


Julianna Margulies

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The first time I understood the benefit of a Waldorf education was my first week in college. Students around me were flipping out because they were afraid of writing papers. At  [High Mowing \[Waldorf School\]](#), we had at least ten pages to write every night. It was such a big part of our education that I was very confident in my writing. We had to analyze each scene, then write the analysis. I still have my “Faust” main lesson book with me. When I wrote about it, I was able to expand my thinking and make it my own. That’s what’s so wonderful about Waldorf education. You’re exposed to all these different ideas. But you’re never given one view on it. You’re encouraged to think as an individual.

Dante’s “Inferno,” that was another thing. I did a six-foot painting of all the stages in the Inferno – it took three and a half weeks. That’s how I understood every character in the book. It allows you to see things visually and not just intellectually, and without that, I don’t think I could be a good actress.

When I get a script, it’s my job to interpret that script. I do it exactly as I would have to do a main lesson book. I envision a

character completely separate from the script and I make her my own. Then I return to the script and put her into it. That way I create my own character, and the feedback from directors is always “that was very interesting.” It might not be their interpretation, but they’re interested. I think that’s one of the greatest gifts of Waldorf education, that if you do the inner work, and you make a choice, that choice is valid. I think that comes from this whole culture of making you feel comfortable in the world and learning that being an individual is a wonderful thing.

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