THE APPLICATION OF STYLES AND TECHNIQUES OF STAINED GLASS

IN CHRISTIAN EDUCATION

A Production Thesis Presented to
The Faculty of Asia-Pacific Nazarene Theological Seminary
In Partial Fulfillment of the Requirements for the Degree
Master of Arts in Religious Education
Teaching Ministry

By
Kang Hee Lee

TAYTAY, RIZAL
April 2017
ASIA-PACIFIC NAZARENE THEOLOGICAL SEMINARY

WE HEREBY APPROVE THE THESIS

SUBMITTED BY

KANG HEE LEE

ENTITLED

THE APPLICATION OF STYLES AND TECHNIQUES OF STAINED GLASS IN CHRISTIAN EDUCATION

AS PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

MASTERS OF ARTS IN RELIGIOUS EDUCATION

(TEACHING MINISTRY)

Dr. Clark G. Armstrong  4-26-17  Prof. Joel S. Longcop  4-26-2017
Thesis Advisor  Date  External Reader  Date

Dr. Peggy L. Oldham  4-26-17  Dr. Dan E. Behr  4-25-2017
Faculty Reader  Date  Faculty Reader  Date

Dr. Floyd T. Cunningham  4-26-17  Dr. Bruce E. Oldham  4-26-17
Academic Dean  Date  President  Date
ABSTRACT

This production thesis (Guided experience curriculum) was intended to be a curriculum for a middle school (or above) art class on the use of the stained glass as one of their medium (a) for Christian education. It also contains the learning that took place when stained glass was used as an instrument for Christian education during the Middle ages (Medieval art).

In order to give shape to a creative guided experience curriculum, two stages of the pilot tests were done. The first stage was a shorter stage which contains five sections and it was conducted at Pasig Christian Academy. The second stage which was lengthier than the first containing 12 sections and it was ushered at the Silver Gold Montessori Christian School.

Based on the pilot tests stages conducted, there was an evidence that a guided experience curriculum could be formulated for middle school (or above) art classes in the Christian education setting. All the data collected from the two pilot tests conducted were compiled in a CD-ROM to serve as the final outcome for those who would use this Guided Experience Curriculum.

The intention behind this Guided Experience Curriculum was to create knowledge of hands-on skills for the adolescent from a Christian world view drawn from the knowledge of the past. In addition, the most important outcome of this guided experience curriculum was to be able to strike out a balance between the knowledge taught in history during the Middle Ages and the hands-on skills for the adolescent today with reference to stained glass as one medium for Christian art.
COPYRIGHT STATEMENT

(1) The author of this thesis (including any appendices) owns any copyright in it (the "Copyright") and she has given Asia-Pacific Nazarene Theological Seminary the right to use such Copyright for any administrative, promotional, educational and/or teaching purposes.

(2) Copies of this thesis, either in full or in extracts, may be made only in accordance with the regulations of the Sue Fox Library and Asia-Pacific Nazarene Theological Seminary. Details of these regulations may be obtained from the Librarian. This page must form part of any such copies made.

(3) The ownership of any patents, designs, trademarks and other intellectual property rights except for the Copyright ("the Intellectual Property Rights"), which may be described in this thesis, may not be owned by the author and may be owned by third parties. Such Intellectual Property Rights and Reproductions cannot and must not be made available for use without the prior permission of the owner(s) of the relevant Intellectual Property Rights and/or Reproductions.

(4) Further information on the conditions under which disclosure, publication and exploitation of this thesis, the Copyright and any Intellectual Property Rights and/or Reproductions described in it may take place is available from the Research Department of Asia-Pacific Nazarene Theological Seminary.

DECLARATION

No portion of the work referred to in the dissertation has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning.

Kanghee Lee

(Author)

April 25, 2017

Date
DEDICATION

I dedicate this production thesis to Christian Artists who are passionate in using art to communicate Christ.
ACKNOWLEDGEMENT

I would like to thank God, the source of my strength in the course of my study at Asia Pacific Nazarene Theological Seminary, the sole guide during my stay here in the Philippines.

