



QUAREIA—THE ADEPT

Module IX—Teaching, Mentoring, and
Group Construction

Lesson 2: Teaching II: Structure

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WELCOME

Welcome to this lesson of the Quareia curriculum.

The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding—everything is in its place and everything within the course has a good reason to be there.

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So remember—in order for this course to work, it is wise to work with the lessons in sequence. If you don't, it won't work.

Yours,

Josephine McCarthy



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Module IX—Teaching, Mentoring, and Group Construction

Lesson 2: Teaching II: Structure

In this lesson we will look at things like the basic structure of classes, and your teaching approach. Starting the sessions from a place of organised structure lays a good foundation: students know what is expected of them, and what to expect. That gets rid of a whole layer of confusion, and by adding good, but flexible boundaries, you set a productive tone to the learning environment.

Room structure

Working in a circle from the very beginning is much better for magical learning than having rows of chairs with a teacher at the front. Inexperienced magical teachers often fall into the default pattern of a schoolroom, as that is all they know. Such a pattern not only creates a dominant/-passive space structure but it also disengages basic magical learning. The circle and the directions are the core of magical space understanding, and placing the students directly into that magical space structure begins a passive understanding of how magical patterns work. And that starts right at the beginning of the training, even if the altars will not be used straightaway. Teach them the pattern passively by having them sit in it.

The misuse of a dominant/passive room layout creates an empty power pattern that immediately disengages the students' sense of self-learning. The pattern used in schoolrooms subconsciously takes the student back to childhood learning, a backward step. It is also very impractical for magical training: it becomes lectures as opposed to learning practically.

The space you choose to work in needs to be big enough for a group of people to sit in a circle and have altars set up in the four directions, and one in the centre. The altars should be part of the circle, so people are sitting on either side of the altars. Where you place the students is also important in terms of subconscious teaching. Hopefully you will have a mixture of male and female students. If you do, try to ensure as much as possible that each altar has a male on one side and a female on the other.

If there are people in the group who are gay, trans, or going through identity or gender shifts, then ask them if they feel they would polarise better opposite a male or a female, and place them accordingly. The intent of this placement is to create, right from the beginning, an understanding of the polarisation of energy: the two sides of the magnet in terms of magical power, not in terms of identity. In an unfamiliar group, people will tend to gravitate towards what and those whom they know best, so make it very clear that it is not about who they want to sit next to, but about where they can learn the most about energy, magic, and patterns.

As the group teacher, sit in the east on either side of the east altar—again, subtly establishing the learning pattern: the utterance/book/learning flowing from the east. From a magical perspective it will be easier for inner contacts to work around and through you if you sit in the east.

If you are lucky enough to have a solid mixture of men and women and a good number of people, then set up polarities not only on either side of the altar but also across the room. So, for example, at the north altar have a male and female, and in the south a female and a male, so that the male in the north sits opposite a female in the south, and so forth.

Later, as the group starts to learn power patterns, you can switch them around to work with different types of polarities. This is good for them to experience. If they have worked in vision always sitting at the south altar, then after a few months you can switch them to the east, and they will have a different type of experience as the subtle power flow is different. Ideally, everyone in the group should experience each direction while working at some point in their basic training.

For the first classes, when the altars are not actually in use, work

from the central altar by always lighting a central candle and tuning it in before the work commences, and blow it out during breaks. This works magically with you as the teacher, and builds the subtle understanding of the central dynamic and core. When you are ready to start working in the directions with them, start each class by opening the gates in the room and closing them down again at the end of each session. Leave the directional candles going throughout the day, only closing them for the lunch-break, and ensure that everyone treats the space with respect.

In the four directions/circle pattern of the room, also build an understanding of ritually moving about the space, even when they are just going to their seat, or leaving the room. This trains them to understand how to behave in a ritual space, but also begins the process of building the four-directional power pattern in the room. It will also embed the pattern itself within them .

The basic rule is: when they enter the circle, whichever direction they come from, they should treat the east as the 'start' of the circle, and flow around the room clockwise. So, for example, if they enter the circle from the northwest corner, and they sit in the north, they should walk a full circle around the room to get to their north chair, not just enter and go straight to the north. If they enter the circle from the northwest and their seat is in the west, they should walk three-quarters of the circle until they get to their chair rather than go straight to their chair.

This circling, with the east as the anchor, subtly teaches them the dynamics of the circling energy, and how the directions function in their most basic way. It also teaches respect for the powers in the directions and prepares them for ritual work. You will feel the subtle 'switching on' of the room once this has been established, and any students who are natural magicians or psychics will also feel it build over time.

