

CHAPTER I

INTRODUCTION

The purpose of this production thesis (project) is to design a Christian school art class curriculum with stained glass art as the focal point. The curriculum will be based in accordance with Christian art in Middle-Ages history and the methods of Christian education, especially before the printing press. In this production thesis (project), the researcher will be reviewing styles and techniques of stained glass art from the Middle-Ages, and report a practical case of the Art being used as an instructional tool in Christian education.

Background/Rationale of the Study

The Art medium "Glass" and "Media" are deeply associated in the age of the post modernism. It could name light-based medium. Among the light-based medium such as computer and cell-phone are well influenced and used by youth. In this way, youth are opened to communicate in visual impression. In this manner, the researcher sees the necessity of this production (project) in order to create a curriculum from a middle school to high school art class which is about the use of stained glass as a means of past and present Christian education.

The use of the phrase "Postmodern" has grown over the period of several decades in this last half century in contrast to reactions to "Modernity."¹ According to Patrick Slattery, the postmodern era infers from the modern era that the past time period does

¹ Patrick Slattery, *Curriculum Development in the Postmodern Era*, 2nd ed. (New York: Routledge, Taylor & Francis Group, 2006), 17.

have relevance and is not to be destroyed or silenced even if it has been superseded or has evolved; both categories exist in relationship with each other and must be responded to by relating each category to the other.² This is an exceptionally important concept when the topic is art, education, or history, all three of which are blended together in this production thesis. Therefore, modernity and postmodernity should not be viewed as either-or propositions, but as both-and historical and moral concepts according to our social conditions.³ In this case, postmodernity can have the sort of mark that corresponds to the formerly prevailing culture. Moving toward social conditions, it can after a period of time bring out the pattern of standard postmodernity in the culture or manifestations of an existing social condition.

Generally, the present era of postmodernity has an effect on adolescents between the ages of 13 to 18. These young people are facing the new desires and ways of thinking, so they need guidance in understanding the meaning of postmodernity and its relationship to themselves and the society of which they form a part. Adolescence is a fitting together between all that has passed and all that is to be. They view themselves as unique, but all adolescents share the same pattern of thoughts. They do not have initiative to create new ideas and process.⁴ Around the world, art classes are a time for postmodern youth to be creative in ways and things which can generate their values or an adolescent's ethics. A characteristic of the adolescent age is that they are already great artists and they can

² Slattery, Curriculum Development, 281.

³ 윤평중, *포스트모더니즘의 철학과 마르크스 주의* (서울: 서광사, 1992), 21-23.

⁴ Roy A. Burkhardt, *Understanding Youth: His Search for a Way of Life*, (New York: Abingdon-Cokesbury Press, 1938), 15.

imagine everything with their mind. For them, imagination is more important than any knowledge because ages of youth are when they can learn things easily by their imagination. The youthful idealism lends itself to the ability to imagine real things as a dreamer. In addition, adolescents depend on not only their mind, but also their insight.

In order to seek guidance though, the postmodern adolescent is often surrounded in the mood or in unfair conditions as goes through a stormy period of adolescence. It does not mean that they are the only ones in the set-up of social attitudes.⁵ Furthermore, psychologist Robert Kegan introduces the concepts of the sociological characterization of contemporary society and of a focus on psychological processes involved in adolescence.⁶ Because of the overall social, culture, and art settings, human ethics have come to have an entirely different meaning from the guidelines of modernity's rules. Also it can follow extreme changes of situations in a human's life, especially an adolescent's life. In this way, postmodern classifications of symbolic setting of identity have been found between constructed identity and the psychological process of development of the "self."⁷

Since postmodernity in areas such as art has developed a worldwide visualization system (incorporating effects from light, technology, media, etc.), it is essential to study the previous eras that both led to this era and stand in contrast to it. It is important to

⁵ John Hoyle, *Towards the Understanding of Youth: A Practical Guide for Parents and Leaders of Older Boys and Girls* (Toronto, Canada: Department of Christian Education, The Canadian Council of Churches, 1937), 38-39.

⁶ Ewa Sidorenko, "Identity, Youth and Post-Modern Social Landscapes," *Youth and Policy* (2013): 73-74.

⁷ Ewa Sidorenko, "Identity, Youth and Post-Modern Social Landscapes," *Youth and Policy* (2013): 73-74.

know about art during the Middle Ages and during medieval history, including knowing the influence of Christianity's subjects and themes, even what was written by the religious clerics and monks. To understand the art of that time period can evolve into a sort of confusion of identity rising out of looking back at it from the postmodern worldview. Through the religious art with Christianity's themes and lessons from this time period, and through focusing on stained glass as the medium (since it was the main "light-based" medium of that era), this production thesis will attempt to produce a "guided experience"⁸ curriculum allowing an opportunity for their self-expression and creativity while they learn from the modern era and reproduce a type of art from that time period through a postmodern viewpoint. The art class and this type of project can be a good way to guide the imagination for art work and it could define how important it is to design the art class curriculum for that age group. In addition, the main goal of a set of art lessons (guided experiences) like this is that the art class should be like a special event in the lives of every student. It must make them feel free about any imagination through their minds as it allows them to learn and grow in their development and also hopefully in their spiritual formation.

Framework of the Study

By learning certain elements of art, such as color, shape and symmetry through the creation of stained glass and also by knowing about the history and evolution of stained glass beginning with the 12th century going through the Gothic period to the Renaissance and ending with 21st century, this project (production thesis) will seek to

⁸ "Guided experience" is a technical term from the educational theories of John Dewey. Please see page 28-29 of this paper for an explanation in the Review of Literature section (Chapter Two).

enhance the learners' lives. In this way, it corresponds with the "ancient future" emphasis within post modernity so that this curriculum gives non-verbal ways to express emotion and thoughts as "guided experience(s)." Therefore, the curriculum includes a "hands-on" learning experience which is a notable means of education that students of this age level and developmental stage favor.

For this study, the general concept of new and expanded curriculum would be the inclusion of educational plans and standard format in actual educational lessons or lectures. According to the curriculum developed through this production thesis, instructors will be able to challenge the students to mature in their thoughts and bring out creativity in them. They can be actively involved, even though there may be difficulty in following the curriculum systematically in such a way as when using a traditional textbook.⁹ In Figure 1, a curriculum is being created to motivate art students. The researcher- written curriculum would integrate the study of art history and the use of stained glass as a medium for Christian education during the Middle-Ages. It will also include the opportunity for the students to use this medium as a venue for their own creativity and self-expression.

⁹ Arthur K. Ellis, *Exemplars of Curriculum Theory* (Larchmont, NY: Eye on Education, 2004), 3.

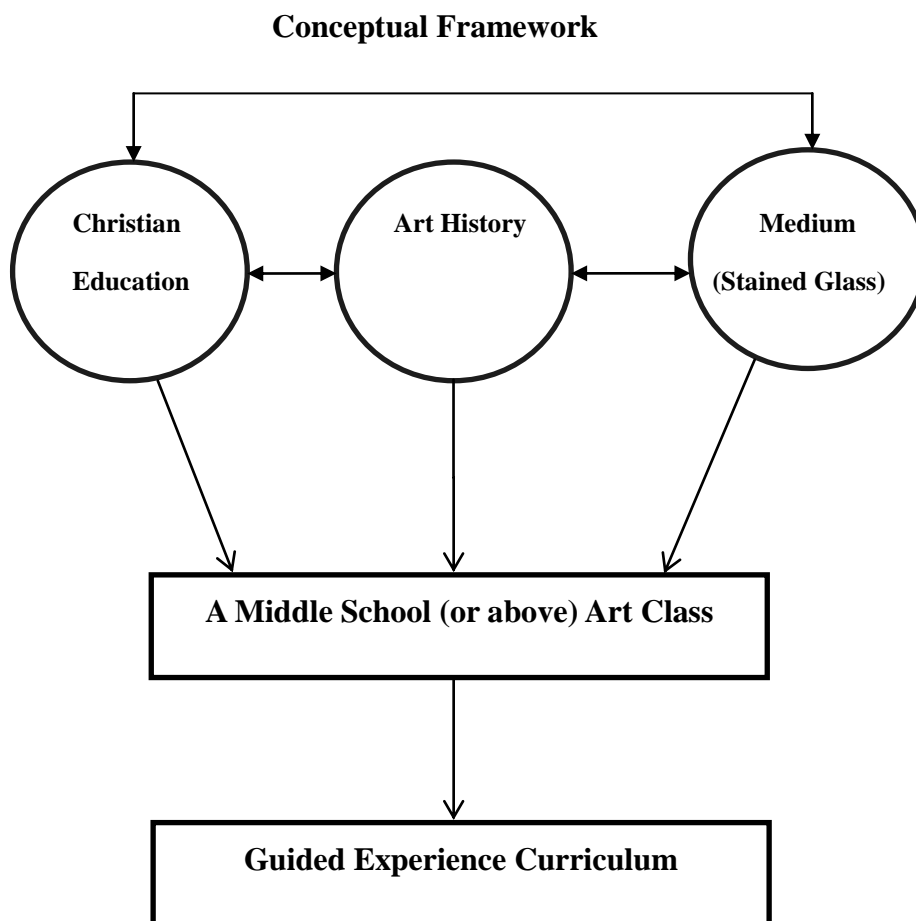


Figure 1. Conceptual Framework

The guided experience curriculum will consist of three sections, namely Christian education, art history, and the medium of present art (stained glass). Christian education is for Christian view of world, Art history is method for understanding on Middle Ages, and medium is for knowing stained glass. The purpose is to bring out the importance of focusing on the first two sections as they play the major role in the emergence of the third section. The reason for this method of curriculum is that without knowing the history, one cannot derive the true meaning of the form of art used. They interact on the guided experience curriculum.

Statement of Problem

The purpose of this project is to develop a curriculum for a middle school (or above) art class, as a means of Christian education, demonstrably the use of stained glass. This project includes a study about the medium of stained glass as it was used in the history of Christian art during the Middle Ages, with a view toward its use during that era as an instrument for Christian education. The curriculum will include a field trip to see an exemplar of stained glass art in a museum or cathedral and also includes the opportunity for the students to participate in the learning experience of “hands-on” working with the medium of stained glass. The goal is to enhance motivation and creativity on the part of the students, along with their knowledge gained about the three component parts of the subject; Christian education, Art history in Middle Ages and medium of stained glass.

Significance of the Study

It is commonly stated that a curriculum is an organized or planned course guide for the student’s learning. It can also be defined as a “means” for the teachers to challenge the students to ignite their creative thoughts and express them.

In the researcher’s opinion, curriculum is an infusion of “planning” as well as “experience,” which initiates a meaningful opportunity for the student to learn and create because learning is not only based on knowledge and values, but also on skills (know how). The bottom line of developing this curriculum is to give one more meaningful, useful, valuable, and authentic learning experience through “stained glass art,” since few art class curricula have used it as a teaching tool in Christian art class with Christian education as its basis. Also, there are very few, if any, plans for setting up a specific

stained glass actual curriculum.

The persons who would benefit the most from this Production-type Thesis would be students themselves. It would also be very helpful for curriculum designers and teachers in art classrooms. The creation of this curriculum will hopefully prove profitable also for all persons who are interested in Christian education, in history or art history, or in the medium of stained glass.

Definition of Terms

This production thesis comes with some significant terms, so it needs to mention clearly how the terms are used.

1. Curriculum

The word curriculum may be defined as “planned learning opportunities” or “actual learning experiences,” depending on the educational curriculum approach.¹⁰ Though having many kinds of approaches, curriculum should address the learners’ needs at the same time. Curriculum can be viewed as “a field of study with its own foundations, knowledge domains, research, theory, principles, and specialists.”¹¹ Among these definitions of curriculum, the most significant point of view is that of providing a clearly needed scope and diversity in the learner’s goal by guiding the needs of the learners

¹⁰ Gaudencio V. Aquino, *Curriculum Innovation* (Mandaluyong, Philippines: National Book Store, 2008), 2.

¹¹ Allan C. Ornstein and Francis P. Hunkins, *Curriculum Foundations, Principles, and Issues*, 6th ed. (London: Pearson Education Limited, 2014), 8-9.

through exact education goals.¹² In the definition of curriculum for this thesis, the planned learning opportunities and the actual learning experiences are balanced by guiding the needs of the learners through exact educational goals.

2. Christian Education

In this production thesis, the meaning of Christian education is the validity of Jesus' concept of his Father, and his understanding of what this involves in human relationships. Also, knowledge and understanding of the Bible are considered as essential elements in Christian education. It is the principal source of information about Jesus. Christian education takes place by making disciples, which is person-centered, based on the context of the Christian worldview.¹³ So a working definition of Christian education for the purpose of this thesis will be that Christian education is the process of making the relationship between God and the learner through teaching knowledge and understanding based on the Bible, the life of Jesus, and the Christian worldview.

3. Christian Worldview

A Christian worldview means a view of the world taken from a system of Christian principles, concepts, and rules.¹⁴ In other words, a Christian education gives “a Christian perspective” on the world. Components would include experiencing of the saving work of God in the lives of youth, the training of youth to be fruitful, the guidance

¹² Ornstein and Hunkins, *Curriculum Foundations*, 9.

¹³ Lawrence C. Little, *Foundations for a Philosophy of Christian Education* (New York: Abingdon Press, 1962), 194.

¹⁴ James K. A. Smith, *Desiring the Kingdom: Worship, Worldview, and Cultural Formation*, Cultural Liturgies, Volume 1 (Grand Rapids, Michigan: Baker Academic, 2009), 17.

of youth to base their lives on Christian ethics, the nurture of youth for wholesome and healthy living in the community and society because they have become involved in the disciplines of life and the occupations of life from a Christian perspective.¹⁵ In addition, the Christian worldview no longer focuses on the meaning in one's own individual life as much as how it is concerned with the Word of God, the purposes of God, the story of God and the foundation of Christianity.¹⁶ Therefore, this production thesis will maintain a Christian worldview in the same meaning as a Christian perspective that is based on the Bible and on Christianity.

4. Middle-Ages

The Middle-Ages comes from "Medium aevum" which means "Medieval Age" or "Mittelalter."¹⁷ The Middle-Ages can sometimes be defined as the "Dark Ages" because a great portion of humanity was outside the ideas or main policies at those moments from the sixth to the ninth century.¹⁸ It was when the Roman system seemed hopelessly ruined and new beneficial thoughts could hardly draw out the part of world policy.¹⁹ In art, historians made an effort to categorize the Middle-Ages into a major period and art styles or techniques. So, the Middle-Ages in art history are considered to be the sixth century all the way through the Renaissance (17th century). This production thesis will deal with the

¹⁵ Smith, *Desiring the Kingdom*, 218.

¹⁶ Bruce A. Little, "Christian Education, Worldviews, and Postmodernity's Challenge," *Journal of the Evangelical Theological Society* 40 (September 1997): 435.

¹⁷ Kim Young Jae, *A History of the Church* (Suwon: Hapdong Theological Seminary Press, 2005), 206.

¹⁸ E. B. Osborn, *The Middle Ages* (London: Hodder and Stoughton, n.d.), 8.

¹⁹ E. B. Osborn, *The Middle Ages* (London: Hodder and Stoughton, n.d.), 7-8.

Middle-Ages era in art history, which is this longer stretch of time and not just the Dark Ages or the medieval times. During this Middle-Ages time period of art history (all the way from the sixth century through the 17th century), art was worked out in many media such as sculpture, stained glass, fresco wall-paintings, and mosaics.

5. Medium

The medium is a material chosen by the artist among different art forms.²⁰ In other words, medium can be defined as the way or means of showing the feelings or ideas of an artist through, for example, etching, painting, or sculpture. In addition, it can refer to the actual tool which is also called the instrument or material used by an artist such as oil paint, chisel, needle and so on.²¹ In order to study the art subjects and to design the art class curriculum, the medium is then the foundation of the tools or materials to be utilized.

6. Stained Glass

Stained glass was one of the artistic beauties of the Middle-Ages. It demonstrated the actual symbolization of “God is Light.” Also, it was considered to be a main part of what was called the “ecclesiastical arts” which are commonly known as Christian arts. Moreover, since the nineteenth century study of this medium has been viewed as an opportunity to recover the spirit of an evidently golden medieval past period.²² Therefore,

²⁰ Veronica Esposito Ramirez, *Teaching Virtues and Forming Values through the Visual Arts* (Pasig City, Philippines: Anvil Publishing, 2007), 17.

²¹ Ralph Mayer, *The Artist's Handbook of Materials and Techniques*, revised (New York: The Viking Press, 1957), 643.

²² William Morgan, “Stained Glass: Yesterday and Today,” *Theology Today* 45 (January 1989), 440-445.

the term stained glass brings up the idea of the colored glasses as a tool or to design churches' windows and buildings representing the Middle-Ages style of beauty both in art and in architecture. In this production thesis's meaning of stained glass, it is an art form that is used mainly during that era for cathedral or church windows.

Scope and Delimitations of the Study

There are two delimitations for this production. First, it will be used for (with) students in middle school or above. The reason for selecting the age group of youth is that they are capable of learning how to think creatively in a postmodernism world. They can use higher order thinking skills to practice observing, describing, analyzing and interpreting their encountered circumstances properly, and they can appropriately exhibit problem-solving and critical-thinking skills in their lives. The medium of glass is dangerous for younger age groups, but older students can work with an advanced form of medium such as this. The dexterity needed for this type of art project comes along with the "industry" stage of Erik Erikson (grades 3-6),²³ but the changes of cognitive skills that occur around age twelve described by Jean Piaget²⁴ show the wisdom of waiting until the middle school age range. Through their awareness of medieval art history and the medium of stained glass, these students can attain a much deeper sense of art, which identifies the beauty of art and aesthetic thought.

Secondly, it is not an attempt to be a comprehensive study on this subject.

