

Curriculum
FOR
"RUDOLF STEINER BØRNEHAVESEMINARIET"
Kindergarten Teacher Training

1st Revised edition 2016

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Curriculum for "Rudolf Steiner Børnehaveseminariet"

Table of contents	Page
I Introduction	
• "Rudolf Steiner Børnehaveseminariet" in general	4
• Knowledge and Qualification/Competence goals	5
• Structure and Content in the Training	6
• Structure of the Training	6
• Anthroposophy	7
II Lecture Plans	8
Table of contents	8
1 The content of the teaching lessons 1 st year	11
2 The content of the teaching lessons 2 nd year	25
3 The content of the teaching lessons 3 rd year	35
III The Thesis	42
1 Requirements of the thesis	42
2 Evaluation of thesis and feedback	43
IV Forms of Teaching and Work	44
1 Lessons	44
2 Forms of work	44
3 Evaluation and feedback	44
4 Mandatory assignments and their purpose	45
V Evaluations/Assessments	51
VI Minimum requirements for admittance to final test	52
VII Study activity - study suitability	52
VIII Possibility for participation in international activities	52
IX Counselling and guidance offers for the student	52
X Credit	52
XI Exemption possibilities	52
XII Appeal/Complaint possibilities	52
XIII Management	52
XIV External examiners	53
XV Guest teachers	53
XVI Economy/Finance	53

I Introduction

“Rudolf Steiner Børnehaveseminariet” in general

“Rudolf Steiner Børnehaveseminariet” (kindergarten training college) was founded in 1972 because of the need for a pedagogical training based upon a spiritual scientific insight into the development of the child. The kindergarten teacher training is privately run.

In 1985 the training, which is a three-year full-time study, was accredited by the Ministry of Education and thus State Funded.

Due to the training being private, it is not a professional bachelor’s degree.

The aim of the training is to give the student the possibility for developing the skills to become a competent pedagogue.

Thus the overall themes of the training are:

- Working with understanding the human being as a being of body, soul, and spirit
- Working with understanding the evolution and needs of the human being and society
- Developing the knowledge and skills of the student
- Exercising practical pedagogical skills
- Methods for enhancing ability to observe, artistic imagination, and judgement.

Moreover, the training shows ways, which the student may use for its own development in becoming a free creative human being.

The primary field of training is concerned with the child age zero to seven. Nonetheless it also qualifies for working in a broader pedagogical field.

The lessons are categorised into theoretical, artistic, and practical lessons.

During the 1st academic year the task is to acquire a sense of the human being as a being of body, soul, and spirit, - which forms the basis for the pedagogy.

In pedagogy the work concentrates on the child’s development of consciousness and with basic concepts such as the ability to imitate and thus the pedagogue’s task being a role model.

All the artistic and methodological subject areas are introduced.

During the winter term other associated subject areas are introduced, such as therapeutic-remedial pedagogy, nutrition, and biodynamic agriculture.

During the 2nd academic year the key word is deepening.

The image of the human being is deepened and an understanding of the human being and its developmental potentials are sought within the pedagogy.

Working with the spiritual background for the year’s different festivals and a deepening of the sense-processes gives the substance for understanding the pedagogical instruments.

With anatomy and physiology, we work with the basis for the child’s development.

The practice process is intensified within all the artistic and methodological subjects.

During the 3rd academic year work is concerned with becoming concrete and real whilst seeking an ever-deeper insight into the riddles of human existence.

The development of the capacity for discovering new concepts and connections, for independent discernment and creativity – is the main task of the final year.

During this year the thesis is a substantial challenge.

Internship: There are four trainee or internship periods all in all distributed over all three years.

Admittance is based upon a personal interview with a teacher from the college and a written application.

Employment prospects on finishing the training are good because Rudolf Steiner pedagogues are in demand on the labour market.

Knowledge and Qualification/Competence Aims

Knowledge Aims

That the student:

- Has knowledge of the basic ideas of anthroposophy within Rudolf Steiner Pedagogy, here
 - the human being as a being of body, soul, and spirit
 - the human being's evolution and relation to the cosmos.
- Has insight into Rudolf Steiner-pedagogy, here
 - the development of the child
 - the child as a sense perceptive being
 - an understanding for which settings and atmosphere are best for meeting the child's development, and how these are created
 - the child's need for attachment, care, and models worthy of imitating
 - the child's need for rhythm
 - questions of nutrition, I.T., and media technologies etc.
- Has knowledge of methods how to observe the child as an individual and in relation to other children and adults.
- Has knowledge of and experience with the creative formation of development and crafts.
- Knows of the different psychological developmental phenomena.
- Has knowledge about the kindergartens organisation activity, and the student's own participation, here
 - the work with working partners: parents, town councils, etc.
 - social legislation and dynamics.

Qualification/Competence Aims

That the student:

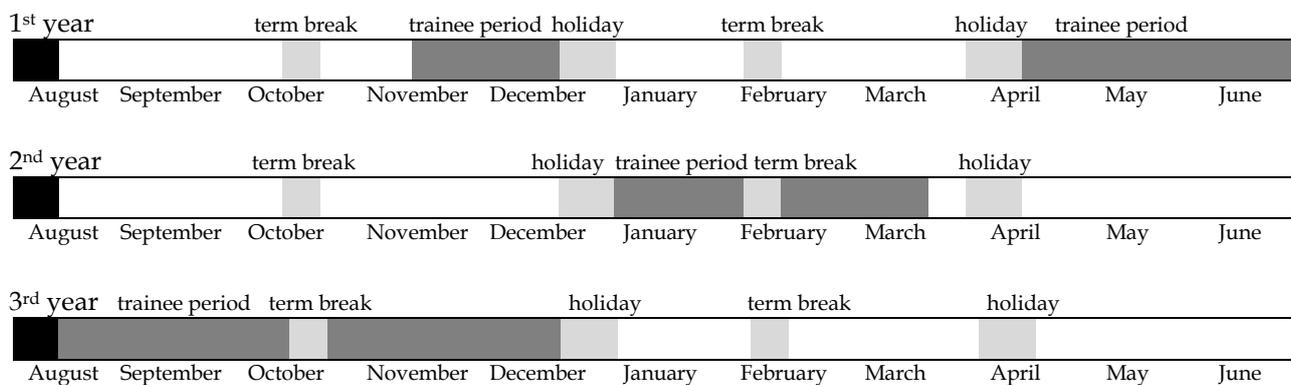
- Is able to stimulate and support the child in growing up to be an independent human being with a possibility for freedom, here
 - is able to read and support the needs and developmental requirements of each child
 - is able to use professional skills for creative play, learning, care and communication
 - is capable of identifying developmental problems with the child and able to implement pedagogical tools to support an appropriate development
 - has a knowledge of and can refer to relevant methods of treatment
- Can plan and survey the day, week, and year rhythm within the institution, here
 - plan, shape, and carry out activities such as singing-game, fairy-tale, food-plan, etc., that meet the children's needs taking into consideration behaviour, and also physical and psychological well-being
 - creating festivals of the seasons for children based on insight and imagination
 - initiate, lead and carry through an artistic and crafts-related process with children
 - has an awareness of movement, concentration, thoroughness, musicality, crafts and artistic skills.
- Has the ability to act in the interpersonal sphere, to work with self-knowledge, and to find a personal path of learning (*inner path*), here
 - is able to be open, empathic, unprejudiced in a social situation (with children, colleagues, parents) with an awake attitude
 - is able to intervene and change situations using imagination, creativity based on pedagogical, psychological, and spiritual scientific insight
 - is in possession of an artistic approach to the professional life and work
 - is able to balance responsibility and trust focusing on the over-all picture. Has courage, humility, the abilities of susceptibility, discernment, decision and acting.
- Is able to convey pedagogy in a general and understandable language.

Structure and Content of the Training

	Subject	Subject descriptions	ECTS points
First year	Knowledge of man and basic pedagogy		
1st term	- Theoretical part	1.1	17
	- Artistic part		
	- Practical part		
<i>1st trainee period</i>	<i>Description of the institution</i>	1.2	10
2nd term	Anthroposophy and pedagogy		
	- Theoretical part	1.3	17
	- Artistic part		
	- Practical part		
<i>2nd trainee period</i>	<i>Play and toys</i>	1.4	16
Second year	Deepening Knowledge of man and pedagogy		
3rd term	- Theoretical part	2.1	30
	- Artistic part		
	- Practical part		
<i>3rd trainee period</i>	<i>Child observations</i>	2.2	18
4th term	Pedagogical deepening - Observation, sensing, rhythm and communication	2.3	12
Third year	<i>Pedagogy, management and organisation</i>	3.1	30
<i>4th trainee period</i>	<i>The pedagogue in relation to the child and in society. Human and World Evolution</i>	3.2	30
6th term			

The training comprises 180 ECTS-points, but has no "ECTS-label".

Structure of the training



Anthroposophy

The kindergarten training course is based on a spiritual scientific understanding of the human being and the world, which Rudolf Steiner has developed and given the name anthroposophy (from the Greek *anthropos*: "man/human" and *sophia*: "wisdom").

Rudolf Steiner, 1861-1925, was led to a study of philosophy and natural science via a childhood life-question: was the inner world, which he experienced, real - and was it possible to build a bridge from the outer to the inner world?

Early in life he felt his views were akin to Goethe's natural scientific perceptions and based on studies of e.g. Goethe, Steiner came to the perception that the human being can become the object of research by developing super sensory skills.

The central aspect of the anthroposophical path of development is that it takes its point of departure in the most awake part in the human being, namely thinking. The development, the spiritualization of thinking forms the initial part of the way; then come feeling and willing. The way from the head to the heart, from idea to reality, leads to acting in the world through cognizing.

Anthroposophy is a path of cognition, which will lead the spiritual in man to the spiritual in the universe. It appears as a longing of heart and feeling in the human being. If one has a yearning for occupying oneself with major essential questions concerning man and the world, one has the possibility of satisfying this cognitive need through anthroposophy, and one may also come to perceive one's daily activities and work in a larger context, including a soul-spiritual world.

According to the anthroposophical perception the constitution of the human being consists of body, soul, and spirit; repeated earth lives (reincarnation and karma) is considered a reality; the Christ is of central importance in history, but anthroposophy is not a religion. It is a path of knowledge, which is independent of religious and political views, and which respects fully the inner freedom of each individual. Yes, has it as an aim.

From the perception that insight into the reality of the super sensory world may lead to a greater understanding of the reality of the sense world, anthroposophy has led to a series of reform attempts within all areas of life. Well known is the pedagogical work, which in Denmark has manifest itself in Steiner-Waldorf Schools, kindergartens, nurseries, and curative pedagogical communities* and schools. Biodynamic agriculture is becoming increasingly well-known and appreciated, and in addition there is the anthroposophical medicine, the renewal of the arts as in painting and architecture, the movement-art of eurhythm and The Movement for Religious Renewal.

Under the designation *a three-fold social organism* ideas have been put forward for a future reform suggesting a progressive administrative independence of society's political, economic and cultural institutions.

**Translator's note: These are also known as therapeutic or remedial pedagogical communities.*

II Lecture Plans

Table of contents		Page
1	The content of the teaching lessons 1st year	11
1.1.	Knowledge of man and basic pedagogy	
1.1.1	Theoretical part	
1.1.1.1	Pedagogy	11
1.1.1.2	Anthroposophy I - The three-fold human being	11
1.1.1.3	Rudolf Steiner's biography	12
1.1.2	Artistic part	
1.1.2.1	Eurythmy	12
1.1.2.2	Speech formation	13
1.1.2.3	Music	13
1.1.2.4	Choir	14
1.1.2.5	Modelling	14
1.1.2.6	Painting	14
1.1.3	Methodological part	
1.1.3.1	Singing-games	15
1.1.3.2	Animals and dolls for table-plays	15
1.1.3.3	Woodwork	16
1.1.3.4	Working with wool	16
1.1.3.5	Michaelmas Festival	16
1.1.3.6	First-aid	17
1.2	Internship: Description of the institution	17
1.3	Anthroposophy and pedagogy	18
1.3.1	Theoretical part	
1.3.1.1	Pedagogy and children's drawings	18
1.3.1.2	Attachment pedagogy	18
1.3.1.3	The child from birth to age three	18
1.3.1.4	Children with special problems I, curative pedag. I	18
1.3.1.5	Eurythmy with children	19
1.3.1.6	Anthroposophy II - Being of man	19
1.3.1.7	Reincarnation and karma	20
1.3.1.8	Nutrition	20
1.3.1.9	Biodynamic agriculture	21
1.3.1.10	Anatomy and physiology I	21
1.3.1.11	Anthroposophical medicine and vaccinations	21
1.3.1.12	Practice and study methodology	21
1.3.2	Artistic part	
1.3.2.1	Eurythmy	22
1.3.2.2	Speech formation	22
1.3.2.3	Music	22
1.3.2.4	Choir	22
1.3.2.5	Modelling	22
1.3.2.6	Painting	22
1.3.3	Methodological part	
1.3.3.1	Animals and table-plays	23
1.3.3.2	Nursery rhymes or rhyme-tales/ table-plays	23
1.3.3.3	Singing-games and finger-games	23
1.3.3.4	Wood work	23
1.3.3.5	Illness nursing and medicine chest	24
1.4	Internship: Games and toys	24

