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Aslan is on the Move!

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ASLAN IS ON THE MOVE

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Aslan is on the Move!

Introduction

Some years ago a group of us gathered to talk about offering an intergenerational conference experience that would combine fun and festival with some serious exploration of Christian theology. We asked ourselves, How could we teach through imaginative experiences? How could we discover God's presence and power in our lives in the midst of playfulness and imagination? Into our discussion dropped an idea: C. S. Lewis' wonderful children's book, *The Lion, the Witch, and the Wardrobe* had deeply touched our several families. What if we created the land of Narnia, we asked ourselves, and lived there for a weekend! How would it be to immerse ourselves in the metaphors of Narnia and provide some reflections back into our "real world" experience? As we explored the idea, the experience "happened" for us in the process of letting our imaginations float free.

The story relates how children living in England suddenly found themselves in an entirely different world—Narnia—by walking into an old wardrobe closet. When they emerged through the back of the wardrobe they were greeted by talking animals and trees, and by evil that had to be overcome with a lion's love. C. S. Lewis wrote seven volumes of *The Chronicles of Narnia*. Our family read all seven books aloud. We became so involved in the stories that we experienced some grief when we finally reached the end of the last adventure.

Invitations went out to members of our churches. Families and individuals were invited to journey into Narnia. Those who signed on for the journey received a map describing the route to Narnia, instructions to read the book, and a list of suggested articles to pack for their trip. So completely did we involve the prospective travelers in the act of imagining life in Narnia, that we had at least one carload of campers ask at the state park headquarters "which road to take to Narnia". Weathered park rangers quickly guessed that it must be the group conference area with the large "drive through" wardrobe door stretched across the road. The rangers were right. As participants drove through that wardrobe door they found themselves greeted on the other side by costumed Narnian citizens.

We did indeed spend a weekend in Narnia. It was an adventure for all of us. The experience led to several other "fantasy camps", as we called them. C. S. Lewis' *The Voyage of the 'Dawn Treader'*, from the same Narnia series, provided a wonderful focus for another weekend conference. Others were designed around the same principle of discovering reality through fantasy and imagination. In each case we chose an easily-read book that gave participants a taste of the adventure they would be encountering. We designed experiences that reflected the situations in the book. We looked for ways to help participants reflect on their fantasy experience and make connections with the world shaped by our common biblical heritage. Fantasy, we have learned, is a wonderfully effective device for helping people get a fresh point of view on the way they are living.

In 1979 The Episcopal Radio-TV Foundation (now The Episcopal Media Center) commissioned us to incorporate our experiences in designing a conference based on *The Lion, the Witch, and the Wardrobe*. They had just produced their first animated film on the book, and they wanted a way to help people move more deeply into the power of that wonderful story. It is a pleasure now to offer this design to

another generation of adventurers through the good offices of Linda Grenz and LeaderResources (see Bibliography for information about the video).

Offering this program in your church will require your time, energy, and enthusiasm. We encourage you to take up the challenge—to reach for the magic. The rewards are wondrous.

Through this program, we hope people will first enjoy the wonder and richness of *The Lion, the Witch, and the Wardrobe*; and, secondly, renew their awareness of the religious dimensions of their way of looking at reality, as they enter a fantasy world. From there they can take a fresh look at their values, ideals, and attitudes.

There are more specific purposes for each session. The methods include imaginative drama, games, discussion, poetry writing, song singing, and looking for the reflections of the Narnia story in our own personal stories. Learning and using the skills of building and maintaining a community of friends is also a part of the magic.

Reaching for the Magic

To be sure, fantasy bothers some people. They say it isn't real, as if that makes it unimportant or useless, not worth their attention, childish. In 1952 C. S. Lewis wrote:

When I was ten, I read fairy tales in secret and would have been ashamed if I had been found doing so. Now that I am fifty, I read them openly. When I became a man, I put away childish things, including the fear of childishness and the desire to be very grown up.¹

Thus our author reassures us as we choose to go into fantasy. We must be ready for surprises—funny, scary, and amazing happenings, like talking animals, ghoulies, magical candy, and stretched-out time. The biggest surprise of all is that, if we go willingly, our emotions and ideas will flourish in real ways. The insights we gather there are ours to bring home and use as we will.

If you need a *proof* for the function of fantasy, consider its similarity to our culturally-approved fantasy, sports and games. We are familiar with sports and games, and put so much store by them that it may be hard to see them as fantasy, but...what is the real, practical *sense* of chasing a golf ball, sailing triangles around a lake, running miles just to get back where you started, charging up and down the floor and trying to toss a ball through a hoop, or scheming strategies for the advancement of pieces of ivory over the squares of a chess board?

The immediate answer is that the value of sports and games comes from what you put into them—the physical and mental exertion and testing of oneself, the blending of several wills into a single team effort where assists are as important to the team as goals. And so it is with fantasy. It is the willingness to apply yourself to the challenges involved that improves your mettle, or inspires your soul, or intrigues your mind. *Truth* is garnered from fantasy in the same way strength of body and purpose are drawn from sports.

¹ C. S. Lewis, “On Three Ways of Writing for Children”, in *Of Other Worlds: Essays and Stories*, ed. Walter Hooper, NY: Harcourt, Brace, 1975.

Lewis wrote the stories “to give pleasure and as an unconscious preparation of the imagination.”² There is, however, an undeniable connection between Lewis’s Christian experience and the Narnian tales. Narnia would not have come into existence had Lewis not come to understand the “meaning and purpose of Joy.”³ His belief in the value of fantasy is clear in this assessment by Walter Hooper:

Of very great significance, [Lewis] thought he saw how stories such as he had in mind could steal past certain inhibitions that had paralyzed much of the religion he had had in childhood. He believed that the reason we find it so hard to feel as we are told we ought to about God and the sufferings of Christ is because an obligation to do so freezes feeling.⁴

Hooper then quotes Lewis:

The whole subject was associated with lowered voices; almost as if it were something medical. But supposing that by casting all these things into an imaginary world, stripping them of their stained-glass and Sunday School associations, one could make them for the first time appear in their real potency? Could one not thus steal past those watchful dragons? I thought one could.⁵

So it is natural that things happen in *The Chronicles of Narnia* that sound similar to well-known Bible stories. These stories reflect Lewis’s heartfelt convictions—his faith in the rightness of the Christian ethic. The similarities will occur to you, and we suggest some in each section. But we urge you not to force these interpretations on your visitors to Narnia. The joy of discovery and insight has its greatest impact when the soul and mind are ready for them, which may not be until next year! Remember, the story does not base its validity on its similarities to Christ’s story. It is a tale with its own integrity, as are many wonderful tales of fantasy and imagination.

How Will You Visit Narnia?

You are considering a Narnian journey with your group. A careful assessment of several factors will help you make a realistic decision about which version will work best for you.

- Who will be interested?
How many people? What ages? Will there be whole families? Singles? The elderly?
- What time is available?
Church School hour? Weekly meetings of 2 or 2 ½ hours? A weekend? A Vacation Bible School week?
- What are your people used to?
Do you expect them to be wary or excited by a fantasy experience? Have they ever done such things before?

² Walter Hooper, *Past Watchful Dragons: The Narnian Chronicles of C. S. Lewis*, London: Collier MacMillan, 1979, p.66.

³ *Ibid.*, p.3.

⁴ *Idem.*

⁵ *Ibid.*, p.22.

- Who is available for leadership?

Do you know experienced discussion facilitators? Is anyone experienced in group processes? Has the talent in your area been identified on other projects?

Which Version Will Suit You Best?

Answering the questions above will give you an idea of how much time your people have, their inclinations towards fantasy, and the ages you are hoping to involve. Now you are ready to consider our three versions. Each will provide a chance for people to get a new base for Christian life.

At this point we recommend that you read through all three designs to get a feel for their different characteristics.

The **Long Version** includes five, possibly six, sessions of 2-2 ½ hours, including viewing a portion of the film in each session. The activities are designed for an intergenerational group to experience Narnia in fanciful, personal, and philosophical ways. Games, feasts, and projects set off ideas and insights in an imaginative setting. The sessions are contingent on one another, so a commitment to the entire time required for the program, plus some preparation time at home, is *essential* for everyone. *Yes, it is better not to travel at all than to travel only part way!* Making a commitment is part of the magic—someone who comes and goes is always wondering what happened, and, as Lucy knows, it’s hard to relate the unshared experience. Do not take this advice lightly, saith the Professor.

The **Short Version** includes five one-hour sessions, including portions of the film in each session. Discussion, imaginative experiences, and craft projects for pre-schoolers through adults are designed to take place in the usual church-school setting. Each session is a unit unto itself, as it is accepted that attendance might be irregular.

The **Weekend Version** is a weekend adventure planned to run from Friday evening through Sunday evening. This includes a showing of the entire film on Friday night. The film could also be shown ahead of time if all the participants can be gathered together. The experience flows continuously from early mornings into the late night hours for adults, including magical wake-ups and a final Christian worship service. *Commitment for the entire time should again be considered crucial!*

In designing the three versions, we found certain themes in the story that we felt worthy of building the sessions around:

Session 1 We deal with the effect of one’s *view of reality* on the way a person behaves toward others.

Session 2 We look at the importance of declaring and holding *values* that shape our lives and our actions.