²³ Erik Erikson, *Childhood and Society*, 2nd ed. (New York: W.W. Norton, 1963), 259-260.

²⁴ Jean Piaget and Barbel Inhelder, *The Psychology of the Child* (New York: Basic Books, 1969), 96.

Samples of stained glass in various styles will be selected to help the learners to have an overview only. The four styles to be selected will be Byzantine, Romanesque, Gothic, and Renaissance, which represent time periods during the medieval art era.

The scope of this thesis is to produce a guided experience curriculum for use by Christian school teachers with students who are in middle school or above. It is therefore a production thesis and not a research thesis. The difference is that it is not an attempt to discover a theory or to prove a hypothesis as in the research thesis. Rather, as a production thesis it stands to demonstrate the application of skill and learning in order to make a contribution for the discipline or field in which it is practiced. This contribution will provide curriculum that balances knowledge with the art medium, especially a Christian knowledge. There is precedence in a Nazarene Seminary setting for the Master's Thesis to be the production of a curriculum.²⁵

²⁵ Clark Armstrong, *A Quarter of Sunday School Lesson Outlines for College and Career Youth in the Church of the Nazarene* (Kansas City, USA: Nazarene Theological Seminary, 1981).

CHAPTER II

SURVEY OF RELATED LITERATURE, STUDIES AND WORKS

To carry out this project thesis, chapter two will review some of the background, support and inspiration from literature, studies and works that influence the completion of a production such as this. This chapter will give an overview of how stained glass was involved with Christian art during middle-ages art history and how Christian education in that period may be compared to postmodernism. Along with the middle-ages history and the use of Christian art and Christian education in the medium of stained glass, this chapter will bring out the importance of art subject curriculum for the age group of adolescence. It will briefly discuss how this research contributes to the curriculum design for this project (production thesis). The chapter is outlined as follows: Art and Postmodernism, Stained Glass in the Medieval Period, Art in Christian Education, Stained Glass and Christian Education, Education in Adolescence, Art Curriculum for Adolescents, and Curriculum Ideologies.

Art and Postmodernism

The meaning of postmodernism is “after modernism,” but it can also be defined “against modernism” as according to Hegelian thought where antithesis follows thesis.²⁶ Actually, according to Martin Irvine postmodernism or postmodernity is linked to the societal and cultural conversion that took place after World War II and the impact of

²⁶ Tom Hardy, *Art Education in a Postmodern World: Collected Essays* (Trowbridge, Wiltshire, England: The Cromwell Press, 2006), 7.

communication upon popular culture in the 1960s-1970s.²⁷ In order to emphasize the key-point of perspectives in postmodernism, the most highlighted view is a cultural perspective in social life.²⁸ Roger Webster notes that, “The term postmodernism does not come into general usage though in Britain and America until the postwar period, and it is in 1980’s that the most intense theorization and debate takes place – the ‘moment’ of postmodernism in the sense of the intersection of cultural, political and historical forces together with a heightened awareness of movement.”²⁹ For that reason, the art of postmodernity is more focused on popular culture, which relates to technology, philosophy, knowledge and social background.³⁰ On the whole, the postmodernist image is often considered as utterly cut off from any original society or inherent meaning as being reflected in a mirror, but it does express something even when it expresses nothing.³¹ In this sense, postmodern art is based on a multidisciplinary approach. It is more political than modernism. Postmodernism reputed the idea that there was one intrinsic intention of a piece of art work as it was considered by the artist at the time of the created art work.³² Therefore, postmodernism not only reflects the spirit of the age, it

²⁷ Martin Irvine, “The Postmodern, Postmodernism, Postmodernity: Approaches to Po-Mo,” *Postmodern to Post-Postmodern: The Po-mo Page* (2004-2013): 1, accessed June 5, 2016, <http://faculty.georgetown.edu/irvinem/theory/pomo.html>.

²⁸ Paul J. Watson, “Transition beyond Postmodernism: Pluralistic Culture, incommensurable Rationalities, and Future Objectivity,” *Review and Expositor* 3, no. 1 (2014): 34.

²⁹ Roger Webster, *Studying Literary Theory an Introduction* (London: Arnold, 1996), 124.

³⁰ Hilary Brand, and Adrienne Chaplin, *Art and Soul: Signpost for Christian in the Arts*, eds. Kim Yoo Ri and Oh Yun Seng (Seoul: InterVarsity Christian Fellowship, 2001), 31.

³¹ Richard Kearney, *The Wake of Imagination* (Minneapolis: University of Minnesota Press, 1988), 5.

³² Sarah Jenkins, “Postmodern Art,” *The Art Story: Modern Art Insight*, 2016, accessed June 2, 2016, <http://www.theartstory.org/definition-postmodernism.htm>.

is particularly important way to understand deeply the 21st century condition.³³

Stained Glass Art in the Medieval Period

During the medieval period, stained glass was one of its “artistic glories” and it also evoked the spirit of past periods through the light of the window.³⁴ That is to say, the most significant medieval visual images came in the stained glass and not in the painting, sculpture or other forms of art. Medieval history reveals that stained glass art could be easily understood by the people as a symbol for biblical images. The stained glass window imaged the subject matter of the Bible lessons for a mostly uneducated population and gave them the opportunity for reflection on the meaning of the Bible lessons.³⁵ (See Picture 1.)

³³ Paul J. Watson, “Transition beyond postmodernism: pluralistic culture, incommensurable rationalities, and future objectivity,” *Review & Expositor* 111 (1 February 2014):34.

³⁴ William Morgan, “Stained Glass: Yesterday and Today,” *Theology Today* 45 (January, 1989): 441.

³⁵ Barbara Doerrer-Peacock, "Transforming Imagination through Story and Stained Glass," *Journal of Adult Theological Education* 6, no. 2 (2009): 148 accessed May 15, 2016, *Religion and Philosophy Collection*, EBSCOhost.



Picture 1. Miraculous Draught of Fishes, England, 13th century stained glass³⁶

Michael Prater pointed out that:

Few art forms display such raw, dramatic beauty as stained-glass windows catching the full light of the sun. The ruby reds, deep sapphire blues and the powerful lines of the leading seems to have an intoxicating allure, forcing a person to stop and marvel at the colors, the iconography and the stories these windows tell.³⁷

In the book *Big Questions*, Sharon Parks writes that “Human beings give form to their meaning-making with images. If the image serves as a key to the whole pattern of relationships, the image becomes a symbol. Meaning is anchored and expressed in symbols ... The function of the symbol is to grasp and shape into one the fitting

³⁶ Sonia Halliday Photo, ed., *Sonia Halliday Photo Library* (Thame, UK: Sonia Halliday Photo Library, 2010), s.v. “Miraculous Draught of Fishes,” accessed July 18, 2016, <http://www.soniahalliday.com/category-view3.php?pri=1575-1-37.jpg>.

³⁷ Michael Prater, “Dramatic Stained Glass,” *Arts & Activities* 131, no. 5 (2002): 28, accessed May 15, 2016, *ERIC*, EBSCOhost.

conviction of reality.”³⁸ Thus, stained glass in the medieval period is deep-rooted symbol of the biblical stories and people’s connected experiences and desires and is perpetuated through narratives³⁹ about the old images through the symbols in the stained glass windows.

Throughout the medieval art history of stained glass, the most important established building element is window design, which is connected closely with the progression of architectural patterns, framing styles, and technological advances in the using of glass.⁴⁰ As stated earlier, stained glass was being used in church windows since the 11th century and also these windows were often stories from the Bible.⁴¹ In this sense, thought of stained glass as a separate artistic method of creating a window evolved in the 19th and 20th centuries, but in the medieval ages it was a type of the architectural setting itself with the specific panels creating the design of the whole window as a part of a whole building concept.⁴² Often it would require many windows within a wall, cove or nave in order to tell a complete Bible lesson. Stained glass has “two-dimensional designs” which are enhanced according to medieval age patterns of the abstract use of light in the

³⁸ Sharon Daloz Parks, *Big Questions, Worthy Dreams: Mentoring Young Adults in their Search for Meaning, Purpose and Faith* (San Francisco: Jossey-Bass, 20), 116.

³⁹ “Narrative” means that stained glass became a story-telling method by the church windows to people who do not understand the biblical words.

⁴⁰ N.A., “History of Windows & Glass (A Guide for Owners & Occupiers),” *Wychavon District Council* (October 2007), accessed May 23, 2016, <http://www.wychavon.gov.uk/documents/10586/157693/wdc-planning-her-windowsleaflet12.pdf>.

⁴¹ Literacy and Essential Skills in Industrial Arts, *Stained Glass Course & Essential Skills Student Notes: A Project of Literacy Ontario Central South* (Peterborough, Canada: Literacy Ontario Central South, 2010), 26.

⁴² William Fleming, *Art & Ideas*, 6th ed. (New York: Holt, Rinehart and Winston, 1980), 163.

architectural setting such as with colors, forms and spaces.⁴³ The symbols within the church building should lead the viewer on an ultimate destination beyond their daily work as well as whenever people came into the church, they could feel unconsciously that they were standing on holy ground.⁴⁴ For that reason, the stained glass was compelling through its concrete figures rather than in words. Also, in contrast, it would follow the essential abstract concepts of the medieval ages.

Particularly, the stained glass windows should illustrate significances from those who lived distant centuries ago when Christians struggled through their religious or political beliefs during those periods.⁴⁵ In this way, it is so essential that examining the medieval period of stained glass art can indicate a focal point of inquiry for some parts of art^{history} or history itself. While that is not the scope of this project, we can look at examples from the four time periods and styles selected.

Byzantine Art

As one of the roots of Christian art, the Byzantine period and style arose as one of the first opportunities for Christian creativity in the medieval ages.⁴⁶ It connected the early Christian period in which Greeks provided the important features for expression to the developing Christian religious stage of the next centuries A.D.⁴⁷ The Byzantine style

⁴³ William Fleming, *Art & Ideas*, 6th ed. (New York: Holt, Rinehart and Winston, 1980), 163.

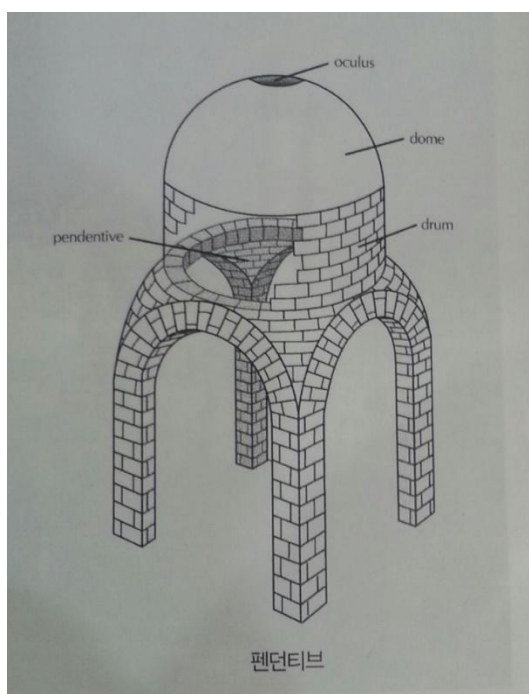
⁴⁴ Thomas Albert Stafford, *Christian Symbolism in the Evangelical Churches: With Definitions of Church Terms and Usages* (New York: Abingdon-Cokesbury Press, n.d.), 105.

⁴⁵ Stafford, *Christian Symbolism*, 105.

⁴⁶ Helen De Borchgrave, *A Journey into Christian Art* (Minneapolis: Fortress Press, 2000), 14.

⁴⁷ Jane Dillenberger, *Style and Content in Christian Art: From the Catacombs to the Chapel Design by Matisse at Vence, France* (Nashville: Abingdon Press, 1965), 30.

of architecture has been characterized by a central dome resting on a cube formed by four round arches and their “pendentive” dorm (see Picture 2 below), and by the extensive use of surface decoration; specially veined marble panels, low relief carving, and colored glass mosaics(Basilica di San Marco, Venice).⁴⁸ (See Picture 3 and Picture 4) The use of stained glass, as a means of integrating the decoration of churches through the windows, may have started with the Byzantine period when it shifted to the use of wood or stone for the church building with the spaces (windows) filled in with pieces of colored glass.⁴⁹



Picture 2. Pendentive⁵⁰

⁴⁸ Park, Sung Eun, *Christian Art History* (Seoul: The Christian Literature Society of Korea, 2008), 45-65.

⁴⁹ Peter John Murray and Linda Murray, *The Oxford Companion to Christian Art and Architecture* (Oxford: Oxford University Press, 1996), 502.

⁵⁰ Park, Sung Eun, *Christian Art History*, 49.



Picture 3. Emperor Justinian and his attendants, Mosaic, Basilica of San Vitale, 544-545 Century⁵¹



Picture 4. Empress Theodora and attendants, Mosaic, Basilica of San Vitale, 6th Century⁵²

⁵¹ Julie Crabtree, "The Byzantine Church of Saint Vitale and Its Mosaics in Ravenna, Italy," *Basilica di San Vitale at Ravenna*, 2008-2015, accessed July 18, 2016, <http://www.ravenna-info.com/basilica-san-vitale.htm>.

⁵² Crabtree, "The Byzantine Church of Saint Vitale."

Romanesque Art

Romanesque art aimed to spread religion and bring people closer to God as well as it was used in an educational and religious function in churches, cathedrals, and monasteries.⁵³ This specific stained glass form appeared beginning with the 10th century changes in architecture, but the glass craftsmen studied deep into changing the style and what that meant, so artists changed slower than architects in this time period. The artists started to use this style by the 13th century and that century can be described as mainly Romanesque.⁵⁴ In Romanesque, architecture style had the same point as Byzantine, but the walls were thicker and the many windows were higher in the building and narrower, smaller with rounded tops letting in considerable light inside the church building.⁵⁵ Among the examples of Romanesque style stained glass is the “Tree of Jesse” window which came from the 12th or 13th century. Manuscripts say, this is one of the most well-known pieces of religious artwork from that period.⁵⁶ The “Tree of Jesse” (see Picture 5) depicted a family tree in which Christ is presented as a descendant of the royal blood of David, as according to the book of Isaiah chapter 11 verse 1.⁵⁷

⁵³ Park, Sung Eun, *Christian Art History*, 79.

⁵⁴ Boundless.com, “Romanesque Painting and Stained Glass,” *Boundless Art History*, May 26, 2016, accessed May 30, 2016, <https://www.boundless.com/art-history/textbooks/boundless-art-history-textbook/romanesque-art-19/other-romanesque-arts-127/romanesque-painting-and-stained-glass-543-7675/>.

⁵⁵ Richard H. Gross, “Introduction,” *Stained Glass Association of America*, 2012, accessed May 28, 2016, http://stainedglass.org/?page_id=169.

⁵⁶ Jane Vadnal, “General Information about the Jesse Tree Window,” *Images of Medieval Art and Architecture*, September 18, 2007, accessed May 30, 2016, <http://www.medart.pitt.edu/image/France/St-denis/windows/Jesse/SDenis-JesseW-Frame.html>.

⁵⁷ Isaiah 11:1 (New International Version), “A shoot will come up from the stump of Jesse; from his roots a Branch will bear fruit.



Picture 5. Tree of Jesse window: The reclining Jesse, King David, and Scenes from the life of Jesus, Pot-metal glass, vitreous paint, and lead, German, 1280-1300⁵⁸

As the stained glass became a story-telling method in church windows, it helped the advance of contrastive elements in Gothic stained glass, and included experimentation and development with colors such as red, yellow, and green.⁵⁹ The actual style of

⁵⁸ Unknown, *Tree of Jesse Window: The Reclining Jesse, King David, and Scenes from the Life of Jesus*, 1280-1300, Pot-metal glass, vitreous paint, and lead, Germany, accessed July 18, 2016, <http://www.metmuseum.org/toah/works-of-art/22.25a-f/>.

⁵⁹ *Athena Review*, Chartres Cathedral, 2005, 46-47, accessed May 30, 2016, <http://www.athenapub.com/14chartres.htm>.

Romanesque art would most influence the Gothic style with the linear designing of the layout in stained glass.⁶⁰

Gothic Art

The purpose of Gothic architectural art was the soaring heights and open spaces illuminated by light, and this was connected to developments of stained glass windows.⁶¹

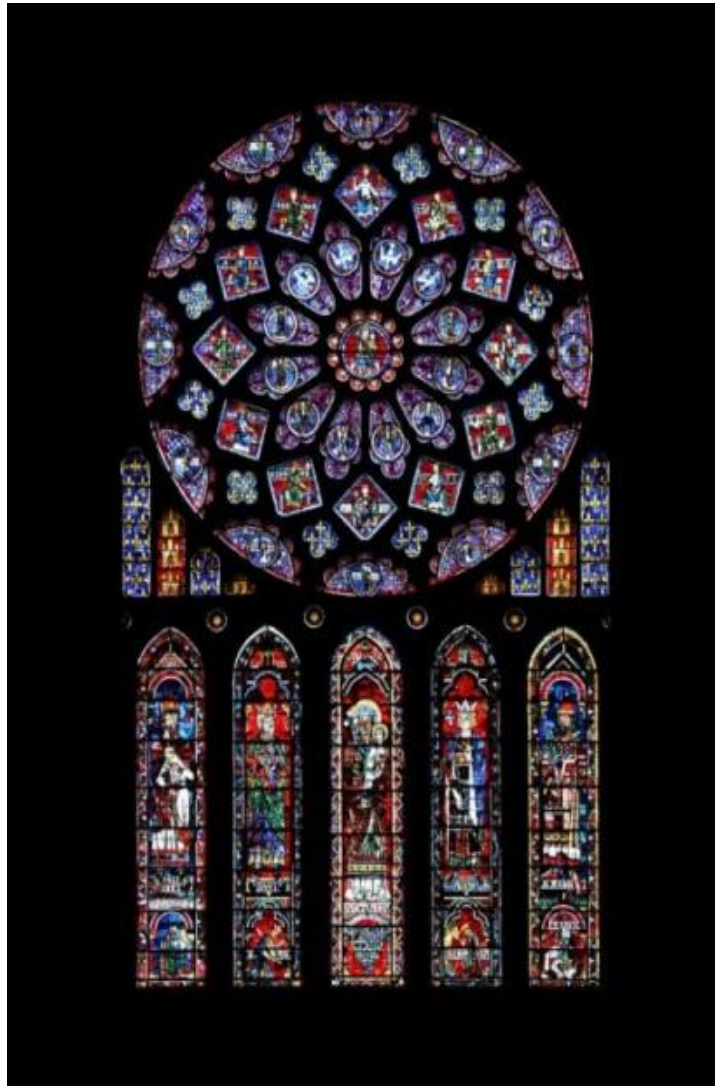
In this sense, the Gothic architecture greatly increased the amount of glass in large buildings, partly to allow for wide expanses of glass as pictured in rose-style windows.⁶²

(See Picture 6.)