2	The content of the teaching lessons 2nd year	25
2.1	Deepening a knowledge of man and pedagogy	
2.1.1	Theoretical part	
2.1.1.1	Knowledge of man as a basis for pedagogy	25
2.1.1.2	Play	25
2.1.1.3	Fairy-tale. Origin and pedagogical application	26
2.1.1.4	Children with special problems II	26
2.1.1.5	Seasonal festivals and rhythms in the kindergarten	26
2.1.1.6	Seasons from a spiritual-religious viewpoint	26
2.1.1.7	Theory of knowledge	27
2.1.1.8	Cognition, inner path and exercises	27
2.1.1.9	Co-operation	28
2.1.1.10	Physiology II, the inner organs	28
2.1.1.11	Practice and study methodology	28
2.1.2	Artistic part	
2.1.2.1	Eurythmy	28
2.1.2.2	Speech formation	28
2.1.2.3	Music	29
2.1.2.4	Choir	29
2.1.2.5	Modelling	29
2.1.2.6	Painting	29
2.1.3	Methodological part	
2.1.3.1	Sewing a large doll	29
2.1.3.2	Singing-game	29
2.1.3.3	Movable pictures	30
2.1.3.4	Fairy-tale/storytelling	30
2.1.3.5	Christmas puppet show	30
2.1.3.6	Puppet theatre	30
2.2	Internship: Child observation	31
2.3	Pedagogical deepening – observation, sensing, rhythm and communication	
2.3.1	Theoretical part	
2.3.1.1	Senses	31
2.3.1.2	Children and media technologies	32
2.3.1.3	Observations from internship	32
2.3.1.4	Child observation	32
2.3.1.5	Children with special problems III, curative pedag. 2	32
2.3.1.6	Pedagogical communication	32
2.3.2	Artistic part	
2.3.2.1	Eurythmy	33
2.3.2.2	Speech formation	33
2.3.2.3	Music	33
2.3.2.4	Painting	33
2.3.3	Methodological part	
2.3.3.1	Woodwork	33
2.3.3.2	Plant dyeing	33
2.3.3.3	Wickerwork	34

3	The content of the teaching lessons 3rd year	35
3.1	Internship: Pedagogy, management and organization	35
3.2	The pedagogue in relation to the child and in society. Human and World Evolution	
3.2.1	Theoretical part	
3.2.1.1	Practice and study methodology	36
3.2.1.2	Pedagogy	36
3.2.1.3	Pedagogical concepts and trends	36
3.2.1.4	Children with special problems IV	36
3.2.1.5	Evolution of man, earth, and world	37
3.2.1.6	Powers of intuition	37
3.2.1.7	The day care institution in society	38
3.2.1.8	Jurisprudence	38
3.2.1.9	Management and organization	38
3.2.1.10	Parental collaboration	38
3.2.1.11	Anatomy and physiology III	39
3.2.1.12	Therapeutic eurythmy	39
3.2.1.13	The Anthroposophical Society and The School of Spiritual Science	39
3.2.1.14	Study tour	39
3.2.2	Artistic part	
3.2.2.1	Eurythmy	40
3.2.2.2	Speech formation. Fairy-tale/storytelling	40
3.2.2.3	Speech formation. Final drama	40
3.2.2.4	Choir	40
3.2.2.5	Modelling	40
3.2.2.6	Painting	40
3.2.3	Methodological part	
3.2.3.1	Fairy-tale/storytelling	41
3.2.3.2	Binding the thesis	41

1 The content of the teaching lessons 1st year

1.1 Knowledge of man and basic pedagogy

1.1.1 Theoretical part

1.1.1.1 Pedagogy

The pedagogical tuition begins with a period during which the subject is introduced, - what is pedagogy? Then the psychology of attachment is taught where amongst others the dynamics behind the forming and development of close emotional bonding between people is explored.

Personal childhood biographies are taken up as a subject. The personal account opens for memories from one's own childhood and illustrates and exemplifies how a child experiences the world.

With this initial lesson in pedagogy the student begins to acquire knowledge of what is involved in being a pedagogue in our society.

The students have to know how the child connects with the world and what the child needs in connection with this.

The trained pedagogue must be able to read and support the subjective needs and the development of each child.

The lessons are conducted as lectures with additional conversation in plenum, and with the preparation and presentation of personal child biographies.

The biographies are presented orally before the class, and thus practicing standing before an audience and conveying to others one's observations and work begins.

During the next pedagogical period Rudolf Steiner's main pedagogical concepts are presented. Part of the anthroposophical picture of man is gone through. The tripartition of the physical body into a sensory-nervous system, a rhythmic (respiratory-circulatory) system, and a limb-metabolic system is introduced, and these are related to thinking, feeling, and willing. How these manifest themselves in the child and the adult is gone through. The development of the child during the first three seven-year periods emphasizing the first seven-year period is taught; including the child as a sensing being, the child as an imitating being, and the child as an individualist with the assertive age being around the third year as an expression of its gradual appearance/emergence. What is remembering and how is it present during the first seven years in the child? The development of the capacities for walking, speaking, and thinking are touched upon.

Through the teaching the student is given a thorough knowledge of how and what the child is, and based on this, how one may approach it with an appropriate pedagogy.

The book: *The Education of the Child in the Light of Anthroposophy* by Rudolf Steiner is the basic working text. The lessons are conducted partly as lectures and partly as group work. Through conversations and examples the theory becomes understood in a practical way.

Every day the lesson begins with jointly remembering the precious day's content. This strengthens the students' memory and creates a coherent lesson.

The student writes 'pedagogical paper I', where the expounded book's main topics and the subject-matter is referred to.

This paper is commented upon and assessed by an external examiner and read by the teacher.

1.1.1.2 Anthroposophy I - The three-fold human being

The anthroposophical image of man, which among other things describes the human being consisting of a physical, a soul, and a spiritual part, is gone through. The expression of the human individual during the different ages and its growth and developmental possibilities are gone through. An overview of the seven-fold life-structure of man, the child's age-determined development, and the appropriately corresponding up-bringing, pedagogy, and teaching is given.

The student should be able to read, understand, discuss, and pose questions, and using own words render a text by Rudolf Steiner both written and orally; be able to relate it to her own life, observations of children and adults, of nature and the problems and tasks of the times.

With a knowledge of the anthroposophical image and evolution of man, the student is in possession of tools which render it possible for her/him to observe and act in the social sphere in an open and unprejudiced manner.

Rudolf Steiner's basic work *Theosophy* is studied. The texts are read at home as preparation. In class it is read paragraph for paragraph, which are discussed. The teacher expounds the text, relates it to the pedagogical work and the personal life of the student using examples and other authors. Summaries and supplementary literature are handed out. The student renders an oral understanding of the read, and is given the task of telling about own experiences, observations, (acquired) experience, memories, thoughts and feelings in relation to the text and what the teacher recounts. The students read, discuss, and present the essence of the text for one-another in groups. Rudolf Steiner's *subsidiary and weekly exercises* are practiced. Through conversation experiences are exchanged.

The student hands over a written assignment (Anthroposophy I), which is commented upon and assessed by an external examiner and teacher.

1.1.1.3 Rudolf Steiner's biography

The lesson gives an introduction to the life and impulses of Rudolf Steiner.

The lessons are conducted as lectures and group work. The film *The Challenge of Rudolf Steiner* is used as an introduction.

An independent written assignment of one or two pages is composed, which is read and commented upon by the teacher.

1.1.2 Artistic part

1.1.2.1 Eurythmy

With the eurythmic art of movement, the human qualities in the sounds of language, of tones and sonority in music, in rhythm and geometry (forms in space) are mirrored. Exercises are done, which train and clarify common social skills such as trust and responsibility in human relations; to both be able to lead and allow one to be led (speak/listen, initiate/accompany); to lead oneself and co-operate. Necessary skills when one as a pedagogue is to be an artist in the social sphere. During this first period there is a special focus on observing and discovering what happens between people (the social processes) and learning how to handle this.

Eurythmy supports the inner process of transformation, which is necessary in order to become an example worthy of imitation as a pedagogue. This comes about as the student acquires knowledge of – and develops own – human qualities. When manifesting and practising human relations, social skills are developed. Learning processes in other subjects, and in life in general, are supported.

The competence-aims of the subject are that the student through movement is able to:

- balance trust and responsibility
- switch between leading and being led
- co-operate
- balance self-awareness and an awareness of the surrounding world
- perceive and adapt empathically in different relations (e.g. children, colleagues, parents...)
- observe in a nuanced way what happens between people, reflect, judge, and act accordingly
- be flexible concerning both planned and spontaneously emerging events (to *time* oneself in relation to situation and entirety)
- to be ahead, be able to plan and form a general view
- be socially creative (e.g. find solutions for bringing order into chaos)
- have an awareness of and a mental presence within the whole

Thus the student acquires skills with which to act within the sphere of human inter-activity, to develop self-knowledge and find one's own inner path of learning. The student acquires a bodily and a dynamic awareness as well.

The lessons vary according to ability-shaping goals, content, and the other teaching. Inquiring and creative methods are employed in both the whole group and in smaller groups. Emphasis is placed on individual activity, independence, and creativity, and that moments of silence and presence are created. At the end of each lesson the students are given a few minutes to reflect and write down their experience and tenets. Experience and reflections are shared in plenum.

1.1.2.2 Speech formation

Speech formation is an oratory art form created by Rudolf Steiner.

Sounds, vowel-ring, consonant forms, word formation, rhythm, rhyme, dynamics, musicality, hexameter cycles, and alliteration.

Correspondence between language and movement is exercised.

The voice of the actors, their artistic imagination, etc. are explored and cultivated, so that it may appear in its own form in its interplay with the content. The language becomes a sense-experience and not merely intellectually grasped.

The language of the pedagogue and its usage is absorbed by the little children who almost 'eat' the language and imitate every movement. To be conscious of being a role model reaches out even into the linguistic.

The students practice avoiding dramatizing a text, but instead work through the sounds of the text. They are to learn it verbatim by heart.

Lessons begin with texts by e.g. Halfdan Rasmussen and speech formation exercises by Rudolf Steiner.

1.1.2.3 Music

The lessons in music are aimed in a practical way at the work in the kindergarten, where there during the week are singing-games with finger-games, as well as fairy-tales and table-plays, involving playing the harp/lyre, the flute, and xylophone.

Apart from the very purposeful and concrete musical work, capacities are developed using the musical/artistic element:

- During the singing lessons the student works with developing her voice material, with the courage to step forth alone and sing to others and the children, to accept her level and get the best out of it, forgetting herself in the joy of singing with the children.
- In canon-rounds pedagogical skills are practiced, in order to control the voice of one's own group and at the same time be one with the other voices. This is a long practice process, but it strengthens the competence with which the pedagogue can be within herself and with the entire group of children.
- Through choir singing the capacity to listen and enter at the right moment and place, with patience and peace, is trained, and then one develops a sense of beauty through the harmonies. Finally, one also experiences the joy of being able to create together.
- In poetry writing one makes little stories with rhythm & rhyme. Thus a sense of language and pronunciation is developed, which benefits the language development of the children.
- Learning by heart one's own writing and performing before the children develops courage, self-control, overcoming nervousness and fear of performing, self-forgetting unfolding, body-control and timing, capacity to dance and sing with ease and joy, whilst maintaining an overview and presence.
- Learning to master three different instruments, one's capacity to deepen one's musicality by performing small melodies and improvisations is developed. One enters the creative and playful element, enlivening one's own inner self and later on that of the children.
- Through playing together one practices the same skills as in choir singing.

Lessons are given to the class, in groups, and individually. There are small group and individual assignments in music theory, note learning, poetry writing, and composition.

The student is expected to practice the instruments every day, and a series of assignments are handed in. Every autumn and at Easter there is a final concert where everyone performs practised music pieces and a few improvisations as well as presenting finger-games.

1.1.2.4 Choir

The choir lesson is a common training subject where more classes take part at the same time.

Vocal training and ear training alongside simple singing exercises, intonation exercises, breathing exercises, articulation and rhythm exercises are worked with. Solmisation is introduced.

Suitable choir songs are practiced, two, three, and four-part singing, if there are men taking part.

Working as a Rudolf Steiner-pedagogue involves a lot of singing with the children, and it is important to be conscious of meeting them where they are at in their musical development.

The choir and singing lessons give the students some tools with which to stimulate the children's singing joy and vitality, and contribute with developing and harmonising the soul sphere and strengthen the will-forces.

The main aim of the teaching is to develop and refine the students' capacity to listen attentively to one another. To alternately hold back and give space for one another, and at times be up front and take an initiative – in musical as well as in other social connections.

Singing in a choir develops social skills. One learns how to adapt to one another and to find ways into a common tone, a common expression.

Beyond this musical experiences are conveyed to the students which enriches them and may strengthen their vitality.

1.1.2.5 Modelling

The clay as a material/substance is introduced and the concept form/shape is worked with doing short exercises. A picturing of life processes and shape transformations are used and not motifs from the environment.

The subject has its purpose within the curriculum in so far as it gives the student direct and concrete experiences of and experience in the creative processes. How is the formative process experienced? How do I identify the given situation, and which shaping possibilities do I have with which to meet the situation?

In the pedagogical work everyday life will be full of situations which are not described in any text books, and which the good pedagogue must solve using her creativity. Appreciation of one's own artistic resources and experience may arm the student over against unexpected and unknown events when together with others.

Observation of one's own moods and self-evaluation/self-critique is practiced.

1.1.2.6 Painting

The student is in a dynamic dialogue with the colours during the painting lessons. The student places a colour patch on the paper and perceives from this what it will take to balance this to a harmonic expression with tension. This is an active process with experiments and transformations. The student gains experience from the consequences of what is done, evaluates it and develops a reflecting imagination in order to courageously place new colours. Proceeding until a satisfying result has been achieved.

A basic knowledge is attained from the lessons with which to employ colours in a pedagogical context.

The same colour is painted with in a meditative mood for long periods of time. The student is absorbed by the colour, observes it and makes notes of the emotional experience.

The first painting period focuses on Goethe's colour circle. The student takes her time experiencing the transition from one colour to another.