- Session 3 The very important concept of *reconciliation* is our focus for this section of the story.
- Session 4 The role of *sacrifice* is the emphasis as Aslan offers himself at the Stone Table in this segment.
- Session 5 The importance of *celebrating* and remembering life-changing moments of our own, or those of people whose lives shape our understanding of life, is stressed in this final session.

These, then, became the themes that we see coming out of each of the segments of the story that we see in the video at the beginning of each session (see Bibliography for information about obtaining the video). As you become familiar with the story, and think about sharing it, other themes may occur to you. The possibilities for exploring Narnia are as varied as the explorers—let your imagination take you wherever it will. Enjoy your expedition, and use our design as a way of launching you on your own adventure of discovery, rather than letting it confine you to what we have discovered on ours.

Where Will You Meet?

The programs can be tailored to fit into almost any site; but look about you with an imaginative eye out-of-doors—in nearby parks, conference centers, summer homes—for places where *magic* might be established. If you use your parish facility, be ready to change its aspect with decoration. New attitudes are harder to come by in places where we are used to doing only certain things. But it can and will happen if you set your mind to it.

How Much Time Will it Take to Get Ready?

You will need time for your staff to discuss the plans, the choices of activities, and the theological issues, and to make the costumes and props. We suggest that for The **Long Version** you allow 6-8 weeks preparation time. The **Short Version** can probably be organized in several meetings over a month's time. The **Weekend Version** usually will require making a reservation for a camp facility, so you must think that far ahead. Gathering a staff, familiarizing them with the project, and making all the props and other needed items, takes time. We would allow several months.

Leadership Team Work

The team approach to leadership has much to recommend it. Although it means a lot of meetings, when people get together they share ideas, get their questions answered, air their doubts, and compare conflicting points of view during planning time; and are able to work more closely together in presenting the program. If they all join in the responsibilities of planning, their own ideas and talents will shape the program, and they will have some ownership in it. There is considerable work to do, and it will be shared more equally if all are involved.

As team members follow the unfolding of the plans, they understand the reasons why some ideas were rejected and others chosen. Explaining last week's decisions can take a lot of time! Working together, team members will also offer their talents and ideas as they see they are needed...which saves having to

ask so many to do so much. When all the imaginations get rolling, some wondrous things appear, to the credit of all. Your own offerings will make the fantasy work for you. *We would not recommend any of our designs without thorough team preparation!*

Who Is On Your Team?

The staff for the **Long Version** will include at least ten people who can lead group participation and do a bit of acting. They will also need to lead music, make sets, plan liturgy, dance, organize the clutter of crafts, put costumes together, and type...so they may need help. People who do all these things live in most communities disguised as housewives, postmen, teenagers, teachers, clerks, doctors, etc. Since we aren't putting together a Broadway show, the more untried the talent, the more fun it is. Do not forget to look within the ranks of the senior citizens—their bodies may be aging, but often their talents and enthusiasms are still raring to go.

The staff for the **Short Version** includes five teachers or discussion leaders—one for each age group. If these people are willing to do a bit of character acting, and if one can lead music, that will be all you need. Or you may want to have five different people do the acting, and have a special music leader. We suggest that THE PROFESSOR be the one who ties things together each week. He should also be included in the worship service in Session Five.

The staff need for the **Weekend Version** is the same as for the **Long Version**, with the addition of people to organize babysitters, handle registration and publicity, lead a teenagers' campfire meeting, set up cooking and cleanup schedules and menus, and prepare meals. You may also need a lifeguard and someone qualified in first aid.

Throughout the resource, we have put the characters' names in capitals only when they are involved in the action. This will give you an indication of which characters need to be present, and in what capacity, in each session..

Getting Into It!

Now that you have chosen your version and the team is committed, everyone should become familiar with the story. Everybody on the team should see the video version of *The Lion, the Witch, and the Wardrobe* which will be used during the program, and it would be ideal if everybody has read the book the video is based on. The only major plot difference between the book and the video is that Father Christmas does not actually appear in the video—although his presence is celebrated. Aslan presents the children with their gifts at their first meeting.

As you gather to go over the design, know that we are probably more excited than you are, because we *know* what fun and richness is ahead for you!

First—Brainstorm the design. This means read through the book, letting your imaginations and experiences react openly to the story. Keep track of all comments team members make. This is an intuitive appraisal, and you may not be able to remember your thoughts later. So speak out—give everyone time to react. Do not discuss or judge the validity of comments made at this time. Reason will be given its chance later. Ideally, at least one of your team members will have access to a lap-top computer. If possible, project the computer notes on a screen. Catch the ideas as they come up on the

computer. Someone can take outline notes on newsprint so that members can keep track of the unfolding design ideas. If a computer is not available, then take more complete notes on the newsprint. Someone will need to transcribe the notes and send them out to each team member. Your discussion around the table may go something like this:

“That would be a good place for group singing.”

“I have a fur coat for Mr. Beaver.”

“I think that theory is too complicated for kids.”

“Sue has a recipe for Turkish Delight.”

“I wonder if we could do all this in Don’s barn?”

“The high-school kids did something like that activity last month. We’ll need another idea.”

“Maybe we could borrow the *Sound of Music* mountain set from the high school drama club.”

“Our family has a great teasing story to tell.”

Craft ideas, appropriate songs, costume ideas, uses of special talents—what your group brings to the design will make it yours. For anything you have to delete, you will have ideas of your own to substitute.

Next—Look over your comments, session by session, discussing the discussable, volunteering for jobs, figuring out where you can get what you need, deciding how to use the space available to you. Spend time working over the philosophical and theological points made. At some point, when ideas begin to flow and sparks of interest begin to fly, you will know you have made our design *yours*!

A Note Concerning Caution

Be open to the opinions and ideas of the people who will be participating—both their excitement and their hesitancy will affect your final plan. Be understanding of their misgivings and supportive of their feelings, but urge them at times to throw caution to the winds. After all, we are encouraging people to open up, to try a new viewpoint, to suspend their expectations of the familiar. This is harder for some than for others. They will keep their own paces.

The enthusiasm of the team is crucial. *Let it show!* Your costumes and acting set the norm, giving others tacit permission to try it. Your group will pick up on your conviction that Narnia is the best of all possible worlds to be in for now, and it *will* be!

Rules of Thumb

1. If a part of the design doesn't feel right to your team, change it until it does. You must believe in it. You may need to actually *do* some of the things to gain a feel for them. Take the time...it is worth it.
2. Do not force people into ideas, nor ideas onto people. Each person must be allowed to have the last word about whether she or he will participate. Keep things swirling along, and most people will find a comfortable place in the swirl. Do not be put out if someone seems to be standing back and not participating up to the hilt. Everyone's receptivity will be appropriate for them, and forcing the issue will not be helpful.

The Reality Check

The reality check is your last chance to avoid foreseeable disaster. We have given you tried and true ideas, but we have not worked with your group. Listen carefully when team members criticize our ideas. Someone will become recognized as a particularly sensitive Reality Person who seems to know when there won't be enough time, which topic is too personal for these folks, or that you simply cannot build *Cair Paravel* in the parish hall that week because the Women's Luncheon is taking place. There is, however, a big difference between a Reality Checker and a wet blanket—*Beware!* (Sorry: we don't know how to deal with wet blankets any better than you do!)

Building Community

In fantasy, as well as in your town, people live in community and gain identity from community. So nurture community throughout this venture by sharing leadership, affirming people's ideas and offerings, listening and sharing whenever you possibly can, and being positive about whatever comes along.

The skills of building community—recognition of the individual, affirmation of his or her right to be and to participate, and sharing in the common experience of the community (doing things together)—are sorely needed in our world. How wonderful to learn them in Narnia!

Relationships

One of the most important aspects of family life is the balance of the relationships between family members. How is respect shown? Does it flow to and from every member of the family? Is love expressed? Can anger be safely aired? Are the young allowed to be responsible? Do family members trust one another? Who makes decisions?

We have interesting and heartwarming times motivating young people to shake up their traditional patterns, trying new ones, or just observing other ways to act within a family. Letting the youngest lead the way on a walk, putting two families together on a task so that there are new configurations of people, joining individuals and families together as a group, or letting families trade children are some ways to draw people's attention to their accustomed ways of treating other people. Trying out new ways of behaving often lets us understand the restrictions of old, familiar patterns. Receiving recognition or love from someone other than kin can be a refreshing affirmation, too.

Our excursions into fantasy have been wonderful experiences. We hope you will find in Narnia the wealth of delights and insights that we found—beyond the Wardrobe door.

A Note about Leading Discussions:

In a discussion where we are attempting to draw people into issues, it is tempting to ask a series of questions. Sometimes this tends to put people on edge. They will desperately look for the “right” answer, or feel on the spot to come up with something. We find ourselves facing a dead silence. Rather than asking questions of the participants, model the kinds of responses you are seeking by sharing anecdotes and observations of your own. Your sharing is a personal and caring way to invite the participants to share. Your story will elicit their stories and demonstrate the safety of sharing. Keep this comment in mind during all your sessions.

Where we list questions, we would prefer you to consider the question and come up with your own observations to illuminate it. This will encourage participants to enter into the discussion themselves in a more natural way.

