



QUAREIA—THE ADEPT

Module IX—Teaching, Mentoring, and
Group Construction

Lesson 4: Teaching Stage Two

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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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Lesson 4: Teaching Stage Two

In the last lesson you looked over a short series of lessons. You will have noticed that they jump in levels of difficulty quite a bit from session to session, and don't have the step by step training that you did. This is partly because you cannot really reproduce the benefits of developing through personal application by working alone; instead you have to work in a very different way.

When an adept leads a class, all the contact, power, and knowledge comes into the classroom from an inner perspective. This alters the power around the students, plugging them in at a different level. While this means they can move along, it also disables the deep, underlying mechanics of the foundation that comes with self-study. Instead, students are exposed to a series of catalysts, and it is up to them to take those catalysts and work with them in their own time.

If they do not then the power withdraws, and they stay very dependent on the teacher at a deep level. This is something that a responsible teacher needs to avoid, as it does not create a magician, but rather a student who becomes more and more parasitical in their energetic nature. They do not evolve deeply—a process which begins at the very early stages of training. Instead, too much teaching inhibits their inner evolution.

So teaching a class can be quite a juggling act. On the surface, the teacher is simply teaching a series of techniques, but under the surface

a lot more is going on, and the teacher will end up doing the energetic heavy lifting instead of the students. Because of this, the lessons should be basic catalysts that give the students various basic skills in theory and group practice, then they must go away and work with them if they are to achieve anything. You can immediately see how regular, longer-term group lessons in a magical school can inhibit the development of students.

In the first stage of teaching that we covered in the last lesson, they learned some basic skills over four lessons: stillness meditation, navigating in vision, opening gates, approaching a contact on the threshold, visiting a goddess, a protection breastplate, symbolism, and the foundation of a pentagram ritual. For stage two, you need to build on that.

That means you have to deepen what they have already learned and slowly expand it, without taking them too far. Also, everything has to have specific purpose. Let's look at the various different aspects of basic training that they will need next, so that you can work on what to use, and how to deliver it.

Ritual

Now they have learned the directions and gates—and that ritual can also be worked in vision concurrent with physical action—they need to know why ritual exists, what it does, and how patterns are externalised through ritual.

The student needs to learn that the basic symbolism they looked at is also ritual patterns that can be worked in various ways. It is always tempting to dive straight into complex ritual patterns with bridges, powers, and so forth, but your students will not yet have the inner muscle necessary for such work. And the development of such inner muscle comes through visionary work, which is why they learn both ritual and vision from day one so that they slowly start to develop energetically.

Instead, basic patterns and symbols should first be introduced to the students, then a couple of those patterns should be used as basic ritual patterns. This is done at first without inner contact or power. Simply place them in the ritual pattern: have them move around its points, and also place them in the centre of the pattern, where utterance is used to declare the various power dynamics of the points of the pattern.

Helping your students fully understand the pattern and its dynamics lays a foundation in their minds and bodies which prepares them as suitable vessels for power to flow through and around. Do point out to your students that at this stage of their training, little if any power will flow through the ritual as it is not ‘plugged into anything’: they are learning the skeleton of the ritual action first. Once it is embedded within them, its power will slowly start to flow over time, opening them up.

In your early apprentice training with ritual, you had to work with the pentagram and hexagram. For the vast majority of you, nothing will have happened: you simply learned the ‘map’ of the ritual’s power. All too often, magical students are expected to be thrust into a fully-acting ritual before their bodies and minds have had time to adjust, learn, and process its pattern—or any others. The end result of this, for most students, is to shut them down rather than open them up. This is because of the inner ‘fuse’ system in magic: if a relative beginner is put in a powerful, active ritual with the potential to fully open them up, but their body and mind are not ready, then the inner fuse will trip and the power is blocked. Often that block is permanent.

So teach ritual patterns step by step. They learn the pattern, they walk and utter the pattern, they start to understand contact at the thresholds which are anchor contacts, and once the concept of those anchor contacts are in place, then you can progress, in gentle stages, to moving power around. Remember the threads of power that you worked with?