Explain this, and physically demonstrate it, at the beginning of the first class once they have come in and seated themselves, and you have organised where people are to sit. Don't try and do it right at the beginning of the first lesson or it could end up in chaos. But once people are seated properly and everyone has introduced themselves, then teaching them how to treat the space would be the very first thing that you do.

Basic ground rules

There are basic ground rules that I built up over time which were all responses to issues and problems that arose in my teaching years. You may also develop others as you progress as a teacher if you wish to go down that route. If you do, and other rules develop out of experiences and necessity, then pass them on to the next generation of adept teachers that come up the ladder behind you. We all develop and evolve by learning from our elders' experiences. But in all things, never just apply a rule because that is how it was done before; ensure that each rule or dynamic serves a proper purpose, so that it truly evolves. There are not hard, fast, immovable rules; common sense should always prevail.

First, maintaining the ritual space. When students are first put in a circle, they will drop bags, notebooks, drink containers, etc. on the floor beside them or in front of them. I have even had beginner students dump their stuff on nearby altars. Teach them from the very beginning that the circle and altars are a magical space, even when it is not being used in such a way. All bags should go either against the wall outside the circle, or in a corner of the room where they cannot access them. Drink bottles, notepads, and pens can go behind their chairs. Do not allow people to have electronic pads/laptops/smartphones with them at their chair: they should be put away in their bags or coat pockets, well away from their chairs.

Ensure that people do not get up in the middle of a session and wander off to get a drink, go to the toilet, make calls, or check their phones. Take breaks for such things, and if you are doing a full day then have an hour for lunch and short bathroom/drink breaks. Everyone should be adult enough to organise themselves and go to the bathroom before and after sessions. Right at the beginning of the first session, make it clear that there is no wandering off while work is being done, discussions are being held, etc., and that breaks will be there for such things.

Request that all phones are silenced and put away in their bags. No one should be checking their phone in the middle of a session; nor should a phone be allowed to ring. If they have babysitters, etc., then they can check phones in their break times. Make sure everyone is clear on that one, and that you see every person turn their ringer off. There is nothing worse than having a group in a deep meditation or vision/ritual and someone's phone starts blaring out. You would think this would be

obvious, but you will be surprised at the number of people who give it no thought whatsoever.

The other rule is no recorders or recording of the sessions. People can take notes, but recording a session has a lot of downsides. The first is that people rely on the recording, so they do not listen attentively in the group. It is really important, right from day one, that the training of a magician includes learning to listen, pay attention, and take notes. A lot of the inner impulse that can trigger right at the beginning of training is lost when someone does not listen intently. The energy dynamics of inner contact kick in right at the beginning, and through listening they also absorb a great deal of inner content without realising it. This is missed when the session is recorded.

The other problem you will find with session recording is that it can often end up on the internet and being passed around. People will not talk and debate freely if they are being recorded, and there have been instances where sessions have been secretly recorded and then the details on the recording have been used to blackmail other students. Humanity does have its dark sides, and you have a responsibility to your students to ensure they are not exposed to such things.

So make it very clear at the very beginning that recording the classes is not allowed under any circumstances, and anyone caught trying to record will be excluded permanently. All electronic devices should be out of the circle and away from the chairs. My students learned this rule very quickly, as I had a habit of blowing up any device too near me when I was teaching or working magically. Once enough of them had had the screen of death on their devices by being too close to me, they learned to store them far away from me and the circle.

The altars should be treated as altars from the very beginning, and each student should keep an awareness of this at all times, even when the altars are not working. Give the students sitting on each side of an altar the responsibility for the upkeep and protection of that altar.

People dynamics

The usual big problem with the people dynamics, besides the ones we have already looked at, is talking and listening. People are good at talking, often at great length, but they are not good at listening. If they are not talking, they are thinking about what they will say instead of

listening, which means that they can miss a great deal of subtlety in what others say.

For the most part, people are not consciously aware of this, and in cultures like the US, everyone talks over everyone else. I for one was guilty of such things and it took me a long while to realise what I was doing. For me, it was not that I was thinking about what to say, but that my mind was going too fast and so I would cut across people to move the conclusions along. That creates problems for others who do not think at the same speed: everyone processes at the right speed for them, and as a teacher it is important to learn to let people unfold within a suitable timeframe.

