

Supporting Adolescents with the Extra Lesson

Connie Helms

The Extra Lesson is a concept of movement, drawing, and painting exercises developed by British Waldorf educator, Audrey McAllen, in the 1970s. It is now used by trained practitioners and class teachers around the world, all for the purpose of helping children and adolescents to be firmly grounded in their physical bodies. A premise of the Extra Lesson work is that difficulties in reading, writing, math, and executive function are possibly due to inadequate spatial orientation, poor body geography, and sensory integration challenges if a person has missed important developmental stages in the first seven years of life. In our modern world, it is no longer a given that babies and young children will experience all the movement opportunities needed to support their development. Beginning with the decades of television-use and now computer and small devices, along with fewer daily physical tasks done by hand and less walking, etc., the physical body of the developing child is compromised in the process of becoming a fully upright human being.

A task that needs to be completed for children is the anchoring of the Ego into the physical body. The young child should have completed this anchoring of the ego in the physical body by age 7, because then the ego should work on anchoring itself in the etheric or memory body in the next seven years, and by age 14 the ego should focus on anchoring itself in the astral or soul body. So by first grade, the physical body should be an ego bearer. We know that in today's culture this is a rarity.

In the beginning of *Balance in Teaching*, lecture 4, Rudolf Steiner describes the process of the incorporation of the ego: *"Out of the spiritual world into this one comes – we could say, on astral wings, the human ego being. Observing children in the early years of life, ... how they gain more and more control over their organism; what we see in this process is essentially the incorporation of the ego."*¹

We often notice adolescents who are very savvy in the way they dress, speak, and act with peers or adults, but on emotional, physical and/or organizational levels they are not necessarily well grounded; they might be disorganized or lacking in confidence. They are not

"captain of their ship," as my mentor used to say many years ago. When I relay this to parents, they concur.

When I am working with an adolescent whose physical body is not yet firmly anchored by the Ego, I am addressing something that should have happened two seven-year stages previously. Although they cannot articulate it, but perhaps do sense it, they are always behind in their development. This is because, as Steiner also states in lecture 4, the Ego must be anchored into the physical, etheric, and astral bodies. The Extra Lesson work anchors the Ego into the physical body. Doing the work is essential, but it can also be fun, relaxing, interesting, and stimulating for adolescents. It goes without saying that building a relationship with warmth and humor is a very important aspect of this work. My experience is that the work creates more resilience, more will forces, and a greater sense of competency.

Journey Through Planetary Stages

In a paper titled, *"The Physical Body as Spiritual Archetype of the Human's Spiritual Being,"*² Audrey McAllen writes:

In a very important lecture on the senses (*"The Zone of the Senses"*, Dornach, December 30, 1917), Steiner defines the physical body as the "sum-total of the senses working together." This directs our attention to recognizing the physical body in its Zodiacal connection; the physical body as an archetype is formed from the cosmic forces working in surrounding space, or conversely Steiner says also that the zodiac works through physical forces (*"Cosmic Forces in Man"*, Christiania, November 24, December 4, 1921).

In our evolution as humans, the spiritual hierarchies gave a blueprint, that the archetype of the physical structural body was prepared to be an *ego bearer*. The body, we are told by Rudolf Steiner, is the sum total of the twelve senses. The bones, muscles, and nerves respond to the environment via the senses, and growth and development proceed from these responses. This is why, when the Extra Lesson starts to take effect, we literally see

1 Steiner, Rudolf, *Balance in Teaching* (Steiner Books, 2007).

2 Later published in the collection *Learning Difficulties: A Guide for Teachers Waldorf Insights & Practical Approaches*, edited by Mary Ellen Willby (Fair Oaks, CA: Rudolf Steiner College Press, Second Edition, 1999).

the child coming more into his or her body—it’s as though a switch has turned on a light, because the Extra Lesson recapitulates the stage of preparing the physical archetype, so that the body can *bear the ego* as it was designed to do.