A student should learn first simply to commune with the contacts at the thresholds—who govern the power flows and protect them—and after that learn to take threads of power and move them from A to B. This way, they build their inner energetic muscle and learn how inner power can flow into the pattern and make the ritual magical instead of merely dramatic.

So in the second stage of training, therefore, the ritual section of each lesson should contain layers and steps to take your students from navigating the ritual pattern itself, to uttering to bring understanding, to threshold contact. Then in the third stage, if appropriate, they should learn to move very small amounts of power around. No bridges, deities, or other more powerful dynamics of ritual should be used at this stage.

One very good method of teaching is to stick with just two ritual patterns, but progressively deepen them each lesson. Each session adds another layer to the same ritual pattern and gives them more and more understanding, familiarity, and power.

Theoretically you could do this with almost any ritual pattern, but in actuality you must choose the right ones. The two most established ritual patterns for beginners are the pentagram and hexagram: the pattern of humanity and the pattern of Divinity.

Most Western schools have their own versions of these rituals, some more elaborate than others. In many schools these patterns have gone from being beginner rituals to being the two main rituals of that specific magical system—mainly because knowledge has been lost, and so people today fail to understand that they were basic training rituals, not full magical rituals.

Yet, though these rituals are the beginning of training, they are also the end—and this sort of paradox happens a lot in magic. Every novice action has the seed of the adept within it. But they are used only as beginner rituals so that they germinate the seed, without trapping the magician into constant regermination.

One method of teaching them is to strip away all the glamour and dogma and work purely from the root mechanics of each pattern, which is how you learned them. It would be a very good exercise for you as a teacher to take these basic rituals in their nineteenth-century form and strip them right back in your own way. When you do this, as you research for yourself by looking at ancient texts, you will invariably come across an ancient version of the stripped-down ritual: you see the ritual you developed hidden in an ancient text.

When you work from pure magical mechanics and strip a ritual back to its fundamental structure in this way, it is common then to recognise that same structure in different ancient works. This means that the Library is working through you: you are tuning back into the ancient flow of magic unimpeded by dogma.

This happened a lot in the writing of Quareia: as the editor went through the lessons, he spotted many of the basic, stripped-down ritual patterns in ancient texts that he was looking at for his own work. Magic never really changes, only its dressing, at least when it is contacted and flows from the Inner Library.

So for this lesson, if you are interested in teaching, do the practical tasks at the end of this lesson, as they will help you formulate your teaching methods and what you teach. Notice I am not insisting that you teach Quareia work: it is there if you wish to use it, but should you wish to develop your own basic learning structure for students, then it is important that you know how to go about using work from other

systems, or to develop work for yourself. I want to develop good teachers, not Quareia clones. Or you may not wish to teach at all, which is also fine.

Visionary work

The other side of the training scale from ritual is vision. Both vision and ritual should be learned from the early stages of training, as they are two sides of the same coin and a magician cannot function adequately without both balancing each other out.

Just as the ritual patterns are learned in layers, so are the inner aspects of vision. Teaching beginner visionary techniques can be really hard work, as you often end up carrying most of the energetic burden so that the students can make contact and experience that contact. It is also tempting to plunge your students into deeper and more profound visionary realms. This can end up with your lessons becoming visionary adventures that your students become addicted to, and these can quickly tip into flights of fancy if you do not keep everything under control.

In the first stage of their training, they learned to navigate around the human world, the land, then dip gently into the land to meet the Goddess. That contact, which is inherent within all land, is ancient and very stable, and a good first true vision to work with. Not only is that contact stable, but it is also the key foundational contact for everyone. Always go pay your respects to the grandmother of the humans and the land, before you do anything else.

In the early stages of visionary training, with each crop of students you will have a round of questions where students get confused between true vision, imagination, fantasy, and psychology. Though some explanation will help, really the best teacher is direct experience. Each student, at some point in time, will have a direct experience in vision that makes it very clear to them that this is real and not a fantasy. Until they get to that point, train them to react in vision as if everything were real, so that they do not overfilter mentally and thus block out contact. We talked about this in your apprentice training.