⁶⁰ “Romanesque Painting,” *Art History Summary, Periods and Movements through Time*, January 8, 2013, accessed May 30, 2016, <http://arthistorysummerize.info/romanesque-painting/>.

⁶¹ Max Pfingsten, “Gothic Sculpture and Stained Glass Windows: Characteristics,” study.com, accessed May 31, 2016, <http://study.com/academy/lesson/gothic-sculpture-and-stained-glass-windows-characteristics-style.html>.

⁶² Ernst Hans Josef Gombrich, *The Story of Art*, edited by Peck Sung Gil and Lee, Jung Seung (Seoul: Ye-Kyong Publishing, 1995), 185-192.



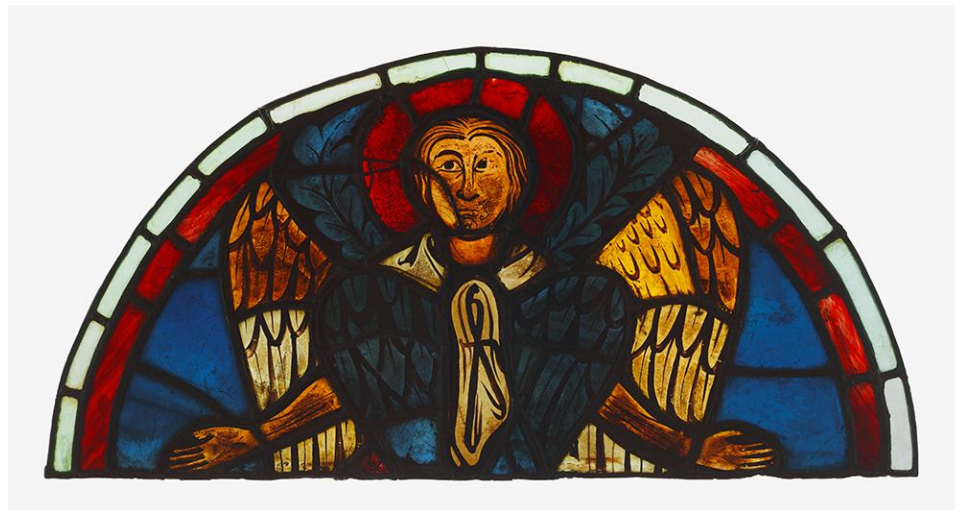
Picture 6. North Rose Window at Notre Dame Cathedral, Chartres, France, 1235 Century⁶³

Moreover, in the Gothic era is found one of the most dramatic signs of the progressing standard form which happens in the development of a given style as seen in the sculptured architectural detail of the great Gothic cathedrals.⁶⁴ Additionally, the Gothic style is the most influential art form during the Middle-Ages especially concerning the

⁶³ Carol Hendricks, "Chartres Cathedral's North Rose Window," *Art History Blogger, Discussions on Painting, Sculpture, Architecture and More*, September 12, 2011, accessed July 18, 2016, <http://arthistoryblogger.blogspot.com/2011/09/chartres-cathedrals-north-rose-window.html>.

⁶⁴ Dillenberger, *Style and Content in Christian Art*, 74.

stained glass settings, or visual stories displayed particularly in French cathedrals.⁶⁵ (See Picture 7.)



Picture 7. Seraph, unknown French glass painter, working at Reims Cathedral, c. 1275-99, Pot-Metal and clear glass and black vitreous paint (J.Paul Getty Museum, 2003.28)⁶⁶

By the end of this period, the designs of Gothic stained glass increasingly used larger pieces of glass which were painted with yellows as the dominant colors, and relatively few smaller pieces of glass in other colors.⁶⁷

Renaissance Art

At the end of the Gothic period, art imitated the humanist influence of the Renaissance so most of the figures came with human emotions such as grief and delight.⁶⁸

⁶⁵ The J. Paul Getty Museum, “Stained Glass: History and Technique,” KHAN Academy, Accessed May 31, 2016, <https://www.khanacademy.org/partner-content/getty-museum/getty-decorative-arts/a/stained-glass-history-and-technique>.

⁶⁶ The J. Paul Getty Museum, “Stained Glass: History and Technique.”

⁶⁷ Gombrich, *The Story of Art*, ed. by Peck and Lee, Jung, 185-192.

⁶⁸ Nola Huse Tutag and Lucy Hamilton, *Discovering Stained Glass in Detroit* (Detroit, USA: Wayne State University Press; Great Lakes Books edition, 1987), 9-10.

When glass in the late 1400's became more moderate in the window design and houses were more and more fitted in with transparent glass windows, at the same time there arose the use of small stained-glass panels that were not biblical or religious in nature, but each of the panels typically was more colorful and humorous.⁶⁹ Renaissance stained glass was used by artists unskilled with the main-key glass designs (cathedral windows, etc.); and these artists began to create stained glass compositions that were more delicate such as even in lamps and things like that in order to launch more "modern styles."⁷⁰ Besides that, during the Renaissance period, this style of stained glass was used in secular buildings as well as it was placed in windows for some halls and small panels were even unified into moderate glass windows for some of the houses.⁷¹ Overall, Renaissance stained glass figures and details could show in extremes the different tasks of interpreting not only biblical but also secular stories by drawing them both into the medium of glass.⁷² As a consequence, each medieval period stained glass style persisted through from the religious buildings of its time period to the modern period, emphasizing that those advancements could not be present without the images of the glass window paintings in the religious buildings that preceded it. Therefore, stained glass in the medieval period

⁶⁹ The J. Paul Getty Museum, "Images in Light: Newly Acquired Stained Glass," The J. Paul Getty Museum, October 28, 2003-April 4, 2004 at the Getty Center, accessed June 1, 2016, http://www.getty.edu/art/exhibitions/stained_glass/.

⁷⁰ Tutag and Hamilton, *Discovering Stained Glass in Detroit*, 9-10.

⁷¹ Richard H. Gross, "Introduction", Stained Glass Association of America, accessed May 28, 2016, <http://stainedglass.org/?id=169>.

⁷² Sarah Beattie, "Stained Glass On Paper: Medieval and Renaissance Designs," *Victoria and Albert Museum: The World's Leading Museum of Art and Design* (blog), November 4, 2014, accessed June 1, 2016, <http://www.vam.ac.uk/blog/factory-presents/stained-glass-on-paper-medieval-and-renaissance-designs>.

was one part of art with Christian subject matter that was a form of the communication between the Christian religion and its believers.

Art in Christian Education

The most important benefit of the visual aid such as a film, slide, picture, model or photo is how they contribute to the “cone of experience” (see Figure 2),⁷³ which means giving an opportunity for the pupil to use a variety of their five senses (sight, hearing, touching, smell, and taste) through the cone’s stages of experience.

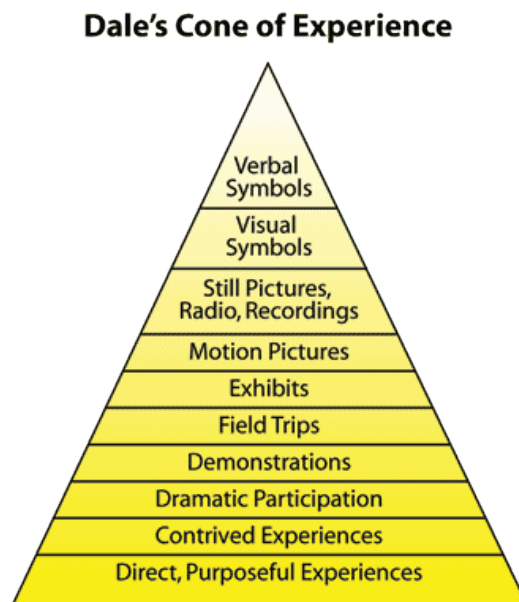


Figure 2. Edgar Dale’s Cone of Experience (1969)

Furthermore, by considering the principle of the cone of experience, Christianity itself could relate better with an experience rather than put its expression into words

⁷³ Jelaprollo, “Reflection on the Cone of Experience Activity,” The Baskerville Theme (blog), Wordpress.com, August 7, 2015, accessed July 19, 2016, <https://jelaprollo.wordpress.com/2015/08/07/reflection-in-wordpress-com-on-the-cone-of-experience-activity/>.

only.⁷⁴ Therefore, by means of art and the teaching of art, religion can be imparted through the sense of seeing, feeling, and thinking. As well, it can deal with making changes in learners' self-education for attaining the better maturity in sympathy, manners, and conduct.⁷⁵ Along with the senses of seeing, feeling, and thinking, understanding the emotions also needs to be given strong priority and certainly be impressed on the learners' hearts which determines the person's human actions and personal relationships.⁷⁶ In this way, the qualities of personality should be based on expressions of traditions, abilities, behaviors, obligations, knowledge, thoughts, standards, and aims, especially that which describes the characteristics of Christian living and the means of constructing a Christian world view.⁷⁷

John Dewey's notion of the aesthetic experience could bring out some concept of abilities to utilize and reflect upon the general world circumstances.⁷⁸ Dewey's theory was called "guided experiences", which alludes to the need for something more than an experience in which a human is a passive recipient. Dewey recommends that collaborated issues between a person and the world around can modify the human by the event of the

⁷⁴ Wayne R. Rood, *The Art of Teaching Christianity: Enabling the Loving Revolution* (Nashville: Abingdon Press, 1968), 102.

⁷⁵ Albert Edward Bailey, *Jesus and His Teachings: The Approach through Art* (Philadelphia: Christian Education Press, 1942), 7.

⁷⁶ Bailey, *Jesus and His Teachings*, 12.

⁷⁷ D. Campbell Wyckoff, *The Task of Christian Education* (Philadelphia: The Westminster Press, 1955), 18.

⁷⁸ Rosa Jakubowicz, "Art, the Self, and Society: The Human Possibilities in John Dewey's Art as Experience" (Master's Thesis, McGill University, 1999), 1, accessed June 16, 2016, National Library of Canada. (Dewey - *Art as Experience*), 1934.

interaction and by the human context.⁷⁹ Based on theory of John Dewey, the most important thing is that the instructor should guide or show good examples of life (in this case in the biblical view) to the learners by taking many art forms.⁸⁰ This may in part be due to the fact that Dewey's aesthetic theory was highlighting means of daily life.⁸¹ Therefore, the foundation of art should be the basis of Christianity which means a Christian world view or Christian perspective.

Additionally, Christians or Christian educators have to consider studying the biblical foundations for Christian education. The Christian educator's views and practices come by God's revealed truths as he or she searches to be obedient to Christ in the combination of education.⁸² According to Ronald Sarno, "the gospel is not merely a message about God; it is a way of life and a love for a person also the medium is the message or true content to religious educators-teachers and learners' media of Jesus Christ."⁸³ In this sense, it completely connects Christian education and theology because an education specifically based upon theological goals results from the text of the Bible and Scripture rather than being education developed, to maintain and spread the code of

⁷⁹ Dorothy E. Smith, *Texts, Facts, and Femininity: Exploring the Relations of Ruling* (New York: Routledge, 1990), N/A.

⁸⁰ Oh In Tak, *Christian Education* (Seoul: Jong Ro Publications, 1984), 135.

⁸¹ Rosa Jakubowicz, "Art, the Self, and Society: The Human Possibilities in John Dewey's Art as Experience" (Master's Thesis, McGill University, 1999), 26, accessed June 16, 2016, National Library of Canada.

⁸² Robert W. Pazmino, *Foundational Issues in Christian Education: An Introduction in Evangelical Perspective*, 3rd edition (Grand Rapids: Baker Books, 2008), 14.

⁸³ Ronald A. Sarno, *Using Media in Religious Education* (Birmingham, AL: Religious Education Press, 1987), ix, xi.

belief of a selected religious method.⁸⁴ Indeed, the teaching of God's Word is the main-point to this process; also the Bible is the foundation upon which we stand to proclaim the Good News. As well, the Bible could relate any materials, those including art subject matters.

Stained Glass in Christian Education

So far as most people know, during the Middle Ages period, one of the most majestic forms of artistry was stained glass.⁸⁵ In this way, the stained glass windows have been an essential part of a religious style of architecture for centuries.⁸⁶ Through showing the privacy or space from the stained glass window design in the Middle Ages period, people who enter the church may feel the light shine through and illuminate our world with either eye-catching colors or pure sunlight.⁸⁷ In addition, a small number of iconic features of an ecclesiastical building motivated complete influences between Christianity and stained-glass windows giving a peaceful, glorious, uplifting, and humbling feeling.⁸⁸ That is to say, stained glass is the most well-known form shaping the atmosphere, mood, or inspiration to the type of religious architecture in the Middle Age era.⁸⁹ Likewise,

⁸⁴ Robert E. Clark, Lin Johnson, and Allyn K. Sloat, *Christian Education: Foundations for the Future* (Chicago: The Moody Bible Institute, 1991), 14.

⁸⁵ Morgan, "Stained Glass," 441.

⁸⁶ "Stained Glass Windows in Churches," faversham.org, 2016, accessed June 19, 2016, http://www.faversham.org/community/churches/stained_glass_windows.aspx.

⁸⁷ Simon Simonian, "The Benefits of Stained Glass," Ezine @rticles, December 12, 2009, accessed March 10, 2016, <http://ezinearticles.com/?The-Benefits-of-Stained-Glass&id=3416632>.

⁸⁸ Nichole Smith, "Stained-Glass Windows Help Christians Worship in Beauty," *The Herald*, April 7, 2012, accessed June 19, 2016, <http://www.heraldonline.com/latest-news/article12283586.html>.

⁸⁹ "Stained Glass Windows," h2g2, The Hitchhiker's Guide to the Galaxy: Earth Edition, October 7, 2009, accessed June 19, 2016, http://h2g2.com/edited_entry/A686748.

depicting the theological issues in stained glass windows were one kind of source for the uneducated to comprehend the experiences and sections in the Bible, and also it could assign several features through the symbolism such as “God is light,” etc. behind the usage of stained glass window color.⁹⁰ Simply put, the existence of stained glass in Christian education emerged over and over upon the conclusion of the considerations of the Bible and the life of Jesus Christ which was never viewed as isolated from the realities of life.⁹¹

Education in Adolescence

Most of the adolescent’s problems show up as emotional issues in each individual’s own circumstance rather than through physical environment issues. For that reason, the adolescent culture is often about personal and “non-verbal” activities. There more obviously appear in youth music, dancing, certain ways of doing exercises, and also in certain manners of facial communication and “expressions”, or in informal words.⁹² One of the main negative methods in adolescent education is called the “pigeon feeding” system. This refers to when teachers attain the preconceived ideas in the lessons by providing the exact answers during the lectures.⁹³ Literature suggests that a better view of adolescent education belongs to the presence of social history within postmodern society

⁹⁰ Iris Hami and Christian Travel, “Symbolism behind Stained Glass Color in Churches,” Gil Travel Group, August 2, 2014, accessed June 19, 2016, <http://blog.giltravel.com/stained-glass-colors-churches/>.

⁹¹ Basil A. Yeaxlee, *The Approach to Religious Education: In Sunday School and Day School* (London: Student Christian Movement Press, 1931), 104.

⁹² Elaine J. Kennedy, *Leading and Guiding Youth: Christian Education in the Church for Youth* (Makati City: Church Strengthening Ministry, 2003), 5.

⁹³ Roy A. Burkhart, *Understanding Youth: His Search for a Way of Life* (New York: Abingdon-Cokesbury Press, 1938), 17.

and context, putting the relevant emphasis on the need to evolve the assumption of responsibilities by the adolescent student.⁹⁴ At the same time, according to postmodernism thought, adolescence usually confronts current culture, social concerns, and visual impressions. In this case, the stage of the adolescence is seen as encountering a tension of emotional and physical changes with social issues. So the education system should be more of an emphasis on training programs in a curriculum that is mindful of matters from a postmodern world view.

Art Curriculum for Adolescents

The goal of education is to communicate in such an effective form that teaching re-creates or transforms the overall person of the learner.⁹⁵ Particularly for arts curriculum, there are several methodologies of combined techniques. There provided can exist in an “interdisciplinary approach” for adolescents.⁹⁶ Additionally, teaching art has been described as a designed method that combines a source of guided aesthetic experience under special abilities and knowledge.⁹⁷ The most essential thing is that the subject of art in an overall curriculum can attain understanding of the world both past and present as it values the comprehensive art education curriculums’ aims. In addition, the subjects of art classes also lead to the acquisition of the new knowledge and abilities within a setting of

⁹⁴ Raymond G. Whiteman, “Analysis of the Relationship between Selected Interpersonal and Institutional Variables and the Value Systems of Youth,” *Religious Education* 70 (July-August 1975): 442.

⁹⁵ Ronald A. Sarno, *Using Media in Religious Education* (Birmingham, AL: Religious Education Press, 1987), 4.