If the physical body is not prepared as a vessel to receive the ego, the child or adolescent may be at a disadvantage in their development, and therefore not fully ready for their ego to awaken in the consciousness soul period in their biography, between ages 35 and 42. In this later period, ideally the human recognizes oneself as a spiritual being.

When observing an adolescent, it is possible to see this quality of not being fully incarnated.

Physical sexual changes occur in puberty, but this does not mean the individual has incarnated properly into the physical body. If the incarnation process does not go smoothly in childhood, then the 12-year change may be more difficult. Audrey McAllen took indications from Rudolf Steiner about the nature of the human being—that the physical body is a vessel holding the soul and spirit of the person and that our bodies have an inner gyroscope that helps us feel oriented in ourselves and also in the world around us. The Extra Lesson uses archetypal forms in physical movement, in form drawings, and in paintings to help anchor the soul and spirit more firmly into the physical body. It helps people feel and appear more at home in their bodies, their faces light up, and they stand taller in the world. Efficient, functional patterns of movement replace cumbersome ones, and everyday tasks are done more easily.

Pitching the Extra Lesson to Adolescents

When I first meet with an adolescent, it’s because their teacher or parent has approached me with concerns. Adolescents may not exactly be thrilled when told they are going to see this teacher who can help them. Being sensitive to their unease or curiosity, I explain to them that the work is strengthening, that sometimes teenagers tell me they are able to get their homework done more efficiently, or get it done, period. Parents, teachers, and even students themselves report that following the Extra Lesson, they have more initiative. My description includes the mention of movement, form drawing,

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and painting exercises. I also say that it enhances executive function skills and also fine motor skills, such as handwriting. Math may become easier, too. Then

I explain how it helps them to be better drivers, because of all the practice with spatial orientation and executive functioning. Hearing me explain that when driving, they have to be thinking about left and right, looking straight ahead with an awareness of their backspace via the rearview mirror, and using hands and feet for different tasks, many of them are inspired to really be invested in giving a try to the Extra Lesson work. Sometimes, the work is not to help the student improve academically, but to help them balance out their threefold nature, especially to enliven the metabolic and heart forces, if, for example, they tend

to be very cerebral. Often my explanation ends with me saying, “Your teacher (or parent) thought this would be a really good thing for you to do.”

A Typical Protocol with Adolescents

After the Extra Lesson assessment, which is a screening that takes about 90 minutes, the student begins a series of at least twelve sessions. It is not a therapy, but rather a set of repeated activities that are practiced once or twice a week ideally. Sessions in school are 40 to 45 minutes long, but in private practice they extend to one hour in duration. When an adolescent asks why certain exercises are done, I give a brief but authentic explanation, often referencing executive function skills and spatial orientation.

After an initial greeting and sometimes jumping rope as a warm-up, I ask them to think of a sentence of five or six words. It’s interesting watching this process as some find it very challenging while others find it quite easy. I then instruct them to speak the sentence out loud, matching one footstep per word. This must be done several times to help the words imprint into the memory, yet combined with the movement component; it is not merely a mental task. An ideal challenge is to walk on a balance beam (3”- 4” wide), forwards and backwards.

In lecture seven of the Curative Course, Rudolf Steiner states in reference to a young child of six, “*Then he was given speech exercises; he had to speak sentences forwards and backwards. This was done on my advice. The*

boy has weak astral and weak ego organization.” Later in the lecture, Steiner states, “...in regard to the speech exercises that were begun with him at four years of age, that whenever they are done in this way, first forwards and then backwards, they help to regulate the connection of the ether body with the astral body. The exercises ... had this end in view: to induce a harmonious co-operation of astral and ether bodies.”

Therefore, the next step with this exercise is to say the sentence in reverse order, while walking in reverse and still matching one word to each footstep. It’s a satisfying process to observe over the weeks how this task, which seemed so simple upon explanation, finally becomes manageable. Making a mental blackboard is key; this trains the mind to focus on the sequence of words. Progressing to ten words or more over the weeks is a challenge, but this skill grows over time. As Rudolf Steiner states in *Study of Man*, “memory arises from antipathy.” One has to wrestle with the sentence to make it accessible in reverse speech order while also walking in reverse.