It is an aim that the student often visits art exhibitions and exercises picture studying during the training.

The professional aims of painting skills are generally that the student

- is able to initiate, lead, and carry out a painting process with children and possibly adults.
- knows the soul expressions of all colours regardless of fashion, habits, or personal sympathy and antipathy towards the different colours.
- is able to read the soul influence of the colours in nature, culture, - with animals, plants, people, in art.
- is able to apply the colours in an objective pedagogical manner in connection with arranging rooms, decoration, toys, costumes, seasonal festivals, puppet shows etc.
- is aware of her own feeling life and tries to master it.
- is able to remain open and unprejudiced in a social situation (with children, colleagues, parents) with a wakeful observing attitude, and intervene and transform situations with imagination, creativity based on her pedagogical, psychological, and spiritual scientific knowledge that has become insight.
- is able to consciously develop a pedagogical process in reviewing and learning from experiences.
- is in possession of an artistic approach to the professional life and work. Has courage, humility, susceptibility, and resolve. The ability to act from the 'I'.

The paintings are exhibited and examined at the end of term.

During this period Goethe's colour circle is the assignment, evaluated by the teacher.

1.1.3 Methodological part

1.1.3.1 Singing-games

The singing-game is a pedagogical tool used daily in Rudolf Steiner preschool pedagogy.

Teaching focuses on

- singing, movement, and joy as pedagogical tools
- the composition and performance of the singing-game
- the significance of quality and authenticity of movements
- which motifs are suitable to employ in a singing-game
- the pedagogue as a role model, a clear adult, and embracing/gathering personality
- the pedagogical significance of the singing-game for each child and the whole group
- the singing-game as a pedagogical-diagnostic tool
- the composition of a singing-game's repertoire

Performing with singing and movement is practiced whilst performing the singing-game with joy.

During the music lesson we work with the musical and creative element of the singing-game. See 1.1.2.3

1.1.3.2 Animals and dolls for table-plays

The students are taught how to sew simple animals from wool using square bits of woollen felt as well as sewing small standing dolls.

By e.g. studying factory produced and handmade animals the students learn how to observe what they see and what they feel, as well as finding the central essence of the perception. Thus a personal experience is achieved of how different qualities and expressions are experienced.

The student develops the ability to recall animal shapes and render them into a simple and artistic expression. Different forms of observation skills are developed.

Standing dolls are produced using a simple technique. Making dolls like men, women, and children for different roles is practiced. Emphasis is placed on the doll's aesthetic expression and that it stands firmly.

The produced animals and dolls are used for table-plays and as toys which the trained pedagogue must be able to produce for the kindergarten. See 1.3.3.2

Half a class is taught at a time, partly collectively and partly individually.

1.1.3.3 Woodwork

During the first woodwork period the focus is on carving twigs with knives. Initially the knife is introduced and the student carves a sphere and a cube. The student must find figures and shapes in the twigs and little branches and carve them forth. One is taught how to handle the knife, and how that, which is carved forth, is suitable for furthering and challenging the child's own imagination. One gets to understand the structures and willingness of the wood to be worked upon, and how different kinds of wood behave.

The aim of the lesson is to learn how to use the knife in a sensible manner in various pedagogical activities in the kindergarten, how the children may use the knife and how the student practices a mental presence when working with the knife and the wood, and develops her shaping skills.

1.1.3.4 Working with wool

The student is taught various breeds of sheep, types of wool and their qualities. Then the craft is taught from the basics, sorting lumps of wool, carding, spinning, twining, and washing the wool.

Felting is taught, working with shapes and colours, in order to challenge both imagination and formative forces.

A compact object is felted, a flat object, and an object with a hollow.

The student must master all basic techniques used in working with wool.

Through the manifold craft processes, the student trains dexterity, concentration, and thoroughness.

The aim of the lesson is for the student to learn a craft, which may be used in a pedagogical context. The understanding of the children is nourished through the observation of the craft's transparent processes, which gives the possibility for imitation.

The teaching is performed in larger or smaller groups, and individually.

When the lessons have finished, a work report is handed in and commented on by the teacher.

1.1.3.5 Michaelmas Festival

Every year the Michael Festival is celebrated on September 29th at the college.

In the period leading up to the festival the students are taught to understand why the festival is performed and what the legend behind Michaelmas is about. We work with how to understand the archangel Michael as an active Time Spirit, to cognise and develop skills that have a relation to this Time Spirit.

The cycle of the year and the festivals are important for both the small child and the adult human being. In relation to the main theme *anthroposophy* the student is introduced to the spiritual powers that are active in nature and in man during midsummer, midwinter, spring, and autumn.

The students must know that there is something called Michaelmas and its background. They must be able to develop Michaelic faculties such as courage, spiritualisation of thinking, world interest, independence, and social competence.

The aim is for the student to gain an understanding of Michael as at Time Spirit as well as a force which works during the autumn.

The student must be able to co-operate with others respecting their ideas and creativity.

The student must be able to create a Michael Festival for children based on personal insight, comprehension, and imagination.

The student must be able to live and partake in society based on an understanding of the spirit of the times.

The teaching is performed with lectures on how to observe the Michaelic in our times and how to celebrate Michaelmas in the kindergartens studying texts by Rudolf Steiner for homework and in groups.

The students' independently creative and artistic working in groups across the different years, results in a new elaboration of the Michael Festival each year.

What is gained from the lessons will be seen as a result of how the Michael Festival at the college was designed. Collaboration skills, originality, creativity, imagination, a serious attitude towards the theme, and the capacity to be part of a whole, is revealed by the artistic performance which the students have worked with. The course finishes with the students giving a written feed-back on the course.

1.1.3.6 First Aid

The basic principles of first aid are taught as well as the special conditions involving first aid for children. The instruction consists of both theory and practical exercises.

The licensed instructor gives the students a certificate as proof of participating in the course.

1.2.1 Internship: Describing the institution

During the trainee period presence in daily pedagogical life is practiced, and intensifying the powers of observation.

The student is expected to be open, active, and responsible concerning learning and communicating about her own efforts.

During the daily life at the kindergarten possibilities are made available for the trainee student to observe, have the time and space and support for practice (thus space for error is given), and evaluate the trainee period as it unfolds.

A detailed diary describing in detail the daily progress is kept throughout the entire trainee period.

Based on the diary the trainee writes a trainee-paper. Converting the content of the diary into a written report, the capacity to extract the essential is practiced and also formulating it for 'outsiders'.

In the written trainee-paper a description of the concrete, physical environment of the trainee place, its rhythms and daily events is given.

Further a description of daily practice focusing on the child's imitating is described, where the student observes and reflects upon her own pedagogical practices.

Finger-games are performed for the children. This is done every day for at least a week.

A portfolio containing material relating to singing-games and seasonal festivals is created. Permission is asked to collect just one drawing from each child.

During the trainee period weekly trainee conversations are arranged between the institution's trainee guide/mentor and the student. Goals and milestones are formulated for the trainee period.

The trainee teacher from the college comes for an appointed visit during the trainee period and a conversation takes place between the trainee guide/mentor in the kindergarten and the student about how the trainee period is unfolding.

Towards the end of the trainee period the trainee-mentor does a final evaluation/assessment with the trainee and a written trainee-statement is sent to the college with information concerning absence and a description of the trainee-period, the trainee's skills, development, and future developmental potentials.

A decision is made regarding whether the written trainee-paper and the trainee period as a whole is to be approved.

The written trainee-paper must be approved by the trainee teacher at the college.

1.3 Anthroposophy and pedagogy

1.3.1 Theoretical part

1.3.1.1 Pedagogy and children's drawings

The regularities implicit in the development of children's drawings and what one generally and individually can see in children's drawings is taught. The theory that children's drawings during the first seven years express the transformation of the physical body and the working of the life forces in the child is worked from. We investigate where in the drawings the individual is revealed. The three bodily systems (rhythmic, motor, cognitive) are brought into connection with the drawings and deepened in this manner.

The lessons deepen the knowledge about the child's way of relating to the world and itself.

The lessons alternate between class lessons, independent observations, and group work.

The period finishes with a written paper where the student displays her grasp of the subject-matter gone through. The paper is read and approved by the teacher.

1.3.1.2 Attachment pedagogy

During this period, we work with the child's attachment and relations seen in connection with the maturation process of the brain, present day institutional society and family structures. The book *Hold On to Your Kids / Vær til stede i ditt barns liv* by Gordon Neufeld and Garbor Maté forms a starting point. Teaching consists of lectures, text studies, and conversations during class.

1.3.1.3 The child from birth to age three

Beginning with a series of concrete themes as e.g.: manage yourself; patience; diet; rhythm and language development, focus is placed on the child's motor development, sense- and reflex stimulation, and how the adults shape the best possible settings in order to meet the small child's development.

Meeting the small child and the small child's development and needs are gone through.

The human senses are gone through with particular emphasis on the sense of touch.

The child's development between age one and two and two and three is gone through in detail focusing on: body, language, diet, habits, care and nursing, toys, media, and the age of independence.

It is expected that the student gains a general view of the child's development and needs and an understanding of which settings and atmospheres are most favourable for the child.

The lessons use different articles to support the theories that are introduced by the teacher. Literature: *The Being of the Little Child / Det Lille barns væsen* by Rudolf Steiner (Danish compilation by Elisabeth Grindelias), *Becoming Familiar with One Another / At blive fortrolige med hinanden* by Emmi Pickler et al. (title in English not found) and different titles by Karl König.

The various themes and subjects are elaborated in dialogue with the students and with contributions from personal experience. Illustrative film clips and photos are used and the students do exercises and put themselves in the small children's place.

The period finishes with a written paper commented on by the teacher.

1.3.1.4 Children with special problems I Curative pedagogy I

The pedagogue's professional knowledge of the normal child's development is a prerequisite for being able to support the child in its development and thriving. The sooner a deviating physical or psychological behaviour is established, the quicker a strategy and a plan of action may be worked out for each child.

In curative pedagogical institutions teaching is based on the curriculum of Steiner-Waldorf schools adapted to the cognitive level of development and physical capacity of the class and individual student.

Five different diagnoses are described via the most predominant character traits, behaviour, physical and psychological characteristics.

Regularities in the relation between child and adult, expressed in the “pedagogical law” formulated by Rudolf Steiner is gone through in connection with how the pedagogue may work physically and psychologically on herself.

The development of the child from birth to age seven is gone through in general, focusing on that particular problem complex which children with special needs have when physical and psychological development is inhibited.

Insight into the teaching and training methods of students and adults is given.

The teaching is conducted as lectures. In addition, a film from the institution “Solhjorten” is shown. The film gives the students insight into how different people with physical and psychological handicaps look and act. The film shows the “Solhjorten” students in their different activities, teaching and social situations. The aim is to visually awaken the students’ inquisitiveness towards people that are different: what is different?

Using questions and dialogue we work with the pedagogue’s professional tools. The students have the possibility to reflect upon the influence and responsibility they will have in their pedagogical work.

The students write a report on the lesson to be handed in which gives the teacher insight into the student’s understanding of the syllabus. The student may add her individual reflection to the report.

The teacher gives a written feedback on the paper concerning the grasp of the study material, neatness and structure.

1.3.1.5 Eurythmy with children

The students are introduced to basic elements of movement which trained eurythmists perform when doing kindergarten eurythmy, after which we do these exercises together, so that the student experiences the effects of the exercises on her own body.

The pedagogical background for doing eurythmy with the little child is taught.

It is relevant that the students know about the eurythmy which is performed in the kindergartens, so that they as pedagogues may support the eurythmist’s work with the children.

1.3.1.6 Anthroposophy II – The Being of man

The anthroposophical understanding of reincarnation and karma and life between death and rebirth is gone through.

The student must have a knowledge of man as an eternal being and a sure knowledge of the difference between soul and spirit. Knowledge of and an understanding of Rudolf Steiner’s *Calendar of the Soul*, the so-called *subsidiary exercises* and the exercises in *The Eight Fold Path*. Know how one may help the dead.

The student must be able to read and understand a text from a book by Rudolf Steiner. Be able to render this verbally and in writing using her own words and relate it to her own life.

Knowledge of man’s eternal being makes it possible for the student to observe and understand the actions and developmental potentials of human beings within a longer and more nuanced perspective.

Paragraphs from the book *Theosophy* are read as preparatory homework or read together in class. The teacher goes through the read material. The class and the teacher speak about the read material. A verbal presentation of the read material is done in groups. Homework is given which is exchanged during

conversation in class. Every day *The Soul Calendar* is read in class and learned by heart. Verses for meditation are given to those who wish.

The student hands in a written report on the lesson which is approved by the teacher and external examiner.

1.3.1.7 Reincarnation and karma

Reincarnation and karma are gone through based on anthroposophy with emphasis on western thinking (Pythagoras, Plato, Lessing, Goethe...).

The touched upon subjects are: death, near death experiences, life after death, excarnation and incarnation, birth.

In anthroposophical pedagogy the teaching about repeated earth lives is a major part of the view of life forming the basis for becoming aware of the child's personality (the "I") in its encounter with heredity and the environment. How does the meeting between, on the one hand heredity and the environment, and on the other hand the will to life of the individual reveal itself in the small child?

It is expected of the student that she acquires an overall view concerning the essential aspects of the subject and achieves a basis for further study of the theme.

The teaching is conducted as lectures, conversations, and group work. Extracts from Rudolf Steiner's *Theosophy* are read and other material is included.

1.3.1.8 Nutrition

Nutrition and digestion are looked at in a broader perspective. What is nutrition and how do we nourish ourselves? The basic elements of nutrition (carbohydrates, proteins, fats, minerals, vitamins) and the need for these is gone through. The quality and importance of food is elucidated from an anthroposophical point of view and is placed in the context of present day nutritional challenges. The nutritional elements are related to the three-fold plant and the three- and four-fold human being. The meal's pedagogical importance – the social and the sensing of the food and its qualities. The health authorities view on diet in kindergartens is discussed.