Teaching visionary work to beginners also needs to be done in layers, so that the understanding can be grasped slowly, and so that their own inner muscle can properly develop. Once they have been somewhere once, you should never lead them there a second time. Any subsequent visits should be done in silence, where the whole group agrees to go to

the same place to achieve something. This is to wean them from the idea of passive learning—so the weaning should be introduced as quickly as possible with beginners.

In general these days, people are encouraged to be passive learners. And in vision work, more than any other aspect of magic, it is important that as soon as possible your students are working for themselves. That way, they will start to gain experiences that will help them differentiate between their own imagination and psychology, and true vision. As you know, this is a skill that takes time to develop.

Sadly these days in many magical and occult books, there is little if any mention of visionary work apart from scrying and a heap of New Age pathworking. As a result few people really understand what visionary work is, unless they have been involved in certain aspects of Tibetan Buddhism. Besides the occasional mention in some classical texts, it does not feature in old magical texts, for good reason. But don't be tempted to tie yourself in knots by overexplaining: the experiences will speak for themselves.

When your students have gotten to their second stage of learning, then there are certain key aspects that it would be valuable for them to learn. From those key aspects, they can then start to reach out into deeper experiences and visions with minimum guidance. You provide the map, and it is up to them to follow it. But in the early stages of learning, if you are working face to face with students, you can take advantage of your physical proximity to guide them into the four key areas: the physical world, the Void, the Underworld, and the Inner World.

The physical world, which they did in stage one, sets the grounding. The Void should be worked with in each lesson at the start, by leading a stillness meditation then moving it into a Void vision of being in the nothingness. Void work is as major a key for beginners as it is for every level of magician, as it is the constant living, breathing action of the universe. Every time they move their consciousness into the Void, it brings a subtle change.

More than any other experience in magic, working with the Void slowly opens a person out and reconnects them to their source. It is what everything flows from, and as such is constantly interacting with the person. I once did a little experiment with different groups of students when I was teaching classes years ago. With one group of beginners I worked on the different aspects of magic in simple steps, and with another group, I always started with a Void meditation.

At that time I was not really sure how important the Void was for magical development, but I had my suspicions. After a year of teaching both groups, the group that had done the Void mediation at the start of each teaching day was much further ahead magically in its skills, stability, and personal development than the group that had not.

The difference was startling, so after that, I used it in every teaching session, no matter how long or short it was. I had always worked with the Void meditation for my own work, using it daily in a brief meditation and touching base with it in the day, and it contributed a great deal to my own magical development. But you cannot always assume that what is right for you is also right for others. In magic particularly, every student is different, and their magical path has a major element of individualism. You cannot rote-teach a person from beginner to adept without them having lots of room, particularly later, for unique development and exploration. So I was wary of assuming that the Void would be a universal anchor for students.

Yet once my experiment was over, it was too clear, too obvious, that this simple visionary exercise had far more to it than was assumed, and that it did indeed operate as a universal anchor and door-opener for people. The longer you teach waves of beginners, the more you will begin to see that certain key elements of generic magic are true universal foundations, while others are not, regardless of what system you work with. Through your teaching experiences you will learn much, and hopefully discover more than I did.

The other universal visionary pattern is that of the Inner Library. There are different names for it, different approaches, and different visual elements, but the core is absolutely solid and remains the same. It has been worked with literally for millennia, by different groups and cultures since ancient times. For example it appears in Esoteric Buddhism and in Judaic Kabbalah in the form of 'Books of Life': another of those key universal elements that unlocks a student in increments.

If someone was to say to me, "you are only ever allowed to teach and work with two visions," then my choice would be the Void and the Inner Library, as both are reflections of each other, both hold everything within them, and both are solid, dependable, safe, and yet powerful. So working with a form of the Inner Library with beginners is one of the key elements they should be introduced to once they have got a sense of working in vision.