In lecture six of *Foundations of Human Experience*, Steiner says,

But at present the will is asleep. ... You must know how to awaken the will in this kind of child... by hammering in some things which will work strongly on the will, by letting him walk while he speaks... In this way you combine the whole human being in the will element with the merely intellectual element in cognition, and you can gradually bring it about that the will is awakened into thought in such a child.³

When this simple activity is done over several weeks, one can see this invigorating of the will; adolescents often observe this change in themselves.

Other movement activities in a typical session include working with copper rods and bean bags for spatial orientation, rhythm, and coordination, usually with speech too, such as saying a verse or reciting a number pattern forward and in reverse. The Extra Lesson always includes form drawings and paintings. Neither of these are artistic activities but rather are for strengthening spatial orientation on a flat surface, now in two-dimensional space, while the movement activities were practiced in three-dimensional space.

3 Rudolf Steiner, *The Foundations of Human Experience* (Hudson, NY: Anthroposophic Press, 1996).

Core Exercises

A few of the Extra Lesson exercises are known as ‘core exercises.’ This refers to their ability to create harmonization between tension and relaxation, also referred to as “stretching and lifting” movements that occur in all human beings. They also enhance developmental and neurological movements in order to build capacities for learning. By engaging in these exercises over twelve or more sessions, old patterns are replaced by healthier patterns, helping the student to take more command of their actions and inner and outer organization.

Several of the core exercises involve geometric forms such as right-angle triangles, spirals, five or six pointed stars, and lemniscates (figure 8s). These forms may be traced by the limbs in various combinations to encourage the astral body (or soul and movement body) to align properly with both the physical body and the etheric body, or the life force and memory body. Some

are also drawn in form drawings or painted. Many of these exercises invite the eyes to move along a path, helping to retrain the eyes to calmly engage in activities in a more focused manner.

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The Importance of the Pause

All of the Extra Lesson activities incorporate a pause between movements. Without this critical aspect, the effects of all the exercises are weakened, to say the least. When the pause occurs properly, the astral or movement body is able to rest, making an inner imprint of the intended movement in the exercises, allowing the ego forces to take command over the movement body. Otherwise, the movement body of the person may literally spiral out of control, ruling over the inner organization. Meanwhile, the “captain” who is supposed to be in charge of the ship is off duty. We see this in constant forgetfulness, academic challenges, writing from the bottom up or from right to left, and a lack of balance and focus, among other indicators.

Painting Exercises as a Key Component

The many watercolor paintings in the Extra Lesson are a crucial component of the work. Joep Eikenboom, author of *Foundations of the Extra Lesson*,⁴ developed

4 Joep Eikenboom, *Foundations of the Extra Lesson: Beyond What Is Seen in the Exercises* (Fair Oaks, CA: Rudolf Steiner College Press, 2007).

a simple painting that is also found in the Extra Lesson book. He knew Audrey McAllen and also Liane Collot d'Herbois, a friend of Audrey McAllen's who developed a method of painting for soul and medical issues. Like Audrey McAllen, Collot worked with indications from Rudolf Steiner's lectures and from Ita Wegman, the first anthroposophical doctor. From Collot's work comes the knowledge of the healing power of magenta. Therefore, Joep Eikenboom states:

The painting of green and magenta, which has been developed by me on indications by Liane Collot d'Herbois, and which is published in the Extra Lesson, is therapeutic. The green brings in the Ego activity into the sense of sight (eyes). The magenta is used to bring balance to the viridian green. Magenta brings life forces.

This enlivening of the life forces is one of the changes the Extra Lesson work manifests. When adolescents ask me why we do that painting, I reply that the green is for *clear thinking* and the magenta is for *grounding*. (The viridian green is a color we see when looking sideways at a pane of glass.) I say it casually, not intellectually, and they accept this explanation. Working with these colors, and also with blue, red and other colors has effects on many levels. As the colors flow on the paper, it is a reminder that our emotions flow as well. Adolescence is a time when emotions are living strongly, both inner and outer; these painting exercises offer a healing quality to help loosen what needs to become unstuck.