The food plays a major part in the institution – not only nutrition wise but also as a pedagogical tool. Children experience and develop the social element during the meal and its preparation, they also get to know the comestibles, their taste, structure, and colour. The children develop dexterity cutting and carving, kneading dough etc. The food is part of the experiences and sensing in the kindergarten and in life.

Nutrition is viewed by anthroposophy on more levels; physical, psychological, and spiritual. Nutrition supports the development of will, feeling, and thinking; the development towards becoming a free and individual human being.

The student must

- understand the importance of nutrition for the growing child
- understand the importance of the meal's composition
- independently be able to devise a food plan in the kindergarten meeting the needs of the children's nourishment
- understand the importance of nutrition for the child's behaviour, physical and psychological well-being
- know about the importance of a vegetarian diet for kindergarten children and be in an objective dialogue with the parents about the diet in the kindergarten
- be able to relate to individual needs.

Lessons are in the form of lecturing and conversation, with minor group work and written revision questions.

1.3.1.9 Biodynamic agriculture

Teaching is taken care of by a biodynamic farmer with many years of practical and theoretical experience. Lectures are given on the theoretical background of the biodynamic research method and it is explained how the theories are put into practice using many examples and descriptions from daily life with animals and plants on a biodynamic farm. In addition to this a conversation with the students and an invitation to visit the farm.

A view of nature is described, how cosmic forces influence the life-processes in plants, animals, and humans, and how biodynamics consciously seeks to co-operate with these forces using special preparations, which may for example be made from cow manure and ground up silica. Thus a farming is created working as a harmonious living organism without the adding of artificial fertilizers and pesticides. The importance of the compost is emphasized.

Insight into the household of nature and understanding the connection between the soil and the universe is a prerequisite for curing diseases of soil, plants, animals, and thus also of the human being and its nutrition.

The acquired insight and understanding of nature is transformed into the attitude towards and use of horticulture/gardening and nutrition within the pedagogical practice.

1.3.1.10 Anatomy and physiology I

Autopoietic systems are taught. Basic biology focusing on the cell and the cell's self-regulating capacity. Insight into the relation between form and function is given.

Embryology: development from the zygote up to around the twelfth week of gestation. A group-work assignment is devised choosing specific topics/organ systems.

A basic knowledge of human functions is a prerequisite for a relevant behaviour of the pedagogue towards children and their development.

The students must know that the biology of the human being to a wide extent is shaped by and adapts to its environment and they must be able to show consideration for the basic biological conditions in their work.

With a starting point in text books for nurses on anatomy and physiology lectures are held to elaborate upon the fundamental biological functions. The content is discussed with the students.

Instruction is given in how to prepare the group-assignments and where to find material for them.

The students are to deliver an aural account every day of the material gone through the previous day. Here the understanding and lack of same is unveiled.

The groups present their assignments in front of the class and the teacher using a self-made plate display and giving short lectures.

1.3.1.11 Anthroposophical medicine and vaccinations

The immune system and its challenges is taught, regarding infections as well as allergies.

The aim is for the students to have knowledge of the two major groups of illnesses of children and the circumstances which may prevent or - unintentionally - further their unfolding. The topics hygiene, nutrition, stress, and out-door life are touched upon.

The students must be familiar with the basic principles of health and illness of children with a view to a pedagogical prophylaxis, nutrition, interior design of the institution and such like, and know of the biological reactions due to stress and too little movement (sedentary) activity.

1.3.1.12 Practise and study methodology

The lessons show how man's relation to the world (three-fold man) may become a method for observation in order to distinguish between:

- 1) the factual (physical observation)
- 2) the psychological (inner soul/introspective observations of experiences and the acquired experience)
- 3) the essential (the essence of the observed)

It is expected of the student to be able to cognitively distinguish between:

- the factual belonging to the phenomenon
- the personal belonging to oneself
- the essence, an essence

Lessons are in the form of lecturing and a common exercise serving as an example, and group-work carefully following the three methodological steps.

During the first year observations from the trainee period are exercised as objects of observation.

During a common conversation-hour the teaching is evaluated describing experiences.

1.3.2 Artistic part

1.3.2.1 Eurythmy

During this period emphasis is placed on the student gaining insight into the sound qualities of language an being able to perform them in movement.

Also adaptability, integration, and breadth of view using geometrical forms are worked with.

In tone eurythmy beat, rhythm, melodic movement and motifs are worked with.

A written paper about experiences from the lessons relating to working as a pedagogue is handed in.

See under 1.1.2.1 for a closer description of the eurythmy teaching.

1.3.2.2 Speech formation

During this period telling nursery rhymes or rhyme-tales are especially worked with.

The student must be able to spot the various characters within the fairy-tale/rhyme-tale; mouse, elephant, bear etc. and express each one in a recognizable and believable manner. The language must be clear and expressive; the story must engage the children.

1.3.2.3 Music

This period continues with the same theme as in 1.1.2.3 and is extended using small part-singing music pieces and canons/rounds. Working with composing finger-games is intensified and the end of the year consists of an independent project with a self-composed finger-game with movements to be performed before the class.

During this term the student is to perform and instruct the others in a singing-game from her trainee period.

An running oral evaluation takes place and a written evaluation at the end of each year.

1.3.2.4 Choir

Please refer to section 1.1.2.4.

1.3.2.5 Modelling

Please refer to the description in section 1.1.2.5.

1.3.2.6 Painting

During the second painting period we paint a motif based on the colours in a character-free colour tone.

The same methods are used as described in section 1.1.2.6.

1.3.3 Methodological part

1.3.3.1 Animals and dolls for table-plays

During this period twisting and felting little animals for table-plays and toys is worked with.

The twisting technique is very simple needing no tools and which may be used in kindergartens where the children can observe and take part at some level.

After this we work with developing the twisting technique further making the product more durable and thus more suitable as toys in the kindergarten.

The student develops her artistic skill for working with a material meeting resistance during this process thus developing various skills such as observation, discrimination, sense of proportion, forming/shaping skills, patience, overcoming fear of achievement, courage to act. But also to meet progress, success, joy of creating, acknowledge that difficulties may be overcome, get to know one's own work-methods and working mood, one's own limitations and go beyond these, as well as the experience of creating a useful toy.

The student develops the ability to convert the inner picture of an animal into an outer appearance in a natural material.

Making dolls for table-plays – see 1.1.3.2.

Teaching is done with smaller teams, partly together as well as individually.

1.3.3.2 Nursery rhymes or rhyme-tales/table-plays

The student learns how to perform a rhyme- or jingle tale with dolls and animals as a table-play.

The teaching consists of

- the pedagogical use and meaning of the rhyme-tale/jingle
- developing fantasy and imagination and inspiration for playing using table-plays
- the importance of learning the tale by heart
- the composition and performance of the table-play

Teaching is done assembled and in groups.

The performance of the table-play is practiced in the speech formation lessons as well.

The student does a test where a rhyme-tale with dolls and animals is shown before the class and a pedagogue who evaluates and comments on the performance.

1.3.3.3 Singing-game and finger-game

The teaching continues from previous periods and is expanded in relation to the students' experiences during the trainee period. During the music lessons before the trainee period intensive work is done with finger-games which have been tested during the trainee period. Each student must perform and teach the others a singing-game from her trainee period.

Please refer to sections 1.1.2.3 and 1.1.3.1

1.3.3.4 Woodwork

Picture carving chisels are used. The student is given the task of whittling a cow from a square block of wood.

During this process illustrative pedagogy is taught and these work processes are compared with pedagogical situations. Concrete experiences with the wood are created and seen parallel with the pedagogical work. The problem arising when confronted with a knot in the wood for example, is compared with the pedagogical approach to children: If focus is maintained on the knot one is inclined to view the knot as a bigger and bigger issue; but if one works around the knot and works on the surrounding wood, one will experience how the knot ends up integrated as beauty within the whole.

The aim of the instruction is to develop a sense of form, handling tools, and patience. Moreover, the student's will is developed making decisions about where to act, the concrete execution of the deed and how one must live with and go on working with the consequences of the deed.

1.3.3.5 Illness nursing and medicine chest

The following is taught

- illness nursing and care of the little child, viewed generally and individually
- the difference between treating illnesses using allopathic medicine, homoeopathy and anthroposophical medicine
- correspondencies between medicaments and the human being, e.g. metals and organs
- possibilities for alleviating minor ailments using e.g. compresses and embrocation with various herbs and remedies

The aim of the lessons is to allow insight into the possibilities of the pedagogue concerning the illness care of small children.

1.4 Internship: Games and toys

Observing the children's play it becomes possible for the student to extract the regularities in relation to age, gender, personality, et cetera. The power of observation is practiced throughout pedagogical everyday life.

During the entire trainee period a diary is kept which is used as the basis for the written trainee period paper.

The student must produce one toy.

The student performs her table-play for the children for at least five days. The xylophone must be used.

The student contributes with at least three songs and three finger-games during the singing-game throughout a week.

Fairy-tales and singing-games are collected for the portfolio.

The children's games and toys are studied and described in a written paper.

Besides, a practice description is worked out on the theme 'play' where the student observes and reflects upon her own pedagogical practice.

A central training area during the trainee period is where the student practices communication skills in relation to a group of children. The student also exercises how to maintain contact with a group and sustain a general overview.

During the trainee period weekly trainee conversations are held between the institution's trainee period mentor and the student. Goals and milestones for the trainee period are formulated, including individual goals.

At the end of the trainee period the mentor has a final evaluation with the trainee and a written trainee period statement is sent to the college describing the trainee period, the trainee's capabilities, development, and future developmental potentials.

The approval of the trainee period paper and the trainee period in general is considered.

The written trainee period paper must also be approved by the trainee period teacher at the college.

2 The content of the teaching lessons 2nd year

2.1 Deepening a knowledge of man and pedagogy

2.1.1 Theoretical part

2.1.1.1 Knowledge of man as a basis for pedagogy

Rudolf Steiner's pedagogical lectures *The Study of Man, General Education Course*, that are about the child's development is gone through. In the fourteen lectures the growing human being as a being of soul, spirit, and body is elucidated.

Soul-wise the child is described as: A being with rhythmical needs, an imagining and willing creature, an actor and not a spectator on the stage of life, a bearer of slumbering and gradually more conscious manners of the will. The student is brought to observe how feelings and thoughts work together when we pass judgement, and how feelings and the will play together when we are sensing.

Spiritually the child is described as: a being which is respectively awake, dreaming, and sleeping, a being growing from feeling will to feeling thinking, a being with twelve senses, and as a being who within logic grows up from drawing conclusions from given concepts to the forming of independent concepts based on personal inference.

Bodily the child is described as: A creature who turns inward in its own head and outward through the limbs that are intimately connected with the kingdoms of nature, which awaken and are brought up through the limbs, whose bodily activity must be meaningful and whose spiritual work must be interesting. Whose educators must be imaginative, truthful, and psychologically responsible.

Based on these lectures the student is given a deepened and expanded understanding of the fundamental and essential concepts of anthroposophical pedagogy, an indispensable foundation for one's future work.

The content is conveyed via lecturing and conversation. The students have read Rudolf Steiner's lectures as home-work beforehand and during class what has been read is followed up by an orally explained reading and conversation with the teacher.

After the exposé each student writes a resumé of the main elements from each lecture.

These summaries are commented on in writing by the teacher in which it appears what the student has gained from our efforts.

2.1.1.2 Play

Play-theory is taught and placed in relation to the students' trainee period assignments about playing and toys from the second trainee period. In the trainee period assignment observations are described of how children of different ages and gender play. This reflects the child's development which is taken up again but now from the point of view of playing.

During this teaching period theory and practice are joined for the students and they are trained to make precise child observations and evaluate pedagogically what they have observed.

The students must first observe for themselves before they read what others have observed so that their own observations are not coloured by the views of others.

In the theoretical lessons texts on brain development and imagination by Matti Bergström are used, understanding playing as the child's individual language by Gordon Neufeld, and thoughts on the playing human being by Schiller. Also texts from the book *Let som en leg (As Easy as Playing)* by Kjetil Steinholt.

This teaching period aims at sharpening the student's wakefulness and attention being together with the child, the understanding for the child's universe and thus the student's ability to initiate and inspire the child to express itself.

2.1.1.3 Fairy-tale. Origin and pedagogical application

The fairy-tale as a concept is worked with and likewise theories concerning the origins of folk-tales. This is illustrated by interpreting various fairy-tales. The most well-known folk-tale collectors are introduced.

In the fairy-tale's mental imagery and motifs the student will find inspiration for fathoming the deeper psychological connections and also develop a good sense of the child's inner world of imagination.

The student learns to find and become absorbed in fairy-tales from all over the world and develop a feeling for which fairy-tales are age-appropriate.

The fairy-tale develops the power of visualization and is thus both a social and a personal enrichment which also develops the student's ability for inventiveness. The picture forming power of the fairy-tales and its effect on man's power of imagination, feelings, and actions is described.

Fairy-tales play a major pedagogical role, especially for children ages three to eight. The difference between reading aloud and narrating freely or by heart is described.

In narrating a folk-tale memory is exercised, inner picturing, communication skills, the ability to be self-forgetting in the presence and the ability to stand before others.

The student learns a fairy-tale verbatim by heart, see 2.1.3.4

The lessons are a dynamic mixture of lecturing and conversation.

2.1.1.4 Children with special problems II

Teaching focuses on children with ADHD, the autism spectrum, OCD, neglect, anxiety, and depression.

