phone: 800.558.9595, local: 209.545.1600, fax: 209.545.1669

ORDERING INFORMATION - ITEMS

FURNITURE & ACCESSORIES:

- Big plastic tub with cover (K-Mart, Target, Rubbermaid)
- Four-in-One Easel (Demco)
- Canvas bags for storing different musical instruments (Demco)

MUSICAL INSTRUMENTS:

- Animal bells (Lakeshore – listed as “Easy-grip Jingle Bells)
- Cluster bells (Empire Music, Lakeshore),
- Early childhood rhythm sticks (Kimbo Educational)
- Colored Scarves (Musician’s Friend, Music Rhapsody)
- Drum (West Music)
- Tambourine (West Music, Music Rhapsody)
- Rattles and shakers (West Music, Empire Music)

PUPPETS: (Folkmanis)

- Two exact same monkey puppets *for Two Little Monkeys Jumping on the Bed*
- Colorful bird puppet *for Mrs. Perky Bird*,
- Small and large spider for *Eency Weency and Great Big Spider* (Demco, Folkmanis)
- At least five **Farm animals** which may include: Dog, sheep, hen, rooster, pig, lamb, horse, kitten, duck, large cow

BOOKS:

- ***The Very Busy Spider*** by Eric Carle (or some other book with big pictures of familiar animals)
- Assorted Mother Goose anthologies (Mark pages with post-its for nursery rhymes)
- ***Mother Goose on the Loose***[®] by Betsy Diamant-Cohen, Neal-Schuman Publishers
- ***Indestructibles*** series, beautifully illustrated by Karen Pixton. (*Pages that feel real, but don’t rip*) <http://www.indestructiblesinc.com>

PROPS:

- Flannel board pieces (especially “Two Little Blackbirds!”) (ArtFelt)
- Felt (for making characters for the flannel board) (Nasco or Lakeshore)
- Tacky glue (for making character for the flannel board) (Nasco)

SONGS:

- “Listen, Like, Learn with Mother Goose on the Loose” (cdbaby.com/cd/bdcr)
- “Escucha y disfruta con Mama Gansa” (www.cdbaby.com/cd/remdbc)
- “BellyButton” from Heather Bishop’s *BellyButton* (www.Amazon.com)

PROGRAMMING AIDS:

- Developmental Tip Cards (<http://www.alastore.ala.org/detail.aspx?ID=2634>)