Case Studies

Carl

A seventh-grader I'll call Carl had ten sessions with me, as we were unable to fit in the final two. Carl was very willing to engage in the Extra Lesson work; he paired well with a classmate once a week and also came by himself once a week. He appeared to undergo a change during the five weeks of working together. When he first came, he seemed unable to stand tall and maintain good eye contact. As the weeks went by, he was more upright, his face appeared brighter, and his gaze met mine with purpose. He took more initiative and sometimes offered helpful suggestions to the student from his class with whom he was paired once a week. On the last day, Carl increased his jump rope record to over 60; prior to that, he could not go beyond 25 or so. When walking on the balance beam and speaking sentences forward and backward, Carl was not always fully attentive to the task. On certain occasions, Carl had to walk backwards and say the sentence in reverse; he would be walking forwards and say the sentence in reverse, not noticing the incorrect movement. After performing

another task incorrectly, he was able to say, "I guess I wasn't paying attention." This self-reflection was a testament to how Carl's focus increased within a short time.

Max

An eighth-grader I'll call Max was fun to work with in our Extra Lesson sessions. As he got to know me better, his humor came out more and he tried to get me to let him off the hook for doing some of the exercises depending on his energy level. His skill when walking on the balance beam and speaking sentences forward and backward improved. Again, trying to avoid the responsibility assigned to him, he would ask me to make up a sentence for him; naturally, I'd put the ball back in his court. At times Max thought he had said a sentence in the correct reverse order, only to realize he had the wrong order or omitted some words. Max worked carefully at the painting series of the blue and red lines that formed a staircase pattern. He knew that many of the exercises had an eye-tracking component, and I appreciated that he told his mother it was like the other eye exercises but "Waldorf style." He had had eye tracking issues that were not addressed back in second grade.

Bill

Another eighth-grader, Bill, came willingly to the sessions, even though he started two weeks later than his peers. We were only able to fit in eight sessions. While his peers were referred to me by the class teacher for various organizational issues, Bill came because his teacher had an intuitive hunch that he was meant to receive the Extra Lesson work to help him be less "in his head" and more balanced in thinking, feeling, and willing. He was very conversational and had many interesting things to tell me about his relatives. A noticeable feature in his painting and geometric drawings was that he was precise in his execution of the forms but was reluctant to use color. In a drawing exercise that resembles rowing a boat but works on large motor coordinated movement for the upper body, he was told to select two block crayons from a selection of sixteen crayons. True to his word, he told me he was not a fan of color. He chose teal and black the first time and later chose grey and black during the other seven sessions. However, he used the magenta paint liberally in the simple painting where the viridian green should be painted in left-to-right strokes three-quarters down the page followed by one-quarter magenta, often having the magenta creep up the page to cover more than one quarter of the page. One day, Bill asked if anyone ever switched the color ratio around. To me this indicated he needed to paint the magenta three-quarters, as opposed to one-quarter. On the last day, he also did this, unconsciously. He needed a fuller experience of

the heart color, not the thinking clarity that the green brings. This validated to me and to the class teacher that his heart forces needed to be more in the forefront. After our work was done, by coincidence, the teacher had Bill step into a major role in a musical play production, since the actor originally selected for the part was not prepared. With a big heart, Bill saved the day for his entire class by stepping into a role at the last minute, with grace and skill.

The Odd Couple: Kevin and Jasper

Kevin came to the Waldorf school in fourth grade. I noticed him in his seventh-grade year on a visit to the school, and I attended a child study on him in a faculty meeting. He was decisively gravity-bound and a large headed child; he did not like to do physical work; he liked instead to use his thinking, while doing as little physical work as possible. He also had long piano fingers and was very gifted musically. In seventh grade he used a backpack with wheels, clearly the only one in his class to have this item. When I watched him in movement class and in cross country after school, he was always the last student up the hill, requiring immense effort to pull his body along. When he came to me for the first Extra Lesson session, he had a dark expression on his face and was slumped in a chair.