The aim is for the student to be able to recognize conditions and from this prepare the sensitive conversation with the parents about the need for elucidation. Reporting duty and options for referral (e.g. PPR [Danish for Pedagogical Psychological Counselling], speech therapist) is gone through.

The students must know the pathological pictures and their consequences, and also be informed about treatment possibilities in order to support the parents in acquiring the relevant help for the child.

Teaching is conducted as lectures and the students subsequently discuss the themes.

Teaching is continued in the third year.

Literature: Rudolf Steiner: *The Curative Education Course*.

2.1.1.5 Seasonal festivals and rhythms in the kindergarten

The teaching covers the following topics

- Presentation of the topic and practical experiences
- Nature's rhythms and influence on human beings
- The significance of rhythm for the child from birth till age seven
 - The influence of rhythm on the physiological development of the child
 - Day-, week- and year-rhythms in the institution and the home
- The background, content, and practice of the festivals of the seasons

Teaching is mainly in the form of introductions and lectures by the teacher.

The starting point is an anthroposophical view of life and practical experiences.

Exercises are taught which deepen an understanding of the topic. Experiences are shared in class.

2.1.1.6 Seasons from a spiritual-religious viewpoint

An important pedagogical task is to give the children an experience of the year's progress, the seasons, in a manner that suits their age. A foundation for celebrating the seasons is taught to be based on the Christian festivals that are celebrated in our culture.

The purpose is for the students to gain a deeper understanding of the connection nature and spirit, and thus be able to give the seasonal festivals celebrated in the institutions a meaningful pedagogical content.

Teaching alternates between lecturing and conversation including the diverse cultural backgrounds of the students.

The period concludes with a written resumé of the lessons with one's own reflections, commented on and approved by the teacher.

2.1.1.7 Theory of knowledge

Work is based on Rudolf Steiner's book *The Philosophy of Freedom/Spiritual Activity*.

The intention is for the student to

- get to know of the freedom impulse which forms the pedagogical basis
- get to know about the function of thinking and observing in consciousness
- get to know about the significance of thinking for man's understanding of the surrounding world and her/his own inner life
- acquire the most basic tools for self-observation
- grasp Rudolf Steiner's description of thinking, feeling, and willing in this work and relate these to the same concepts in his other works
- be presented with and work with the core concepts of the work:
 - Sensing, observation and thinking
 - Concept and idea
 - Subject and object
 - Mental picture and percept (the perceived object, see Michael Wilson, 1964)
 - Reality
 - Intuition
 - Driving force (characterological disposition) and motive (see Michael Wilson, 1964)
 - Moral intuition, moral technique, and moral imagination
 - Freedom

It is expected that the student is able to employ the above insights and tools to understand the growing child's being and developmental impulses in order to, as an adult, become a self-contained human being with the possibility for freedom, and thus a corresponding understanding of itself as a human being.

The teaching is conducted as introductions by the teacher, and by the students as group work and dialogue as well as inner and outer observation exercises.

An independent assignment of one to two pages is written, which is read and commented on by the teacher.

2.1.1.8 Cognition, inner path and exercises

Simple soul-spiritual exercises are taught which bring about an awareness of man's thinking, feeling, and willing, and the perception of self and surrounding world. The students exercise open-minded observation and thinking about their own observations, not only concerning physically sensory objects but also phenomena of the soul and spirit (from the feeling world and thought world).

Knowledge of the possibilities for human development is taught, and also knowledge of texts and exercises which may help one in different life situations.

The teaching is related to the overall topic *anthroposophy* so that anthroposophy becomes a tool which may be used as soul-practice during every-day work life and private life.

The subject sharpens the student's attention on the possibility for developing an independent thinking and arrive at one's own cognitive understanding free from "culturally inherited" dogmatic axioms.

The teacher expects the students will gain a knowledge of the possibilities that anthroposophy gives them for their personal development and understanding of the world. Whether they will use this knowledge is their own inner decision. Here absolute freedom reigns.

The following literature by Rudolf Steiner: *Knowledge of the Higher Worlds and its Attainment* and *Guidance in Esoteric Training* is used with additional exercises, meditations and verses from other works by Rudolf Steiner. The texts are read partly together in class and partly in groups, followed by conversation and perhaps small exercises. Moreover, class lectures are held.

The student develops the following skills to

- stand unprejudiced before the children, the children's parents and colleagues.

- judge to what degree one's own personal one-sidedness and prejudices veil an objective observation and thinking.
- find strength and comforting hope in anthroposophy.
- gain a notion, perhaps experience of the reality of the soul and the spiritual in the world.
- perform her pedagogical work with joy convinced of its meaningfulness.

2.1.1.9 Co-operation

We work with basic conditions for co-operating/collaborating with the relationship between the individual and the community/the whole as a starting-point.

The teaching is comprised of:

- A method for common picturing
- Working with prejudice and generalizations
- The difficult conversation

Social movement exercises, role play, and case stories are used. Teaching is conducted using conversation, reflections, experiences from the community as a class at the college and the trainee period. Teaching concludes with a review and feed-back.

2.1.1.10 Physiology II. The inner organs

The subject is the brain's neurophysiological processes and the significance of the organs and of the movement system for the cognitive processes.

The object is to give insight into the interplay between the inner organ processes and the cognitive functions and thus grasp the background for e.g. the movement system's significance for the power of concentration. Conversely also the significance of stress/pressure and the organ system's response such as digestive problems or lack of thriving. The students must be able to recognize and read this correlation.

2.1.1.11 Practice and study methodology

See 1.3.1.12 for a description of the teaching.

In the second year practice is done using selected texts from pedagogically relevant books as objects of observation and observations from the trainee period.

2.1.2 Artistic part

2.1.2.1 Eurythmy

During this period emphasis is put on the ability to transform and change oneself. Work is done with managing oneself through co-operation/collaboration and developing movements that mirror thinking, feeling, and willing. In group-choreographies we work with relationships, and the performing of choreography and gestures are thoroughly worked through to an artistic performance which is shown before an audience. Psychological observations are gathered from one's own inner life (e.g. experience from other lessons and exercises) and transposed into movements.

See also section 1.1.2.1.

2.1.2.2 Speech formation

Poems are worked with lyrically and fairy-tales epically.

Poems are recited for students in the first year together with teachers.

Working with learning a folk-tale by heart is supported. Voice control and communication are exercised.

The difference between reading aloud and narrating is experienced.

See also section 1.1.2.2.

2.1.2.3 Music

This period continues with choir singing, individual presentation of a singing-game from the trainee period, note learning and music theory and relevant assignments, playing the pentatonic lyre, practicing songs for the Christmas play puppet theatre, composing singing-games as well as pentatonic melodies.

The final assignment is a self-composed and self-written song with corresponding movements which is to be performed and approved partly in class at the college and partly during the trainee period, and also evaluated by the student herself and the teacher.

Evaluation is done orally during the training and in writing at the end of each year.

2.1.2.4 Choir

Please refer to section 1.1.2.4.

2.1.2.5 Modelling

Please refer to section 1.1.2.5.

2.1.2.6 Painting

During the autumn term's second year there are two periods with painting lessons. During the first period a Michael motif is painted. To begin with the student chooses two colours, that contrast one-another and express the battle between "the good" and "the bad".

During the second period a winter picture is painted. The starting point is a blue mood which is shaded and becomes a winter painting or Christmas painting.

See also section 1.1.2.6 for a thorough exposé of the painting lessons.

2.1.3 Methodological part

2.1.3.1 Sewing a large doll

The student sews a doll that is about 40 cm/15,75 inches from natural materials.

The doll is made using various sewing techniques. All is sewn by hand.

During tuition a three-fold comparative observation exercise is done with a plastic doll from a toy shop and a woollen doll sewn at the college.

The student develops her artistic skills as described under section 1.3.3.1.

The student must master the necessary techniques in order to independently sew dolls for use in the kindergarten and also in order to repair dolls.

Teaching is conducted partly as lectures and as individual tuition.

2.1.3.2 Singing-game

Singing-games and finger-games are taught that are partly related to the different seasons and partly applicable throughout the year. The lessons go through how singing-games and finger-games may be combined into a dynamic, and for the children interesting, coherent singing-games activity.

In Rudolf Steiner pedagogy singing-games have a central and daily place. As the common singing-game social and movement skills are practiced, the sense of language and rhythm is stimulated while the singing-games at the same time inspire the children's free imaginative play.

See also 1.1.3.1

The tuition contributes to preparing the student for taking care of the singing-games assignment during the third trainee period, where the student is independently in charge of composing and carrying out a singing-games programme with a group of children.

The teaching is partly designed in a practical way and the singing-games and finger-games are rehearsed imitating and following the teacher's movements and instructions as well as going through theoretically what circumstances are to be taken into consideration in the composition of singing-games and finger-games.

The period concludes with a written test in which the single student accomplishes a singing-games programme which is assessed by and commented on by external examiner of the trainee period/internship.

2.1.3.3 Movable pictures

The students learn how to build up a picture using the interplay of the colours and simultaneously maintain a technique where the picture is constructed so that parts may be moved by either strings or cardboard sticks.

The aim is to develop the ability to figure out the technical elements and create a picture which will fascinate the child and awaken the image of the living within.

The finished picture is approved by the teacher.

2.1.3.4 Fairy-tale / storytelling

A folk-tale is learned by heart as a preparation for the third trainee period where the student is given the assignment to be responsible for telling the fairy-tale for the children for a week.

The goal is to fix the ability to come across to children, create inner images, learn by heart, and be ready for the challenges during the trainee period.

A test is taken which is passed when the teacher estimates that the necessary confidence has been achieved.

2.1.3.5 Christmas puppet show

The students learn to lead puppet dolls, control the lighting, recitation and practicing chorus singing.

The play is performed before more than four hundred kindergarten and school children with six to seven performances over three days.

The purpose is to train the skills of a puppet leader, to control one's movements and being present during all situations on the stage as well as behind it. Further, working together is practiced because one is depending on everybody knowing where and how they are to be interacting with the others. The unity of the class is strengthened by being close and together on an assignment which culminates in a visible result.

2.1.3.6 Puppet theatre

The students create a puppet show based on a self-chosen folk-tale together with the teacher.

Teaching opens with a period sewing puppets from plant dyed silk where we moreover work with Goethe's colour circle and archetypes.

The work with the performance is continued in a later period where the tasks as narrator, musician, puppet leader, stage-light responsible, and scenographer are divided up and the performance created.

Work is done in the entire class, in groups and individually with elaborating doll-characters, composing music, developing a common language, lighting and scenography.

Beyond the artistic skills previously described in the sewing of dolls and animals, skills are develop for working together, work pressure leading up to a deadline and experience in how to keep an artistic working alive because the performance is shown six times before for instance more than four hundred kindergarten and school children.

2.2 Internship: Child observation

The task during this trainee period is to practice observing a child. Great tact is demanded when observing a child, but it is important to learn how to read what the child is saying about itself through its outer appearance, its gait, its language, and its entire behaviour. One must never stare at a child, thus the student must practice how to observe swiftly, discretely, and accurately. Likewise, it must be with an appreciative and not a judgmental look.

The student begins by observing the entire group of children and identify with its life and about three weeks into the trainee period a child is chosen which is described in detail and objectively both physically, functionally, linguistically, socially, and behaviourally in a written report.

A description of practice is worked out where the theme is a course of events with a group of children. In the assignment the student observes and reflects on her own pedagogical practice.

As practical exercise and communication tasks this trainee period involves:

- leading the singing-games for one week with songs and finger-games.
- reciting the fairy-tale the student has learnt by heart. Lyre playing must be included.

Also a journal is kept of the singing-games performance, how the different days went, and the experience gained. The journal is delivered to the college together with a thorough singing-games plan with the accompanying tale.

During the trainee period internship conversations are held between the institution's internship mentor and the student. Goals and milestones for the trainee period are formulated.

The trainee period teacher at the college comes for an appointed visit during the trainee period and a conversation is held with the internship mentor in the kindergarten and the student about how the trainee period is proceeding.

At the end of the trainee period the mentor carries out a final assessment with the trainee and a written statement about the trainee period is sent to the college with a description of the internship period, the trainee's skills, development and future developmental potentials.

Whether the trainee period assignment and the trainee period as a whole may be approved is considered. Besides, the written trainee period assignment must be approved by the trainee period teacher at the college.

2.3 Pedagogical deepening - observation, sensing, rhythm and communication

2.3.1 Theoretical part

2.3.1.1 Senses

Rudolf Steiner's teaching about the senses is gone through. The twelve senses with their respective organs and nervous system are presented and brought into connection with how they may be stimulated or overloaded with the little child. The connection between the senses and the life of thinking, feeling, and willing is gone through; likewise, man's cognitive manner via the senses.

The aim of the teaching is to expand the understanding of the child as a sensory being and the importance of how to meet the sensing child pedagogically correct.

Tuition is based on literature by Karl König: *A Living Physiology, The Four Lower Senses* and Albert Soesmann: *Our Twelve Senses*.

The period concludes with a written paper on the senses in which the student refers to the lessons. The paper is commented on and approved by the teacher.

2.3.1.2 Children and media technologies

Up-to-date pedagogical, technological, and psychological descriptions and problems are gone through. The basic principles of IT-media are gone through and research is described

IT-media affect children's observational, sensory, and communicative skills and also their feeling for the biological and psychological rhythms: activity/rest.

The student must have a basic knowledge of the IT-media and be able to familiarize herself with the ongoing scientific and psychological debate and literature.

It is relevant and of current interest for the student to have insight into the media universe, – an enrichment and a competence.

2.3.1.3 Observations from internship

Each single student reads her trainee period paper about observing a child aloud. All assignments are gone through by the teacher and discussed in class with extracting experience and learning in view. The teacher supplements this with relevant material.