⁹⁶ William Baker, “Integrated Arts Curriculum: An Interdisciplinary Approach,” *Celebrating Musical Communities: Proceedings of the 40th Anniversary National Conference* 6 (July 2007): 1.

⁹⁷ Elliot W. Eisner, *The Educational Imagination (On the Design and Evaluation of School Programs)*, 2nd ed. (New York: Macmillan Publishing Company, 1985), 176-177.

perspectives, understandings, and sensibilities through art which can relate to every single experience in the age of adolescence.⁹⁸

Throughout this arena, the terms of art curriculum for adolescence are well known for focusing on innovation or creation in critical thinking, planning, and problem-solving, and decision-making so that the adolescent could learn self-direction and management inside and outside the classroom.⁹⁹ Based on this view, by designing the art curriculum's influence on adolescents' identities, the teacher or facilitator can also interact with strong consideration of the values of adolescents.

Curriculum Ideologies

According to Arthur Ellis *Exemplars of Curriculum Theory*, the curriculum is a basic plan, a map, and a prescription to be followed. We can find such curriculum guides in textbooks and related materials adopted for school use in various subject areas, and in the daily lesson plans of teachers.¹⁰⁰ In this way, some educators prefer to think about "curriculum" in terms of what should happen, that is, a plan. Others prefer to think of it in terms of what actually happens, the experience.

Among the several benefits of curriculum ideologies, educators' and curriculum designers' perspectives effectively influence the education setting and education issues in

⁹⁸ National Board, "Early Adolescence through Young Adulthood/ Art Standards," *National Board: for Professional Teaching Standards 2* (2015): 12, accessed June 29, 2016, <http://boardcertifiedteachers.org/sites/default/files/EAYA-ART.pdf>.

⁹⁹ National Board, "Early Adolescence through Young Adulthood/ Art Standards."

¹⁰⁰ Arthur K. Ellis, *Exemplars of Curriculum Theory* (Larchmont, NY: Eye on Education, 2004), 1-8.

the current society.¹⁰¹ There are four curriculum ideologies named social efficiency ideology, scholar academic ideology, learner centered ideology, and social reconstruction ideology.¹⁰² This production thesis will focus on the “learner centered ideology” and “social reconstruction ideology” which relate to the “level of meaningful activity”¹⁰³ in art lesson curriculum.

Among the curriculum ideologies, the researcher would combine Schiro’s “learner centered ideology” and “social reconstruction ideology.”¹⁰⁴ The art class curriculum in its general application belongs to the learner centered style which means that all of the strategies in a general art program are designed to rise from the learners’ interests and ideas. But, in this project (Production Thesis), research will be done by the students as guided by the instructor through selected curriculum resources about stained glass in the medieval period and through actual designing stained glass lessons and experiences as well. The learners could develop themselves in harmony with their own unique “intellectual, social, emotional, and physical attributes”¹⁰⁵ through this project (Production Thesis). Therefore, the researcher decided to follow both ideologies that are fit for use with this curriculum and are needed to bring together the three components composing this project thesis. This is important since this project thesis showed us that

¹⁰¹ Rainy Cotti and Michael Schiro, “Connecting Teacher Beliefs to the Use of Children's Literature in the Teaching of Mathematics,” *Journal of Mathematics Teacher Education* 7 (4) (2004): 329-356.

¹⁰² Michael Stephen Schiro, *Curriculum Theory, Conflicting Visions and Enduring Concerns* (Los Angeles: SAGE Publications, 2008), 4.

¹⁰³ LeRoy Ford, *A Curriculum Design Manual for Theological Education: A Learning Outcomes Focus* (Nashville: Broadman Press, 1991), xv.

¹⁰⁴ Michael Stephen Schiro, *Curriculum Theory: Conflicting Visions and Enduring Concerns* (Los Angeles: Sage Publications, 2008), 5-6.

¹⁰⁵ Schiro, *Curriculum Theory*, 5-6.

art class curriculum is essential for knowledge of art history, experience of creativity through the stained glass medium, and appropriation of a Christian worldview. For these reasons the lessons of this guided experience(s) curriculum will be designed and developed based on “the learner centered ideology” and “the social reconstruction ideology.

The learner centered ideology and social reconstruction ideology consider the needs of individual issues like harmony with social settings, emotional values, and physical well-being. In addition, these ideologies have a beneficial effect on cultural issues or settings.¹⁰⁶ When these ideologies complete educational goals and objectives they result in a good curriculum. The curriculum ideologies fit cognitively and affectively this production thesis.

This chapter went over Art and Postmodernism, Stained Glass in the Medieval Period, Art in Christian Education, Stained Glass and Christian Education, Education in Adolescence, Art Curriculum for Adolescents, and Curriculum Ideologies. The stained glass in the medieval period part included several pictures for deeper understanding of this production thesis. By looking at each of the six parts, it will give a better understanding of chapter three which will explain the design of the production.

¹⁰⁶ Schiro, *Curriculum Theory*, 4-6.

Chapter III

METHODS AND PROCEDURE

This project (production thesis) sought to design and formulate a detailed plan for an art class curriculum for adolescents. Specifically, it covered the practical use of stained glass in an art class for adolescents and the integration of art history learning in Christian education related to four medieval periods and styles of its usage.

Objectives

The goal in this guided experience curriculum was to arrange and apply the biblical viewpoint for adolescents within an artistic way of thought, which will be based on Christian art from Middle Ages art history and the Christian education perception during that period. By reflecting upon the stained glass in the medieval period, instructors could identify means for teaching that leads to creativity and relates with Christian education and religion. At the end of this guided experience curriculum, it included a field trip to observe samples of stained glass window in a cathedral. This field trip gave a chance to understand in the learning experience of “hands-on” with the medium of stained glass. Thus, combining old with new corresponds with the ancient future emphasis within postmodernity, meeting needs to develop sensitivity and expressivity while building the Christian view through the three component parts; Christian education, Art history in Middle Ages and medium of stained glass.

Techniques

To be aware of the medium of stained glass, one should survey the skills or styles

of medieval period stained glass and also the way (and why) of creating stained glass in this postmodern world. The method of stained glass itself could explain some of the history of the medieval period, where it already belonged to Christian education as it depicted lessons based on the Bible, the life of Jesus, and the Christian world view. In that way, the researcher addressed each sample period of time with four selected styles which will be Byzantine, Romanesque, Gothic, and Renaissance by looking at several images (Presentations 1-4 in CD-Rom) and reviewing several medieval period art history books. (See Table 1)

<i>Medieval Period Art History Books Bibliography</i>	
1.	Gombrich, Ernst Hans Josef. <i>The Story of Art</i> . 16th ed. London: Phaidon Press, 1995.
2.	Brand, Hillary, and Adrienne Chaplin. <i>Art and Soul: Signposts for Christian in the Arts</i> . Carlisle, United Kingdom: Piquant Editions, 2001.
3.	Rookmaaker, Henderik Roelof. <i>Modern Art and the Death of a Culture</i> . London: Inter-Varsity Press, 1970.
4.	Park, Sung Eun. <i>Christian Art History</i> . Seoul: The Christian Literature Society of Korea, 2008.

Table 1. *Medieval Period Art History Books Bibliography*

To get started with actual stained glass art work, learners should understand about stained glass tools and equipment. (See Table 2.) This also informs a learner about the steps of stained glass order. (See Table 3.) In order to discover basic stained glass tools and skills, the researcher provides the basic essential step of stained glass through images and video clips as well.

Stained Glass Tools and Equipment	
Web-site	Topic and Web-site Address
Everything-stained-glass	Essential Stained Glass Tools www.everything-stained-glass.com .
Youtube (eHowArtsAndCrafts)	Stained Glass Techniques: Tool for Glass Cutting https://www.youtube.com/watch?v=dUUYQZ6M4xc
Youtube (expertvillage)	Copper Foiling Tools for Stained Glass: What is a Soldering Iron? https://www.youtube.com/watch?v=QKfYRX4NM34

Table 2. Stained Glass Tools and Equipment

Steps of Stained Glass Order¹⁰⁷	
1.	Plan your design; will it be for a window, skylight... the possibilities will astound you.
2.	Let your imagination take you.
3.	Sketch out your design or use a bought pattern available through your retailer.
4.	Cut out the individual pieces from your pattern using those special scissors mentioned earlier.
5.	Apply the cut pattern pieces to the glass to be cut.
6.	Using the glasscutter, score and break (not in the literal sense) each piece.
7.	Grind off the excess glass
8.	“Foil” each piece of glass
9.	Clean your work.
10.	Display your masterpiece.

Table 3.Steps of Stained Glass Order

¹⁰⁷ Nick Volpe, “The Art of Stained Glass,” Chiff.com, 1999-2016, accessed July 21, 2016, <http://www.chiff.com/a/stained-glass.htm>.

This procedure provides for categorizing the medieval period stained glass styles which will be Byzantine, Romanesque, Gothic, and Renaissance. It gives instruction in identifying basic stained glass tools and skills. As skill improves, the basic essential step of stained glass can lead learners even at this age level to the more familiar and advanced usages of the medium of stained glass.

Procedures

The curriculum placed for the subject issued depending on the school's program. It is decided by the curriculum coordinators assigned to design or select a curriculum that would include a particular scope within the political and social conditions of that educational setting.¹⁰⁸ By this time in our human history, the era can be called postmodernism so it could be defined in one sense as “denial of reality of the unified world.”¹⁰⁹ But it also made a new challenge and opportunity of teaching a Christian world view by using this project thesis and its outcomes in the adolescent age group art class.

Pre-Production

To begin with the preparation for this whole project (Production Thesis) got confirmation of this project (Production Thesis) with curriculum coordinators. It covered the checking of the school's own particular scope and educational setting and also the education aim of the school setting. Through this pre-production, research could create a balance between the actual school education setting and the designed project.

¹⁰⁸ Allan C. Ornstein and Francis P. Hunkins, *Curriculum: Foundations, Principles, and Issues* (Boston: Pearson, 2004), 331.

¹⁰⁹ Stanley J. Grenz, *A Primer on Postmodernism* (Grand Rapids: William B. Eerdmans Publishing Company, 1996), 40.

Production

This production guided the learners' mind to pay attention to the medieval period in stained glass and draw specific attention to the context of the Christian worldview at that time. Firstly, most of lessons provided visual materials and reading materials so that the learners made or filled out the timeline for the focal point of the medieval period art history during the lecture. This was also partnered with the hands-on guided experience of actually working with the medium of stained glass.

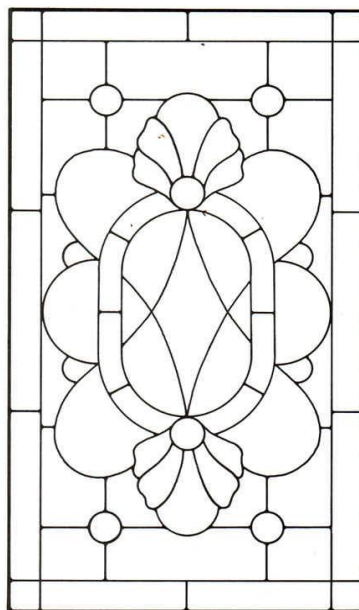


Picture 8. Stained Glass Basic Tools

Secondly, a step-by-step introduction of the stained glass tools (see Picture 8); a comfortable oil cutter, cutting oil for the cutter, running pliers (used to break out the glass), breaking or grazing pliers (to help break out the glass), and the most important tool, a soldering iron with 60/40 solder, along with flux and patina (for cleaning the copper foil)¹¹⁰ by using the video clips mentioned in Table 2. Stained Glass Tools and Equipment. At the same time, this production part of the project gave instructions to the

¹¹⁰ Heritage Skills, "Ten Essential Tools for Stained Glass," *Heritage Skills*, 2016, accessed July 20, 2016, <http://www.heritageskills.org/144/ten-essential-tools-for-stained-glass-leadlighting-work/>.

learners for copying the sample stained glass (see sample in Picture 9 below) and it provided direction for the steps of making the stained glass through following them as shared earlier in Table 3. Steps of Stained Glass Order.



Picture 9. Victorian Stained Glass Pattern¹¹¹

Post-Production

The end of these procedures led to learning basic styles and techniques of stained glass and to making a timeline about stained glass in the Middle Ages based on the Bible and the *Medieval Period Art History Books* in this project (Production Thesis). This project (Production Thesis) guided the way of approaching the Christian worldview.

¹¹¹ Daphne Bennette, “45 Simple Stained Glass Patterns,” Guide Patterns, January 9, 2015, accessed July 22, 2016, <http://www.guidepatterns.com/45-stained-glass-patterns.php>.

Schedule

The chart below was an adapted Gantt chart which was used for tracking of phases of the project.¹¹² It helped the instructor and the learners to track the finished and unfinished activities. For that reason, the researcher chose this model chart for this project (Production Thesis) management. The chart below explained the schedule of how the processing can be organized for three months (12 weeks) of lectures.

Element 1) Categorize Stained Glass													
Tasks	1	2	3	4	5	6	7	8	9	10	11	12	
Read Books (Table 1.)				→	•								
Reflection for Books. (Art Note)			→	•									
Discuss or Debate in Class				→	•								
Making the Timeline (Group Project)					→	•							
Field Trip to Exemplar Cathedral						→	•						
Element 2) Design the Stained Glass													
Follow the directions (Table 3)											→	•	
Decoration in the Final Work												→	•

Table 4. Gantt Chart Schedule for the Twelve Week Class

*The black dot shows when each activity will be completed.

¹¹² Gantt Software Trial, "What Is a Gantt Chart?," Gantt.com, 2016, accessed July 22, 2016, <http://www.gantt.com/>.

This project (Production Thesis) was called a guided experience(s) curriculum. This project for the students was a non-verbal project; instead the performance assessment for the students provides a way of allowing them to express their emotions and thoughts. In this sense, as a whole this project (Production Thesis) was divided into two elements demonstrated in the chart above which are categorizing stained glass and designing stained glass. The first element classified the stained glass in medieval period through reading and discussing or debating from the beginning lecture through the sixth week. The next element created and copied the sample stained glass by following directions from the instructor. This would be from the seventh week until the end of the whole lesson series.

Budget

Before doing this project (Production Thesis), there were some supplies needed by the instructor and the students who would be using this curriculum project (Production Thesis). The researcher briefly arranged the cost of supplies in three parts below (Tables 5-1 and 5-2); also it was continued over the next two pages.

Cost For Supplies		
Instructor		
No.	Material(s)	Cost (USD)
1	Beam Projector and Screen.	\$1,210.83 + 32.54
		\$1,243.37
2	Music Speaker	\$18.65
3	Handout for the lessons -Table 3. Steps of Stained Glass Order - Picture 9. Victorian Stained Glass Pattern	\$42.49
*The school usually provides Beam Projector, Screen, and Music Speaker for Art classes.		
Learner(s)		
Element 1) Categorize Stained Glass		
No.	Material(s)	Cost (USD)
1	Book(s)	
	-Gombrich, Ernst Hans Josef. <i>The Story of Art</i> . 16 th ed. London: Phaidon Press, 1995.	\$30.37
	- Brand, Hillary, and Adrienne Chaplin. <i>Art and Soul: Signposts for Christian in the Arts</i> . United Kingdom: Piquant Editions, 2001.	\$22.20
	-Rookmaaker, Henderik Roelof. <i>Modern Art and the Death of a Culture</i> . London: Inter-Varsity Press, 1970.	\$24.00
	- Park, Sung Eun. <i>Christian Art History</i> . Seoul: The Christian Literature Society of Korea, 2008.	\$11.55
*The cost of the books were written by G-Market and Interpark (Internet Book Market, Korea). The Christian Art History book by Park, Sung Eun is needed only by Korean instructor(s).		
2	Art Note (For medieval period art history reflection)	\$2.66

Table 5.1 Cost for Supplies

Element 2) Design the Stained Glass		
Stained Glass Tool(s) and equipment(s)		
1	Oil Control Paper (Depend on the size of Stained Glass Design)	\$1.78
2	White Thick Paper (Depend on the size of Stained Glass Design)	\$2.00
3	Pencil(s) and eraser(s)	\$1.33
4	Rulers	\$0.89
5	A Box Cutter	\$1.33
6	Maker (Black and Red color)	\$1.33
7	Beginning Stained Glass Kits -Glass Oil Cutter -Running Pliers -Grazing Pliers -A soldering Iron -Flux -Patina *http://www.delphiglass.com	\$329.95
8	Lead(s): 1/4" round H *http://www.delphiglass.com	\$99.95
9	Copper Foil(s) *http://www.delphiglass.com	\$6.95
Total		\$1,838.58

Table 5.2 Cost for Supplies

The supplies for this project (Production Thesis) would be organized according to the researcher's survey. In addition, the supplies the researcher mentioned were basic tools or equipment for this project (Production Thesis). If there were additional supplies needed for this project (Production Thesis), the instructor could add them during the lessons.

Locations

This project (Production Thesis) would be used for middle school grade students or above in a Christian school. The selected location would be a middle school, high school, or college level, which included art lecture for a semester (3 months course) in its program.

Equipment

The needs of the detailed tools and supplies to be used in this project (Production Thesis) would be two kinds of different classifications which were the Medieval Period Art History Books and the actual basic materials and stained glass tools. This was already mentioned in the Techniques and Production parts of this chapter.

Personnel

This project (Production Thesis) focused on the ages of adolescent groups or above which needed a wise and thoughtful direction in making the most important decisions in life.¹¹³ For a Christian educator, those age groups needed Christ presented to them in a way that built the Christian worldview into their postmodern world. Since those age groups had long been seeking for the fuller life,¹¹⁴ this project (Production Thesis) provided a means for youth to find a truer perception of that through the use of their imagination, expressivity and creativity.

¹¹³ Elaine J. Kennedy, *Leading and Guiding Youth: Christian Education in the Church for Youth* (Makati City: Church Strengthening Ministry, 2003), 21.