If someone is finding it hard to come to conclusions, or is rambling on for too long, then you can ask if they mean ‘this’ or ‘that,’ then move the group along. It is hard to find the right balance, but in general if people retreat into using single words and then falling quiet, then ask them questions to draw out their understanding. If they ramble badly for a long time, cut it short in a nice way. After a couple of sessions, people will slowly learn how to gauge what is enough and what is too much.

But it is really important that people learn to let others speak and learn to listen. A good way to point this out is to explain that often, particularly in visionary work, everyone holds a key or a clue to what you are working on—listening to others’ accounts can give everyone all the necessary keys.

Religion and ethics are other curve-balls that can be thrown into the arena in lessons. It does not always happen, but it is something to be aware of, and have coping mechanisms to deal with it when it does happen.

Most magical and mystical paths have a specific religion attached to them, as you know. However, that has no place in basic training, and no matter what your personal beliefs are or your current magical path is, do not take them into the classroom. Basic training should be just about basic training; nothing else.

You will sometimes get people in basic training who wish to push their own personal religious or mystical structure onto the group, or will question why it is not there. It is worth, as a teacher, taking the time to explain why there is no specific or exclusive religious path in the training, and that as they progress with their own development and magical training, they will learn to dip in and out of various different

ones. It is important, right at the beginning of training, that people come to understand what religion actually is—a human construct—and what it is not, and that magic is something separate again. I should not have to explain this to you, as you should know all you need to know about this issue; just ensure that you have a clear way to express it to students.

Also ensure that if they do currently follow a religious or mystical path aside from what they want to learn in magic, that these can exist side by side. How they absorb that union and work with it is purely up to them. Just as no one religion should be foisted on magic, so a trainee magician should not have to give up their religious belief structure: they will shift, change, and evolve in the way that is right for them.

This also subtly teaches students that their own path is truly individual, and not something to be impressed on others by force. That can be a tough one to get past: in many countries, religions have become very fundamentalist, and that underlying current bubbles up to the surface in the general understanding of people—they measure everything new against what they know. So watch out for fundamentalist thinking creeping into the magical training within the group. If a person wishes to think that way, then that is up to them, but they must not be allowed to canvas, intimidate, or guilt-trip others in thinking the same way.

Now we get to the important part of this lesson: what do you teach? Lessons three, four, and five of this module will detail different things to teach, when, and how. When you start teaching beginner groups, you need to be clear about what you teach, why you teach it, what it is leading to, and what is necessary and not necessary. Here we will look at an overview.

What is taught

Always remember that your job as a teacher is to teach the basics as a foundation, then switch into more of a mentor-mode so that your students can develop individually at the right pace for them. It is always tempting to add more glamorous work, because people like glamour, but if it does not serve a direct purpose, do not put it in.

We will use the basics in the Quareia course as examples in this module. You can use that work for your beginner classes if you wish, or if you have also trained in another magical system then you may wish to combine it with what else you know. Or just teach beginner basics

from the system you are interested in. It does not really matter where the beginner work comes from, so long as it is stable, coherent, fit for purpose, and works in logical steps.

The root components of the skills needed for beginner work are: outer, inner, and divination. Outer work is ritual, ritualised actions, utterances/recitations, and basic tools. Inner work is meditation, inner senses, and visionary skills. Divination is tarot, different card systems, astrology, and so forth.

The class

Teaching in a class is very different from leaving materials online for people to work with themselves. Face-to-face interaction allows you to weave together certain elements of the teaching that need to be separated when studied alone, for coherence.

What a student needs to develop in the first stage of development is the ability to sit quietly, to meditate briefly, to organise themselves in a ritual space, to understand the ritual space, to use simple divination with clear intent and clear interpretation, to use their mind to visualise, and, most importantly of all, to be curious.

The first hurdle for the teacher is to move the students past dogmatic thinking and to trigger their application of common sense, discernment, and self-discipline, and their wish to experiment/practice. This is not achieved by telling them such; rather you must bring them to the threshold of such skills, open the door, and let them look. Show, don't tell.

Everything in magic, right from the very beginning, is about experiencing. Magic is highly practical and the skills are gained from doing, not just from reading books. And this is the positive side of teaching face to face as opposed to self-study with text: you get to *show*.

With a group of students in a room, this is easier said than done. For the most part, the learning and analysis skills that people learn in school and life tend to go straight out the window when they approach magic as it is unknown territory for them. The nearest thing to magical understanding for most people is the religious dogma they grew up with, so that approach becomes their default.

A lot of that can be quickly dispensed with by approaching each new concept or action with a brief explanation of what and where it will lead

in the training, then getting on and doing it. The practical work always ends up speaking for itself.