2.3.1.4 Child observation

Physiognomy, movement/motor skills, voice and tone pitch, relational conditions (family, environment) of the child are described and the pedagogue's own observational and reflective skills are gone through.

It is especially within this area that the pedagogue's observation skills, observation tools, and objects of observation are focused upon.

The student must be able to observe and judge a child, and be able to perceive and thus obtain a concrete experience of how her own personality plays a role in her observation and judgement of a child. The observed must also be realized as a relevant pedagogical practice.

2.3.1.5 Children with special problems III Curative pedagogy II

A course in the basic principles of curative pedagogy. The aim is to gain a deeper insight into the fundamental principles of the human being's physical and psychological development in order to understand those regularities in which one intervenes when employing the targeted pedagogical actions. Therapeutic actions such as movement therapy, music therapy, story-telling or motif-tales are taught. It is expected that the students acquire a basic insight so that they may draw upon these methods in a purposeful way with children with specific problems.

Rudolf Steiner's book *Curative Education* is taught from, which is prepared at home reading the book and is put into perspective by going through recent research.

2.3.1.6 Pedagogical communication

The second academic year is concluded with the student writing a pedagogical paper with the title: "A description of Rudolf Steiner pedagogy during the first 7-year period."

In addition, each student gives a fifteen-minute lecture before the class addressing a fictitious group (parents, colleagues, interested, members of parliament or such like).

The object of the written paper is to practice in writing how to convey pedagogy in an understandable language for outsiders. Performing the oral presentation, the student practices standing before a group of listeners with a verbal communication within a set time period, conveying and economizing time is practiced in relation to content.

The spoken lecture is listened to by the class and teachers who together give feedback concerning appearance, conveyance, coherence etc. The written paper is assessed by external examiner.

2.3.2 Artistic part

2.3.2.1 Eurythmy

During this period eurythmy is taught related to the four members of the human being, the four elements as they appear in nature and elemental beings. Work is also done with body and posture correcting exercises.

See section 1.1.2.1 for a thorough exposé of the eurythmy teaching.

2.3.2.2 Speech formation

Language as a communication tool is worked with.

See also section 1.1.2.2 on the teaching of speech formation.

2.3.2.3 Music

This period exclusively works with playing instruments such as the lyre, flute, xylophone from a score and with improvisation.

The music tuition's final test is an individual test with the three instruments where the student must play her own melody from the singing-games compositions and improvise. One must play flawlessly as well as alive and beautifully – meaning, the student shows that she masters the three instruments and has the capacity to create small melodies and melody sequences in an effortless manner.

Evaluation is conducted orally throughout and in writing at the end of the year.

2.3.2.4 Painting

Pictures of nature and elemental beings are painted. What do I see, what do I feel? What are my outer and inner observations?

The starting-point is as always a colour tone, – a colour mood which is worked into a motif.

See also section 1.1.2.5 for a thorough exposé of the painting classes.

2.3.3 Methodological part

2.3.3.1 Woodwork

In this woodwork period making toys from wood is taught. Using pictures for inspiration the student produces toys from thin as well as thick branches. Cars, trains, houses, mills and many other items are produced. Work continues based on previous woodwork periods and the student works chiefly on her own. According to what is required the student learns to handle the electric drill, the hand drill, the electric saw, a hand saw, a plane etc.

The purpose is to inspire for future work, to be able as a pedagogue to produce simple and usable toys made from natural materials.

2.3.3.2 Plant dyeing

The syllabus is working with plant dyeing in theory and in practice, to produce a varied colour circle in woollen yarn and also colouration of silk fabric.

The history of plant dyeing is told to begin with. Then how one uses special plants for the colouration of wool yarn and silk fabric is gone through theoretically followed by being carried out in practice.

A practical deepening of the various facets of plant colouring processes is exercised: Listening, taking part, helping one another, putting theory into practice.

It is expected that the student experiences the joy and wonder watching the colours emerge whilst working. That the student can follow a recipe, carry out in practice what we have talked about, be able to be in a working community and understand the importance of workshop discipline as a prerequisite for a good working climate and good results.

Participating in the period may develop the competence needed for organizing and survey a working plan and bring the process to a finished result.

Knowledge of some wild plants and the desire to get to know more.

Being able to dye with plants may be used with older children: Go out into nature and find plants, then go home and dye with them.

Wool and silk may be dyed to produce clothing, toys, puppet theatre and more.

Teaching is conducted as a joint project where the team is divided into smaller groups which all work together later on. The joint result depends on the efforts of the individual within the groups.

Everybody starts a work book at the beginning of the period. In this recipes and procedures are written down as they are given. Space is left for the students' own comments on the work. Each makes a colour chart with all the different colours that have been used during the period.

The teacher is given these books and colour charts at the end of the period and returns them after inspection with corrections of possible misunderstandings; so that the records are usable for future work with plant dyeing.

2.3.3.3 Wickerwork

Wickerwork using willow or other materials is a craft which formerly was of great importance. It is still exercised and may develop into an excellent artistic craft.

It is an important skill for the pedagogue to be able to do: One develops one's motor skills, imagination, endurance, and artistic skills and one has the joy of being able to produce useful and beautiful things from materials which may be collected in nature and basically just a knife is needed as a tool.

Wickerwork is particularly suitable as an exemplary activity - the children watch the adult utterly absorbed in her work which may take place out-of-doors and observe how the most beautiful baskets all sizes and shapes are conjured forth: small prams for dolls, fruit baskets, bread baskets, firewood baskets, to name just a few.

The qualities of different materials are taught, different kinds of baskets are shown and the basic principles of the work are gone through and practiced. Each student weaves a basket from willow.

3 The content of the teaching lessons 3rd year

3.1 Internship: Pedagogy, management and organization

During this trainee period the specific purpose is to view the institution as a whole and provide an overview of what it takes for an institution to function. Apart from this it is also important to reflect upon organization, management, and economy.

A written report is prepared containing the following points:

The ownership and the running of the institution is described and who has the overall responsibility for the running of the institution and who owns the institution's buildings.

The economic conditions concerning the institution are explained. Budget and accounting. The institution's income and essential expenses. How is expenditure checked?

Employment conditions of the staff are described. How many are employed, their training, position and function. The institution's management structure is examined. What is the institution's employment procedure and is there a written or oral description of the functions areas of responsibility of the employees? What other agreements and procedures are there in writing or verbally? How is the staff's development ensured and what is essential for the composition of a group of staff?

How is the daily work of the pedagogue organized? How are conditions relating to a child brought into the planning of the pedagogical activities? How is contact with the parents as a group handled in relation to the individual child? What is essential to make daily life work?

How does one work with visions and ideas, co-operation and leadership?

In addition, a practice description is worked out where a course of events with a group of children is the topic.

The student observes and reflects upon her own pedagogical practice.

During this period the trainee is to be included in all the institution's pedagogical tasks and practice taking responsibility in some situations and in specific areas.

During this trainee period the student is to carry out the following practical tasks:

- tell a fairy-tale where the flute plays a part
- be responsible for the singing-games and finger-games
- take part in cooking
- take part in planning the seasonal festivals
- handle change of clothes of the children and assist visits to the toilet

Further it is recommended that the student is given the possibility for

- coming with a contribution or an artistic feature at a parents' meeting
- attending a board meeting
- attending at least one parents' consultation

During the trainee period weekly internship conversations are held between the institution's trainee period mentor and the student. Goals and milestones for the trainee period are formulated.

At the end of the trainee period the mentor completes a final evaluation with the trainee and a written trainee period statement is sent to the college with a description of the course of the trainee period, the trainee's skills, development, and future developmental potentials.

It is decided whether the trainee period assignment and the trainee period as a whole may be approved. The written trainee period paper must be approved by a teacher at the college.

3.2 The pedagogue in relation to the child and in society Human and World Evolution

3.2.1 Theoretical part

3.2.1.1 Practice and study methodology

See 1.3.1.12 for a description of the teaching.

During the third year case stories are used from the trainee period for practice and also using the thesis writing process as an object for observation.

3.2.1.2 Pedagogy

Relation and attachment theories are deepened with an understanding for maturation or a stalling of the child's development. Methods for alleviating this stalling is described and worked through in class conversation. The students' own observations from practice are used as cases.

Different psychological developmental phenomena are gone through and reflected upon.

The student is expected to develop the capacity to see where children are stuck in their development and the knack of finding a way to bring the child out of its stagnancy is practiced.

As a performing pedagogue the student must be able to identify developmental issues with the child and be in possession of the pedagogical tools with which to support a more suitable development.

Teaching takes place in the form of lectures and conversations.

During the following period work is based on a Danish compilation by Elisabeth Grunelius *The Being of the Small Child* with texts by Rudolf Steiner where he speaks about the child from birth till age seven. We work with getting an understanding of the child's soul-spiritual being's relation to the physical body and the forces of the vital body. The four different formative forces of the vital body/life organization are gone through. Topics from the training's other pedagogical lessons are taken up according to the students' needs and wishes.

This period contributes with a pedagogical deepening and the possibility for repeating wished for topics is given. The period serves as a preparation for writing the thesis and the continued study of pedagogy.

A broad variety of teaching methods is applied according to need: Conversations, reading of texts, lectures, group work and self-study of the text material.

3.2.1.3 Pedagogical concepts and trends

The history of pedagogy and people with an important influence on the development of pedagogy from ancient Greece and up to industrialization is described. The evolution of consciousness of European man is thus illustrated.

Current pedagogical trends are placed in relation to the development of society during the 20th and 21st centuries.

The wish is through the course to give an overview of and insight into the foundation upon which we stand as pedagogues in today's Denmark.

3.2.1.4 Children with special problems IV

After the last trainee period we continue working with the subject as described under 2.1.1.4.

The students all bring at least one case concerning a child with special problems - observations of the child, evaluating the measures taken by the institution due to the problems and assessing whether there could be other ways of meeting and handling the issue, whether it is sufficiently elucidated, whether there could be differential diagnoses.

The students thus gain practice from around twenty-five cases in conferring and deciding steps to take concerning a child with problems. Collaborating with the parents in such cases is part of the teaching.

3.2.1.5 Evolution of man, earth, and world

The course is divided into two periods. During the first period the evolution of the world, the earth, and man from the very beginning till now is expounded very briefly – as an overview seen from a spiritual scientific point of view.

During the second period man's relation to the kingdoms of nature is expounded. The rhythmic course of evolution. The so-called cultural epochs: India, Persia, Egypt, Greece and Rome from a material and spiritual scientific point of view.

Teaching is formed in such a way that the student experiences the laws of evolution in spiritual life and cultural life and in the single human being. The little child's development as a quick repetition of the big evolution.

It is expected that the student acquires an overview of the material and a basis for understanding the evolutionary laws.

Related literature is: Rudolf Steiner's *Occult Science* and *Theosophy of the Rosicrucian* possibly supplemented with *Inner Realities of Evolution* and other literature about evolution.

The subject gives a perspective of what a human being is, where it comes from and what evolutionary possibilities it has. It gives an understanding of the genesis of the mineral world, plants, animals, the planets and the stars and their evolution and relation to man.

The student becomes familiar with the view that man is a spiritual being with a very long evolution behind it and before it, and that the earth passes through several incarnations; and that the evolution of man and the world are closely woven together.

The topic develops the students' respect for the individuality and destiny of other human beings and for the kingdoms of nature. The competence to bringing up with awe towards the single child; be able to give it the strength to live out its path of destiny. Courage and *joie de vivre* with an awareness of how big, rich, and meaningful the world is and how important the single human being's life and effort is.

Teaching is predominantly in the form of lectures. But also in the form of group work with text reading and conversation about the material. There is no fixed syllabus regarding the number of read and covered pages – but one regarding giving an overview of the earth's first four incarnations and man's simultaneous evolution.

During the part of the course concerned with the cultural epochs historical studies are made at *Glyptoteket* (a museum) in Copenhagen in the Egyptian and Greek collection.

3.2.1.6 Powers of Intuition

This is a continuation of 2.1.1.8 about cognition in practice, where the concept intuition is explored both etymologically, culturally, and as a phenomenon. Different methods for consciously sharpening the powers of intuition are suggested.

Intuition may turn out to be an (of several) indispensable pedagogical and social tool.

The student is imparted with a grasp of intuition as a tool and the possibility to continue with developing her powers of intuition.

There are no expectations as to what the student should be capable of, merely that she has understood the subject.

Teaching is in the form of lecturing and dialogue with lots of space for questions and going through methods.

3.2.1.7 The day care institution in society

Social and historical perspective on day care offers. A short introduction to social conditions from the beginning of the 19th century where the first day care offers were established to the present day.

Short examination of the legislation establishing day care from *Law on Child and Youth Welfare* to the present day. Examination of current possibilities for establishing private childcare and self-governing management and rules for establishing and running it.

The structure of the labour market, union organization and employment terms are touched on.

Information on Rudolf Steiner daycare institutions and schools in Denmark and globally. Short introduction to the global situation and a survey of the number and geographical location of Steiner-Waldorf schools and daycare in Denmark. Brief information about the institutions' co-operative organisations.

The professional goal is for the students to be informed about

- the historical and legal basis of daycare institutions in Denmark and
- the collaboration possibilities across institutions and borders
- basic rules for daycare institutions in Denmark
- where and how they may seek help and guidance.

Teaching is conducted as lectures and conversation.

3.2.1.8 Jurisprudence

Students are taught:

- Separation of powers and the institutions (legislative, judicial and executive)
- Administrative law
- Family law
- Reporting and confidentiality (duty of)
- Social services and daycare law, in parts

Teaching is conducted in the form of lecturing and conversation.

