

# **Mother Goose on the Loose™**

## **A Library Program for Babies and Caregivers**

**NELA Conference**



**Created by Dr. Betsy Diamant-Cohen**

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Cover art by Celia Yitzhak

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## Background

Mother Goose on the Loose is a thirty-minute nursery rhyme program for children from birth to age three. Although the program is most frequently offered in library settings, 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 programs at the Israel Museum in Jerusalem.*

This programming 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" approach. 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 songs which are age-appropriate specifically for children from birth to age



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

two. Diamant-Cohen studied with Cass-Beggs and incorporated her principles in a library program that emphasized exposing young children to book illustration. After running Mother Goose on the Loose programs for over 15 years, Diamant-Cohen has been able to tweak the program based on what works and what doesn't. In addition, more recent scientific findings provide additional support for the value of the program for promoting early literacy and school readiness skills.

## Supplies

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

- a five-in-one easel flannel board (with a shelf in the middle),
- a chair or stool to sit on
- a plastic storage tub with a tight-fitting cover,
- flannel board pieces
- colored scarves
- books
- canvas bags
- farm animals (puppets or stuffed animals)



- some percussion instruments
  - bells
  - wooden rhythm sticks
  - maracas
  - tambourine
- 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 that are needed 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 MGOL session MUST start with the Welcoming comments. These explain what to expect as well as what is expected of program participants. Explain that all rhymes will be repeated twice. Those who don't already know a rhyme can listen to it for the first recitation, but for the second they are expected to recite the rhymes together. If you'd like, mention some of the benefits of the program (aids speech development, motor coordination develops attention span, exposure to musical instruments, encourages a love of books and book illustration. Introduce yourself, welcome everyone to the library, and invite them to check out materials after the program. Then, set the ground rules for the program.

Clearly state that "children this age do not sit perfectly still" and that's fine. However, tell parents to "Pretend there is an invisible semi-circle around the flannel board. If your child comes within this semi-circle, please come up and physically bring them back to sit in your lap." 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."

By giving this brief introduction, parents learn that it is okay for their children to walk around and make noises. At the same time, they are given boundary rules with explanations. They hear that it is not disrespectful or unacceptable for their young children to walk around at times during the program and if their child comes within a certain distance of the flannel board, they should come up and bring the child back to the circle. By telling the parent in advance to physically pick up their child and bring them back to the circle, 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.

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. Without this direction, the 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 may perceive they would be interrupting the session or that it looks like they are physically abusing their child. But setting these rules ahead of time, you are providing parents with reassurance regarding the normality of their child's behavior AS WELL AS giving clear instructions regarding the acceptable/expected/ desired response. By verbalizing your wishes for the way you hope those situations to be handled, you are setting the scene for a relaxed program in a warm, nurturing environment where children are allowed to act like children, where parent know how to respond to their children's actions, and where everyone can just relax and have a good time.

By clearly spelling everything 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 also not have to direct children away from the props in the middle of the program. It is a win-win situation for all.

**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 some pre-reading skills, such as matching words with objects and getting familiar with books. Children also have fun while learning socialization skills such as taking turns and showing appreciation to others. The rhymes also aid in speech development and motor coordination.

We do not expect the children to sit perfectly still. Children this age often like to move around and make noise, and that is just fine. The only rule is that you must pretend there is an invisible semi-circle around the flannel board, and if your child comes inside of that circle, I'd like you please come and physically take him or her back. If a child stands in front of the flannel board, they block the view of everyone else, and if one child starts to pull puppets and instruments out from the back, the other children may want to do it too. That is why if your children come up within this semi-circle, you are asked to physically pick them up and bring them back.

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

## 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.

Some time 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. 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 see the babies getting restless, start moving into the body rhymes since they 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>	<b><i>Busy Fingers</i></b> by C. W. Bowie
<i>Song:</i>	We hit the floor together together....
<i>Flannel board:</i>	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 and round the garden goes the teddy bear /  
Round about goes the wee mouse  
Open them, shut them  
Incy 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 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 phoenemic 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.”

## **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**

**Tambourine:**

Drum: Rum pum pum (*children tap out names with syllables*)

**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 the 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.

One you return to your seat, repeat the rhyme one more time as you throw the pig in the air and catch it, put in 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:**

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"*)

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

*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

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

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:

<p><b>Lullabies</b> <i>Lullaby:</i> Hush a bye</p>
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## 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. 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.

Use Humpty Dumpty to segway 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 take turns coming up and pulling Humpty off of the wall. Mention that each child has one turn. Tell the adults that if each child does not go back to his seat after taking a turn, traffic jams can form at the front. Encourage parent to help their child by physically bringing him back to their lap if this should occur. Also, remind them that they should feel free to come up with their babies and help manipulate their babies’ hands to pull Humpty off of the wall, if needed. And, ask everyone to clap each time Humpty is pulled off of his wall, so the children will feel appreciated for a job well done.