The three stages of beginner training should each have all the necessary dynamics within them, and each lesson within each stage should similarly have all the dynamics. So, for example, you would not teach a day on ritual, a day on visionary work, etc. Rather, each lesson would have elements of each root dynamic within it. This helps the learning process in that the energies are not too taxed in one direction, and the student can quickly begin to see how the different dynamics interrelate and uphold each other.

Remember, when you trained, you had plenty of time to unfold things slowly, at your pace. A classroom is different: the energies are more intense, and a lot has to be packed into a day, so it is better for their learning pace to have bits of each dynamic put together.

in the first stage of training, always have at least two points in each day's lesson where the students have to briefly share what they experienced. This breaks the ice, gets the quiet ones talking, and can act as feedback for you: you will quickly see what they have understood and what they have not. It also helps each of them gain a different perspective by listening to different experiences. I always start at one part of the circle and work around the circle so that everyone has said what happened for them. At other times in the lesson, I tend to give time to ask if anyone wants to say anything. The more they get used to speaking, the more they start to relax and join in.

The first stage of the classes will introduce concepts that will be unknown territory for a lot of students. So by including elements of each base dynamic in each class, they can slowly build an understanding and familiarity with each one. So, for example, starting each class with a brief five minute meditation not only settles everyone down and prepares them for the rest of the work, but it also starts to build the understanding that the mind is key in magic. Then the class would move on to work with an element of ritual patterns, then do visionary exercises, then have a session on divination, and then finish with a final meditation.

Later on in the course, you can start to combine some of the root dynamics to show how magic is mostly intertwined: ritual using vision and divination cards, for example. This takes them to the phase where the combined elements of the root skills are brought together in an external way. Later, on their own path of development, they will learn how to bring those skills into themselves and work without externalisation—the path towards adepthood. That is something that cannot be taught in

the classroom, and must be acquired through self-study: they have to get it themselves. Never be tempted to take students too far down the road of development, as you will do them and yourself a disservice.

Revisiting Apprentice Module I

Go back to Apprentice Module I and look over the lessons again. Read them, and read them with the intent of looking at why something was introduced at that early stage, what it connects to, and how it was approached. Remember, it was written for self-study, so a classroom setting will be different, with the elements of learning mixed together.

You may find that there are things you would want to teach differently. If so, take notes for yourself, and think if there is anything else that you feel would be good to introduce in the classes that was not in the first module. This is your class and your students—how you approach it is ultimately up to you.

Just make sure that things you feel you would like to introduce are there for a good reason, and not because you simply want to put your individual stamp on the course you will teach. Such sentiment is understandable, and is the seed of evolution in magic, but it also has to be logical, workable, and necessary. It is not about you and your ego, but about being a good teacher: everything should have a purpose that you fully understand.

Making your teaching notes at this stage of the module is a good exercise. When you finish the module, go back and look over the notes to see if in hindsight you would change something. It is really worth making the effort at this stage, if you are contemplating teaching. Getting foundation teaching right is really important, as it is the base on which the rest of someone's magical life might rest.

You will make mistakes—we all do—but taking time to look, read, consider, compare, and expand on things that you intend to teach is really worth it at this early phase of stepping in to teaching. A good teacher is developed over time and with experience, and that starts with careful consideration about how you teach the basics.

As a young ballet teacher, I always strove to work my way up the ladder so that I could teach professionals and company apprentices, until one day I was talking with a renowned Russian teacher with decades of

experience. She told me that the greatest honour and responsibility was to teach the early years groups (eleven to thirteen years old), as that is the most precious layer of training. If the students have a great foundation then they will make great dancers. The same is true for beginner magical students: if you get it as right as you possibly can, then you give them great foundations to launch themselves from.

Also, as you go through the first module of lessons in the Quareia course, think about what is likely to be understandable straightaway and what is not. You will know by now that I often repeat myself, which drives some students crazy, but it is necessary. Some learn quickly straightaway, but mostly many students miss things the first time around and need repetition for it to truly 'go in.' Don't pitch your lessons for the few who will get it straightaway; ensure that your approach is accessible for those who sometimes take their time to learn.

As you make notes, mark elements of the work that may need focus, repetition, or examples and explanations. Don't assume everyone will know what you are talking about, particularly in the first few lessons, and when you do come to teach, keep an eye on the faces of your students. You will soon see if what you are teaching is not being understood!

As you work through the rest of this module, have your notes nearby so that you can add to them. By the end of this module you should have a pretty good idea of how to get started in a way that is unique to you, your teaching style, and your personality.

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