“Why am I here?” he asked in a low, monotone voice. I explained that I had spoken to his mother and teacher and that it was agreed he could use some help with fine motor skills to strengthen his handwriting. “So this is a handwriting class?” he replied with surliness. “Not directly,” I said, but we would work on things that would strengthen his overall skills too. He made a comment about how his work was fine. Before losing any more ground by getting caught in his adolescent inquiry and urge to argue, I gave him a paintbrush and we launched right in. Two days later, he came in surly again, not impolite, but grumpy for sure.

“Why am I here?” He complained about missing Spanish class and chorus and hence about the work, so I took the time to ask him what would work for his schedule. He asked if he could miss gym class, which met two periods a week. (I had to laugh to myself when he asked to get out of gym class because it is naturally what a large headed child would desire!) He completed the exercises that day and left, feeling that I listened to him. Normally, I never take someone out of a movement class but in this case, I needed all the

leverage I could get. After conferring with his teachers and looking at our overall goals for Kevin, we agreed to have him miss one gym class and one instrumental music class, but not Spanish.

Another classmate was referred for sessions: Jasper was very light-hearted and would arrive to the sessions ready to chat up a storm. “What’s your favorite movie, Mrs. Helms?” He would talk through an entire session if I let him, often about history, which he loved. He needed to take things a little more seriously, however, and within a few days of thinking about these two boys, I had an inspiration: Wouldn’t it be great if they could work together? I called the teacher to mention this idea, but we made no decision.

The next week, Kevin was sick on a Monday, which was the movement class slot when he would come for a session. I called his mother and said that if he wanted, he could make up for the session later that week by coming when the other student came. I emphasized that it was truly optional for him to come, but that I would like it if he could. To my delight, Kevin walked in the door with Jasper two days later. The universe was probably planning this all along, and I just got a preview of it in my earlier moment of inspiration.

For the next four weeks, each student came once a week on their own and once a week together. For me it was a humorous picture of the “Odd Couple.” One was serious, clearly gravity-bound, while the other was laid back, full of levity, and a bit oblivious to the details.

My inner observation was that the gesture of large-headed Kevin to his classmate was, “Can you please be a little more serious?” and Jasper’s gesture was, “C’mon, man, lighten up!” The class teacher and subject teachers concurred. Near the end of our sessions, it was gratifying to hear the following feedback from Kevin’s teachers.

The quality of being disorganized and appearing to be lost in space is known as vestibular dysfunction. Found in the inner ear, the balance or vestibular system affects vision, hearing and our relationship to gravity.

His English teacher said he volunteered to do something in class and she was “floored,” this had never happened before! His former passivity transformed into action. His physical education teacher noticed a change in the social inclusion work the eighth-graders did with the fourth-graders; Kevin took charge of a social dynamic instead of remaining passive. (Also, the following school year he became an active runner in the cross-country season.)

The school administrator offered a fun anecdote. One afternoon as she was on dismissal duty at the end of the day, she did a double take when she saw Kevin, thinking there was a new student in the class. His whole face lit up in a new way that she did not recognize.

Then from Kevin’s mother: ‘My husband and I cannot believe what we are seeing. He’s going for long walks with the dog for 30-45 minutes. He went running with his brother twice (very unusual!). He did some chores the other day that we did not have to ask him to do.’

The overall theme was that something in Kevin has changed; there was a new impulse to put thought into action and his face and smile shone with new light.

Mateo

A tenth-grader I’ll call Mateo did a full twelve sessions and relayed the following to me towards the end of our time together: “You know what I did the other day? I fell asleep in the afternoon and slept through dinner. I got up at 2 a.m. to do homework, finished it and went back to bed and slept until 6:30 in the morning.” His parents were amazed about the changes they saw in him. His science teacher declared, “He is a changed man since working with Connie Helms.”