¹¹⁴ Roy A. Burkhart, *Understanding Youth: His Search for a Way of Life* (New York: Abingdon-Cokesbury Press, 1938), 11.

Strategy

The main goal of guided experience curriculum is that to integrate the motivation and creativity in the middle school or high school art class. Interrelation to three component parts which are Christian education, Art history in Middle Ages and medium of stained glass were made into the guided experience curriculum. Without understanding of Christian worldview cannot figure out the stained glass art in medieval period. It also should be based on stained glass in Middle Ages which included Byzantine Art, Romanesque Art, Gothic Art and Renaissance Art. Additionally, acquire the medium stained glass hands-on skill through the experience from the lectures in this guided experience curriculum. Therefore, to make a balance three component parts were so important to emphasize on this guided experience curriculum as mentioned earlier in schedule part (Chapter 3).

CHAPTER IV

Concept

The first two chapters of this project thesis (production thesis) indicated how to build up a guided experience curriculum through literature review and practical plan procedures. This chapter will explain the concept of guided experience curriculum which balances the knowledge between the medium stained glass and art history of medieval ages in Christian worldview. This chapter follows this pattern from the Thesis handbook:¹¹⁵ idea, treatment, lesson plans (instead of script or manuscript), and final guided experience curriculum (instead of storyboard or print layout).

Idea

Technical terms from the educational theories of John Dewey (1859-1952) “Art as experience” state that philosophy of experience relates education. John Dewey’s main educational concept is known as “progressive education.” He clearly stressed both “traditional” and “progressive” education.¹¹⁶ He also emphasized that experience and experiment happen continuously in society, therefore interaction and confliction are involved in the process of living in the 21st century.¹¹⁷ In this sense, the general worldview in society, culture, and Christian education connects the links with each other in foundation an art educational.

¹¹⁵ Dong Hwan “Bill” Kwon and Rovina L. Hatcher, eds., *Thesis Handbook* (Taytay, Philippines: Asia-Pacific Nazarene Theological Seminary, 2007), 30-31 (also cf. 28 and ix).

¹¹⁶ John Dewey, *Experience and Education* (Reprint, Indianapolis: Kappa Delta Pi, 2016), 4, Adobe PDF e-book.

¹¹⁷ John Dewey, “Art as Experience,” *The Later Works of John Dewey* Volume 10 (1934), Edited by Jo Ann Boydston (Carbondale and Edwardsville: Southern Illinois University Press), 42.

The popularity of arts exist as a diverse visualization system (integrated effects from light, technology, media, etc.) in this 21st century, especially the period of societal issues so influential in understanding art today. Additionally, essential characteristics of adolescents rely not only on their thoughts, but also on their perspectives. In this manner, a guided experience curriculum can give direction for youth at this stage to identify their Christian worldview. From the 12th century going through the Gothic period to Renaissance and to the end of the 21st century, a guided experience curriculum explained the creation, the history, and the evolution of stained glass. It may be reasonably concluded that a human and the world have totally different views. However, there are complementary skills which express noticeable biblical foundations, especially in this 21st century. To sum up, this idea of guided curriculum is combining motivation from the medieval ages to the 21st century art history in Christian worldview and creativity (Hands-on) to adolescents. Unlike other kinds of curricula, this curriculum can balance the knowledge and hands-on skills in Christian worldviews.

Treatment

This section will explain about the plan for a guided experience curriculum which includes a shorter test stage (Pasig Christian Academy) and a full delivery stage (Silver Gold Montessori Christian School). In a sense, the first (Pasig Christian Academy) was a Pilot Test for the second stage and the second stage was also a Pilot Test for the final stage. The final stage of the treatment was to actually create the Guided Experience Curriculum in the form of a CD that, having been properly field tested, could then be presented for art instructors in middle school Christian education settings to be able to

implement as a unit in their curriculum plan for a school year.

To develop the art class curriculum for adolescents, the process of guided experience curriculum should go with the background or history of the school as well as the vision and mission of the school. In addition, it should have handouts (Appendix C, D, E, and F) for each lecture's main point and an evaluation of the teacher and class (Appendix G). The following paragraph should give more details of the guided experience curriculum.

To begin with doing the pilot tests, the researcher sent the permission letters (Appendix A) and curriculum vitae (Appendix B) to some schools which have an art lecture once a week. Most schools had already set up the curriculum plan for a school year, so the researcher could not get permission for doing the pilot test for 12 weeks (3 months) as planned in chapter 3. Instead of doing the pilot test in a school, the researcher made a decision of doing two pilot tests. One test was a shorter test stage with 5 sections, and the second test was a full delivery stage with 12 sections. In this way, the shorter stage could help prepare for the full delivery. A comparison between two stages could also manifest the curriculum's strengths and weaknesses at the end of this study.

A Shorter Test Stage (5 sections)

Pasig Christian Academy allowed the researcher to do the pilot test for a shorter test stage of five sections within one week, because they have already set up the school year schedule. Moreover, the art subject includes music, art, physical education, and health which is called MAPEH in the Philippines. In a Filipino education system, the art subject does not just teach to create objects or pictures. That is why the school did not

give the researcher permission for doing a 12-week (3 months) pilot test.

After knowing the Pasig Christian Academy (PCA)'s history, mission and vision, the researcher designed a short curriculum. Also, it gave the researcher an idea of how to approach guided experience stained glass art curriculum for these students. However, because of limited time, the researcher organized simple guided experience stained glass art curriculum in a shorter test stage (5 sections). While doing the pilot test in a short way (5 sections), the researcher and students lacked time for having a relationship in which to be able to understand each other's ideas, feelings or personal worldviews because each section's lecture was within an hour. Additionally, Pasig Christian Academy (PCA)'s academic teacher told me not to use real glasses for creating the stained glass, because their age is not allowed to use sharp materials such as cutters and needles. In addition, there was no time for a field trip to visit an example cathedral in this shorter test stage (5 sections). Therefore, this short test stage (5 sections) could not fully cover the guided experience curriculum as the researcher had planned in Chapter 3.

A Full Delivery Stage (12 sections)

Silver Gold Montessori Christian School provided the researcher 12 sections for a full delivery stage to do a pilot test with the students even though they have already set up their MAPEH lectures for the school year. For the same reason as Pasig Christian Academy (PCA), the Silver Gold Montessori Christian School also did not let the researcher use sharp materials inside the classroom. So, the researcher replaced Element 2 (Design the stained glass) to use paper instead of glass. On the other hand, the researcher and students could visit a cathedral which decorated their windows in stained

glass nearby Silver Gold Montessori Christian School on the last day of the pilot test. Observing the stained glass window in a cathedral helped the students understand the stained glass guided experience.

The researcher and students had six sessions to have deep discussions about our own thoughts and ideas. The Element 1 (Categorize stained glass) had enough time to build up students' worldviews through a Christian worldview living in the 21st century. Along with the Element 2 (Design the stained glass), the students also were satisfied with designing the stained glass. The 12 sections allowed time to balance the knowledge and hands-on skills needed to reach the goal of the guided experience curriculum. Therefore, Silver Gold Montessori Christian School's pilot test was more successful than Pasig Christian Academy.

In these two stages of the pilot test, the process for the guided experience curriculum is able to completely blend knowledge with hands-on skills in a Christian worldview today. Though time was not enough to explain some of the lectures in a shorter test stage (Pasig Christian Academy), the students were introduced to stained art glass from medieval age through a hands-on activity. Furthermore, the researcher could not use real glass for the hands-on activity during the Element 2 section. Both of these test stages attained the goal of this guided experience curriculum by doing Element 1 (Categorize stained glass) and Element 2 (Design the stained glass) sections.

Manuscript

The "Manuscript" section is technically about the lesson plans for this production thesis (Project thesis). The lesson plans provide the idea about the actual guided

experience curriculum for use with middle school students in a Christian education setting.

Lesson Plans

A lesson plan is an instructor's detailed explanation and direction of the course. Furthermore, a lesson plan gives the students a chance to develop acquisition and concept. The following paragraphs will show how guided experience curriculum look like in a shorter test stage (Pasig Christian Academy) and a full delivery stage (Silver Gold Montessori Christian School). In addition, the following paragraph will also mention this guided experience curriculum's general objectives.

Standards and Goals of the guided experience curriculum:

- Cognitive domain

To arrange and apply the biblical viewpoint within an artistic way of thought which will be based on Christian art from medieval art history and the Christian education perception.

- Affective domain

To value the Christian worldview through relating medieval art history and medium stained glass in 21st century.

- Behavioral domain:

To sketch and set the Christian worldview by integrating medieval art history, medium stained glass and Christian perspectives.

The researcher will be adding all of the reference materials in a final production (CD-ROM). It will explain more about Element 1 (Categorize stained glass) and Element 2 (Design the stained glass).

A shorter test stage (Pasig Christian Academy)



PASIG CHRISTIAN ACADEMY
HIGH SCHOOL DEPARTMENT

Daily Lesson Plan No. 1

Subject: Art (MAPEH)

Date: September 19, 2016

Group: Grade 7-Wisdom (12-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Content: Modern Art, Worldview

Textbook: *Modern Art and the Death of a Culture* (H.R. Rookmaaker, 1970)

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To reflect about the modern art and worldview in the 21st century.

(b) Affective domain:

To value the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(b) Behavioral domain:

To identify what is the modern art in the Christian perspective 21st century.

Materials: 1st handout, pencil

Introduction: At the beginning, introduce each other in the class as well as briefly explain about purpose of pilot test.

Development: Before providing for categorizing the medieval period (Middle-Ages), through Power-point (Presentation 1) give instruction for the students about modern art in today 21st century also explain worldview in Christian view. At the end of the lesson, students can reflect the modern art and worldview in the 21st century.

****Notes:** Most of students became involved in the lessons and discussion activities, but researcher could feel that researcher needed to put more visual pictures or videos in power-point for the next lesson.



PASIG CHRISTIAN ACADEMY
HIGH SCHOOL DEPARTMENT

Daily Lesson Plan No. 2

Subject: Art (MAPEH)

Date: September 20, 2016

Group: Grade 7-Wisdom (12-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Design the Stained Glass (Element 2)

Content: Methods of Art, Communication, The Steps of Stained Glass Order

Textbook: *Modern Art and the Death of a Culture* (H.R. Rookmaaker, 1970)

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To know about methods of art also how can communicate in art today (21st century).

To start with pre-stained glass art work (Follow the steps of stained glass order).

(b) Affective domain:

To value the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To identify what is the modern art's communication in the Christian perspective 21st century.

Materials: 2nd handout, pencil, tracing paper (oilpaper), sample stained glass pattern

Introduction: To begin with, review the previous lecture about modern art and worldview.

Development: Continually reflect the methods of art and communication through 2nd handout and power-point (Presentation 2). Then, explain the basic essential steps of stained glass so that students can start with pre-stained glass art work (Step 1-3).

****Notes:** Students were excited to make pre-stained glass art work.



PASIG CHRISTIAN ACADEMY
HIGH SCHOOL DEPARTMENT

Daily Lesson Plan No. 3

Subject: Art (MAPEH)

Date: September 21, 2016

Group: Grade 7-Wisdom (12-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Design the Stained Glass (Element 2)

Content: Creation Regained Stages. (Albert M. Wolters, 2006), The Steps of Stained Glass Order

Textbook: *Art and Soul: Signposts for Christian in the Arts* (Hillary Brand and Adrienne Chaplin, 2001)

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To comprehend the creation regained stages by Albert M. Wolters.

To be aware of the steps of stained glass order.

(b) Affective domain:

To realize the significance of the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To adapt the creation regained stages (Albert M. Wolters) in the Christian perspective 21st century.

To apply the steps of stained glass order.

Materials: 3rd handout, pencil, sample stained glass pattern, Color pencils.

Introduction: Short reviewing the previous lessons about Methods of art.

Development: Explaining the creation regained stages (Albert M. Wolters, 2006), then discuss according to 3rd handout mentioned. After that keep following the direction of the steps of stained glass order.

****Notes:** All of students interested in “creation regained stages” by Albert M. Wolters, so they kept asking about more detailed information. Moreover, they are going to be more active in discussion activities during the lessons as well as they led a discussion themselves.



PASIG CHRISTIAN ACADEMY
HIGH SCHOOL DEPARTMENT

Daily Lesson Plan No. 4

Subject: Art (MAPEH)

Date: September 22, 2016

Group: Grade 7-Wisdom (12-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Design the Stained Glass (Element 2)

Content: The Story of Art (Medieval art history), Stained glass tools

Textbooks: *The Story of Art* (Ernst Hans Josef Gombrich, 1995) & *Christian Art History* (Park, Sung Eun, 2008)

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To arrange Christian art from medieval art history.

To know about stained glass tools and steps of stained glass order.

(b) Affective domain:

To appreciate the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To reorganize the medieval art history in a Christian worldview 21st century.

Materials: 4th handout, pencil

Introduction: Short reviewing the previous lessons about creation regained stages by Albert M. Wolters.

Development: In order to understand about the story of art in medieval art history, show some stained glass art images through Power-point. Between students and researcher discuss about the medieval art history, according to the 4th handout. Showing the video clips for students, they can figure out tools of stained glass and steps of stained glass order.

****Notes:** All of students were involved in the discussion as well as many were curious of medieval art history while they saw the power-point. While the discussion activities were going on, students could lead the discussion and even debated in lecture. As a teacher, researcher was so glad that students could give creative ideas or opinions.



PASIG CHRISTIAN ACADEMY
HIGH SCHOOL DEPARTMENT

Daily Lesson Plan No. 5

Subject: Art (MAPEH)

Date: September 23, 2016

Group: Grade 7-Wisdom (12-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Design the Stained Glass (Element 2)

Content: Stained glass artwork

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To understand steps of stained glass order.

(b) Affective domain:

To form the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To apply steps of stained glass order.

Materials: Thick paper, scissors, glue, sample stained glass pattern, tracing paper (oilpaper) copies, teacher's evaluation form.

Introduction: Before the lecture, review the steps of stained glass orders with students.

Development: Students proceed to cut the colored stained glass pattern and then attach the thick paper using the glue. Repeat the steps of stained glass orders with students'

artworks (Pre-stained glass) before end of pilot test. Additionally, students fill out teacher's evaluation form.

****Notes:** There were some students who cannot deal with scissors so they needed researcher's help to cut the papers. In addition, some students could not finish the artwork on time, so they requested the researcher to get it next week.

A full delivery stage (Silver Gold Montessori Christian School).



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 1

Subject: Art (MAPEH)

Date: October 5, 2016 (1:15pm – 2:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Content: Modern Art, Worldview

Textbook: *Modern Art and the Death of a Culture* (H.R. Rookmaaker, 1970)

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To synthesize modern art with worldviews in the 21st century.

(b) Affective domain:

To internalize the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To choose what is the modern art in the Christian perspective 21st century.

Materials: Presentation 1 (Power-point), 1st handout, pencil

Introduction: At the beginning, introduce each other in the class as well as briefly

explain about the purpose of pilot test.

Development: Before providing information about categorizing the medieval period (Middle-Ages) through Power-point (Presentation 1), give instruction for the students about modern art in today 21st century and also explain worldview in Christian view. At the end of the lesson, students can synthesize the modern art with worldviews in the 21st century.

****Notes:** Some of students could not involve the discussion activities because of their English level. So, researcher told them to write the answer in the handout paper so that I could know how they understood the lecture.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 2

Subject: Art (MAPEH)

Date: October 5, 2016 (2:15pm – 3:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Content: Communication

Textbook: *Modern Art and the Death of a Culture* (H.R. Rookmaaker, 1970)

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To know about the methods of art and how one can communicate in art today (21st century)

(b) Affective domain:

To have a heightened sense of interest in the Christian worldview through relating medieval art history and medium stained glass in 21st century

(c) Behavioral domain:

To be able to explain modern art's communication in the Christian perspective 21st century

Materials: Presentation 2 (Power-point), 2nd handout, pencil.

Introduction: To begin with, review the previous lecture about modern art and worldview.

Development: Continually reflect of methods of art and communication through 2nd handout and power-point (Presentation 2). Before the end of lessons, brainstorm about today's lecture.

****Notes:** Several students shared their own experiences of communication and then, students enjoyed the lecture of this discussion and its activities.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 3

Subject: Art (MAPEH)

Date: October 6, 2016 (1:15pm – 2:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Content: Creation Regained Stages. (Albert M. Wolters, 2006)

Textbook: *Art and Soul: Signposts for Christian in the Arts* (Hillary Brand and Adrienne Chaplin, 2001)

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To comprehend the creation regained stages by Albert M. Wolters.

(b) Affective domain:

To shape the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To adapt the creation regained stages (Albert M. Wolters) to the Christian perspective 21st century.

Materials: Presentation 3 (Power-point), 3rd handout, pencil

Introduction: To start with, review how to communicate in Christianity.

Development: Explain the creation regained stages (Albert M. Wolters, 2006), then discuss according to 3rd handout mentioned.

****Notes:** Some of students wondered about the creation regained stages, so they discussed with others more than what researcher expected. After that, students could understand creation regained stages by reading some Bible verses.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 4

Subject: Art (MAPEH)

Date: October 6, 2016 (2:15pm – 3:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Content: The Story of Art (Medieval art history)

Textbooks: *The Story of Art* (Ernst Hans Josef Gombrich, 1995) & *Christian Art History* (Park, Sung Eun, 2008)

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To arrange Christian art from medieval art history.

(b) Affective domain:

To mold the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To reorganize the medieval art history within a Christian worldview 21st century.

Materials: Presentation 4 (Power-point), 4th handout, pencil

Introduction: Short review of the previous lessons about creation regained stages by Albert M. Wolters.

Development: By seeing stained glass art images from Power-point, students would comprehend about the story of art in medieval art history period. According to the 4th handout, student and teacher continue discussion activities.