Miscellaneous Notes

We suggest that you make one or more copies of this resource before you begin planning, and put the master in a safe place. We’ve provided space throughout the resource for you to make notes, and if you decide to use the resource again in the future, you can go back to the master, copy it, and start again with a clean copy. Information about how to obtain a copy of the video is included in the Bibliography at the end of the resource.

In this curriculum, we have sometimes written speeches for the various characters. Our intent in providing such “scripts” is not to limit your own creativity, but merely to provide you with a format of what could be said at this point. The people who portray the various characters may feel much more at home with the characters and the story if they create their own narrative, based on the plot of the story.

The Handouts, which are used throughout the resource, are all included in a Handout section which follows the text (at the back of the resource). They are divided by Session, and we suggest that you might create your own signs and handouts based on these examples if you have time, rather than using them verbatim—personalization can help deepen the experience of the program. If time is of the essence, you may want to just run off some copies. The Handout section also includes a Character Description list with costume suggestions, and a Props List for the props needed in the program.

Also, it is essential that the staff play The White Witch’s Game together before introducing it to participants, so that they are familiar with how the game works—and with the intense feelings that can arise as a result of the game.

It’s very important that you debrief participants in role-play situations. Some people can get so caught up in the action that they have a hard time leaving the story behind and refocusing on the real world. We suggest that you ask participants first to remove any costume or clothing that they put on for the role-play; then to move to a different chair or part of the room; and finally you need to ask them to evaluate the role-play from their own point of view. Use their own name, saying something like, “John, what were you feeling when you were playing the role? How well (or not well) did the role-play work for you?”

We urge that all participants be asked to respond to reflection questions about this program so that you will have a better idea about what worked well and what did not come across so well. A suggested guide for such reflection can be found on the next-to-last page of this manual.

The Long Version Session One

At the beginning of each session we will provide you with a list of people and resources that are needed to carry out the suggested design. This will give you a convenient checklist as you make your plans. There is space on the right-hand side of each page for you to make notes if you wish.

Space Needs for The Whole Program:

In each session, participants will begin their life together in a room we call *The Professor's Study*. This ought to be a space large enough to hold all of your participants. They will be having discussions in the room, and will watch the video excerpts there. Try to include some appropriate furniture in the room, and avoid setting up rows of chairs in front of the tv monitor. We want to create an environment of relaxed informality.

Possible sites for your *Professor's Study*:

Then you will need a large space for *The Land of Narnia*. This space must be large enough to allow the entire group to move around freely, and to be able to meet as needed in small groups in different places within the area. If there is a section of your building, for instance the basement, that could be used for Narnia, that would be ideal. Otherwise, choose your largest available room for Narnia.

Possible sites for *The Land of Narnia*:

Staff for this Session:

The Master of Ceremonies for all five sessions is a staff person who takes the role of THE PROFESSOR in the story. He can be outfitted with smoking jacket, cravat, and perhaps a grey wig. The character of THE PROFESSOR is male, but he could be played by either a male or a female staff member.

TUMNUS will appear in this first session. Use a fluffy wig for his hair. Or get a bowler hat and a pair of devil's horns from a Hallowe'en shop: paint the horns an ivory color, make two holes in the front of the hat above the sweatband and directly above the outside edge of the wearer's eyes, pass the horns through the hat from the inside, cut off the excess, and fix them in place with a hot-glue gun (um...do this while TUMNUS does *not* have the hat on). Outfit him in brown wool pants and sew a tail on the pants. He carries an umbrella and some wrapped Christmas presents. The character of MR. TUMNUS is male, but he could be played by either a male or a female staff member.

The other staff members will greet participants as they arrive and administer the other parts of the program.

Props for This Session:

The **Lamppost** can be made from a carpet roll tube available from most carpet stores, or with pvc piping from the hardware store. Make a stand for the tube, and affix a lantern (a camping lantern or one you make yourself from a small box; or a carriage-lamp meant for the front of a house, also from the hardware store). Everything that's supposed to be metal and isn't, should be painted with dull black paint meant for iron railings. Spread snow (cotton batting, or something from the local Christmas shop) around the base and on top of the lantern.

Place an empty **Turkish Delight box** (take any sturdy box of about 9" x 12", and decorate the heck out of it) at the base of the lantern as an indication that EDMUND has been by. A little powdered sugar dusted into the box will help to give it the "devoured candy" look.

Things for Mr. Tumnus' tea—at least one center plate of “. . . nice brown egg for each of them, and then sardines on toast, and then buttered toast, and then toast with honey, and then a sugar-topped cake.” Cookies and/or other refreshment favorites will do for actual eating..

Materials Needed:

Bits of colored paper, all the same irregular shape

Paper, pens, crayons, and glue

The True/False Quiz—see Handout section

The Lion, the Witch, and the Wardrobe video, and the means to show it

Other:

| Video:

Today we see the story from the beginning to the scene where the children meet THE PROFESSOR in his study. (This covers Chapters 1-5 in *The Lion, the Witch, and the Wardrobe*.)

Λ Purpose of This Session:

- To encourage people to suspend their usual way of perceiving life and reality, and to enter into the fantasy of Narnia.
- To consider the effects of one's view of reality on one's behavior.

— We see these theological implications in this section:

We are called upon to live in community with God and with each other. Trust is the essential basis for stable community. When trust is broken, the spirit of community suffers. Forgiveness and reconciliation can restore wholeness (holiness) to the community, the family and the individual. Sacrifice is often a part of atonement, and it is often the justification for punishment.

Jesus' teachings are specific about living well with human beings and God. He showed us that the power that comes through love heals, encourages, and supports freedom from the debilitating influence of fear. The temptation to use power as control over others leads to "the Fall." Sin enters in, and the destructive seed is sown. Fear, defensiveness, and violence against others grow from this root. In this condition, it is hard to see the power of love as anything but vulnerability and weakness.

Jesus taught that belief in God's supportive love is the basis for successful use of the power of love by human beings. If we are to adopt Jesus' belief for our lives, we must be willing to suspend our usual way of perceiving human beings and allow for the possibility of true relationships with God and one another. This suggests a new concept of reality in which human beings live within the power of love, with compassion for one another. Being human, we will always be in need of compassion.

1 Focus Question:

How does what we *think* is true affect what happens in our lives?

Opening the Session:

As participants arrive for the first session, they need to be greeted immediately by a staff person and included as quickly as possible in a small group of other people for initial introductions. Then, as 10 or 12 more people arrive, they can form a second discussion group. This process continues until everyone has arrived and becomes included in the life of a small group. Once people have gotten comfortable being in the space with others, bring everyone together into a single group.

THE PROFESSOR will need to help newcomers catch up with the story and give them a feel for what you are doing together in this program. The following handout may help newcomers join more quickly in the experience of the book. (This handout is also included in the "Handout" section of this resource.)

Welcome to Narnia!
A quick review and preview to help you appreciate
Aslan Is On the Move!

The Lion, the Witch, and the Wardrobe is a fantasy story presented by C. S. Lewis "as an unconscious preparation of the imagination" to explore the deep power of faith and belief. As we enjoy the story, we relate personally to the despair of Lucy at not being believed; to the wretchedness of Edmund, who takes pleasure in bullying younger people; to the faith and commitment of the Beavers who never lose hope that Aslan will return Spring to Narnia; and to the fearsome treachery of the White Witch, who strives to control all outcomes in Narnia. Our exploration of these issues offers us the opportunity to consider how we would feel, what we would think about, what we would do if such things happened to us. And we know that they will. Acting in imagination gives us the chance to be responsive when the time really comes, just as sports offer us the chance to test ourselves in a fantasy situation of pressure and adversity, using the skills we have honed in practice.

We deal with the story in five sessions, introducing each with a portion of the video.

Session 1: Lucy and Edmund each discover Narnia, and return with opposite versions of who the White Witch is. Lucy’s honesty is not believed; Edmund’s “beastly behavior” leaves him alienated from his brother and sisters. The Professor introduces the idea of alternative logics, or the possibility of the miraculous. We consider how our ideas about reality color our behavior.

Session 2: All four children enter Narnia, meet the Beavers, and learn of the abiding hope that Aslan’s return will soon put an end to the everlasting Winter with no Christmas. Edmund sneaks off to the White Witch’s Castle, snitches on the plans of the others, and finds out firsthand about her evil intentions. We consider how our values lead us to action.

Session 3: Father Christmas and Spring return to the land. Aslan greets the troop at the Stone Table, and Peter wins his first battle and is dubbed Sir Peter Fenris-Bane. We consider the difference between actions based in fear and in love, and the power of forgiveness and reconciliation.

Session 4: Edmund is rescued, forgiven, and reconciled. Aslan and the Witch strike a bargain in the realm of Deep Magic, and Aslan steps forward as the willing sacrifice. We consider the meaning of a willing sacrifice, abiding belief, grief, and joy.

Session 5: We celebrate the story of Narnia, and participate in the joy of the Coronation. We consider how this adventure expresses truth and reality for us. We connect to our familiar celebrations.

Activity: Introduction

Expressing expectations can be very important in preparing for this program. At this first session, you need to be very clear what your purpose is. Be as inclusive of participants’ expectations as you can possibly be, even to the point of arranging a meeting to help meet expressed needs. But you must also make it very clear that there are certain expectations that just cannot be met in this format. Clarify goals/objectives.