<p><b>Interactive Rhymes</b> <i>Interactive:</i> Jack Be Nimble (<i>jumping over the candlestick</i>) <i>Flannel board:</i> Humpty Dumpty (<i>give instructions for pulling Humpty off the wall</i>)</p>
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## 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!

# 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  
Incy 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 "Oranges and Lemons say the Bells of St. Clements"*)  
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!:

# 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.

## 1. Welcoming remarks

### 2. Opening rhymes and reads:

*Fingerplay:* Old Mother Goose when she wanted to wander

*Flannel board:*

*Flannel board:*

*Puppet:*

*Book:*

*Song:*

*Flannel board:*

### 3. Body Rhymes

*Head:* Knock at the door / Eye Winker Tom Tinker

*Fingers:*

*Knee bouncing:*

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

### 5. Standing-up Activities

*Stand up:*

*Circle Dance:*

*Sit down:* Handy Spandy

### 6. Animal Sequence:

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

*Song:* (*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:

We \_\_\_\_ our \_\_\_\_ together because it's fun to do.  
\_\_\_\_ them UP HIGH...DOWN LOW...IN THE MIDDLE

*Song:*

*Play instruments while listening to this recording:*

\_\_\_\_ them UP HIGH...DOWN LOW...IN THE MIDDLE/ \_\_\_\_ Away

*Scarves:*

Wind oh wind

*Game:*

*Scarves:*

Wind oh wind/ Scarves Away

### 8. Lullaby:

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!:

## Go to it!

Using the formula mentioned above, with the 80% repetition from week to week, you can create your own Mother Goose on the programs. To help you a bit more words to all of the songs listed will be included on the next few pages.

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.

## 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 sedimentary 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.

## **List of Positive Words**

Extraordinary

Unbelievable

Very good

Wonderful

Marvelous

Incredible

Fantastic

Fabulous

Good

Super

Great

Terrific

Superb

Splendid

Good job

Awesome

Excellent

Magnificent

Unbelievable

# To Circulate and/or Increase Your Repertoire

A CD with 121 songs to use easily in Mother Goose on the Loose programs is available at: <http://cdbaby.com/cd/bdcr>. It contains many songs by Barbara Cass-Beggs and 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 the librarian or daycare provider who wants to learn more age-appropriate songs and rhymes. Libraries may want to have a number of circulating copies for families who attend Mother Goose on the Loose programs, to allow them to reinforce the songs they sing in the library by listening to them at home or in their cars. In addition, it also 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.

The Mother Goose on the Loose manual can be purchased through Neal-Schumann publishers online <http://www.neal-schuman.com/bdetail.php?isbn=1555705367>. 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>.

## Training Workshops

To schedule a Mother Goose on the Loose training workshop, contact Betsy Diamant-Cohen at: [betsydc@mgol.org](mailto:betsydc@mgol.org) or at 443-928-3915. There are a variety of workshops to choose from ranging from a three hour hands-on workshop to a two day workshop that includes a Mother Goose on the Loose demonstration class for the public. Each workshop includes a background look at recent findings in brain research and child development as well as participatory Mother Goose on the Loose session.

## Ordering Information - Companies

**ARTFELT** - [www.artfelt.net/warehouse/front.htm](http://www.artfelt.net/warehouse/front.htm)

Phone: (818) 365-1021, fax orders: (818) 365-9301

**BRODART** - [www.brodart.com](http://www.brodart.com)

Phone: 888.820.4377, fax orders: 800.283.6087

**COMMUNITY PLAYTHINGS** -: [www.communityplaythings.com](http://www.communityplaythings.com)

Phone: 800.777.4244, fax: 301. 336.5948

**DEMCO** - [www.demco.com](http://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](http://www.empire-music.com)

Phone: 800.663.5979

**FOLKMANIS PUPPETS** - [www.folkmanis.com](http://www.folkmanis.com)

Phone: 510.658.7677; 1219 Park Avenue, Emeryville, CA 94608

**KIMBO EDUCATIONAL** – [www.kimboed.com](http://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](http://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** - [www.lakeshorelearning.com](http://www.lakeshorelearning.com)

Phone: 800.421.5324, local: 310.537.8600, fax: 310.537.5403

**MOTHER GOOSE ON THE LOOSE** CDs– [www.mgol.org](http://www.mgol.org) OR [www.cdbaby.com](http://www.cdbaby.com)

Email: [betsydc@mgol.org](mailto:betsydc@mgol.org)

**MUSIC RHAPSODY** – [musicrhapsody.com](http://musicrhapsody.com)

Phone: 888.try.music, or 310.376.8646; fax: 310.376.8490

**MUSIKGARTEN** - [www.musikgarten.org](http://www.musikgarten.org)

Phone: 800.216.6864; fax: 336.272.0581; 507 Arlington Street, Greensboro, NC 27406

**NEIL-SCHUMANN** - <http://www.neal-schuman.com/db/5/515.html>

Phone: 212.925.8650; Fax: 212.219-8916

**NASCO** - [www.eNASCO.com](http://www.eNASCO.com)

Phone: 800.558.9595, local: 209.545.1600, fax: 209.545.1669