****Notes:** All of the students have been more focused on the discussion as was demonstrated by many questions of medieval art history while the lecture was going on. Even though the researcher did not ask them, some of students took a note about their own thoughts related to the handout.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 5

Subject: Art (MAPEH)

Date: October 12, 2016 (1:15pm – 2:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Content: Modern Art, Worldview (Review 1)

Textbook: *Modern Art and the Death of a Culture* (H.R. Rookmaaker, 1970).

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To review 1st lesson about modern art and worldview.

(b) Affective domain:

To sense the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To develop plans for the creation of the modern art and demonstrates a Christian worldview in 21st century.

Materials: Review 1 (Power-point), Personal note, pencil

Introduction: To start with a review of the 1st lesson by Review 1 power-point.

Development: Guessing and discussing about modern art and worldview in Christianity through two sample paintings in power-point (Review 1).

****Notes:** Students were all interested in guessing and discussing about the modern art and worldview in Christianity through some artworks. They were really active in sharing their own thought. By hearing their own ideas, I could know that students have standards for distinguishing the modern Christian art in this 21st century.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 6

Subject: Art (MAPEH)

Date: October 12, 2016 (2:15pm – 3:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Content: Communication (Review 2), Creation Regained Stages (Review 3)

Textbook: *Modern Art and the Death of a Culture* (H.R. Rookmaaker, 1970)

Art and Soul: Signposts for Christian in the Arts (Hillary Brand and Adrienne Chaplin, 2001)

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To review 2nd lesson and 3rd lesson about communication.

To analyze the communication of the artistic way in the 21st century.

(b) Affective domain:

To figure out the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To relate the creation regained stages by Albert M. Wolters to our own lives and to the 21st century by being able to give examples.

Materials: Review 2 and Review 3 (Power-point), Personal note, pencil

Introduction: To start with the power-point 'Review 2' and 'Review 3'.

Development: Guessing and discussing about general communication and way that Christians' communication through two examples letter (Jung Seob Lee, 1916-1956, South Korea) and land art (Earth works) in power-point (Review 2). Briefly review about Creation Regained Stages by power-point Review 3.

****Notes:** Seems like the students were not aware that they can send mails that can be sent through the post offices and that they were only aware of sending mails through the use of internet. So the students were so excited to share their own ideas in the discussion activities. As a teacher, researcher felt so happy to guide them in exploring a new world.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 7

Subject: Art (MAPEH)

Date: October 13, 2016 (1:15pm – 2:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Categorize Stained Glass (Element 1)

Design the Stained Glass (Element 2)

Content: The Story of Art (Medieval Art History)

Textbook: *The Story of Art* (Ernst Hans Josef Gombrich, 1995) & *Christian Art History* (Park, Sung Eun, 2008)

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To review story of art in medieval ages by presentation 4.

To be aware of the steps of stained glass order.

(b) Affective domain:

To value the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To arrange the story of art in medieval ages according to medieval art history time periods.

To relate the steps of stained glass order by placing their materials correctly according to the short video clips which will be viewed.

Materials: Presentation 4 (Power-point), Personal note, pencil, Video Clips (Stained glass tools and steps of order)

Introduction: To begin with reviewing story of art in medieval ages through the presentation 4 (power-point). This time student can arrange the time period for medieval art main point which are Baroque, Romanesque, Gothic, Renaissance.

Development: Watching three video clips, students can get ideas of stained glass tools and stained glass order. Additionally, students may relate with story of art in medieval ages and actual steps of stained glass order.

****Notes:** Most of students took a note about steps of stained glass order and tools and some of students paid attention to watch three video clips. Then, students would understand what stained glass is as well as steps of stained glass order.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 8

Subject: Art (MAPEH)

Date: October 13, 2016 (2:15pm – 3:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Design the Stained Glass (Element 2)

Content: The Steps of Stained Glass Order

Textbook: None

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To know the steps of stained glass order.

(b) Affective domain:

To shape the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To apply the steps of stained glass order through designing students' own stained glass pattern.

Materials: Sample stained glass pattern, color pencils

Introduction: Briefly reviewing about steps of stained glass order once again and giving sample stained glass pattern.

Development: Students are going to design their own stained glass pattern so that they would be aware on the way of designing the stained glass.

****Notes:** All of students were enjoying the design of own style of stained glass pattern.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 9

Subject: Art (MAPEH)

Date: October 27, 2016 (1:15pm – 2:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Design the Stained Glass (Element 2)

Content: The Steps of Stained Glass Order

Textbook: None

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To know the steps of stained glass order and understand the process.

(b) Affective domain:

To form the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To apply the steps of stained glass order by Designing the Stained Glass (Element 2) presentation.

Materials: Sample stained glass pattern, pencil, tracing paper (oil paper)

Introduction: Briefly reviewing about steps of making the example stained glass artwork through power-point. Then, give their own designed sample stained glass pattern and

tracing paper to each student.

Development: Students are going to copy the stained glass pattern in tracing paper. The students have to put numberings in the tracing paper, so that students can follow next steps.

****Notes:** Most of students could not make a straight line in tracing paper, so it took a long time to be done copying the stained glass pattern in tracing paper. If researcher knew this problem, researcher should tell students to bring the rulers.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 10

Subject: Art (MAPEH)

Date: October 27, 2016 (2:15pm – 3:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Design the Stained Glass (Element 2)

Content: The Steps of Stained Glass Order

References: Hands-on Presentation

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To know the steps of stained glass order and understand the application of the process to a production design.

(b) Affective domain:

To internalize the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To apply the steps of stained glass order by Designing the Stained Glass (Element 2) presentation.

Materials: Sample stained glass pattern, copied tracing paper (oil paper), thick paper, scissors, and glue.

Introduction: Continue with making sample of paper stained glass artwork.

Development: Students are going to cut the stained glass pattern according to their own numbering the shapes. After that, stick them onto thick paper.

****Notes:** Some of students could not finish on time, so researcher gave more time to finish their artwork at home.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 11

Subject: Art (MAPEH)

Date: November 9, 2016 (1:15pm – 2:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Pilot Test Review & Evaluation

Content: Review and Evaluation

References: Presentations 1-4, review 1-3, hands-on presentation, video clip

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To integrate all knowledge from the pilot test for medieval ages art and stained glass.

(b) Affective domain:

To value a finished product in which the student has reflected the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To evaluate the pilot test lessons through the evaluation form.

Materials: Final artwork (Paper stained glass artwork), evaluation forms

Introduction: Review every lesson (Presentations 1-4, review 1-3) and look back at how paper stained glass artwork's progress.

Development: Before visiting the cathedral, lead the students to be reminded about all lessons as well as progress of stained glass by their own example paper stained glass artwork. After that, fill in the evaluation for this pilot test.

****Notes:** Excited to observe the real stained glass in the cathedral.



SILVER GOLD MONTESSORI CHRISTIAN SCHOOL

Daily Lesson Plan No. 12

Subject: Art (MAPEH)

Date: November 9, 2016 (2:15pm – 3:15pm)

Group: Grade 6 (11-13 years old group)

Lesson Topic: Field Trip to Cathedral

Content: Field Trip to Exemplar Cathedral (Christ the King Parish: Church in the Sky)

Cathedral Address: Dela Cuesta Hills, Brgy. Muzon, Taytay, Rizal, Philippines

Textbook: None

Objective:

By the end of this lesson students will be able to:

(a) Cognitive domain:

To view and critique examples of the lessons of stained glass by visiting the field trip to cathedral (Christ the King Parish: Church in the Sky).

(b) Affective domain:

To value the Christian worldview through relating medieval art history and medium stained glass in 21st century.

(c) Behavioral domain:

To evaluate the lessons of our pilot test by observing the examples of stained glass window in cathedral (Christ the King Parish: Church in the Sky).

Materials: None

Introduction & Development: Visit the cathedral (Christ the King Parish: Church in the Sky) nearby school. Making objective observation from lessons of this pilot test in the cathedral and then, shares the each student's opinions in the front of cathedral yard.

****Notes:** All students shared that stained glass windows look very different from before lessons. They could see the how-to progress of stained glass window also story of stained glass as well. As a teacher and a researcher, it was so great to hear each student's evaluation.

A lesson plan, the instructor's navigation of what learners need to be taught and how will it be done during the lecture period, is basically used for educational resources in any lecture. In this way, each of these two pilot tests' lesson plans could help give the instructor and the student an idea about what the final guided experience curriculum should look like.

Final Guided Experience Curriculum

The final concept of this guided experience curriculum directs the knowledge of the medium of stained glass and art history of medieval ages in a Christian worldview into harmony for adolescents. Overall, this guided experience curriculum can go well with gaining the knowledge and hands-on skills in a 21st century Christian worldview for the adolescent.

The researcher has already addressed in this chapter about what the final guided experience curriculum will look like. This chapter will not be an actual Proposed Layout or an actual printed handbook as in a MACC (Master of Arts in Christian Communication) Production Thesis. Therefore, the final guided experience curriculum will be included on resource CD-ROM as an outline of curriculum.

The Outline of the CD-ROM
<p>1. Element 1. Categorize Stained Glass</p> <p>① Presentations: Hello, Stained Glass 1 ~ 4 and Review 1~3</p>
<p>2. Element 2. Design the Stained Glass</p> <p>② Hands-on Presentation</p> <p>③ Videos: Essential Stained Glass Tools, Stained Glass Techniques (Tool for Glass Cutting) and Copper Foiling Tools for Stained Glass (What is a Soldering Iron?)</p>
<p>3. Appendixes</p> <p>④ Appendix A: Pasig Christian Academy's History, Mission and Vision</p> <p>⑤ Appendix B: Silver Gold Montessori Christian School Mission and Vision</p> <p>⑥ Appendix C: Letter for participants</p> <p>⑦ Appendix D: Handout 1</p> <p>⑧ Appendix E: Handout 2</p> <p>⑨ Appendix F: Handout 3</p> <p>⑩ Appendix G: Handout 4</p> <p>⑪ Appendix H: Pilot Test Evaluation Form</p>

Table 6. The Outline of the CD-ROM

At the end of the production thesis (Project thesis), the researcher will provide a CD-ROM to give more detailed information. The CD-ROM will bring out some presentations of Element 1, (Categorize Stained Glass) and Element 2 (Designing the Stained Glass). It also will contain some videos introducing what stained glass is about. Through this CD-ROM, school coordinators or art teachers can select and make a guided experience curriculum at their own school setting. Moreover, the school coordinators or art teachers are able to use this guided experience curriculum for a school year based on

the middle school education setting.

CHAPTER V

EVALUATION OF THE PROJECT

The point of this chapter is to include the evaluations by the panelists after the final defense, according to the thesis handbook.¹¹⁸

Based on the expertise of the panelists, they will evaluate the project. They may look at the project from any of the following points of view: Theology, Religious Education, Christian Communication, or aesthetics and technical. The evaluation of the panelists is part of this chapter and will be written after the final defense.

The researcher's defense committee noted the following things:

1. There is a connection between connection between "light-based mediums" such as stained glass and other similarities of the characteristics related to youth today.
2. The medium of stained glass had to be revised to an imitation for this age group. This guided experience curriculum may be better implemented at an older age than middle school.
3. Comment from adviser (Dr. Clark Armstrong): it was seen to be an excellent age to introduce the discussions of Christian worldview though. So medium of stained glass and the intersection of post-modern type discussions (of an "ancient-future" blend) may not be as effective with an older age group which has already become more established in their worldview and is not as formative.
4. The affective goals of this experiential curriculum were greatly enhanced by the

¹¹⁸ Dong Hwan "Bill" Kwon and Rovina L. Hatcher, eds., *Thesis Handbook* (Taytay, Philippines: Asia-Pacific Nazarene Theological Seminary, 2007), 31.

inclusion of the field trip. Consideration could be given to taking the field trip near the beginning rather than at the end of the class sessions.

5. There were other things that the students learned as a result of this experience which were not a part of the goals. An example was in Lesson Six at the Silver Gold Montessori Christian School as reflected in the researcher notes at the end of conducting that session.

****Notes:** “Seems like the students were not aware that they can send mails that can be sent through the post offices and that they were only aware of sending mails through the use of internet. So the students were so excited to share their own ideas in the discussion activities. As a teacher, the researcher felt so happy to guide them in exploring a new world” (See page 76 of this paper).

CHAPTER VI

Summary of the Production, Conclusions, and Recommendations

This chapter gives a brief summary of the entire production, a guided experience curriculum, as well as an evaluation of the overview of this production through the shorter test stage in Pasig Christian Academy and the full delivery stage in Silver Gold Montessori Christian School. The researcher also analyzed the overall outcomes and results of this production by indicating such in a graph form. Additionally, the researcher proposes several recommendations to Christian art teachers and Christian school curriculum coordinators.

Summary of the Production

The purpose of this production guided experience curriculum is to develop a curriculum for a middle school or above art class about the use of the medium of stained glass in Christian education. This production also contains a learning module about the medium of stained glass used in the history of Christian art during the Middle Ages, with a view in the direction of the middle school aged group as an instrument for Christian education. Therefore, the main point of this production is to integrate the three components which include the learning of art history and the use of the medium of stained glass in Christian education during the Middle-Ages.

For the process of creating this guided experience curriculum, two stages of pilot test were done. The first stage was a shorter test stage (5 sections) which was done at Pasig Christian Academy (PCA) and the full delivery stage (12 sections) was done at the Silver Gold Montessori Christian School. According to the pilot test stages, evidence

would be provided for formulating a guided experience curriculum to a middle school age (or above) art class in the Christian education setting. In this sense, a guided experience curriculum could result as the conclusion from the two stages of pilot tests. These actually created the guided experience curriculum in the form of a CD-Rom which is at the end of this production's final outcome.

To sum up, all of the process in the guided experience curriculum was able to bring knowledge combined with hands-on skills including a Christian worldview for the adolescent. In addition, the most important synthesis of this guided experience curriculum is a balance of the understanding of the form of the stained glass medium and art history of medieval ages (Middle Ages) in a Christian worldview for adolescents.

Conclusions

For the outcome of a guided experience curriculum, the researcher had done two stages of the pilot tests in Pasig Christian Academy (PCA) and Silver Gold Montessori Christian School. Along with two stages, the researcher acquired evaluations from the students in each school at the end of each pilot test. Through these evaluations, the researcher compiled the evaluation graph to provide the evidences as can be seen in Table 7: Pilot Test Evaluations from Two Stages of Pilot Tests. The evaluation questionnaire offered is in Appendix G: Pilot Test Evaluation Form.

In the following sections of this chapter, the researcher made an overall comparison between Pasig Christian Academy and Silver Gold Montessori Christian School. Also, the researcher summarized some notes in each school for the more detail direction in the creation of the guided experience curriculum.

Pasig Christian Academy

The researcher has concluded that Pasig Christian Academy (PCA)'s short discussions and hands-on skill lectures could lead the students in three components: Christian education, art history in the middle Ages and in the medium of stained glass. Although lacking time on building a relationship with the researcher, students themselves showed good evidence of being interested in the guided experience curriculum through the short discussions and the hands-on skill lectures. In addition, most of students were able to reflect upon Middle Ages stained glass art in a Christian worldview at the end of this production guided experience curriculum. Therefore, this test stage could make a guided experience curriculum through knowledge with hands-on skills in a Christian worldview even in short sections.

Silver Gold Montessori Christian School

To be concluded from Silver Gold Montessori Christian School's full delivery stage is that it could help the guided experience curriculum go well according to the researcher's actual plan. This full delivery stage was not pressed for time and unit implementation. Students also could focus on more detailed lessons than Pasig Christian Academy (PCA). The Silver Gold Montessori Christian School students were not better at English than the other school, but they were willing to share their own experiences in each discussion. As time passed in this test, the students themselves led the discussion through the handouts without the researcher's guidance. This pilot test was able to include a field trip at the end through which the students comprehended better the history of stained glass and the progression of stained glass by seeing stained glass in the

cathedral. In this way, this full delivery stage could achieve the guided experience curriculum's aim better in relationship to the Element 1: Categorized stained glass and Element 2: Design the stained glass.

Pilot Test Evaluations

The finding of the pilot test evaluations done by the students themselves was an assessment which could measure students' feedback of the guided experience curriculum. It was graphed based on Appendix H: Pilot Test Evaluation Form which had been administered at the end of the project both at the shorter test stage (Pasig Christian Academy) and at the full delivery stage (Silver Gold Montessori Christian School). The Table below provides data that shows how the students estimate their own thoughts of the guided experience curriculum after treatment of the production.

In the Appendix H: Pilot Test Evaluation Form, the scale is set from 1 to 5 which means 5 (Strongly Agree), 4 (Agree), 3 (Disagree), 2 (Strongly Disagree) and 1 (No opinion). The findings from Pasig Christian Academy's pilot test evaluated 21 students and 16 students were evaluated in the Silver Gold Montessori Christian School. Therefore, the researcher has made Table 7 which shows the average of the total score given by the students in the two pilot tests found on the left side of the Table 7.