Joe⁵

Joe, a private client from public school, came to my office for an Extra Lesson assessment, accompanied by his mother and shortly before his fourteenth birthday. Almost immediately after shaking my hand, he sighted a large physioball in the room and sat down on it. He unconsciously cued in on something that he needed to address – balance issues. This initial observation told me he would be well suited for the Extra Lesson work.

In our first meeting, I asked Joe about favorite and least favorite things in school. He answered, “Social studies and 2:40,” for the former and “math and gym,” for the latter. Clearly “2:40” meant dismissal time. The rest of the hour was spent engaging Joe in a few gross motor tasks such as skipping, hopping on one foot, using a balance beam, then tracking a pencil with his eyes and doing some writing and drawing tasks. More observations about Joe became clear after he wrote a few sentences with misspelled words in disjointed print, tried unsuccessfully to copy some geometric forms, and drew some pictures that looked as if drawn by a child younger than typical seventh grader. However, he did read aloud very fast with few errors and with

excellent comprehension. It appeared that his challenges were with balance, spatial orientation, and fine motor control.

Joe’s mother initially called me because her son was struggling with penmanship and coordination. A conver-

sation with his parents about his developmental history included the mention that, as an infant, Joe pulled himself to standing at four to five months (which is early) and was frustrated with the crawling process at six months, (also early for crawling). At seven months, he crawled in an asymmetrical pattern, but he spoke in complete sentences at eighteen months and taught himself to read at age four. He sucked on his shirt sleeve in the early school years and now, in

eighth grade, he always had an object to fiddle with, which he kept in a pocket.

Knowing that Joe would apply for his driving learner’s permit in a year, his parents understood that he needed to have a stronger sense of where he was in space (spatial orientation), before getting behind the wheel of a car. I explained to them that it takes a year for the physical body to change in terms of releasing old habits and adopting new skills. I also recommended that Joe receive a few craniosacral sessions to help his body free itself from restrictions in his central nervous system.

The picture that formed for me, as I began to work with Joe, was that he had not successfully navigated the developmental stages of the first seven years, especially during his first year of life. While his speech and intellect were superior, he was clumsy in his body and did not appear well oriented in space. As we began weekly sessions, he would enter the waiting room, drop his backpack on the floor, leave his shoes scattered on the floor, and aim for that large yoga ball to sit on. I remembered thinking to myself, “Wow! And he’s going to be driving in a year?”

The quality of being disorganized and appearing to be lost in space is known as vestibular dysfunction. Found in the inner ear, the balance or vestibular system affects vision, hearing, and our relationship to gravity. This system mediates all sensations traveling between the brain and the body; if we have a proper relationship to gravity, school learning may be relatively successful. But in Joe’s case, not being centered in his body was causing challenges. Symptoms of vestibular dysfunction may include poor balance, dislike of crowds, poor organizational skills, poor motor planning, and clumsiness. These fit the description of Joe.

You should always pay particular attention to the deepest currents, because only that can drive the ship to the shore.

5 An earlier version of the case study on “Joe” appeared in LILIPOH’s Winter 2007 issue 50, volume 12.

Over the months, we spent time in every session using different ways to strengthen Joe's balance. He sat on the yoga ball, as we tossed a ball back and forth, and fell off quite a bit. On the balance beam, he at first ran when trying to get to the other end. He fell off repeatedly, until he learned to walk slowly, trust, and look straight ahead. We took a break from the beam for a month, and when this activity resumed, it was time for Joe to walk and talk on the beam, saying a sentence forward and back. It took several months for Joe to manage his coordination of one step per word, but success came. The fun part for me was that his sentences were about national politics and scandals. Using his intellect via speech, a higher cortical function, while strengthening a lower cortical function (balance) was pivotal in making gains. With a great feeling of accomplishment, Joe was able to look back a year later and see how well he could execute the balance beam with confidence, compared to his initial struggles.