Avoid setting up the chairs in “movie theater” style—it’s not conducive to community-building. The environment should reflect the comfort and informality of the Professor’s home.

Staff people should introduce themselves first. We suggest two options for this introduction:

One: “I want to tell you about myself using just three adjectives or descriptive words. I’m Joe. I’m *anxious, excited, ready.*”

Two: “I’m Joe, and I want to tell you two special things about myself that you ought to know about me so that you can understand me better. Let’s see now... Well, this is the first time I’ve led a group like this, so I’m a bit nervous about it. Can you tell? Oh, you are, too? Well, that puts us in the same boat, doesn’t it? The second thing is that I love fantasy. I got interested in *The Lion, the Witch, and the Wardrobe* when I saw it on television because I am a *Star Trek* fan.”

After introducing themselves, the leaders can invite participants to introduce themselves in the same kind of way.

The next step is to help people voice their **expectations**. The leader can model the response for the others: “I’m involved because the story really intrigues me. But, frankly, the main reason I’m here is to have fun along with you.” Listen carefully for expectations that the program may not be able to meet. The person, for instance, who wants to have deep discussions about the existential, theological implications of Aslan’s sacrifice needs to be talked with personally and helped to modify his or her expectations toward what we can hope to accomplish together. Or perhaps there are two or three others who would like to meet over lunch times with this person and a staff member, for really deep discussions which might not meet the expectations of the rest of the group.

| **The Video:**

Let THE PROFESSOR introduce himself after all the other introductions are complete. He introduces himself and the story in words something like these:

“Welcome, good people. Welcome to my home. I am Professor Kirke —Digory Kirke—and I’m glad you’ve come, for it shows that you are eager for adventure. And adventure is what you will likely find here. For this old house of mine has interesting stories imbedded in the very woodwork! Let me share one of them with you right now.”

Participants move chairs to where they can sit and watch the video. The first segment is now shown.

Activity: The Game of Sardines

Purpose of the Activity:

- X To stimulate the feelings of hiding and finding related in the story.
- X To pull people out of their normal roles, giving them a game to play together where everyone has the same role.
- X To build a sense of community.

As the segment ends, THE PROFESSOR invites the participants to play a game called **Sardines**:

“I want one person to hide. We’ll count to 100 and then our goal is for all of us to find that one person. But when you find him or her, you are not to tell anyone. Instead, you are to hide with him or her! Do you get the reason the game is called ‘Sardines’? Yes: when you have a pile of people all hiding in one closet, it does get to feeling like sardines in a can. Here is the person I’ve chosen to hide. After we’ve counted to 100, be off with you!”

THE PROFESSOR needs to choose a staff person to hide, rather than a participant, so that he/she won’t go to the room where TUMNUS is hidden.

As the game is being explained, another staff person costumed as MR. TUMNUS goes to one of the more remote rooms of the building (or areas of the space). He sets up the lamp post and places the empty Turkish Delight box on the floor. He waits there for anyone who happens by. This is a chance grouping. It could be one LUCY or more than one LUCY who opens the door and discovers MR. TUMNUS. MR. TUMNUS greets the visitors to this edge of Narnia and encourages them to relate what they know of him from the video they have just seen. *“Oh, you do know me, then...Can you forgive me for what I almost did to Lucy? I still feel so badly about that, you know.”* Then TUMNUS asks the visitors to introduce themselves and speak about where they have come from. TUMNUS becomes very confused about the details of the human world: *“But isn’t it always winter where you come from, too?”* *“What is this ‘car’ thing you keep speaking of?”*

TUMNUS attempts to hold the visitors in conversation until another staff member indicates that all, or almost all, of the others have been sardined. Then he dispatches the guests to find the others, and to tell them what they have found. TUMNUS must not be found in that room if the others come to search for him, but the lamp post and the box stay there.

Though this activity may seem very child-oriented, adults can experience deep enjoyment from watching a child relate in a special way to a TUMNUS. It can be like watching a child visit Santa Claus at Christmas. At the same time, children are delighted when adults play their games.

BE a child for a moment, and watch the magic happen!

Activity: Discussion and Game Session

Purpose of the Activity:

- X To help participants experience the feelings of the children in the story when Lucy first returned from Narnia.
- X To experience the different ways we all have of perceiving the same reality.

THE PROFESSOR draws everyone back to his “study.” He talks with the people who met TUMNUS and encourages them to relate their experiences. He can direct some comments to the rest of the participants who did not enter that corner of Narnia. Perhaps we can understand PETER and SUSAN’s dilemma now.

THE PROFESSOR then sets the stage for the next activity. *“It is amazing that Lucy and Edmund could enter the very same land of Narnia and yet see such a different reality of life there. Both of them came back here to this house of mine with such different understandings. What was GOOD to one was BAD to the other. And then, poor Lucy! She could not make anyone else see what she saw, and yet to her it was as clear as the sun rising in the morning. Well, we all see things differently if you stop to think about it.*

“Here is a shape. What do you see in this shape? I have an idea myself, but it may not be the same idea that you have at all.”

THE PROFESSOR then hands each person the same cut-out shape (see Shape Handout in Handout section), along with a piece of paper and a felt-tip pen. He explains that everyone should decide in their minds what that shape represents to them, and then create a picture based on the shape. They place the shape on the paper, and draw a picture around it to include the shape as part of their drawing. For instance, a triangle may be part of a house to one person, a sailboat to another, a mountain, or part of a star, and so forth.

Give participants about 10 minutes for the drawing. Then gather them back into the same small groupings that they began the evening with. Encourage them to share their pictures, and have the staff person hang the pictures around the room.

We offer **two options** for the next stage of this session. One is a discussion format outlined below that you may want to follow. The second option is to use some brief games that are played in small groups of 10 to 12 people. These games follow the discussion outline below (you can do both if time permits).

Option 1: Discussion

Discussion for Adults:

Begin the session by having five of the adults draw slips of paper with the names of the major characters written on them (MR. TUMNUS, LUCY, EDMUND, PETER/SUSAN, THE WHITE WITCH). Have those who drew names take a moment to think about the character they have drawn. They are then to respond to the following question from the perspective of their character: *“What made me do what I did in today’s episode of the story?”*

A second question to consider after each character has been talked about: *“What if EDMUND had met TUMNUS and LUCY had met the WHITE WITCH?”*

Finally, ask the group to discuss:

*“What are the **Turkish Delights** we find ourselves munching in the world?”*

“Where does the WHITE WITCH show up most often in our lives?”

Discussion for the Other Age Groups:

The first step in each group is to encourage open reactions to the film. Then draw participants into the *feelings* of the story. Talk about the characters:

“Did you notice all the BOOKS in TUMNUS’ cave? He must have been a scholar. . . Isn’t it funny that in Narnia, PEOPLE are considered myths? . . . I certainly have mixed emotions about having MR. TUMNUS for a friend. He could be fun to be with. On the other hand, I’d feel a bit leery of him. . . And then there is EDMUND. Have you ever met an EDMUND yourself? . . . Have you ever BEEN an EDMUND? . . . I can think of a time (include a personal experience). . . I’d hate to be in LUCY’s shoes—knowing something special and not having people believe you would be so hard. . . I can remember a time myself when (include a personal experience of not being believed) . . . How would you feel about having LUCY and EDMUND for friends?”

With Middlers and Teenagers, you may want to spend some time talking about fantasy. *Star Trek* is an excellent example of the power of fantasy. Television and film episodes continue to be popular among

people of all ages. Each episode of *Star Trek* deals with very real and often painful human issues. *Star Wars*, featuring Luke Skywalker, the television series “Buffy the Vampire Slayer,” the books in the series *Babylon 5*, and the *Dragonriders of Pern* are other current examples of the power of fantasy and the imagination. What other science fiction and fantasy adventures have meaning to people in the group?

Move on then to talking about the characters in the story and how the group feels about them.

“I wonder why EDMUND was so susceptible to the seduction of the WHITE WITCH, and why LUCY was able to prevail over MR. TUMNUS?”

“What do you think might have happened if EDMUND had met MR. TUMNUS and LUCY had met the WHITE WITCH?”

Have the group come up with five words that describe each character. Then talk about how we meet those characters in our daily lives. Have we ever felt ourselves *being* EDMUND at times? Have we met the WHITE WITCH lately? How could she tempt us?

Option 2: Games

1. Hand each person in the group a piece of paper bearing the name of one of the characters in the story (see Character Descriptions in the Handout section). When it is his turn, the person is to strike a pose that he feels expresses the character. The rest of the group must guess who the story character is.
2. Go around the group again. This time ask each person to choose the character they could most closely identify with in their lives. If time permits, the leader could encourage the participants to explain why they chose the character they did.
3. Mention a story character and have each person in the circle offer a word descriptive of that character.
4. Close this brief group session with a True/False Quiz that expresses the differences and similarities between Narnia and our world. Duplicate the quiz sheet found in the Handout section in sufficient quantity for your entire group.

Final Activity with Everyone Together

Purpose of the Activity:

X To provide a means of helping us reflect on the experiences we have shared at this session.

As participants return to the central meeting area from their small groups, they find MR. TUMNUS in the middle of the room in a very confused state. *“Where am I?” he asks. “What a strange-looking place this is. Why, there are no sleighs out there, and no animals to pull them. Where is the White Witch? She will punish me for being here and talking with you.”* Encourage the children to enter into dialogue with MR. TUMNUS and try to explain to him the strange mysteries of our world which we take so much for granted.