I am grateful to Dr. Clark Armstrong for being my mentor, for instilling in me a hope that I can do this project through Christ thereby, praying for me and faithfully guiding me from the beginning to the end. I would also like to thank his wife Mrs. Connie Armstrong who was a huge form of support system praying for me and proof-reading my papers.

My heartfelt gratitude also extends to the faculty and friends of Asia-Pacific Nazarene Theological Seminary who guided, influenced, and supported me in numerous ways.

To my father, mother and sister, without whom I would not be who I am or where I am today. For their unconditional sacrifices and love poured on me fulfilling every need of mine, for trusting me and inspiring me to take wise decisions and supporting me all the way. I owe you all an immense gratitude, now and always.
TABLE OF CONTENTS

TITLE PAGE .............................................................................................................. i
SIGNATURE PAGE.................................................................................................. ii
ABSTRACT ............................................................................................................... iii
COPYRIGHT STATEMENT...................................................................................... iv
DEDICATION.......................................................................................................... v
ACKNOWLEDGEMENT.......................................................................................... vi
TABLE OF CONTENTS.......................................................................................... vii
LIST OF TABLES................................................................................................... xi
LIST OF FIGURES ................................................................................................ xii
LIST OF PICTURES................................................................................................ xiii
# TABLE OF CONTENTS

## CHAPTER I: INTRODUCTION

Background/Rationale of the Study .................................................. 1  
Framework of the Study ............................................................... 4  
Conceptual Framework ................................................................. 6  
Statement of Problem ................................................................. 7  
Significance of the Study .............................................................. 7  
Definition of Terms ...................................................................... 8  
Scope and Delimitations of the Study .............................................. 12

## CHAPTER II: SURVEY OF RELATED LITERATURE, STUDIES AND WORKS

Art and Postmodernism ................................................................. 14  
Stained Glass Art in the Medieval Period ........................................ 16  
Art in Christian Education ........................................................... 28  
Stained Glass in Christian Education .............................................. 31  
Education in Adolescence ............................................................. 32  
Art Curriculum for Adolescents .................................................... 33  
Curriculum Ideologies ................................................................. 34
Chapter III: METHODS AND PROCEDURE

Objectives.................................................................37

Techniques.................................................................37

Procedures.................................................................40

Pre-Production.........................................................40

Production...............................................................41

Post-Production.........................................................42

Schedule.................................................................43

Budget.................................................................44

Locations...............................................................47

Equipment.............................................................47

Personnel...............................................................47

Strategy.................................................................48

CHAPTER IV: CONCEPT

Idea.................................................................49

Treatment.............................................................50

Manuscript............................................................53
LIST OF TABLES

Table 1 Medieval Period Art History Books Bibliography ............................................. 38

Table 2 Stained Glass Tools and Equipment ................................................................. 39

Table 3 Steps of Stained Glass Order ............................................................................. 39

Table 4 Gantt Chart Schedule for the Twelve Week Class ............................................ 43

Table 5-1 Cost for Supplies .......................................................................................... 45

Table 5-2 Cost for Supplies .......................................................................................... 46

Table 6 The Outline of the CD-ROM ............................................................................ 90

Table 7 Pilot Test Evaluations from Two Stages of Pilot Tests ................................... 98
LIST OF FIGURES

Figure 1 Conceptual Framework ...............................................................6

Figure 2 Edgar Dale’s Cone of Experience (1969).................................28
LIST OF PICTURES

Picture 1 Miraculous Draught of Fishes, England, 13th century stained glass .......... 17

Picture 2 Pendentive ........................................................................................................ 20

Picture 3 Emperor Justinian and his attendants, Mosaic, Basilica of San Vitale, 544-545 Century .......................................................... 21

Picture 4 Empress Theodora and attendants, Mosaic, Basilica of San Vitale, 6th Century .......................................................... 21

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, 1280-1300 ........................................................................... 23

Picture 6 North Rose Window at Notre Dame Cathedral, Chartres, France, 1235 Century.......................................................... 25

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) ........................................................................... 26

Picture 8 Stained Glass Basic Tools ............................................................................. 41

Picture 9 Victorian Stained Glass Pattern ..................................................................... 42