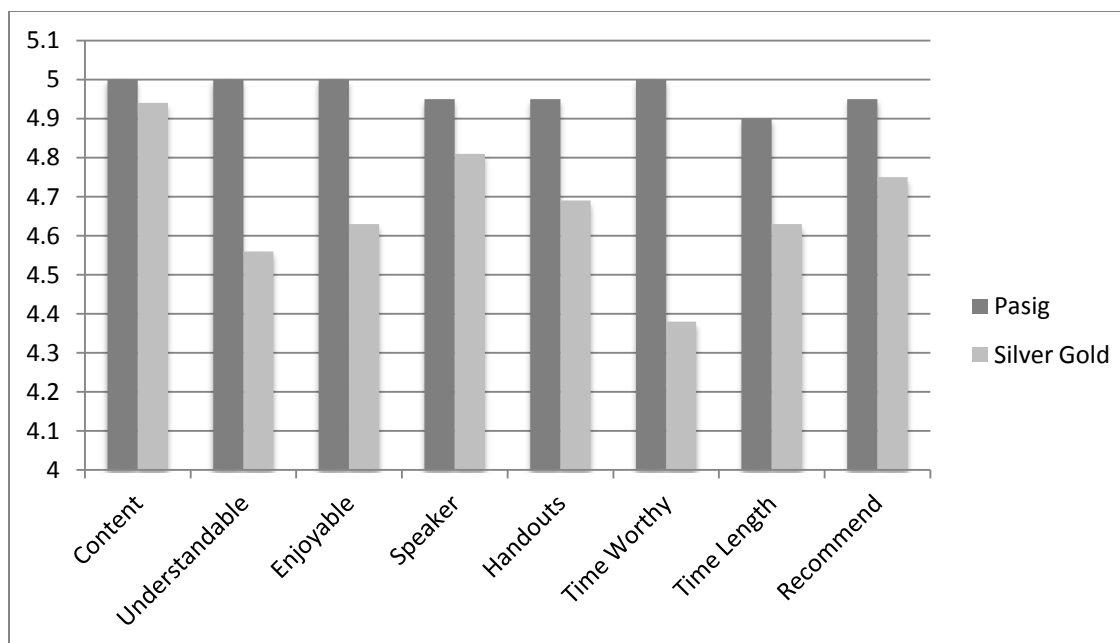


Table 7. Pilot Test Evaluations from the Two Stages

Overall, the shorter test stage's (Pasig Christian Academy) results showed that the learners have given higher rates in their evaluations. Yet, the responses did show some variation as can be seen from the graph in the areas of speaker (the researcher's certain voice and delivery), handouts, time length (value of time), and recommend (meaning whether they would recommend it for another class) for each test. These items were not able to get the highest score in the evaluation. So, we can learn something from their feedback. From the graph, the lowest feedback score indicates clearly says that five class sessions was probably not enough to cover the guided experience stained glass art curriculum in that amount of limited time. Also, feedback with the learners could not go into the deeper understanding of the pilot test administered curriculum.

On the other hand, the full delivery stage at Silver Gold Montessori Christian School's result revealed various data distributions. However, on average, the distribution of outcomes was similar with Pasig Christian Academy. As illustrated by the graph,

content of the curriculum for the Silver Gold Montessori Christian School students, speaker's understanding of the topic and the recommendations of this production (guided experience curriculum) had high levels in this evaluation. Thus, the researcher could draw the conclusion that the learners were able to balance the knowledge related to the medium of stained glass and art history of medieval ages in a Christian worldview through Table 7: Pilot Test Evaluations from Two Stages.

Based on the finding of this project, the Table 7 showed that there is only a minimal difference in the result of ratings at the Pilot test in Pasig Christian Academy. In Silver Gold Montessori Christian School, the indicated result is not as stable as shown by a wider range between 4.4 – 4.9. Yet, the Silver Gold Montessori Christian School students were able to lead the planned production at the full delivery stage. For the overall finding of the pilot tests, the researcher could conclude that the Silver Gold Montessori Christian School's result was closer in fulfilling the guided experience curriculum and gave a more realistic evaluation.

Recommendations

This production thesis (guided experience curriculum) is recommended to Christian art teachers and Christian school curriculum coordinators, especially those who are passionate in using art to communicate Christ. The production thesis also helps if the Christian art teachers and Christian school curriculum coordinators would want to systematize a more creative curriculum. This production thesis can lead thoughtful learning in a way through the art class that combines hands-on skills and Christian education for the adolescent.

For the Christian art teachers or Christian school curriculum coordinators, I would like to recommend several suggestions.

1. First, it will be better to have a field trip in cathedrals earlier than the end of the lessons. It will help the learners even more to acquire understanding about the samples of stained glass.

2. Second, it would be better to put more visual examples of stained glass during class presentations. Some learners desire to see more examples of stained glass during the lecture so that they can fully understand the discussion.

3. Third, check the lists of the tools that the learners can use as stated in the lecture of Element 2: Design the stained glass. Since the two schools where the researcher did the pilot test did not allow the researcher to use the real stained glass tools according to the rules of their school, other tools should have been listed.

4. Fourth, this guided experience curriculum should be based on the medieval art history so it should be taught in detailed.

5. Fifth, the first and second lectures might have experience language barrier if the teacher is a foreigner. But as the days go by, these language difficulties will be overcome by the learners and the teacher so the researcher recommends to exercised patience during the lecture.

6. Sixth, this production would be better to emphasize on targeting high school aged students rather than the middle school age group because of what was found out from this project.

7. Seventh, the researcher would recommend doing the full twelve weeks delivery stage for best results rather than shorter five weeks implementation.

This chapter consists of the actual production which is in a CD-ROM form. It will give a brief summary of the entire production (Guided experience curriculum), so it should show the actual production itself. In this sense, the CD-ROM which is located in the back cover in this project thesis would explain and be the end purpose of this production (the creation of the actual Guided experience curriculum).

APPENDIX A

PASIG CHRISTIAN ACADEMY'S HISTORY, MISSION AND VISION

Information of Pasig Christian Academy:

ADDRESS:

198-D Dr. Sixto Antonio Avenue, Coniogan, Pasig City, Philippines

CONTACT NUMBER:

+63 641-0034, +63 642-4305

SCHOOL VERSE:

“Let your light shine before men that they may see your good works and glorify your Father in heaven” (Matthew 5:16, NIV)

ESTABLISHED:

1988

OFFERS:

Kindergarten to Grade 12

HISTORY OF PASIG CHRISTIAN ACADEMY

“Let your light shine before men that they may see your good works and glorify your Father in heaven” – School verse

Inspired by the school verse lifted from Matthew 5:16, Pasig Christian Academy (PCA) meets the challenge of educating today's youth.

PCA began as a nursery and kindergarten school in 1988 with the name Sunbeam Playschool and Grade School which was taken from a hymn that says “Jesus wants me

for a sunbeam.” Enrollment was only a dozen in a one-story building with four (4) spacious rooms. The center housed a playroom and a library/ music room, the side rooms were occupied by the nursery and the kindergarten.

Encouraged development necessitated the construction of a large two-story concrete building in its place in 1990. Another concrete building in the adjoining property was completed for the 1994-1995 school year. Other structures in the compound already in existence were being utilized for various school facilities such as library, clinic, speech laboratory, audio-visual room, etc. All these were located in a cluster along Dr. Sixto Antonio Avenue, Caniogan, Pasig City, fronting Rizal High School.

It was in the school year 1993-1994 when the High School started, in consonance with the official change of the name to Pasig Christian Academy, signifying both status and goals. The name Sunbeam Playschool is retained in its category and is classified as a subsidiary of Pasig Christian Academy.

Today, PCA is a full-pledged institution that offers Preschool, Elementary and High School (all departments are recognized by the Department of Education).

The founders of the school, who in the beginning intended simply to keep alive the ideals they inherited from their father, the late Santiago Teofilo Masanga, (who was a man of mission and a dedicated church leader), are heartened by the growth of PCA and are ever thankful to the good Lord for His continued blessing and guidance.

MISSION

To produce committed, God-fearing and well-educated graduates.

REQUIREMENTS FOR SUCCESS

Drive for excellence, orientation to quality, awareness of cost-effectiveness; professionalism, cooperation, and teamwork; dynamism; pro-activeness and resourcefulness; responsiveness and sensitivity to needs; trust; open communication and rapport; integrity; dedication; self-discipline; fairness and justice.

IT IS USEFUL TO NOTE THAT THE STYLE OF PASIG CHRISTIAN ACADEMY IS INTENDED TO BE...

People-oriented; supportive of positive ideas; flexible; quick to respond to educational thrusts and methodology.

VISION

ACADEMIC EXCELLENCE

A well-rounded and dynamic curriculum that will ensure the development of independent-minded, value-laden and GOD-loving citizens;

Intellectual excellence of the student through research and varied school activities;

Upgraded personnel and facilities that adequately meet the demands of rapid development in all learning areas.

CULTURAL AWARENESS

The discovery, nurture and use of everyone's talent for God's glory;

The reading in our cultural heritage of tracers that lead to greater sensitivity to God's revelation.

SPIRITUAL MATURITY

A school manned by personnel whose mission is to bring each child into personal relationship with God;

A sharing of the goodness of God with the community through the witness of the lives of the staff and students of Pasig Christian Academy

APPENDIX B

Silver Gold Montessori Christian School Mission and Vision

Information of Silver Gold Montessori Christian School

ADDRESS:

Langka Street, Dividend Homes Subd., San Juan, Taytay – 1920 Rizal, Philippines.

CONTACT NUMBER:

+63 660-7564, (Smart) 0939-4241737, (Globe) 0939-4241737

SCHOOL VERSE:

The Lord Almighty declares, “all the Silver is mine and all the Gold is mine. The glory of this present house will be greater than the other, and in this place I will grant peace.” (Haggai 2:8-9)

ESTABLISHED:

2003

OFFERS:

Kindergarten to Grade 6

Mission

The *Silver Gold Montessori Christian School* (SGMCS) is a “non-sectarian” Christian institution that believes and supports high quality education. We serve to strengthen the home by bringing out the child’s unique potentials and by inculcating essential values for the student’s holistic development. We are mandated to help the child realize God’s purpose for his life, family, and community. SGMCS ensures that every student enjoys the treasures of childhood, and is properly guided to attain everything he needs in life.

We support our students to:¹¹⁹

“Grow in the grace and knowledge of the Lord, to give Him back the glory now and forever.” (2 Peter 3:18)

Vision

Silver Gold Montessori Christian School envisioned a first-rate educational institution that produces God-fearing graduates who are capable to do things with confidence, excellence and wisdom; persons who think critically, decide rationally, and who can lead a life of profound humanism and intense nationalism.

¹¹⁹ Silver Gold Montessori Christian School (Preparing the hearts, the hands and the minds of the future), Student Handbook School Year 2016-2017, page ii mentioned about the Bible verse. [Direct Translation –JVH]

APPENDIX C
LETTER FOR PARTICIPANTS

Date: September 27, 2016

Dear (School Name),

Greetings in the Holiest Name of our Lord, Jesus Christ!

I am Lee, Kang Hee (李康姬), a current student of Asia-Pacific Nazarene Theological Seminary (APNTS). I am studying in the Master of Arts in Religious Education program with a major in Teaching Ministry. To fulfill the requirements of my degree, I want to do a project (Production Thesis) with the topic, “The Application of Styles and Techniques of Stained Glass in Christian Education.” The aims of this project (Production Thesis) is to create a curriculum for a middle school (or above) art class which is about the use of stained glass as a means of Christian education, both past and present. I hope that this project (Production Thesis) will help the middle school (or above) art class in the way that enhances art curriculum.

I am asking permission to your school to allow me to do a pilot test in middle school (or above) art class. Additionally, I need to get the permission for recording some demographics which means actual samples of pilot test settings. The pilot test data that will be collected will be used for research purposes only.

If your school allows me to do this project (Production Thesis) in a middle school (or above) art class, please send a reply to this email (jemma0186@hanmail.net). I also attached my curriculum vitae to this letter.

Thank you for your time and consideration. May God bless your school and continue to provide for your students and faculty. I hope to hear your reply soon.

Sincerely,

Lee, Kang Hee (李康姬)

Teaching Ministry

M. A. Religious Education

Asia-Pacific Nazarene Theological Seminary

APPENDIX D

1st HANDOUT

Date:

Book: *Modern Art and the Death of a Culture* (H.R. Rookmaaker, 1970)

- Modern art did not just happen. (Chapter one, Page 11)

: To analyze briefly some particular works in order to see their meaning, their content, their spiritual message. Especially, the works belong to the great tradition that began in the later middle ages, and ended during the nineteenth century- the period when the new world emerged and modern art slowly took shape. (Page 11)

** In order to understand art, artists have to turn for a moment from society.

Discussion Question: How can we describe the artist view in the 21st century?

-Painting is more than art alone. (Page 18)

Observe the two landscapes

: Paintings give a philosophy of the world and of life. They are more than decorations or simply pleasant to look at. They have a message, and, what is vital to notice, a message realized by artistic means. The picture gets across what it wants to say, not just through its title, but by its own built-in qualities of artistry and method. (Page 28)

-It cannot surely say that Christianity had no influence at all, but it had a great inspiration on public morality, concern for the poor and oppressed, and generally speaking on people's way of life. On the other hand, Christians did not take big part in the arts and general trends of culture. (Page 31)

** What we create depends on our worldview.

Discussion Question: Do you know any Christian art today?

Source: Rookmaaker, Henderik Roelof. *Modern Art and the Death of a Culture*. London: Inter-Varsity Press, 1970.

APPENDIX E

2nd Handout

Date:

Book: *Modern Art and the Death of a Culture* (H.R. Rookmaaker, 1970)

-A new art for new needs (Page 133)

: To reflect and express the new period, with machines, technology, and wide international contacts, as well as new means of communications and new forms of social patterns could be used to show up twentieth-century needs. (Page 133)

** Art has always been the best communication method!

Discussion Question: What is the best way to communicate with people in the Philippines?

How do you connect communication with art in your life?

- A new art with a new message (Page 135)

: Each work of art has its own message, its own quality, its own form, even though it is a living complex phenomenon. (Page 135)

-The art today (thinking particularly now of the visual arts) are diversified. Many artists are still working in the ways of the nineteenth century as well as some artists accept the period of sixteenth to eighteenth century art skills. Yet, it impresses us. (Page 191)

**Art comes in *many* forms, and each artwork has its own message.

Discussion Question: How can we sort today's art with Christianity?

Would it only be the paintings of past artists?

-The artist is the prophet of beyond the realities and beyond the materials. (Page 204)

**Make your heart and mind build art everyday though shapes, lines, and colors.

Source: Rookmaaker, Henderik Roelof. *Modern Art and the Death of a Culture*. London: Inter-Varsity Press, 1970.

APPENDIX F

3rd Handout

Date:

Book: *Art and Soul: Signposts for Christian in the Arts*. (Hillary Brand and Adrienne Chaplin, 2001)

- Garden, Serpent and Sacrifice: Returning to primary sources. (Part 2)

: Creation Regained Stages. (Albert M. Wolters, 2006)

1. Creation
2. Fall: Fall into sin from a worldview perspective.
3. Redemption: Extends as far as the fall.

Form	Deform	Reform	Transform
Genesis 1	Genesis 3	John 19	Revelations 21

Discussion Question: Which stage of “Creation Regained” can you see in today’s art?

** Everyone has a worldview, but as a follower of Jesus, we should look through the lens of God.

-Artworks are not only created by hands-on skills, but are also guided by new perspectives on daily life. Moreover, it should include the artists’ life stories and worldviews. (Page 160)

**Always put your life in your artworks!

Discussion Question: Explain in your own words about the Christian worldview.

Why is it important to understand the Christian worldview today?

Source: Brand, Hillary, and Adrienne Chaplin. *Art and Soul: Signposts for Christian in the Arts*. United Kingdom: Piquant Editions, 2001.

APPENDIX G

4th Handout

Date:

Book: *The Story of Art* (Ernst Hans Josef Gombrich, 1995) & *Christian Art History* (Park, Sung Eun, 2008)

** Medieval history showed us that stained glass art could be easily understood by the people as a symbol for biblical images.

** The stained glass window images tell us the subject matter of the Bible lessons for a mostly uneducated population, and the stained glass artists gave them opportunities for reflection on the meaning of the Bible lessons.

Discussion Question: Have you ever seen stained glass in any cathedral or church?

Byzantine Art (Roots of Christian Art):

The use of stained glass as a means of integrating the decoration of churches through the windows may have started with the Byzantine period when it shifted to the use of wood or stone for the church building with the spaces (windows) filled in with pieces of colored glass. (Murray and Murray 1996, 502)

Romanesque Art (Spread Religion and Brought People Closer to God):

With a similar style as the Byzantine art, Romanesque walls were thicker. There were many windows which were higher, narrower, and smaller with rounded tops letting in a considerable amount of light inside the church building. (Gross, 2012)

Gothic Art:

The Gothic architecture greatly increased the amount of glass in large buildings, partly due to allow for wide expanses of glass as pictured in these rose-style windows. (Page 185-192)

Renaissance Art:

Most figures came with human emotions such as grief and delight. (Tutag and Hamilton 1987, 9-10)

Renaissance stained glass was used by artists unskilled with the main-key glass designs (Cathedral windows, etc.); and these artists began to create stained glass compositions that were more delicate such as lamps and things like that in order to launch more “modern styles.” (Tutag and Hamilton 1987, 9-10)

** Through art history we can see the different tasks of each period, but it did not happen all of a sudden; it formed little by little. Also, stained glass is the one part of art with Christian matter that was a form of the communication between the Christian religion and believers.

Discussion Question: Do you think we can divide art history into four *exact* parts? If not, how can we divide art history and what would those standards be?

Source: Gombrich, Ernst Hans Josef. *The Story of Art*. 16th ed. London: Phaidon Press, 1995.

Tutag, Nola Huse, and Lucy Hamilton. *Discovering Stained Glass in Detroit*. Detroit: Wayne State University Press, Great Lakes Books edition, 1987.

Park, Sung Eun. *Christian Art History*. Seoul: The Christian Literature Society of Korea, 2008.

Wolters, Albert M. *Creation Regained: Biblical Basics for a Reformational Worldview*. Michigan: Wm. B. Eerdmans Publishing. Co, 2006.

Gross, Richard H. “Introduction, *Stained Glass Association of America*,” 2012, accessed May 28, 2016, http://stainedglass.org/?page_id=169.

APPENDIX H

Pilot Test Evaluation

Date:

Please complete the following evaluation for the pilot test, “**THE APPLICATION OF STYLES AND TECHNIQUES OF STAINED GLASS IN CHRISTIAN EDUCATION**” you attended. **Your feedback will help evaluate the effectiveness of this pilot test (Production thesis).** Thank you.