Then TUMNUS notices the pictures that have been placed around the room. He asks for an explanation. After studying the pictures for a few moments, he might say, *“It would seem that we can see the same*

thing in many different ways, and those ways of seeing something can change as we think about it. At first I only saw Daughters of Eve and Sons of Adam through the picture that the White Witch gave to me. But now I see you so differently. First Lucy and now each one of you has given me a new picture of what you call humans. Ah, poor Edmund. What pictures of Earth and pictures of Narnia he carries around in his head.”

Then MR. TUMNUS mentions that it’s time for tea, and THE PROFESSOR invites everyone to the table. Be sure to have at least one center plate of “. . . nice brown egg for each of them, and then sardines on toast, and then buttered toast, and then toast with honey, and then a sugar-topped cake.” (*The Lion, The Witch, and The Wardrobe*, Chapter 2). Cookies and other familiar snacks, of course, could be the actual refreshments that are offered.

Closing of the Session

Purpose:

To provide a means by which participants can feel a sense of continuity in their Narnian adventure during the intervening time between sessions.

THE PROFESSOR sends the participants off with words that point to next week’s adventure together.

“Are you ready for new adventures? Perhaps we will all discover the secrets of the Wardrobe door next week.”

Before leaving for home, each person is given a slip of paper with another participant’s name on it. They are to be that person’s **secret Narnian friend** for the balance of our program. They can help that person be sensitive to the joy, wonder, and magic in relationships where people care about each other. During the week, one simple surprise is to be prepared as a reminder of our Narnian adventure. If the **secret friend** happened to be another member of the family, the surprise could be the making of their bed or the offering of that person’s favorite snack, or cleaning up their work area. Someone from outside the family could drop off a note at the door or offer some other simple reminder of what friendship in Narnia means. The gifts can be subtle. We might overlook them during the week if we are not aware, just as we can overlook Narnian kinds of adventures all around us if we are not ready for them.

As people prepare to leave for home, THE PROFESSOR asks them to bring a **special kind of refreshment** for the next session. *“We will be traveling with the Beavers next week, and will be on the run from the wolves.”* What kind of food would they take on a cross-country backpacking trip where they would have little time to prepare for the journey? Encourage families to talk together about the kind of food they want to bring with them. If there are scouts and hikers in the group, encourage them to bring food in the packs that they’d take with them.

The Short Version Sessions One-Five

Staff/Characters Needed:

A facilitator for each group.

A PROFESSOR to host the film showings each week. For costume, see the Character Descriptions sheet in the Handout section. This person could be one of the group leaders as well.

If you want TUMNUS, LUCY, EDMUND, and the WHITE WITCH to drop in on the groups, you need people to play these parts. For costume suggestions, see the Character Descriptions sheet in the Handout section. People taking these roles could simply wear a suggestive hat or other minimal costume.

If you wish someone to play the BEAVERS in Session 2, fur coats or brown clothes will do.

EDMUND appears in Session 3. The person playing this character role could wear English schoolboy-type clothing (shirt with tie, sweater and blazer), or be more simply costumed with a cap or even a nametag.

Props Needed:

Hand puppets would be very useful.

2nd Session—**The Prophecy** needs to be reproduced or printed on newsprint for this session (see Handout section for two possibilities).

5th Session—Five **signs** reading “SINCE WE CAN’T GO BACK TO NARNIA, HOW SHALL WE REMEMBER?” need to be prepared (See Handout section for reproducible samples).

Materials Needed:

1st Session—Materials needed are dependent on the activities chosen.

2nd Session—8" x 8" squares of paper folded for “VALUE PACKS,” and copies of the Value Pack Illustration Handout for all participants.

The Short Version Session One

| Video:

We see the film from the beginning of the story to the scene where the children meet THE PROFESSOR in his study (Chapters 1-5 in *The Lion, the Witch, and the Wardrobe*).

Δ Purpose of the Session:

To consider the effects of one's view of reality on one's behavior.

_ Theological Implications:

- X We are called to live in community with God and with each other. When we break trust, we bring suffering which somehow must be atoned for.
- X If we are to move from doubt to belief in Jesus Christ, we must be willing to suspend our usual way of perceiving life in order to appreciate a power and reality that defies our definition.
- X Temptation to seek power and control over others leads to "The Fall." Sin has entered in, and the destructive seed has been sown.

ι Focus Question:

How does what we think is true affect what happens in our lives?

Opening the Session:

We suggest having the same staff person begin and end each session. This person can play the role of THE PROFESSOR.

Gather everyone together for a few opening remarks of welcome and introduction to the whole program. You might have staff members introduce themselves, as in the **Long Version**. Examples follow:

One: "I want to tell you about myself using just three adjectives or descriptive words. I'm Joe. I'm *anxious, excited, ready.*"

Two: "I'm Joe, and I want to tell you two special things about myself that you ought to know about me so that you can understand me better. Let's see now . . . Well, this is the first time I've led a group like this, so I'm a bit nervous about it. Can you tell? Oh, you are, too? Well, that puts us in the same boat, doesn't it? The second thing is that I love fantasy. I got interested in *The Lion, the Witch, and the Wardrobe* when I saw it on television because I am a *Star Trek* fan."

After introducing themselves, the leader can invite participants to introduce themselves in the same way. Explain that giving over to fantasy for awhile can open up new ways of seeing things, and new ways of

understanding ourselves and our relationships. We adults often need “permission” to play, and to see reality in a new way.

After the introduction, the film is shown—and after the showing of the film, participants are sent immediately to their discussion groups.

Program for Adults:

Begin the session by having five (5) of the adults draw slips of paper with the names of the major characters written on them (MR. TUMNUS, LUCY, EDMUND, PETER/SUSAN, THE WHITE WITCH). Have those who drew names take a moment to think about the character they have drawn. They are then to respond to the following question from the perspective of their character: *“What made me do what I did in today’s episode of the story?”*

A second question to consider after each character has been talked about: *“What if EDMUND had met TUMNUS and LUCY had met the WHITE WITCH?”*

Finally, ask the group to discuss: *“What are the **Turkish Delights** we find ourselves munching in the world?”*

“Where does the WHITE WITCH show up most often in our lives?”

Program for the Other Age Groups:

The first step in each group is to encourage open reactions to the film. Then draw participants into the *feelings* of the story. Talk about the characters:

“Did you notice all the BOOKS in TUMNUS’ cave? He must have been a scholar. . . Isn’t it funny that in Narnia, PEOPLE are considered myths? . . . I certainly have mixed emotions about having MR. TUMNUS for a friend. He could be fun to be with. On the other hand, I’d feel a bit leery of him. . . And then there is EDMUND. Have you ever met an EDMUND yourself? . . . Have you ever BEEN an EDMUND? . . . I can think of a time (include a personal experience). . . I’d hate to be in LUCY’s shoes—knowing something special and not having people believe you would be so hard. . . I can remember a time myself when (include a personal experience of not being believed) . . . How would you feel about having LUCY and EDMUND for friends?”

With Middlers and Teenagers, you may want to spend some time talking about fantasy. *Star Trek* is an excellent example of the power of fantasy. Television and film episodes continue to be popular among people of all ages. Each episode of *Star Trek* deals with very real and often painful human issues. *Star Wars*, featuring Luke Skywalker, the television series “Buffy the Vampire Slayer,” the books in the series *Babylon 5*, and the *Dragonriders of Pern* are other current examples of the power of fantasy and the imagination. What other science fiction and fantasy adventures have meaning to people in the group?

Move on then to talking about the characters in the story and how the group feels about them.

“I wonder why EDMUND was so susceptible to the seduction of the WHITE WITCH, and why LUCY was able to prevail over MR. TUMNUS?”

“What do you think might have happened if EDMUND had met MR. TUMNUS and LUCY had met the WHITE WITCH?”

Have the group come up with five words that describe each character. Then talk about how we meet those characters in our daily lives:

Have we ever felt ourselves *being* EDMUND at times?

Have we met the WHITE WITCH lately?

How could she tempt us?

AN OPTION at this point is to have each group visited by one of the characters from the story. This can be done by having someone enter the room to role-play the character, or the staff person already working with the children can simply role-play the character. Here are a few suggestions for getting into the roles called for in the story.

EDMUND VISITS THE MIDDLELERS:

“I think I’m right. That Queen is giving me a good deal. Man, I could have eaten that Turkish Delight all day long. Anyone who puts out a spread like that can’t be all bad. Yes. . .I’ve noticed her sneers now and then, but I’m sure that came from her thinking about that blasted sister of mine. I don’t blame her for being so upset. That sneaky Faun is spreading stories about her, and my dumb sister is stupid enough to buy his line! But I’ll bet if Lucy and I got into an argument, Peter and Susan would take her side. They always do, even when I’m dead right. Peter and Susan are so darned overbearing. Do you have a brother or sister like that? Oh, I hope you don’t treat your brother or sister like mine treat me! Have you ever felt the way I do? No one ever listens to me. . .that is, except for the Queen. For once in my life, I was treated like someone really special.”