3.2.1.9 Management and organization

Not all pedagogues become leaders but many encounter having to be a leader in smaller or greater contexts and for shorter or longer periods of time. Besides, a certain insight into management organization is necessary for independent, innovative co-workers.

Teaching touches on three themes and gives the student insight into and tools for:

- Discovering and supporting own leadership competencies
- Being innovative in relation to management / co-worker
- Knowing about different organizational forms and relating to these in a reflective way.

Teaching is conducted in the form of presentations by the students themselves based on experiences from the trainee period, lecturing, conversation and exercises.

3.2.1.10 Parental collaboration

Teaching consists of

- A presentation of the subject and practical experience
- Creating a set of values for children, parents, and employees
- Conversations with parents
 - The initial conversation – matching of expectations
 - The daily contact
 - The scheduled conversations
 - Parents' called conversation
 - Pedagogue's called conversation
 - The difficult conversation

Roleplay and case stories are used.

There is plenty of time for questions, reflections, and experience from the trainee period and conversation.

3.2.1.11 Anatomy and physiology III

The period with teaching anatomy and physiology from the first year is continued, see 1.3.1.10. The human embryo's development from the zygote into the 12th foetal week is thoroughly gone through.

3.2.1.12 Therapeutic eurythmy

Based on Rudolf Steiner's image of man the students gain insight into some of the fundamentals which may be observed in developmental disorders and illnesses. In addition, the lessons will include exercises which may give the student an experience of curative/therapeutic eurythmy as a form of treatment.

This is relevant because therapeutic eurythmy is a form of treatment used in Rudolf Steiner pedagogy, and therefore the pedagogues must know when it is relevant to refer to therapeutic eurythmy, and be able to guide parents and co-workers in seeking help if illnesses arise or developmental defects are spotted.

The student is not supposed to acquire these exercises but merely know about this method of treatment. In addition, the student, who engages in the exercises and takes an active part, may gain an experience of and attain personal experience concerning the method.

3.2.1.13 The Anthroposophical Society and The School of Spiritual Science

The aim of the course is for the students to get to know about the context in which Steiner-Waldorf pedagogy is placed, – and what the source behind it is.

The founding of The Anthroposophical Society and also the re-founding during the so-called Christmas Conference in 1923/24 are described. Likewise, the ideal background and the organization of The School of Spiritual Science with its division into The General Anthroposophical Section and a number of discipline sections among others the Pedagogical Section, and about the importance of the Society and the High school (The School of Spiritual Science) in the world and in Denmark today.

The esoteric school, the Michael school and its importance is described, and assignments.

The teaching is a free rendering and questions may be put so that a conversation may arise between the students and the teacher.

3.2.1.14 Study tour

The study tour goes to The Goetheanum, located in Dornach (near Basel), Switzerland; it is a study- and cultural centre for the international anthroposophical work spanning a wide range of disciplines/subject areas and the international domicile of The Anthroposophical Society and The School of Spiritual Science. At the centre of the study tour are especially conversations with the Section Leaders of the Pedagogical Section for research and development, of the main building's and the area's architecture and artistic decoration as well as the academic and artistic content at the conference currently held there during the tour. We also visit a kindergarten.

Lectures about the Goetheanum's architecture and the building's picture rich windows with coloured glass are given as preparation for the study tour. The effect of architectonic forms in general and in goetheanistic architecture is taught together with going through the motif circle of the coloured windows.

The purpose of the study trip is for the students to experience the international environment and see anthroposophy applied in practice which is not to be seen in Denmark. An opening is made for the students to partake in the international pedagogical conferences later on and the social community life of the class is strengthened.

The yield may be read in an article the students write for the Danish journal *Antroposofi* after the tour.

3.2.2 Artistic part

3.2.2.1 Eurythmy

During the lessons emphasis is on exercises that develop the student's presence from being present in herself to **at the same time** being within the totality. Man is perceived as a microcosm in macrocosm ("from the small to the large").

The exercises support the theme where the pedagogue looks at herself and her behaviour towards the child and within the community.

A final eurythmy project is elaborated in groups which is presented as a performance for the entire college and which is assessed by external examiner.

See also section 1.1.2.1.

3.2.2.2 Speech formation. Fairy-tale / storytelling

Working with the epic narrative style of the folk-tale is continued.

The student chooses from a selection of folk-tales the story s/he wants to learn and perform.

Teaching is done in groups and collectively and the individual is corrected.

3.2.2.3 Speech formation. Final drama

The class finds together with the teacher the substance/content and form for a dramatically entertaining course marking the end of the training. Content and form must have a quality that meets the demands for entertaining a larger assembly in a festive manner at an artistically satisfactory level where everyone in class may contribute.

The purpose is to practice imagination, collaboration, tolerance, courage, to be able to overcome oneself. Develop humour and gravity with a sense for artistic quality and to make the end-of-term festive.

3.2.2.4 Choir

Please refer to the description in section 1.1.2.4.

3.2.2.5 Modelling

Please refer to section 1.1.2.5.

3.2.2.6 Painting

Using the painting exercises, which have been reviewed during the previous painting periods and the acquired practical experience with the painting process, a fairy-tale motif is painted which is exhibited at the final painting exhibition at the college.

A given fairy-tale is converted into a colour tone consisting of one, two or three colours and based on this we work through a specific seven-fold process, which has been practiced during previous painting periods, our way to the motif.

For a closer description please refer to section 1.1.2.6.

3.2.3 Methodological part

3.2.3.1 Fairy-tale/storytelling

The culmination of the previous teaching periods in fairy-tale/storytelling.
The student practices a self-chosen folk-tale.

The purpose is to consolidate the skill of conveying to children and to increase the student's repertoire of fairy-tales.

The course concludes with a performance of the chosen folk-tales before the class, teachers and external examiner. The performance is evaluated and commented on and the external examiner marks approved or not approved.

3.2.3.2 Binding the thesis

The student makes a cover for the thesis. Japanese book-binding, graphic design of a front page, and how easily a book is produced, are taught.

The purpose is for the thesis to appear with a beautiful and finished appearance and to teach the student a simple book-binding method which may be used in many contexts.

III The Thesis

1 Requirements of the thesis

The thesis has a written and an artistic part.

In the written part of the thesis the student deepens, understands, and conveys a self-chosen subject within the pedagogical field and demonstrates at the same time her insight into Rudolf Steiner pedagogy.

In the artistic part the student exhibits her skills within an artistic process via a self-chosen artistic/crafts work.

The written thesis must consist of three parts:

- An introduction with a presentation of the subject, an argumentation for choosing precisely this subject and a description of which questions will be studied in the thesis and how (problem definition and delimitation of the topic)
- An explanation of the topic with descriptions, reflections and assessments (documentation/argumentation/interpretation/perspectivation)
- A conclusion summarising the result of the study (answering the questions in the introduction)

The size of the thesis must be 28-32 pages (about 2800 characters per page including spaces).

Explanatory drawings and diagrams are included in the page specification.

Illustrations are welcome but are not included in the page specification.

The front page, table of contents, and literature references are not included in the page specification.

The written thesis must be presented as a lecture lasting forty-five minutes.

The artistic part of the thesis may be chosen from within the following areas:

- **Painting:** Paintings in plant colour/water colour based on Goethe's/Steiner's colour theory. The assessment places emphasis on: Surfaces, composition, colour harmony and that an objective relation to colour and motif is sought. That the painting has arrived at an artistic and artisanal finish.
- **Modelling:** Sculpture in burnt clay, stone or wood, or, according to agreement, similar solid materials. The assessment places emphasis on: Independent idea – starting point. sculpturally thought and carried out? Is the work carried out with care (surfaces) and artisanal soundness?
- **Music/singing-game:** An entire singing-games course is composed and melodies made for part of it (a minimum of four songs and three finger-games). The assessment places emphasis on: The movements and performance. The rhythm of the whole (contraction and expansion). The poem's rhyme and rhythm. Image and sounds in the composition. Melody progression; 'singableness', pentatonic and noting down.
- **Practical pedagogy:**
 - Puppets: Puppets with standing dolls, hand dolls or marionettes. Dolls are independently produced for a chosen or self-composed story including scenography. The play is performed.
 - Toys. Production of dolls and/or animals for the child ages zero to seven. Sewing, crocheting, knitting, felting, carving, weaving or other craft. In natural materials such as wool, cotton, silk, wood, or object from nature. Emphasis is on durability.

The assessment places emphasis on: Is there room for the child's imagination? Usability, proportions and colours, artisanal execution, choice of material in relation to usability and form; expression, simplicity, life and soul.

At a prospective performance, movement is looked at and the leading of dolls/animals and the linguistic formulation with voice leading, tempo, pauses and identifying with/empathy.

At the performance scenography and the set-up of the table play as well as the theatre layout of the hand-puppet theatre and puppet theatre are looked at. Emphasis is placed on room for the child's imagination, choice of materials, shape and colour and usability.

- Eurythmy: Preparation of spatial form and gestures for the text.
The assessment places emphasis on: That one is united with what one does. Whether the movement is carried out and flowing. How are transitions executed, the forms, form-leading, and proportions in space. Is the experience expressed in the movement.
- Speech formation: The performing of poems or other texts.
The assessment places emphasis on: The student can vouch for the text and the performance – have made it entirely her own. The performed must enter space through gestures and language.
- Wood work: carved work or joinery in wood: For example, a dollhouse, furniture, animals, dolls, farmyard, stable or other items of relevance for the kindergarten.
The assessment places emphasis on: The execution. Design. Consistency between form and function. Proportions. Idiom (unorganic – organic, concave – convex, tension – relaxation). Choice of material. Finish.

2 Evaluation of thesis and feedback

An external examiner and a teacher assess the thesis.

Emphasis is placed on whether the student has been absorbed, has worked sufficiently, whether the student is inwardly connected with the work, whether it is independent, whether the student can form and convey/bring across.

A written graduated assessment in four steps formulated as text is given.

One assessment is given for both the oral and the written part and one for the artistic part.

If the thesis is not approved, it is possible to remedy this by adding possible shortcomings or changing something.

During the days after submitting the thesis the student is given feedback in a conversation with a teacher.

The topics of the written and artistic part of the thesis are recorded in the graduation diploma.

IV Forms of Teaching and Work

1 Lessons

The course is practice- and process oriented. The intellectual/theoretical substance is worked through in conversations and deepened in the artistic and methodological subjects.

All subjects have an artistic teaching in view, one

- observes (a thought, a text, a deed, a product)
- reflects individually and together on the observed
- then thinks, creates, acts further based on the gained experience.

Due to this artistic method of working it is necessary for the student to attend all lessons.

2 Forms of work

The teaching uses

- Lectures
- Class instruction
- Workshop activity
- Group work
- Exercises
- Lectures by the students
- Puppet theatre and acting
- Trainee period/internship

3 Evaluation and feedback

Teaching takes place in relatively small classes (20 to 30 students), thus the teacher has the possibility through conversation to have contact with each student and through this assess whether the teaching has been understood and corresponds to the learning objectives.

It is always possible for the students to ask and comment on the teaching.

Many teaching sessions conclude with a common oral review, evaluation and feedback.

In a number of subjects there will be a test or a written assignment which is assessed and commented on by the teacher or teacher and external examiner. What the subjects are may be seen in the section on mandatory assignments.

During the first year all the students have an individual conversation with a teacher where the college's assessment of the study course is presented to the student, who also evaluates her own learning process and the teaching.

During the second year conversations are likewise held. The conversation is a mid-way status where the professional and personal challenges appear and it is discussed how to meet these.

During the third year the student is given a written assessment of the entire study course.

4 Mandatory assignments and their purpose

Assignments are read by and commented on by the teacher. Where the assignment is assessed by external examiner this is stated.

1st year Theoretical subjects:

"The first days"

A one to two pages written resumé of observations and experiences.

The purpose is to practice describing a situation and one's observations and feelings in writing.

Anthroposophy I - Three-fold man

A two pages written resumé of the oral teaching and the read text (in the book *Theosophy*) in one's own words.

The purpose is to practice reading, thinking about, and understanding anthroposophy, make the content one's own and formulate it in one's own words.

The assignment is assessed by the teacher and by external examiner as approved/not approved.

Rudolf Steiner's biography

Written work of two pages showing that the student has understood the scope and importance of Rudolf Steiner's life work. The assignment may have an artistic expression.

Assignment on pedagogy I

Written assignment. The literature gone through and the teaching material is referred to and reflected on. The student practices reading closely, acquiring and with her own words rendering pedagogical content.

The scope is free, through which the student practices how to judge when the text is adequate.

The assignment is assessed by external examiner as approved/not approved.

Anthroposophy II - Man's being

A two pages written resumé of the oral teaching and the read text (in the book *Theosophy*) in one's own words.

The purpose is to practice reading, thinking about, and understanding anthroposophy, making the content one's own and formulating it in one's own words.

The assignment is assessed by the teacher and by external examiner as approved/not approved.

Assignment on pedagogy II - Children's drawings

Written assignment. The lessons in children's drawings and the child's physical development and the development of memory is referred to and reflected on.

The scope is free, through which the student practices how to judge when the text is adequate.

The child from birth to age three

Written assignment 1 to 1½ pages. The importance of presence for the development of the child's movements. The aim is to summarize the teaching's central theme in an independent presentation.

Therapeutic pedagogy - Summary

Written summary of the teaching's exposé of the different types of developmental disorders with children and independent reflections.

The purpose is for each student to have a record of the subject and writing with neatness and structure is practiced.

1st year Artistic subjects:

Painting – Goethe’s colour circle

Goethe’s colour circle is painted.

The purpose is to practice the painting technique, nuance the colours and level all the nuances. Gain a comprehensive impression of the picture surface.

Music – Composing a finger-game

Finger-games are composed and choreographed.