5=Strongly Agree, 4=Agree, 3=Disagree, 2=Strongly Disagree, 1=No opinion

Please circle your response.

- | | |
|--|-----------|
| 1. The content was helpful. | 5 4 3 2 1 |
| 2. The content was easy to understand. | 5 4 3 2 1 |
| 3. The lessons were enjoyable. | 5 4 3 2 1 |
| 4. The speaker had a good understanding of the topics. | 5 4 3 2 1 |
| 5. The handouts were useful. | 5 4 3 2 1 |
| 6. This pilot test was worth my time. | 5 4 3 2 1 |
| 7. The length of the pilot test was appropriate. | 5 4 3 2 1 |
| 8. I would recommend these classes for other art teachers or students. | 5 4 3 2 1 |

** Please write any suggestions that could further develop this pilot test (Production thesis). Use the back of the evaluation sheet if necessary.

BIBLIOGRAPHY

Books

- Aquino, Gaudencio V. *Curriculum Innovation*. Mandaluyong City, Philippines: National Book Store, 2008.
- Bailey, Albert Edward. *Jesus and His Teachings: The Approach through Art*. Philadelphia: Christian Education Press, 1942.
- Brand, Hilary, and Adrienne Chaplin. *Art and Soul: Signpost for Christian in the Arts*. ed. Kim Yoo Ri and Oh Yun Seng. Seoul: InterVarsity Christian Fellowship, 2001.
- Borchgrave, De Helen. *A Journey into Christian Art*. Minneapolis: Fortress Press, 2000.
- Burkhart, Roy A. *Understanding Youth: His Search for a Way*. New York: Abingdon Cokesbury Press, 1938.
- Clark, Robert E, Lin Johnson, and Allyn K. Sloat. *Christian Education: Foundations for the Future*. Chicago: The Moody Bible Institute, 1991.
- Daloz Parks, Sharon. *Big Questions (Worthy Dreams: Mentoring Young Adults in Their Search for Meaning, Purpose and Faith)*. San Francisco: Jossey-Bass, 20.
- Dewey, John. *Experience and Education* (Reprint, Indianapolis: Kappa Delta Pi, 2016), Adobe PDF e-book.
- Dillenberger, Jane. *Style and Content in Christian Art: From the Catacombs to the Chapel Design by Matisse at Vence, France*. Nashville: Abingdon Press, 1965.
- Ellis, Arthur K. *Exemplars of Curriculum Theory*. Larchmont, NY: Eye on Education, 2004.
- Ramirez, Veronica Esposito. *Teaching Virtues Forming Values through the Visual Arts*. Pasig City, Philippines: Anvil Publishing, 2007.
- Eisner, Elliot W. *The Educational Imagination on the Design and Evaluation of School Programs*. 2nd ed. New York: Macmillan Publishing Company, 1985.
- Erikson, Erik. *Childhood and Society*. 2nd ed. New York: W.W. Norton, 1963.
- Gombrich, Ernst Hans Josef. *The Story of Art*. Edited by Peck Sung Gil and Lee Jung Seung. Seoul: Ye-Kyong Publishing, 1995.

- Hoyle, John. *Towards the Understanding of Youth: A Practical Guide for Parents and Leaders of Older Boys and Girls*. Toronto: Department of Christian Education, The Canadian Council of Churches, 1937.
- Hardy, Tom. *Art Education in a Postmodern World: Collected Essays*. Trowbridge, Wiltshire, England: The Cromwell Press, 2006.
- Kim, Joung Jae. *A History of the Church*. Suwon: Hapdong Theological Seminary Press, 2005.
- Kennedy, Elaine J. *Leading and Guiding Youth: Christian Education in the Church for Youth*. Makati City: Church Strengthening Ministry, 2003.
- Kwon, Dong Hwan “Bill,” and Rovina Hatcher L. *Thesis Handbook*. Taytay, Philippines: Asia-Pacific Nazarene Theological Seminary, 2007.
- Kearney, Richard. *The Wake of Imagination*. Minneapolis: University of Minnesota Press, 1988.
- Little, Lawrence C. *Foundations for a Philosophy*. New York: Abingdon Press, 1962.
- Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. Revised. New York: The Viking Press, 1957.
- Murray, Peter John, and Linda Murray. *The Oxford Companion to Christian Art and Architecture*. Oxford: Oxford University Press, 1996.
- Oh, In Tak. *Christian Education*. Seoul: Jong Ro Publications, 1984.
- Ornstein, Allan C., and Francis P. Hunkins. *Curriculum Foundations, Principles, and Issues*. 6th ed. London: Pearson Education Limited, 2014.
- Osborn, E. B. *The Middle Ages*. London: Hodder and Stoughton, undated.
- Park, Sung Eun. *Christian Art History*. Seoul: The Christian Literature Society of Korea, 2008.
- Pazmino, Robert W. *Foundational Issues in Christian Education: An Introduction in Evangelical*. 3rd ed. Ada, USA: Baker Academic, 2008.
- Piaget, Jean, and Barbel Inhelder. *The Psychology of the Child*. New York: Basic Books, 1969.
- Rood, Wayne R. *The Art of Teaching Christianity: Enabling the Loving Revolution*. Nashville: Abingdon Press, 1968.

- Sarno, Ronald A. *Using Media in Religious Education*. Birmingham: Religious Education Press, 1987.
- Sidorenko, Ewa. "Identity, Youth and Post-Modern Social Landscapes." *Youth and Policy* (2013): 73-74.
- Slattery, Patrick. *Curriculum Development in the Postmodernism Era*. 2nd ed. New York: Routledge, Taylor & Francis Group, 2006.
- Smith, James K. A. *Desiring the Kingdom: Worship, Worldview, and Cultural Formation*. Cultural Liturgies. Volume 1. Grand Rapids: Baker Academic, 2009.
- Smith, Dorothy E. *Texts, Facts, and Femininity: Exploring the Relations of Ruling*. New York: Routledge, 1990.
- Stafford Albert, Thomas. *Christian Symbolism in the Evangelical Churches: With Definitions of Church Terms and Usages*. New York: Abingdon-Cokesbury Press, n.d.
- Tutag, Nola Huse, and Lucy Hamilton. *Discovering Stained Glass in Detroit*. Detroit: Wayne State University Press, Great Lakes Books edition, 1987.
- Webster, Roger. *Studying Literary Theory an Introduction*. London: Arnold, 1996.
- Wyckoff, D. Campbell. *The Task of Christian Education*. Philadelphia: The Westminster Press, 1955.
- Yeaxlee, Basil A. *The Approach to Religion Education: In Sunday School and Day School*. London: Student Christian Movement Press, 1931.
- Yun, Pyong Jung. *Post Modernism Philosophy 20th Century in Marxism*. Seoul: Sogwangsa, 1992.

Periodicals

- Baker, William. "Integrated Arts Curriculum: An Interdisciplinary Approach." *Celebrating Musical Communities: Proceedings of the 40th Anniversary National Conference* 6 (July 2007).
- Dewey, John "Art as Experience," *The Later Works of John Dewey*. Volume 10:1934, Edited by Jo Ann Boydston. Carbondale and Edwardsville: Southern Illinois University Press (1934).
- Doerrer-Peacock, Barbara. "Transforming Imagination through Story and Stained Glass." *Journal of Adult Theological Education* 6, no. 2 (2009).

- Fleming, William. *Art & Ideas*. 6th ed. New York: Holt, Rinehart and Winston, 1980.
- Little, Bruce A. "Christian Education, Worldviews, and Postmodernity's Challenge." *Journal of the Evangelical Theological Society* 40 (September 1997). *Student Notes (A project of Literacy Ontario Central South)*. Peterborough, Canada: Literacy Ontario Central South, 2010.
- Morgan, William. "Stained Glass: Yesterday and Today." *Theology Today* 45, no. 4 (January 1989).
- Prater, Michael. "Dramatic Stained Glass." *Art & Activities* 131, no. 5 (June 2002).
- Watson, Paul J. "Transition beyond Postmodernism: Pluralistic Culture, Incommensurable Rationalities, and Future Objectivity." *Review and Expositor* 3, no. 1 (2014).
- Whiteman, Raymond G. "Analysis of the Relationship between Selected Interpersonal and Institutional Variables and the Value Systems of Youth." *Religious Education* 70, no. 4 (Jul-Aug 1975).

Thesis

- Armstrong, Clark. *A Quarter of Sunday School Lesson Outlines for College and Career Youth in the Church of the Nazarene*. Kansas City: Nazarene Theological Seminary, 1981.
- Jakubowicz, Rosa. "Art, the Self, and Society: The Human Possibilities in John Dewey's Art as Experience." Master's Thesis, McGill University, 1999. Accessed June 16, 2016. National Library of Canada.

Online Resources

- Athena Review. Chartres Cathedral. 2005. Accessed May 30, 2016.
<http://www.athenapub.com/14chartres.htm>
- Boundless com. "Romanesque Painting and Stained Glass." Boundless Art History. May 26, 2016. Accessed May 30, 2016. <https://www.boundless.com/art-history/textbooks/boundless-art-history-textbook/romanesque-art-19/other-romanesque-arts-127/romanesque-painting-and-stained-glass-543-7675/>.

- Beattie, Sarah. "Stained Glass On Paper: Medieval and Renaissance Designs," *Victoria and Albert Museum The World's Leading Museum of Art and Design* (blog), November 4, 2014, accessed June 1, 2016, <http://www.vam.ac.uk/blog/factory-presents/stained-glass-on-paper-medieval-and-renaissance-designs>.
- Crabtree, Juile. "The Byzantine Church of Saint Vitale and Its Mosaics in Ravenna, Italy." *Basilica di San Vitale at Ravenna*. 2008-2015. Accessed July 18, 2016. <http://www.ravenna-info.com/basilica-san-vitale.htm>.
- Faversham.org. "Stained Glass Windows in Churches." 2016. Accessed June 19, 2016. http://www.faversham.org/community/churches/stained_glass_windows.aspx.
- Hami, Iris, and Christian Travel. "Symbolism Behind Stained Glass Color in Churches." *Gil Travel Group*. August 2, 2014. Accessed June 19, 2016. <http://blog.giltravel.com/stained-glass-colors-churches/>.
- Hendricks, Carol. "Chartres Cathedral's North Rose Window." *Art History Blogger. Discussions on Painting, Sculpture, Architecture and More*, September 12, 2011. Accessed July 18, 2016. <http://arthistoryblogger.blogspot.com/2011/09/chartres-cathedrals-north-rose-window.html>.
- h2g2, The Hitchhiker's Guide to the Galaxy: Earth Edition. "Stained Glass Windows." October 7, 2009. Accessed June 19, 2016. http://h2g2.com/edited_entry/A686748.
- Irvine, Martin. "The Postmodern," "Postmodernism", "Postmodernity": Approaches to Po-Mo." *Postmodern to Post-Postmodern: The Po-Mo Page* (2004-2013): 1. Accessed June 5, 2016. <http://faculty.georgetown.edu/irvinem/theory/pomo.html>.
- Jenkins, Sarah. "Postmodern Art." *The Art Story: Modern Art Insight*. 2016. Accessed June 2, 2016. <http://www.theartstory.org/definition-postmodernism.htm>.
- National Board. "Early Adolescence through Young Adulthood/ Art Standards." *National Board: for Professional Teaching Standards 2* (2015): 12. Accessed June 29, 2016. <http://boardcertifiedteachers.org/sites/default/files/EAYA-ART.pdf>.
- N/A. "History of Windows." *Wychavon District Council* (October, 2007), accessed May 23, 2016, <http://www.wychavon.gov.uk/documents/10586/157693/wdc-planning-her-windowsleaflet12.pdf>.
- Pfingsten, Max. "Gothic Sculpture and Stained Glass Windows: Characteristics." *study.com*. Accessed May 31, 2016. <http://study.com/academy/lesson/gothic-sculpture-and-stained-glass-windows-characteristics-style.html>.

- “Romanesque Painting,” *Art History Summary, Periods and Movements through Time*, January 8, 2013, accessed May 30, 2016, <http://arthistorysummerize.info/romanesque-painting/>.
- Sonia Halliday Photo, ed. *Sonia Halliday Photo Library*. Thame, UK: Sonia Halliday Photo Library, 2010. Accessed July 18, 2016. <http://www.soniahalliday.com/category-view3.php?pri=1575-1-37.jpg>.
- Simonian, Simon. “The Benefits of Stained Glass.” *Ezine @rticles*. December 12, 2009. Accessed March 10, 2016. <http://ezinearticles.com/?The-Benefits-of-Stained-Glass&id=3416632>.
- Smith, Nichole. “Stained-Glass Windows Help Christians Worship in Beauty.” *The Herald*. April 7, 2012. Accessed June 19, 2016. <http://www.heraldonline.com/latest-news/article12283586.html>.
- The J. Paul Getty Museum. “Stained Glass: History and Technique.” Accessed May 31, 2016. <https://www.khanacademy.org/partner-content/getty-museum/getty-decorative-arts/a/stained-glass-history-and-technique>.
- The J. Paul Getty Museum. “Images in Light: Newly Acquired Stained Glass.” The J. Paul Getty Museum. October 28, 2003-April 4, 2004 at the Getty Center. Accessed June 1, 2016. http://www.getty.edu/art/exhibitions/stained_glass/.
- Unknown, *Tree of Jesse Window: The Reclining Jesse, King David, and Scenes from the Life of Jesus*, 1280-1300, Pot-metal glass, vitreous paint, and lead, Germany, accessed July 18, 2016, <http://www.metmuseum.org/toah/works-of-art/22.25a-f/>.

CURRICULUM VITA

Lee, Kang Hee

李康姬

CONTACTS

Address

1210 dong, 501ho 12 Danji Mokdong Apt. Sinjeong 7 dong, Yang-cheon gu, Seoul, South Korea.

Asia Pacific Nazarene Theological Seminary, Ortigas Avenue Ext. Kaytikling, Taytay, Rizal 1920, Philippines.

E-Mail

jemma0186@hanmail.net

Phone Number

+63) 09294627099

EDUCATION

Master Degree in Christian Art

(Mok-Won University Graduate School of Fine Arts, February, 2009-2011)

Bachelor of Fine Arts, Major in Christian Art

(Mok-Won University, February, 2005-2009)

MASTER'S THESIS

Title: 'CELL \leq TREE' 를 주제로 한 유리이미지 형상화
(The Glass Image Based on the Meaning of 'CELL \leq TREE')

In Mok-Won University Graduate School of Fine Arts
South Korea
2011

Supervisor: Ahn, Young Jun

AWARDS

6th Han Sung Baek-Je Art Contest at the Song Pa Art Gallery, Seoul City, South Korea, 2007.

35th Gu Sang Art Contest at the Se-Jong, Cultural Center, Seoul City South Korea, 2006.

11th Asian Fine Art Grand Contest at the Busan Cultural Center, Busan City, South Korea, 2006.

EXPERIENCE

Assistance of Art Director

Art Director: Kim, Moon Jeong
(Daejeon Museum of Art, Daejeon, South Korea,
2009 -2011.)

Solo Exhibition Experiences

First Solo Exhibition

Guro Art Vellary, Seoul, November, 2010, South Korea.

Second Solo Exhibition

Won-Cheon Church Art Gallery, Seoul, 2015, South Korea.

Group Exhibition Experiences

2016 韓中 現代 美術 交流 展 (한라에서 백두까지)

Jeju Culture and Arts Center, Jeju-Do, May –June 2016, South Korea.

Invitation Exhibition of the 2014 Water Color Artists in Kyeonggi

Kyeonggi Art Center in Suwon, 2014, South Korea.

Invitation Exhibition of the 2013 Water Color Artists in Kyeonggi

Kyeonggi Art Center in Suwon, 2013, South Korea.

Invitation Exhibition of the 2012 Water Color Artists in Kyeonggi

Kyeonggi Art Center in Suwon, 2012, South Korea.

Exhibition on the Position of Korea Painting

Seoul Art Museum, Seoul, 2012, South Korea.

Invitation Exhibition of the 2011 Water Color Artists in Kyeonggi

Kyeonggi Art Center in Suwon, 2011, South Korea.

Christmas Gift Exhibition

Sky Yeon Gallery, Seoul, December, 2011, South Korea.

Exhibition on the Position of Korean Painting

Seoul Art Gallery, Seoul, December, 2011, South Korea.

World Women's Art Festival of the *Art Criticism Newspaper Selection Artists Invitational Exhibition* (featuring Artists from 5 countries)

Seoul Art Gallery, Seoul, November, 2011, South Korea.

Balance 2011 in Kaarst: Balance and Diversity of Korean Fine Art Exhibition

Kaarst Museum of Art, Kaarst City, July, 2011, Germany.

Invitation Exhibition of the 2010 Water Color Artists in Kyeonggi

An-San Danwon Art Gallery, An-San, September, 2010, South Korea.

Korea, Philippines, Germany, and Japan Fine Art Festival

Manila Museum of Contemporary Art: GSIS Building, Manila, June, 2010, Philippines.

37th Dong Haeng Exhibition of the College of Fine Arts, Mokwon University

Daejeon Yeon-Jeong Municipal Institute of Korean Music, Daejeon, October, 2009, South Korea.

Invitation Exhibition of the 2009 Water Color Artists in Kyeonggi

Kyeonggi Art Center in Suwon, September, 2009,

South Korea.

Mok-Won University Exhibition of Works

Gallery Young, Seoul, December, 2008, South Korea.

Invitation from the Daejeon Art Cinema Exhibition Daejeon Art Cinema, Daejeon, April, 2007, South Korea.

SKILLS**Licensed in Art Therapy**

(At the Korea Mind Education Development Institute February 8, 2007)

Korean Fine Arts Association

(International Association of Art, 2014-)

LANGUAGES

Native: Korean

Advanced: English

Basic: Japanese