

Liturgical movement or dance

Luke 7:11-17

The music begins. Jesus and a crowd move into the worship space from one point. At the same time, the funeral procession moves in from the opposite point. They will meet in the middle.

THE JESUS CROWD:

The movement is light hearted, joyful, full of life. Jesus moves with many of the same gestures and lightness as the rest of the crowd, until he sees the grieving woman. He then comes to a full stop with attention riveted on her.

THE FUNERAL CROWD:

The movement is somber and weighted. The widow comes towards the end, alternately moving forward (what choice does she have?), slowing and stumbling (others assist her), and gesturing toward heaven in pain.

THE MEETING PLACE:

The Jesus crowd notices the Funeral crowd a little after Jesus stills. Those nearest Jesus stop moving first and the reaction ripples out to the furthest people.

The funeral people slow their movements, but do not stop until Jesus comes forward to touch the bier. At that point, everyone halts as one.

THE ENCOUNTER:

The widow has not stopped moving; she is still laboring under her grief and Jesus gestures to her from where he stands as if to comfort her. She sees him but does not entirely acknowledge him until later.

Jesus moves toward the bier and touches it. He gestures to the man who lies there and he begins to move, gradually sitting up and speaking to all around him. Jesus moves to him and ushers him over to his mother who rejoices and acknowledges Jesus.

BOTH crowds begin to intermingle at that point. Some weeping with joy, others celebrating God, others pointing to the man and Jesus. They move away as one body with the same light-hearted movements as Jesus' party had on entering, with the woman and her son in the midst of them. Jesus remains for a brief moment, watching them. He lifts up his eyes, then his hands, and follows them off.

NOTES:

The **man** on the bier is supported by the bearers themselves. Do a fireman's carry with the man stretched out between them.

Use **two different colored sashes** for the Funeral and Jesus groups. (The funeral group can mime wiping tears with them at the beginning to emphasize sorrow.) After the man is raised and the crowds start to mingle, swap out the sashes - some keep original color - and wave them overhead as the whole group leaves.

MUSIC:

The piece used should be about 4 - 4.5 minutes long. It should begin with elements that reflect both the grief of the funeral group and the energy of the Jesus group. (Yeah, right!)

- [Metamorphosis](#) by Andrew Boysen, Jr. works; there is a somberness plus a lightness that could support the movement. It has a dramatic crescendo that could be used for Jesus raising the man and a sweet ending with a chime that Jesus could use to good effect right at the end.
- Also, [Lacrimosa](#) - Mozart
- [Serenade](#) - Schubert The back and forth between the violins and cellos could be used for the attitudes of the two groups.

READING:

If you would rather not use music, then the players could enter and move through this story as it is read. There is a benefit to this option; you don't need "dancers" and the players have their cues read aloud to them. They simply need to listen and move as their part is announced.

COSTUMING:

As simple as possible. All black would be best for the funeral group and light colors for the Jesus group - everyone comfortable with either bare feet or ballet slippers. No loose jewelry.