That is why the first visionary exercises for beginners is to explore the physical world in their minds. First they start in their own realm, and

they stay with that until they are able to focus and hold vision strongly and long enough to venture into different realms.

Stage two of the training is about *consolidation* and *deepening* of skills, so that they are laying strong foundations. Don't be tempted to try and teach lots of different things, and don't flit from thing to thing. Revisit, expand, bring in a new layer to an existing concept, and ensure that they can all work within it well, before you move forward. Taking time at the beginner phase is just as important in group work as with lone study.

One way to do this, when you get to the visionary section of each lesson, is to repeat a previous visionary working, i.e. meeting the Old Goddess in the land, before moving on to the new one. By the end of the three stages of beginner training, they should be doing three or four visions in a day, as well as two or three ritual workings.

This way, they also learn that you work with these visionary places as opposed to visiting them like a tourist. Each class should include a vision of the Inner Library, where they go into the Library to do something: learn about the Underworld Goddess from a book—which is also one of her priests or priestesses—learning to communicate with the contacts who gather there, learning about the side chapels, and how the Inner Library is a central hub for vast complexes of temples and mystical constructs.

That way, they will learn that the Inner Library is the place to go when they wish to learn or achieve something. This hands them a skill and a resource that they can work with on their own: they can go in alone, experiment, explore, make contacts, and deepen their visionary ability through practice.

Tarot and divination

By the second stage of their training, they should be more or less used to working with tarot, though interpretation might be an issue, as that takes long-term practice. If they have not practised with tarot outside of the class then they will have not developed any skill at all, so it is important to impress on them how important it is for them to practise, keep records, and reflect in retrospect.

The hardest hill to climb when teaching tarot is to get your students over the hump of thinking that everything in a reading is psychology

or person-centred. If they read for an event, then a beginner will often interpret the reading as if it were all about them. You cannot, in truth, teach someone how to read tarot. You can only take them to the door and show it to them: they have to walk through it alone, as each person's inherent divination skill is different.

A lot of tarot books these days speak from a place of self-development and psychology, which as an aspect of tarot use is interesting and often personally helpful, but that is not what divination is ultimately about. For example, let us take the Death card. People are terrified of death, understandably, and modern interpretations will often stop at the "it's talking about an end to something, or needing to let go of something" level, which sometimes is what the card is about. But it can also signify death, the power and consciousness of death, or the true ending of something.

If they were doing a reading about their home space, and they had been getting a very bad feeling in the house, and the reading shows the death card, then if they follow the modern mentality of tarot they would assume that the bad feeling in the house is coming from them, and they need to let go of something. When in fact it could be the case that a death tide is flowing around them, and magically they need to take action to divert, avoid, or vanish inwardly from it. At the time of my writing this, the death card is featuring prominently in my house readings, because my next door neighbour is slowly dying and the death power is sitting waiting for her. That power is also seeping into my house, so I have to make sure that there are no weak spots in my home that it could fill.

I have a chronically sick cat, so when such tides draw near, I keep a very close eye on his health and make sure he has everything he needs, while deploying 'cures' around the house to divert that flow of power. Now a beginner would not have those skills and tools, but the simple awareness that the meanings of the cards have many layers to them is still important.

At second stage beginner training, it is worth taking the time to go through the Major Arcana with them, and talk about the different layers of meanings in the cards: the psychological meaning, literal meaning, magical meaning, and so forth.

Doing lots of example readings with a beginner group, and going through the interpretations, can also be very helpful, as they can then see interpretation in action. They will also see, in retrospect, where any interpretation was off the mark: there are so many variables in a reading that it truly is a skill to interpret them, and even mature, well-seasoned

adepts can make mistakes.

Yet ninety-nine percent of the time, the cards will hit the mark. My favourite example is a group class reading I did to look at Bill Clinton when he was going through the election before he won. It showed his success in winning, but it also showed what appeared to me as a hidden daughter who would cause a scandal.