Going through the many core Extra Lesson exercises over the course of a year strengthened Joe on many levels. He became more centered in his whole being. Other activities also contributed to his improved balance, coordination, and spatial orientation, including drawing geometric forms and doing the many paintings. Most of the paintings were done several times, but it took Joe a year to paint with more care and not create puddles all over the paper when his spatial orientation improved his innate understanding of "left to right," "top to bottom," and "forward and back."

It was obvious that Joe was growing into his body in a healthier way. He navigated space around him with greater ease, was more in command of his body, and, most of all, was feeling good about his newly acquired skills.

Joe came to me as a teenage boy who had appeared unsure of the space around him because he was not quite at home in his body. The process of Joe becoming a truly vertical human took almost a year.

In the summer before starting high school, Joe went to camp for a month and then returned with only four more sessions to go. One day he arrived with a driver's manual in his hand; inwardly, I smiled while thinking of how far he had come. Although improved, his handwriting was still not great, but his sense of self-assurance was palpable. The next time Joe came, he told me he had driven to the session and his mother confirmed that Joe was a good driver. A follow-up to Joe's story is that almost ten years later, I ran into his mother in a coffee shop. He attended college, taking mostly math courses, and then—the best news of all—she said he had hiked the entire Appalachian Trail by

himself. All that balance and orientation work likely had a profound influence on his ability to be agile enough to tackle such a challenge!

Supersensible Currents in the Human and the World

One reason why the Extra Lesson is effective and produces lasting results is that it works with the *Supersensible Currents*. Audrey McAllen deepened her knowledge of these when she studied Steiner's October 1909 lectures called "Anthroposophy," now found in the book, *A Psychology of Body, Soul and Spirit*.⁶ From lecture 3, Audrey realized that the earth has currents but that the human body also has currents, and that these earth currents and human currents run at right angles to each other, forming a cube. Each of us has the archetype of this cube within us. Steiner describes this as resting in our chest cavity. It is our inner gyroscope in terms of orienting us to three-dimensional space, and in the hollow lives the breath of Jehovah, the Christ Being.

In *Balance in the World and Man: Lucifer and Ahriman*,⁷ Steiner states: The truth is, the whole form of man has been put together by forces working from without. It receives its distinctive character from outside itself, and we do not understand the form of man so long as we consider it merely as it appears at first sight; we only understand it when we know how it is connected with the whole cosmos of space, when we are able to see how from right and left, from above and below, from before and behind, Luciferic and Ahrimanic forces are bearing in upon man, and giving him the character of a *being of space*.

A time will come in the future when men will say: "We are told in the Bible of the breath of Jehovah which was breathed into man. But into what part of man was the breath breathed?"

If you recall all that I have said in this lecture, you will be able to see that the region into which the breath was breathed is the intervening region that is in between the onsets from before and behind and from above and below — there, in the middle, where Jehovah created man, as it were in the form of a *cube*. ... Here in the midst, bounded above and below and before and behind, is an intervening space where the breath of Jehovah enters directly into the spatial human being.

6 Rudolf Steiner, *A Psychology of Body, Soul and Spirit: Anthroposophy, Psychosophy, and Pneumatosophy* (Hudson, NY: Anthroposophic Press, 1999).

7 Rudolf Steiner, *Balance in the World and Man: Lucifer and Ahriman* (Rudolf Steiner Press, 1983).

Gratitude for the Work of Audrey McAllen

Those of us trained in the Extra Lesson are deeply grateful for Audrey McAllen insights and her life's work – understanding how the human being is a spatial being, as Steiner describes it. An interesting aspect of Audrey's biography is the fact that her father was a ship's captain on a merchant vessel. Audrey paid attention when he studied his navigational charts, and he told her: "You should always pay particular attention to the deepest currents, because only that can drive the ship to the shore." This was a motto that Audrey later frequently used in her presentations, when she talked about children with learning disabilities: "Find the deepest layers, the causes of learning disability."

When we work with children and adolescents to address their challenges, we are working with deep layers to recapitulate developmental stages to enable them to build a healthy foundation as an upright human being. Through this process, they become "captains of their ship," steering towards their destiny.

Resources

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