LUCY VISITS THE PRIMARY CHILDREN:

“Wasn’t that an exciting trip to Narnia? It was such a surprise to me. How would YOU have felt if it had been you? What did you think of Mr. Tumnus? He got so upset while we were in his cave. I really don’t seem to remember what happened there after he started playing his flute. Can you tell me what went on? Do you think he would have betrayed me? What do you think made him change his mind?”

“THE QUEEN” VISITS THE TEENAGERS:

“It certainly was lucky that I happened to come by when Edmund wandered into MY land. That whole thing could have gotten out of control if I had not come across that brat when I did. Edmund was certainly a pushover. It was so easy to get him under my control. He’s the easiest kind, you know.

“Edmund thought I was going to make him king. He really bit when I mentioned that his brother and sisters would just be a duke and duchesses. He would make SOME king! How would you like that kid for your king. . .or your FRIEND, for that matter!

“I wonder if I could cast my spell on you? Oh, you can TRUST me, your old BUDDY, the Queen of Narnia. I won’t actually entrap you. . .only TEMPT you a little. What is it that you want? A little power?”

A special girlfriend. . .A few people looking up to you. . .How about prestige at the old school? THINK about it, friends. I may be back to see you.”

TUMNUS VISITS THE ELEMENTARY GROUP:

“Oh, I’m so glad that I got to meet Lucy. What a lucky break for me. Now I’m getting to meet a whole room full of you Sons of Adam and Daughters of Eve. The White Witch had me convinced that you humans, were really BAD. But I feel so differently now that I have met Lucy and she has been to my cave. Is there anyone you’ve been really DOWN on until you MET them, and then you found—much to your surprise—that you really LIKED them?”

“Wasn’t it clever the way I hypnotized Lucy? I especially liked that fireplace bit. I had her right under my thumb. I could have sent for the White Witch right then, and she would never have known what happened to her. But then the strangest feeling came over me. What do YOU think it was that made me change my mind? I was afraid, you see, but I couldn’t do anything else. Do you know what the White Witch threatened to DO to me?”

After the brief dialogue with the Narnian characters, encourage the children to share their ideas about the questions raised during the visit.

Activities and Crafts:

(Several options to use if time permits)

- X Offer hand puppets and let the children act out some of the Narnian scenes with the puppets. This is a very good way to get them into the story. Listen carefully to their dialogue for a feel of how deeply they are understanding the issues of the story.
- X Start a class newspaper to report the activities of Narnia. Use a computer to create headlines and graphics. Have each child write a column describing the characteristics of the four children. They can enlarge the story by giving background information on the characters. Photocopy the results and give each child his/her personal copy of their newspaper at the next session.
- X Play some of the following character role games (from the **Long Version**). These games are played by people in small groups of 10 to 12 people. Include them as time permits:
 1. Hand each person in the group a piece of paper bearing the name of one of the characters in the story (see Character Descriptions in the Handout section). When it is his turn, the person is to strike a pose that he feels expresses the character. The rest of the group must guess who the story character is.
 2. Go around the group again. This time ask each person to choose the character they could most closely identify with in their lives. If time permits, the leader could encourage the participants to explain why they chose the character they did.
 3. Mention a story character and have each person in the circle offer a word descriptive of that character.

4. Close this brief group session with a True/False Quiz (see Handout section) that expresses the differences and similarities between Narnia and our world. Duplicate the quiz sheet found in the Handout section in sufficient quantity for your entire group.

Weekend Version

The most intensely exciting form of this program would be a weekend adventure for families, or teenagers—junior or senior high. By “family” we mean the church family! Make a clear effort to include the single people in your church. If they wish, they may join with a family for the weekend, or several singles could form a “family” group of their own. At a camp facility, it is easy to establish an atmosphere of fantasy because people expect to have fun there. The major advantage is that the group remains together the full time . . . not constantly coming in and going out of Narnia.

This format includes material from the **Long** and **Short Versions**. More attention is paid in this version to setting the scene for the fantasy and to building community.

Setting the Scene. . .

begins with **PUBLICITY**; includes a **PRE-CAMP ACTIVITY** for the families; involves **DECORATING** the area with props that identify it as “Narnia” (instead of Camp Silver Creek); **GREETING & WELCOMING**; and ends with **LEAVE-TAKING**.

Publicity provides the first contact with this adventure. An imaginative flyer will **ANNOUNCE THE ADVENTURE**, not just offer the program. An immediate response to a family’s registration will demonstrate that you are eager to have them and that the staff is really on the ball in preparing for them. A letter of instructions on what to bring and how to get there, written by **MRS. BEAVER**, lets them know that you are seriously into the fantasy—this helps set the tone!

A Pre-Camp Activity builds anticipation and helps each family be ready for adventure when they get to the wardrobe door, just as dressing for a party gets you into the party spirit. Each family is asked to make a banner which represents their family or group (or an individual, if anyone is alone) to hang on their cabin, and to carry to various sessions as their standard. These banners will be carried in procession at the great Coronation Celebration. They should bear the names of the people represented by the banner, and symbols or pictures that tell us something about the individuals. The old family crests that we may be familiar with can give us ideas. The crest carried symbols of the family heritage. For example, a book might indicate a love of reading.

Another option for the banners is to have the family, individual, or group pick one of the “clans” of Narnia and think of symbols that express that clan. The clans are the groups of animals that inhabit Narnia. For example, the family could choose the Beaver clan and show a picture of the Beavers, their house, or a sewing machine, along with the family’s own personal symbols.

Banners can be made from old sheets or other material and decorated with felt tip pens. Pieces cut from colored material can be glued on sticks so that the banner can be carried in procession.

Decorations are very important and should not be underplayed. Each little touch adds to the camper’s confidence that they are in the hands of people who care about them and about Narnia. Every detail draws them into the spirit of Narnia:

X Road signs stating “Narnia Ahead ___ Miles.”

- X A Wardrobe Door across the entrance road (instructions below).
- X Bright strips of cloth bearing words from the story, hung from trees.
- X The lamp post . . . a sign post . . . areas named for Narnian places. See the **Long Version** for suggestions.
- X Costumes for staff members.

Greeting & Welcoming need to be done carefully and enthusiastically. Make sure their first impressions are full of the spirit you wish to impart. Don't let anyone slip by without receiving the full welcoming treatment.

- X Official greeters could be TUMNUS and the FOUR CHILDREN. Expand your corps of greeters as needed with children as they arrive; they catch on fast!
- X In cabins or sleeping areas, a snowflake or flower, or a message from ASLAN or MRS. BEAVER posted on the wall means "We expected you. Be at home here!"

About that Wardrobe Door across the road:

It's bound to catch their attention, right? It is exciting to drive ahead when you can't be sure what is on the other side. It's a simple device with a powerful impact.

You will need a king-sized sheet and a LONG rope. Paint a wardrobe door on the sheet and split the sheet where the doors open. Make a casing in the top of the sheet or use the hem already in the sheet. Slip the rope through the casing and hang it from two trees across the entrance road to your camp. YES! It can actually be done . . . getting high enough up the tree is the hardest part. A ladder would be handy. I used a tall, strong boy!

The Leave-Taking is the last surprise. It softens the let-down of driving away from the weekend.

- X In a thicket, away from the road, stands a white stag (a sheeted form with antlers), towards which the Kings and Queens are running.
- X The Wardrobe Door is passed through.
- X A sign repeats the Professor's words: "*You won't get into Narnia again by that route.*"
- X Another sign might ask "*Is this the end?*" followed by another sign asking "*Or a beginning?*"

Building Community means building a common experience that we share. When people have been through something together they have a story, they are a community. The people have several things in common already:

- X they have made a banner and hung it
- X they have made a journey to begin an adventure
- X they have driven through the door
- X they have been welcomed.

Now, to overcome the moments of strangeness, give them a group task with a short time limit that will be shared:

- X A family introduction in 25 words or less
- X A family motto
- X A census-taking set up to get everyone talking to one another. Every family could have three questions to ask of every other family:

1. How many have blue eyes?
2. Who's your favorite singer?
3. How many have "holey" tennis shoes?

The compiled information will give an insightful and silly picture of the community.

Time Limit: To be done before evening and shared after breakfast.

Having all suffered nervous creativity, and performed for one another, community begins to be felt.

Suggestions for Scheduling

The structured time blocks are a proven pattern. Your ideas as to how to USE the blocks are as good as ours.

FRIDAY

- 7-9 All gather with banners for introductions and the film.
- 9-9:30 Put small children to bed.
- 9:30 Adults gather to discuss:
 - X Fantasy as the real within the unreal. (The Welcome Handout in the Handout section may be helpful in launching this discussion.)
 - X What to do about Edmunds at home, on the playground?
 - X Teens have a campfire with discussion leaders: let the teens choose topics.
- 10:30 Relaxing friend-making time.

SATURDAY:

- 8:00 Breakfast.
- 9:30 TUMNUS' Session: Follow the activities described in Session 1 of the **Long Version**. Do the exercise with the paper shape in small groups with various staff members.
- 1:00 Free time following lunch.
- 2:00-4:00 White Witch's session: play the White Witch's Game (see Handout section). Have a staff member dressed as the White Witch introduce this session. (An alternative activity must be provided for children under 10 or so using art, music, storytelling as a vehicle for discovery. Prepare a performance for dinner time.)