So from that reading, I interpreted that he would win, but that a hidden daughter would come to light who would destroy his political career. Of course it was not a hidden child; it was the Monica Lewinsky scandal. I interpreted the young woman in the reading as his daughter, when in fact it indicated a lover who was a lot younger than him. So you can see how the cards can be spot on, but your interpretation a bit shaky.

For stage two, it is a good idea to devise a series of sessions looking at interpretation while drawing only on the layouts they have learned so far. Better for them to learn two layouts very well in their early training, than a lot of different layouts without learning any depth to them. The early apprentice modules have various bits of tarot training in them which you can use, or you can work from other writers' books, or your knowledge and experience... use whatever is necessary to get the job done.

If you have a good knowledge of astrology, then introduce them to it as well. It is good for them to learn astrology, as it is a useful aspect of magical work that, as you know, laps over to both ritual and visionary work. I never taught my beginners astrology, as I am not knowledgeable enough on the subject: I have only a rudimentary grasp of an intricate and complicated area of study. But you may have much better skills than me, so pass them on if you do.

To add to that, if you only have a minor skill in an area of magic, never be afraid to say that to your students. An adept is not all-knowing, and the study of magic is so far-ranging that no one could possibly master all its aspects in one lifetime. By being honest with your students you give them reachable goals and a better understanding of just how vast magic is, and that not to know everything is not a failure. We are all human, we are all limited in various ways: take pride in what you do know, and no shame in what you do not.

Practical work

If you are intending to go into teaching then do the tasks in this module, as they will be very helpful. If you have no intention of teaching then simply read through the lessons, as they will come in useful in their own way, but you can move through them quickly to reach the last module.

Ritual task

Build a simply-patterned ritual in layers or look at a simple one that already exists, and strip it down. Once you have a stripped-down pattern that you have devised, or are using one that already exists, then put the layers back in and decide how to teach the ritual. Do you teach it in layers, with a new layer added each lesson? Or do you teach the whole ritual and have them work with it, then take apart its layers with the group and discuss what each layer is doing, and why it is there?

Questions that should be asked are: “What is the pattern doing?” “What powers does it tap into?” “What elements and tools are involved, and why?” “What is its obvious purpose, and is there a hidden one?” “What inner contact type does it work with, and why?”

By asking these questions you will begin to form a lesson(s) plan where you can teach the layers in sections, so that the students understand what it is, *why* it is, and what it does.

Visionary Task

Work out a rota for visionary exercises for a stage two round of lessons. Write out a basic template for each vision which outlines for you the keys of how to get your students to the inner location, what they do there, and how to get them back.

Think about how each lesson would have a visionary exercise that would deepen their understanding and experience of a place and the mechanism of how it works. Also look at how the visionary exercises would correspond to the ritual exercises: do they dovetail? Does the subject matter/power overlap? If you can achieve that, then it will be very helpful for your students’ development. It is not always possible, but it is worth thinking about.

As you write out the templates for the visions, think carefully about how you word them, and how you avoid students falling into the 'Disney realm' of imagination. Discernment at this stage of training is vital, so think carefully about your approach and how you would foster discernment.

Tarot task

As a teaching exercise, take a few of the Major Arcana of the Rider-Waite tarot, and write down the various layers of meaning, contact, and power for each card, and how you would present this for discussion with your students.

Plan a series of questions to be put to the group in respect of the different layouts they have learned. Have about three questions per lesson where you or the group, as individuals, read for that question, then interpret. It is wise to prepare these questions in advance, as it can be difficult to pinpoint good ones in the middle of a class. The question is very important to the teaching, as they all need to understand the question, and they also need to be in an observer position to watch the outcome.

Class structure

Write out lesson plans for four one-day sessions, ensuring that each class has all the elements needed to move the students forward each time. Also write out/think about what self-learning tasks, related to the class sessions, the students will need to do in between each class. Ensure that the self-learning tasks not only consolidate what they have just learned, but that they also prepares them for the next lesson. Type up the lesson plans and any notes to go with them, and keep them in a folder for your mentor if you are being mentored.

QUAREIA

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