The purpose is to develop skills for getting ideas, for composing and shaping finger-plays for children. Moreover, to bring a self-composed finger-play to the trainee period.

Eurythmy assignment

A written assignment in which the student

- describes one or two exercises
- describes acquired experience and experienced events
- describes what has been learnt that is essential for the future task as a pedagogue

The purpose of the assignment is for the student to become conscious of her own learning processes and be able to combine the artistic skill-creating process with the life as a pedagogue.

1st year Methodological subjects:

Working with wool

After working with wool in a variety of manufacturing processes the artisanal is described in a work manual.

The purpose is to practice observation and description and insure all has been understood. Moreover, the work manual is a help for future use.

Producing table plays

Figures are produced (dolls, animals, scenography) for a self-chosen jingle tale, which is performed as a table-play. The fairy-tale is learned by heart and performed before an audience of co-students.

The purpose is to be capable of solving the pedagogical task, which is to be performed during the trainee period.

1st year Trainee period

There are two internships during the first year where a variety of practical and theoretical tasks are performed the purpose of which is to combine the theoretical learning with every-day practical life and test skills in practice. The assignments are assessed by the trainee period mentor and the college’s trainee period teacher as approved/not approved. For a description of the assignment see 1.2 and 1.4.

2nd year Theoretical subject:

Assignment on pedagogy III –
Knowledge of man (*Study of Man*)

A rendering of each of the books fourteen chapters in one’s own words is written adding one’s own thoughts.

The size is one-third of a page for each chapter.

The purpose is to show an understanding of the content and practice giving a brief description of the background of spiritual scientific pedagogy.

Anthroposophy III -

Theory of knowledge (Epistemology)

An assignment of one or two pages written. The student chooses something from the lessons which has made a special impression or which is enigmatic. It may be particular thoughts or observations which the student wishes to move, develop and formulate in writing. It is important that it is something which the student has in mind to study in depth. The chosen topic is set in relation to pedagogy.

The purpose of the assignment is to practice extracting the essential from a material and reflect on it. Show an understanding of the importance of the concept of freedom for pedagogy.

The spiritual background for the annual festivals I and II

The assignments are written summaries of the teaching.

The student must explain the relation between the seasons and of natural phenomena and the inner psycho-spiritual state of man, and how the spiritual content of the Christian festivals may be seen in this context.

The purpose is for the student to practice giving a resumé of the teaching with her own reflections and to show how the content has been received.

Pedagogy IV - Senses

Written assignment. The tuition is referenced. The twelve senses are to be treated. The physical sense organs are elaborated - what does the organ convey and what does it mean for the development of the child. The aim is to practice a written communication, consolidate the content and exhibit one's understanding.

Pedagogy V - Communication

An oral and written communication of Steiner-Waldorf pedagogy for a specific audience.

The purpose is to clarify for oneself what the essence of pedagogy is and how to convey this, considering whom one is addressing. Moreover, speaking before an assembly is practiced.

The written assignment is assessed by external examiner as approved/not approved.

2nd year Artistic subjects:

Music test - Composing singing-games

During the teaching composing new singing-games and finger-games for the kindergarten/nursery skills are developed. Courage and skills for improvising little finger-games and verses are developed for pedagogical use. At the test own song and movement compositions are shown. The composition must be handed in as a score and sung.

The test is passed when the teacher assesses that the required confidence has been acquired..

Music test - Instrumental

Self composed melodies learnt by heart are played, and simple melodies for use in the kindergarten/nursery accompanying fairy-tales, table-plays, singing-games,

seasonal festivals and as a pedagogical tool are improvised. Flute, xylophone and children's lyre must be mastered at the level employed in the pedagogical work. The test is passed when the teacher assesses that the required confidence has been acquired.

2nd year Methodological subjects:

Large doll	All students individually produce a large doll in fabric and filled with wool. The artisanal and aesthetic quality must be approved by the teacher. The purpose is for the student to be able to produce a doll which is suitable for and will stand being used in a child group.
Marionette/puppet doll	The purpose of sewing a simple puppet doll in natural materials is to make puppet dolls for fairy-tale performances in the kindergarten/nursery and as a pedagogical tool. Moreover, the puppet doll is part of a public fairy-tale performance which is staged at the college.
Fairy-tale/storytelling	A folk-tale is learned by heart. The purpose is to practice the art of story-telling. An audition is held which is passed when the teacher assesses that the required confidence has been acquired.
Movable picture	A picture, where elements may be moved using different techniques, is produced and approved. The purpose is to practice developing the imagination, drawing, colour handling, technical/practical thinking in a picture used by and with children.
Christmas puppet show	The purpose is to practice taking part in team work and make a performance with a given text and scenography work with dolls, songs, music and lighting. Several shows are performed with up to seventy children and adults. The performance is assessed by external examiner as approved/not approved.
Plant dyeing	A work manual is compiled. The purpose is to describe a process in writing and have instructions for future work.
Basket weaving using willow	A willow basket is woven which is approved by the teacher. The purpose is to be a model for children possessing useful artisanal skills.

2nd year Trainee period

There is one internship during the second year where a series of different practical and theoretical tasks are done that aim at combining the theoretical teaching with practical every-day life and test it in practice. The assignments are approved by the trainee period mentor and the college's trainee period teacher as approved/not approved. For assignment descriptions see 2.2.

3rd year Theoretical subjects:

Organization, management, and economy

The assignment is a twenty-minutes lecture followed by questions from the class.

The lecture must contain a description of the institution in which the student spent her trainee period, an account of the institution's organizational structure, collaborators and legislation connected with this, a reflective description of the organizing of the pedagogical work and of the collaboration in the staff group with parents.

The aims of the assignment are

- for the student to gain an overview of what it takes for an institution to exist
- for the student to gain an impression of how differently the task of running and managing an institution may be executed as well as gathering good ideas for her own future practice
- for the student to practice oral presentations as a preparation for parent meetings etc.

Thesis/written part

The thesis is a written assignment of thirty pages about a self-chosen theme of pedagogical relevancy.

The topic must include a reflective and a concluding part. The text must be supported by a minimum of five full case stories from one's own experience with children. Besides, one third of the thesis must contain an account of Rudolf Steiner pedagogy.

The written thesis is presented as a lecture lasting forty-five minutes with emphasis on the oral communication skill.

The thesis is assessed by a teacher and external examiner according to a grading system.

The purpose of the written part is for the student to deepen, understand and convey the pedagogical field, as well as to demonstrate her insight into Rudolf Steiner pedagogy.

3rd year Artistic subjects:

Painting

Painting and fairy-tale motif of own choice.

The purpose is to practice imagination, self-confidence, independence and completing the assignment.

Eurythmy performance

The task is to compose exercises for a scenic artistic expression – a performance.

The content of the exercises is man as a microcosm in macrocosm (the sounds of language in relation to the zodiac and planets).

The purpose of the assignment is to shape the social practices acquired over the years into a social work of art using the individual's transformative skills both bodily, psychologically, and spiritually.

The performance is assessed by external examiner as approved/not approved.

Thesis/artistic part

The thesis includes besides the written part an artistic or an artisanal element.

The artistic/artisanal thesis is a self-chosen work belonging to the artistic or artisanal teaching areas which are taught. The purpose of the artistic thesis is for the student to show that s/he masters the relevant art's/craft's form of expression to a certain degree and exhibits the capacity for being in an artistic process. The thesis is assessed by external examiner as approved/not approved.

Drama/final play

The class performs a drama or a revue or the equivalent at the graduation ceremony. The purpose is to practice imagination, collaboration, tolerance, courage and the ability to overcome oneself. Develop humour and seriousness with a sense for artistic quality and to make the graduation ceremony a festive one.

3rd year Methodological subjects:

Fairy-tale/storytelling

As during the 2nd year, a folk-tale is learned by heart but now with greater demands on performance. The purpose is to practice the art of story-telling which is practiced within Rudolf Steiner pedagogy. The assignment is assessed by external examiner as approved/not approved.

3rd year Trainee period

During the 3rd year there are longer periods of internship where a number of different practical and theoretical assignments are done that aim at

- practical-pedagogically practicing independence in all areas of the institution's every-day life
- giving the den student an overview of the institution's running and organization, and reflect on this

For assignment descriptions see 3.1.

V Evaluations/Assessments

All mandatory assignments, apart from the thesis, are assessed as approved/not approved.

The thesis is assessed according to a grading scale with seven grades. A grade is given for the written work and the oral presentation and a grade for the artistic/artisanal work.

Rating scale for the written and oral thesis

- 12 The written and oral thesis has been rated as a performance executed with a deepened understanding of and original and radical transformation of the substance in the description and the adaptation of the pedagogy and the chosen topic.
10. The written and oral thesis has been rated as a performance executed with a good and independent and worked-through understanding of and in the description and the adaptation of the pedagogy and the chosen topic.
- 07 The written and oral thesis has been rated as a performance with a good and independent *or* worked-through understanding of and in the description and the adaptation of the pedagogy and the chosen topic.
- 04 The written and oral thesis has been rated as an excellent performance which meets the particular requirements of the description and the adaptation of the pedagogy and the chosen topic.
2. The written and oral thesis has been rated as a performance which meets the particular requirements of the description and the adaptation of the pedagogy and the chosen topic.
1. The written and oral thesis has been rated as a performance which does not immediately meet the particular requirements of the description and the adaptation of the pedagogy and the chosen topic and can therefore not immediately be approved.
- 03 The written and oral thesis has been rated as a performance which does not meet the particular requirements of the description and the adaptation of the pedagogy and the chosen topic and cannot be approved.

Rating scale for the artistic/artisanal thesis

- 12 The artistic thesis has been rated as a performance executed with great independence, a good artistic sense and contemplative depth as well as perseverance and thoroughness with the artisanal and artistic work.
- 10 The artistic thesis has been rated as a performance executed with a good artistic sense and contemplative depth as well as a good work performance with the artisanal and artistic work.
- 07 The artistic thesis has been rated as a performance executed with contemplative depth as well as a good work performance with the artisanal and artistic work.
4. The artistic thesis has been rated as an excellent performance executed with a reasonable work performance with the artisanal and artistic work
2. The artistic thesis has been rated as a performance, which meets the particular requirements of the artisanal and artistic work.
1. The artistic thesis has been rated as a performance, which does not immediately meet the particular requirements of the artisanal and artistic work.
- 03 The artistic thesis has been rated as a performance, which does not meet the particular requirements of the artisanal and artistic work and cannot be approved.

VI Minimum requirements for admittance to final test

A year is approved when:

- Tuition has been attended satisfactorily
- It is assessed that the student has developed sufficient social competences and pedagogical skills
- The year's mandatory assignments have been solved
- The trainee periods have been approved
- The tuition fee has been paid

A diploma is issued when:

- All three academic years and the thesis have been approved

VII Study activity – study suitability

The daily class hours are from 8.15 am to 02.00 pm. Attending is obligatory. If there is more than 20 % absence during an entire year or the study activity or the academic aptitude is in some way not satisfactory, the year or parts of the year must be repeated.

The first year is a trial year where the student's pedagogical and educational abilities are evaluated.

During the trainee period the attendance times will be different as a rule.

The trainee period is approved when the assignments have been approved, and no more than 20 % have been missed and the necessary pedagogical capacities are present.

VIII Possibility for participation in international activities

Participating in international activities are agreed individually for each event.

IX Counselling and guidance offers for the student

Compulsory individual guidance and evaluation conversations are held with the students during the 1st and 2nd year. Besides, the students are always free to contact the SU (Danish Students' Grants and Loan Scheme) consultant and according to need have a conversation with a member of the faculty. Time scheduled conversation lessons figure every week where advice and guidance takes place.

X Credit

There are no fixed credit rules. If a student wishes (a transfer of) credit from previous studies and/or pedagogical professional experience, a concrete application must be given to the college management.

XI Exemption possibilities

There are no fixed exemption possibilities. Concrete application may be sent to the college management.

XII Appeal/Complaint possibilities

Appeals may be sent to the college management.

XIII Management

The college management is constituted by the faculty with five co-workers of which four are permanent teachers and one primarily in administration. Three of the teachers also take care of administrative tasks.

The college faculty consists of:

Susanne Juhl-Nielsen teaches pedagogy and methodology.

Responsible for the 1st year and for the trainee period and the admission of new students as well.

Tine Barfod teaches anthroposophy and painting.

Elisabeth Halkier-Nielsen teaches eurythmy and more.

Responsible for the 3rd year and for finance, the timetables and contact with the authorities.

Charlotte Helles teaches music, puppet theatre, sewing dolls and felting.

Responsible for the 2nd year.

Zilla Mørch Pedersen is responsible for administrative tasks including collecting tuition fees SU (Danish Students' Grants and Loan Scheme) administration and guidance/advice.

XIV External examiners

Apart from co-examiner assessments during the trainee period all the college's external examiners have been approved by the Ministry of Education.

The external examiners are:

Anette Hauerberg, pedagogue, Waldorf teacher and art therapist

Britta Musaeus, pedagogue and art therapist

Jette Høffding, pedagogue and Waldorf teacher

Keike Møller, Waldorf teacher

Ole Christensen, pedagogue and eurythmist

Åse Dybvad, pedagogue and therapeutic eurythmist

XV Guest teachers

The college has about thirty associated teachers.

These are trained as

- pedagogue
- teacher
- musician
- singer
- physician
- family therapist
- pharmacist and nutritional therapist
- craftsman
- artisan
- eurythmist
- speech artist /artist of speech formation
- farmer
- priest
- first aid instructor
- nurse
- lawyer

XVI Economy/Finance

The training does not receive public support/funding, but is approved by the Ministry of Education and Research so that the students may receive the state education grant.

The education is financed by the students' payment of the tuition fee.