The "Edmunds" will reveal themselves in the game. Choose an equal number of Aslans to join them in preparing reconciliation skits for tomorrow. See Session 3, the **Short Version**, for role play suggestions.
- 4:00-5:00 Organized games.

- 5:00-6:00 Gathering. A time for conversation, storytelling, relaxing.
- 6:00-7:30 Dinner.
- 7:30 Campfire for all—Beavers present the Prophecy. Songs that relate to values. (A song book may need to be put together.)
- 9:00 Bedtime for young ones.
- 9:30 Adults gather. Topic: Reconciliation.
See Session 3, the **Long Version**, for materials.
- Teens gather with adults, or separately for the same topic.
- 10:30 Friendship time.

SUNDAY:

- 7:00 Wake-up with Christmas bells and paper flowers. See description below.
- 8:00 Breakfast with Aslan. Simple menu outdoors.
Aslan/Edmund drama on reconciliation.
Four children receive their Aslan gifts.
- 9:30 Families gather—make value shields as in the **Long Version**, Session 2.
- 11:00 Early lunch.
- 12:00 Quiet time.
- 1:00 FREE TIME—You may want them to start packing now, so they are free to enjoy the afternoon’s activities.
- 2:00 Call to Cair Paravel by Susan’s horn.
Prepare for a Coronation as in the **Long Version**, Session 5.
- 4:00 Coronation.
- 5-5:30 Dinner—Simple paper plate menu for FAST CLEAN-UP!
- 6-7:00 Eucharist/Worship and Benediction. Aslan gives vial and message somewhere here at the end (see the **Long Version**, Session 5).
- 7:00 Departure.

NOTES:

Wake-Up: The early morning is mysterious, fresh and secret—a special fleeting time. Sunday wake-up is the most beloved time at our camps. The staff moves from cabin to cabin, singing, entering, speaking to each person, awakening him or her with a gift—a paper flower, balloon, etc. The song we have always sung is “Morning Has Broken.”

Yes, there is a lot of risk involved. It is scary and even embarrassing to enter where people are sleeping and to interrupt their sleep. But no one thing has intensified our family camp spirit as much as this ritual welcome to a new day.

“Familianness”: Avoid separating children and adults in your activities. There is enough of that in our lives. Family growth and awareness come from working together and talking together. The activities are designed to give them a task, knowing that the experience of working together on the task is of equal value to accomplishing the task.

Take Special Care to notice those who show signs of strain. Some of the activities are intense, asking people to be more open than they are accustomed to being, which requires emotional energy. Some insights are hard to accept. Change is always somehow disorienting. Be ready to listen, to have lunch with, or offer companionship to them. The very reality of their discomfort is a sign of growth.

A Library of rare quality books can be set up if everyone brings one or two favorite books, well-marked with their names. Quiet hour is much quieter when books are available. The Hidden Delight is that when you discover a book you enjoy, you have found a friend in its owner.

Evaluation is important for several reasons:

- X The staff finds out what worked and what didn't.
- X Those who have criticisms can get them down into words on paper, and thus out of their minds.
- X Words of praise are given and received.
 - X You can judge whether or not to do this again.

Aslan is on the Move!

Handouts

Index to Handouts

General:

List of Character Descriptions with Costume Suggestions
List of Props Needed for Program

Session One:

Welcome to Narnia!
Shape Handout
True/False Quiz

Session Two:

The Prophecy (two possibilities are included)
Sample painting of the Twin Hills
Sign: “An old hiding place for Beavers in bad times.”
Sign: “Aslan is on the move!”
Pattern for Value Packs
Handout for Short Version Session Two

Session Three:

Edmund’s Litany example
Forgiveness letter (an example for children is also included)
The White Witch’s Game—instructions and scorecard

[no handouts for Session Four]

Session Five:

Pattern for Crown construction
Note from Aslan
Handout for Short Version Session Five

Aslan is on the Move!

Character Descriptions⁶

THE PROFESSOR: The professor, whose name is Digory Kirke, is a very wise and understanding man of fifty-two. He is not married. Like most adults, he repeats himself; but unlike most adults, he is a courteous listener and hears the children out whenever they ask to speak with him. He also helps them to understand that they can't expect to have the same feelings and adventures over and over again, but that they should hold themselves open to experience new feelings and adventures as they come. The Professor might wear slightly baggy trousers and an old cardigan, and might carry a pipe or glasses which he occasionally misplaces. Though the Professor is a male character, he can be played by either a male or female staff member.

TUMNUS: Tumnus is a flute-playing faun who is approaching middle-age and becoming stout. True to his race, he has the legs of a goat, the upper body of a man, curly hair, and two little horns on his head. He is kind and friendly. Tumnus might be costumed in a woolly-looking wig with two small horns protruding from it. Or get a bowler hat and a pair of devil's horns from a Hallowe'en shop: paint the horns an ivory color, make two holes in the front of the hat above the sweatband and directly above the outside edge of the wearer's eyes, pass the horns through the hat from the inside, cut off the excess, and fix them in place with a hot-glue gun (um...do this while Tumnus does *not* have the hat on). Outfit him in brown wool pants and sew a tail on the pants. If you can find hoof-like slippers for him to wear, so much the better. Tumnus carries an umbrella and some wrapped Christmas presents. Though Tumnus is a male character, he can be played by either a male or female staff member.

MR. BEAVER: A cordial, hardworking creature, proud of his dam-building skills, and lovingly content with the domestic situation. He seems to be a prototype of the sturdy working-class Englishman. Mr. Beaver has a deep and simple faith, and is an astute judge of character. Mr. Beaver and his wife, Mrs. Beaver, might wear brown woolen clothing, or old fur coats and fur hats. A Hallowe'en shop can provide insertable buck teeth for very little money, and to great effect. But the actors need to practice with them before trying to speak around them in front of an audience.

⁶ These character descriptions are adapted from the *Companion to Narnia: A Complete Guide to the Enchanting World of C.S. Lewis's The Chronicles of Narnia* by Paul F. Ford, published in 1980 by HarperSanFrancisco.

- MRS. BEAVER: A kind, old she-beaver devoted to her husband, Mr. Beaver, she is happily busy at her sewing machine most of the time. She keeps a snug home, which is decorated in a sea motif. She is both intuitive and practical.
- PETER: Peter is the oldest child and son of Mr. and Mrs. Pevensie. He is considered to be a natural leader, discerning and well-read and imbued with the right stock responses. Peter and his brother, Edmund, would probably wear sweaters, neckties, and sports jackets. If the program is to be a very informal one, turtlenecks or polo shirts with trousers would suffice.
- EDMUND: The second son and third child of Mr. and Mrs. Pevensie, Edmund is a sensual, difficult, jealous nine- or ten-year old who grows up to be handsome, helpful, and brave.
- SUSAN: Susan is the second child and eldest daughter of Mr. and Mrs. Pevensie. She is young and beautiful, and is held hostage to her fears and to her desire to be thought mature and attractive. She aspires to be an adult; when she is in Narnia, she is always practical and sensible, but doesn't find Narnia safe or fun—she'd rather not get involved, and wishes they had never come into Narnia. Susan and her sister, Lucy, might be costumed with skirts and kneesocks, and blazers or cardigans. Simple dresses (rather girlish in style) would do just as well.
- LUCY: The youngest child and second daughter of Mr. and Mrs. Pevensie, Lucy is the person through whom the reader sees and experiences most of Narnia in *The Lion, The Witch, and the Wardrobe*. She is between eight and nine years old, subject to both the fatigues and the enthusiasms of the very young. She is a fair-haired, happy, and compassionate person, deeply sensitive and intuitive, but somewhat fearful and vain. She has the capacity to make friends quickly, and is always concerned about the welfare of others.
- THE WHITE WITCH: The White Witch is responsible for the Hundred Years of Winter that has fallen on Narnia. She represents the characterization of evil which cannot really be killed, but must be watched for and confronted over and over again. She has no conscience and no scruples, and will do anything that is to her advantage. It is her vanity that is her undoing: she assumes that like her, everyone else lacks a conscience and scruples—and if they do not, then they are fools. In believing she can control everything, she blinds herself to other possibilities. The Witch will need a robe, or sheet (try your local Salvation Army store for a long, flowing dress with sequins); a white scarf to cover her hair; a mask or face make-up (black on lips and exaggerated eye make-up); and a wand.
- ASLAN: The Lion King of the land of Narnia and of all its creatures, the son of the Emperor-beyond-the-Sea, true beast and the King of beasts, the highest king over all high kings, and the as-yet-unrecognized good and compassionate Lord of All. Though he is wild—that is, all-powerful and free—he delights to be at the center of the dance of those whom he has made. He welcomes the help of others, both beast and human, to accomplish his plans; and he is very often the unnoticed

storyteller behind every person's story, guarding the privacy of each, keeping faith with all. There are several options for the costuming of Aslan: the easiest, and probably the most expensive, is to rent a lion suit from a costume company or Hallowe'en store (they're usually listed in the Yellow Pages). You could also make a mane and paw mittens from cardboard or stuffed felt (see Session 4 in the Long Version for a pattern), and use an eyebrow pencil to mark the face with whiskers and a black nose. The third option is to simply refer to Aslan during the scenes in which he is mentioned—this is especially useful if you are short on staff members who can play characters (suggestions for how to accomplish this are included in the text of the resource).

Aslan is on the Move!

Props List

Session One:

A **lamp-post** which can be made from a carpet roll tube available from most carpet stores. Make a stand for the tube and either place a camping lantern on the top, or make the lantern top out of a small box that you cut up to look like a lantern. Paint the completed lamp-post black.

Some material that looks like **snow** to be spread about the base and on the top of the lantern for the wintry feeling of Narnia.

A **Turkish Delight box** to be placed at the base of the lantern. Take a sturdy box about 9" by 12" and decorate lavishly with paint, sequins, feathers, stones—whatever strikes your fancy. A little powdered sugar dashed into the box will give it the “devoured candy” look.

Things for Mr. Tumnus’ tea—at least one center plate of “. . . nice brown egg for each of them, and then sardines on toast, and then buttered toast, and then toast with honey, and then a sugar-topped cake.” Cookies and other familiar snacks, of course, could be the actual refreshments that are offered.

Session Two:

A highway-type **signpost** with pointers to the various places in Narnia can be placed near the Wardrobe door.

The Wardrobe Door—There are several ways of creating this wardrobe door. We suggest getting either a large refrigerator box available from an appliance dealer, or a mover’s wardrobe box. Cut doors on both sides of the box and place a wooden rack through the box so that you can hang a few coats on the rack. Include a few real or fake mothballs for an old-time effect.

On the “Narnia side” of the door, you may want to add a little snow-like substance. A few tree branches attached to the “Narnia side” of the box will add to the feeling of entering Narnia. This box needs to be placed at the entrance of the room or rooms you will be using as Narnia. Curtains may need to be hung around the box so that people **must** enter the room(s) through the box.

Another option for the wardrobe door is to hang a sheet across the door to your Narnia with the wardrobe door painted on it.

An office-type swivel chair for Tumnus’ Cave.

Several chairs for the game at the Beavers’ House.

A **painting of the Twin Hills** leading to the WHITE WITCH’s House (a simple version, on which you can elaborate, is included in the Handout section).

A **scroll** with the prophecy printed on it (see Handout section for an example).

A **sign** for the refreshment table, bearing the words from the book: “*An old hiding place for beavers in bad times*” (see Handout section for an example).

A **banner or poster** with the words “*Aslan is on the move!*” (See Handout section for example.)

8" by 8" squares of paper for everybody.

A large **wrapped Christmas gift box**, containing the following gift for each participant:

Buttons, sashes, or T-shirts with the words “ASLAN IS ON THE MOVE!”

Check with local suppliers for cost estimates. If you order in bulk, prices may be less than you think. Small ribbons that can be pinned to clothing is another option. Schools often use such ribbons to promote athletic events.

Aslan’s gifts for Susan, Peter and Lucy:

Bow, quiver of arrows, and an ivory horn for Susan

Shield and sword for Peter

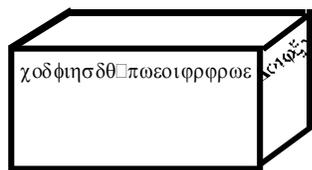
Vial and dagger for Lucy

Session Three:

Edmund’s **litany** written on newsprint large enough to be read by all (see Handout section for example).

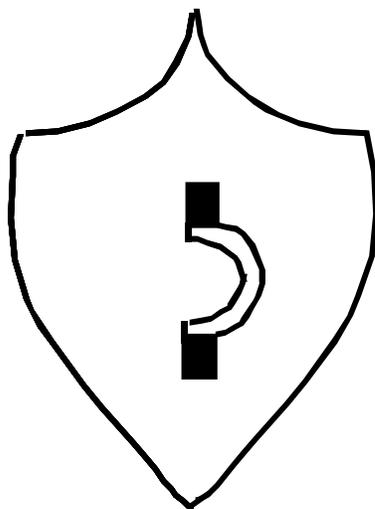
Session Four:

The **Stone Table. . . crushed**. Paint an appliance box gray, with runes or words around the upper edge. Crush the middle, pushing the sides inward. One family might enjoy making this—crunching it should be fun.



A **shield** for Edmund, similar to Peter’s.

Cardboard shields for everyone, in various colors. Cloth or rope can be stapled to the back to make a handle.



Session Five:

Shields for Lucy and Susan, if you think they should have them for the coronation.

Thrones (chairs) to be decorated by the participants.

Crowns for all (see Pattern for Crown Construction in Handout section. The crowns can be made from colored construction paper, brown wrapping paper, or whatever other kind of semi-stiff paper is available).

Small pill bottles or vials, one for each participant. They are given out empty, with copies of the note from Aslan attached (see Handout section for a master of Aslan's note that you can reproduce).

Other Materials Needed:

Projector, film, movie screen, and video of *The Lion, The Witch, and The Wardrobe* (available from the Episcopal Media Center, 1727 Clifton Rd. NE, Atlanta, GA 30329, (404) 233-5419).

Bits of colored paper, all the same irregular shape.

Paper, pens, crayons, markers, paints, and glue.

Crepe paper.

Scraps of material: foil, ribbon, colorful stuff for decorating thrones.

A roll of newsprint.

Tape, tacks, staplers, or whatever can be used to stick things up (if you use tape, check a small piece on an unobtrusive wall space to make sure it will come off easily and without some of the wall attached).

Aslan is on the Move!
Session One

Welcome to Narnia!

A quick review and preview to help you appreciate *Aslan Is On the Move*

The Lion, the Witch, and the Wardrobe is a fantasy story presented by C.S. Lewis “as an unconscious preparation of the imagination” to explore the deep power of faith and belief. As we enjoy the story, we relate personally to the despair of Lucy at not being believed, to the wretchedness of Edmund, who takes pleasure in bullying younger people, to the faith and commitment of the Beavers who never lose hope that Aslan will return Spring to Narnia, and to the fearsome treachery of the White Witch, who strives to control all outcomes in Narnia. Our exploration of these issues offers us the opportunity to consider how we would feel, what we would think about, what we would do if such things happened to us. And we know that they will. Acting in imagination gives us the chance to be responsive when the time really comes, just as sports offer us the chance to test ourselves in a fantasy situation of pressure and adversity using the skills we have honed in practice.

We deal with the story in five sessions, introducing each with a portion of the video.

Session 1: Lucy and Edmund each discover Narnia, and return with opposite versions of who the White Witch is. Lucy’s honesty is not believed; Edmund’s “bestly behavior” leaves him alienated from his brother and sisters. The Professor introduces the idea of alternative logics, or the possibility of the miraculous. We consider how our ideas about reality color our behavior.

Session 2: All four children enter Narnia, meet the Beavers, and learn of the abiding hope that Aslan’s return will soon put an end to the everlasting Winter with no Christmas. Edmund sneaks off to the White Witch’s Castle, snitches on the plans of the others, and finds out firsthand about her evil intentions. We consider how our values lead us to action.

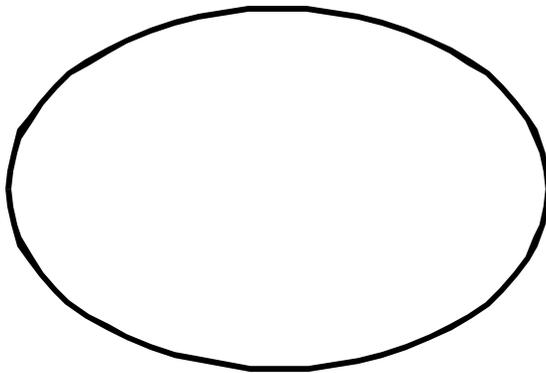
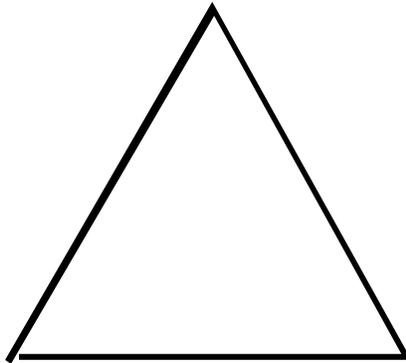
Session 3: Father Christmas and Spring return to the land. Aslan greets the troop at the Stone Table, and Peter wins his first battle and is dubbed Sir Peter Fenris-Bane. We consider the actions based in fear and love, and the power of forgiveness and reconciliation.

Session 4: Edmund is rescued, forgiven, and reconciled. Aslan and the Witch strike a bargain in the realm of deep magic, and Aslan steps forward as the willing sacrifice. We consider the willing sacrifice, abiding belief, grief, and joy.

Session 5: We celebrate the story of Narnia, and participate in the joy of the Coronation. We consider how this adventure expresses truth and reality for us. We connect to our familiar celebrations.

Shape Handout

(Choose one of the shapes below, cut it out, and give a copy of it to everyone.
See instructions in text.)



TRUE/FALSE QUIZ

Handout

CONCEPTS

IN NARNIA

IN OUR WORLD

	True	False	True	False
Animals talk				
Trees spy on people				
People tell stories				
People are expectant				
There are White Witches about				
It is always winter, but never Christmas				
Human beings are considered to be a myth				
Magic happens				
Books tell about legendary people				
Turkish Delight is only candy				
Dwarfs make good drivers				
It's okay to have feelings				
Sometimes it is really hard to believe people				

Other Questions your staff may come up with that are relevant to your group:
