

**CLAUDE CLARK COURSE PROSPECTUS & SYLLABUS**  
*@earthmetropolis.com*  
**AFRICAN AMERICAN ART HISTORY SERVEY**

THIS IS A COURSE OFFERING AT:

This is a course offering for Northern California residences. Site location, dates, time and unites of credit will be announced later. Claude Lockhart Clark will teach this course.

He is an artist, educator living in the San Francisco Bay Area. Clark taught African American Studies courses at several community colleges and state universities in the bay area during the 1970's. He developed a slide collection during the summer of 1967 to be use in his late father's Introduction to African and African American Art History class taught in the spring of 1968 at Merritt College in Oakland, California. During the summer of 1969 Clark wrote and illustrated the African portion of his father's teacher's guide manual, "A Black Art Perspective", published by Merritt College in the spring of 1970.

Since then new advances in technology have brought about many changes concerning how this course may be taught.

A wide range of telecommunication devices is available to college students and faculty. Computers, Internet, e-mail; fax machines and chat services are used along with many other devices to bring information closer to its users. We are experiencing radical changes in our educational system and how we receive, perceive and disperse information. Our environment and our interaction with change are apart human evolution. The decisions made by humans and the evolution of their culture must be carefully balanced so that neither one is ever out of control.

We will witness a new approach to teaching art no one will know what is in the cards until later in this new millennium.

# CLAUDE CLARK COURSE PROSPECTUS & SYLLABUS

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Community  
College.  
earthmetropolis.com

Claude Lockhart Clark  
Lecturer: Com. College  
Art History: Survey

## AFRICAN AMERICAN ART

### COURSE PROSPECTUS I

#### I. Course Objectives

A. Trace African influences in African New World arts and crafts, in America. We hope to demonstrate the importance of creative and productive development among African American people.

#### II. Course Description

A. This course is a survey of African art history. We will study the sculpture of people from West and Central Africa. The styles of thirty groups of people will be covered during the course. Emphasis will be placed on styles; materials used function of work being produced.

#### III. Course Content

- A. We will be concerned with craft and fine art activities achievement, in plastic art forms, produced by New World African people living in America.
- B. Course content will be concerned with major heading, "African American Art", which by definition refers to all plastic forms of art and imagery produced by African American people.
- C. We will study "African Art" and "African Images" produced by African American people.
1. Special study of two sub-headings under "Black Art" will be covered: "African Art" and "African Images". We will be concerned with the idiom, structure, content and function concerning productive work.
  2. Comparative study will be made of African New World and Old World African art forms.

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D. There will be five (5) grades given during the course; four (4) assignments and one (1) examination.

### IV. Expected Outcome

- A. Course is designed to orient student from Western culture to viewing art and ideas, which are foreign to them.
- B. This course provides material related to traditional African American crafts, design and working procedures which would be of use to students interested in industrial and environmental design and advertising.
- C. Course is designed to provide African students with tools and cultural principles which could make them more responsive and productive members of society.

### V. Text/s and/ or References

- A. Text- is as follows:
  - 1. ART: AFRICAN AMERICAN by Samella Lewis, published by Harcourt, Brace, and Jovanovich, Inc., 1978.
- B. References (see book list and library reference lists)

### VI. Minimum Student Materials Required

- A. Presence
  - 1. Bodily, spiritually and mentally
  - 2. Some institutions may have provisions for computer correspondence courses. Check your school catalogue for details.
- B. Text
- C. Note Book
- D. Writing Materials
- E. Access to a Computer & E-mail
- F. Art And Creative Projects Materials
  - 1. Student's choice of materials
  - 2. If correspondence is allowed student must be prepared to send slide show or video clips to class. Communicate over ICQ on the day of the presentation.
  - 3. We are equipped with chat rooms, billboards, slide databases, free e-mail service, and online instructional materials.
- G. Correspondence Students (If Allowed by Institution and Instructor)
  - 1. Computer with access to World Wide Web

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2. Plug-ins for flash video and Adobe Acrobat 5.0
3. E-mail
4. Fax (optional)
5. ICQ (optional)

### I. Assignments Content And Time

#### A. Two **Reports** (assignments)

1. First report is oral and is assigned by the instructor.
2. Second report is written and is chosen by the student.
3. Correspondence (possible video used for oral report check with instructor)

#### B. Content

1. Give a brief background of artist's life or brief background of art organization. Try to tie background material in with the art as much as possible.
2. We should know where the artist's received his or her art education. In the case of an art organization, we should know how potential craftsmen / craftswomen are chosen and what kind of training they receive.
3. If the report is about an artist, we should know about the great influences on that person's life: teachers, friends, poets, musicians, colleagues, exhibitions, enemies, etc. If the report is on an organization we should know about their origin, social and political beliefs.
4. Several examples of an artist's work should be shown. Methods of construction and composition should be covered. Purpose and function of work should be indicated, if the work serves a function. In case of an art organization, all of the material above, plus political and social directions of the group and their work must be covered. Information concerning purpose and function of organized craft should be provided as well.
5. Note: Person giving report should not fail to show how to identify characteristics that will enable others to identify the artwork.
6. The work of one artist should be compared with works of other artists or groups that produce similar work.
7. Written report is chosen by the student and will be due anytime before the last week of classes. Follow the procedures given above. Report can consist of 4 to 7 pages (content is most important). Please include documentation and a bibliography.

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8. All papers should word-processed.
  9. **Note:** Student must turn a Book Search with at least 4 references used for both written and oral reports.
- C. Amount of Time Allowed
1. Oral reports may extend 5 to 10 min. and written reports about four or seven pages (content is most important).
  2. Each student will be assigned an oral report and a due date.
  3. The date and subject of each report will be announced to class a week in advance, so that the entire class can study material to be presented in report.
- D. Two **Creative Projects** (Assignments)
1. One should use materials that he or she works with best.
  2. Creative projects can be either art or some other area of creative interest.
  3. Projects should be well constructed.
    - a. Example: clay should be fired.
- E. Content of Work Presented
1. Projects should deal with material covered in the course.
  2. The use of African Old World, or African New World subject matter is important.
  3. Projects should depict people, places, events and material familiar to African or African American people.
  4. Material used for art may consist of papier-mâché, dressmaking, designing cloth, jewelry making, or any other areas of construction.
  5. You may choose to write and present a poem (literature), dance, music, drama, African, or African American food.
  6. Student should be prepared to present and discuss project in class.
    - a. What does the work represent and how is it used?
    - b. What do some of the symbols represent?
    - c. Where did your ideas and source of inspiration stem from?
  7. Student should keep in mind that any project other than art is optional unless the discipline they choose is an area that they choose is an area they are very familiar with.
    - a.) **NOTE:** The instructor of this course is well versed in the use of art materials and can be helpful to students planning projects for in that discipline, but instructor may have little knowledge of disciplines in other areas of creativity.
- F. Amount of Time Allowed

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1. **Creative projects** are due anytime **before the final week** of classes.
2. Two to five minutes may be allowed each person presenting a project to class.

### G. **Final Examination** (Assignment)

1. Fill-in Slide Identification Test

### H. Content of Exam

1. The exam will consist of material covered in class.
2. There will be many practice quizzes before the final exam.
3. Some quizzes will be offered on the Internet at earthmetropolis.com.

### I. Time of Final

1. Final will be given the last week of classes.

## II. Evaluation Procedures

- A. There will be five grades given in the course. Each assignment is (1/5) of the total grade. The final test will consist of points. Grades will range from 100% to 90% "A", through 69% to 60% "D", etc. The written report will consist of points also. Oral reports and projects allow for some class response to determine part of the grade.
- B. Anyone failing to take the final will receive an incomplete.
  1. At least 2 of 5 assignments must be completed, or receive a grade of no credit.
- C. Entering students must show up by the third week of classes, or not receive credit for the course.
- D. Persons completing final and two other grades will receive a grade, unless incomplete is requested by the student.

## III. Concluding Statements

- A. Use any materials available in the library, including the computer. Make sure that you take all material back to library when materials are due. Report any defects found in materials to librarian so that those items can be repaired immediately.
- B. Don't hesitate to ask instructor for clarification on any portion of this paper or other materials that are not clear.
- C. If you have trouble finding source material for assignments, make sure that you get help from instructor before the deadlines. Plan ahead and do a little work on each assignment every day.

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State and  
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Claude Lockhart Clark  
Lecturer: State/Univ.  
Art History: Survey

AFRICAN AMERICAN ART

COURSE PROSPECTUS II

I. Course Objectives

A. Trace African influences in African New World arts and crafts, in America. We hope to demonstrate the importance of creative and productive development among African American people.

II. Course Description

A. This course is a survey of African art history. We will study the sculpture of people from West and Central Africa. The styles of thirty groups of people will be covered during the course. Emphasis will be placed on styles; materials used function of work being produced.

III. Course Content

- A. We will be concerned with craft and fine art activities achievement, in plastic art forms, produced by New World African people living in America.
- B. Course content will be concerned with major heading, "African American Art", which by definition refers to all plastic forms of art and imagery produced by African American people.
- C. We will study "African Art" and "African Images" produced by African American people.
1. Special study of two sub-headings under "Black Art" will be covered: "African Art" and "African Images". We will be concerned with the idiom, structure, content and function concerning productive work.
  2. Comparative study will be made of African New World and

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Old World African art forms.

D. There will be five (6) grades given during the course; three (3) assignments and one (3) examination.

### IV. Expected Outcome

- A. Course is designed to orient student from Western culture to viewing art and ideas, which are foreign to them.
- B. This course provides material related to traditional African American crafts, design and working procedures which would be of use to students interested in industrial and environmental design and advertising.
- C. Course is designed to provide African students with tools and cultural principles which could make them more responsive and productive members of society.

### V. Text/s and/ or References

A. Text- is as follows:

- 1. ART: AFRICAN AMERICAN by Samella Lewis, published by Harcourt, Brace, and Jovanovich, Inc., 1978.

B. References (see book list and library reference lists)

### VI. Minimum Student Materials Required

A. Presence

- 1. Bodily, spiritually and mentally
- 2. Some institutions may have provisions for computer correspondence courses. Check your school catalogue for details.

B. Text

C. Note Book

D. Writing Materials

E. Access to a Computer & E-mail

F. Art And Creative Projects Materials

- 4. Student's choice of materials
- 5. If correspondence is allowed student must be prepared to send slide show or video clips to class. Communicate over ICQ on the day of the presentation.

G. Correspondence Students (If Allowed by Institution and Instructor)

- 6. Computer with access to World Wide Web
- 7. Plug-ins for flash video and Adobe Acrobat 5.0
- 8. E-mail



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9. Fax (optional)

10. ICQ (optional)

### VII. Assignments Content And Time

#### A. Two **Reports** (assignments)

1. First report is oral and is assigned by the instructor.
2. Second report is written and is chosen by the student.
3. Correspondence (possible video used for oral report check with instructor)

#### B. Content

1. Give a brief background of artist's life or brief background of art organization. Try to tie background material in with the art as much as possible.
2. We should know where the artist's received his or her art education. In the case of an art organization, we should know how potential craftsmen / craftswomen are chosen and what kind of training they receive.
3. If the report is about an artist, we should know about the great influences on that person's life: teachers, friends, poets, musicians, colleagues, exhibitions, enemies, etc. If the report is on an organization we should know about their origin, social and political beliefs.
4. Several examples of an artist's work should be shown. Methods of construction and composition should be covered. Purpose and function of work should be indicated, if the work serves a function. In case of an art organization, all of the material above, plus political and social directions of the group and their work must be covered. Information concerning purpose and function of organized craft should be provided as well.
5. Note: Person giving report should not fail to show how to identify characteristics that will enable others to identify the artwork.
6. The work of one artist should be compared with works of other artists or groups that produce similar work.
7. Written report is chosen by the student and will be due anytime before the last week of classes. Follow the procedures given above. Report can consist of 4 to 7 pages (content is most important). Please include documentation and a bibliography.
8. All papers should word-processed.

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9. **Note:** Student must turn a Book Search with at least 4 references used for both written and oral reports.

### C. Amount of Time Allowed

1. Oral reports may extend 5 to 10 min. and written reports about four or seven pages (content is most important).
2. Each student will be assigned an oral report and a due date.
3. The date and subject of each report will be announced to class a week in advance, so that the entire class can study material to be presented in report.

### D. Two **Creative Projects** (Assignments)

1. One should use materials that he or she works with best.
2. Creative projects can be either art or some other area of creative interest.
3. Projects should be well constructed.
  - b. Example: clay should be fired.

### E. Content of Work Presented

1. Projects should deal with material covered in the course.
2. The use of African Old World, or African New World subject matter is important.
3. Projects should depict people, places, events and material familiar to African or African American people.
4. Material used for art may consist of papier-mâché, dressmaking, designing cloth, jewelry making, or any other areas of construction.
5. You may choose to write and present a poem (literature), dance, music, drama, African, or African American food.
6. Student should be prepared to present and discuss project in class.
  - d. What does the work represent and how is it used?
  - e. What do some of the symbols represent?
  - f. Where did your ideas and source of inspiration stem from?
7. Student should keep in mind that any project other than art is optional unless the discipline they choose is an area that they choose is an area they are very familiar with.
  - b.) **NOTE:** The instructor of this course is well versed in the use of art materials and can be helpful to students planning projects for in that discipline, but instructor may have little knowledge of disciplines in other areas of creativity.

### F. Amount of Time Allowed

1. **Creative projects** are due anytime **before the final week** of

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classes.

2. Two to five minutes may be allowed each person presenting a project to class.

### A. There will be (3) Examinations (Assignment)

1. Objective (Multiple Choice & True/False) Exam
2. Essay (Problem Solving & Assessment) Exam
3. Completion (Fill-in Slide Identification) Final

### B. Content of **Objective Exam**

1. The exam will consist of material covered in class.
2. Practice tests are posted on the web under African Art, Earth Institute.

### C. Time (Scheduling) of Object Test

1. Object Exam schedule will be announced in class.

### J. Content of **Essay Exam**

1. The exam will consist of material covered in class.
2. Practice tests are posted on the web under African American Art, Earth Institute at earthmetropolis.com.

### K. Time (Scheduling) of Essay Exam

1. Time (Scheduling) of Essay Test

### L. Content of **Completion Final**

1. This is a slide recognition exam.
2. There will be many practice quizzes before the final exam.
3. Some quizzes will be offered on the Internet at earthmetropolis.com.

## VIII. Evaluation Procedures

- A. There will be seven grades given in the course. Each assignment is (1/7) of the total grade. The final test will consist of points. Grades will range from 100% to 90% "A", through 69% to 60% "D", etc. The written report will consist of points also. Oral reports and projects allow for some class response to determine part of the grade.
- B. Anyone failing to take the final will receive an incomplete.
  1. At least 2 of 5 assignments must be completed, or receive a grade of no credit.
- C. Entering students must show up by the third week of classes, or not receive credit for the course.
- D. Persons completing final and two other grades will receive a grade, unless incomplete is requested by the student.

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### IX. Concluding Statements

- A. Use any materials available in the library, including the computer. Make sure that you take all material back to library when materials are due. Report any defects found in materials to librarian so that items can be repaired immediately.
- B. Don't hesitate to ask instructor for clarification on any portion of this paper or other materials that are not clear.
- C. If you have trouble finding source material for assignments, make sure that you get help from instructor before the deadlines. Plan ahead and do a little work on each assignment every day.

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ART COLLEGE  
Art Dept. or C.C.  
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Claude Lockhart Clark  
Lecturer: State & Univ.  
Art History: Survey

## AFRICAN AMERICAN ART

### COURSE SYLLABUS

- I. An Introduction to African American Art in The New World \* :: //
  - A. Content
    1. Transition from African “images” to European and African “art”.
    2. Change in position of craftsmen and craftswomen in African and the Americas.
  - B. Methods And Material
    1. Lecture with slides, charts, maps, sound clips, video & charts
    2. Filmstrips and tape cassettes //
  - C. Reference/s
    1. See text and library reference list.
    2. African American Art Database at earthmetropolis.com
  
- II. Survival of African Images in The United States and New World \* @ +% []
  - A. Content
    1. Type of Images
    2. Role and Position of the Craftsman and Craftswomen
      - a. His or her role or position in the crafts as slaves.
    3. Slave owner’s position and attitude toward images
      - a. Items of Economic Importance.
    4. Materials and Production of Work
      - a. Time, place and use in slave society.
    5. Function of Work Produced
    6. Ownership and Location of Work
      - a. Economic base
    7. Post Slavery-Survival of Images and Crafts
      - a. What made it possible to continue the craft?

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- b. What are some of the dangers or dilemmas faced concerning the art forms survival?
8. Names of Craftswomen/men and/or Social Organizations.

### III Apprenticing Years ;+\*

#### A. Content

1. African Mulattos as “European Artists”
2. Names and Backgrounds of Artists
3. Patronage and Livelihood
4. Styles and Schools of Influence
5. Institutions or Individuals Open to Include Africans
  - a. His or her training and development
6. Desire to train and sell work in Europe

#### B. Methods and Material

1. Demonstrations and Models

#### C. Reference/s

1. African American Art Database at earthmetropolis.com

### IV. Negro Renaissance U. S. A. \* + $\phi$

#### A. Content

1. Key Art Figures and Spokesmen/women
2. Change in Color Identity (from white image to a black image) on easel, canvas; sculpture
3. Harmon Foundation
  - a. The purpose and activities of this organization
4. Cubism, Surrealism, Expressionism, Fauvism and African Images used as motifs in African American Art.
5. African Structure and Design Used in African American Art

### V. African Sculpture and Design in New World Sculpture \* ~

#### A. Content

1. Adaptation of African Image to New World Setting
2. Methods and Procedures of Work
  - a. Example: African woodcarving techniques in Africa  
Compared with African carving techniques in Americas
3. Subject matter and use of symbols
4. Adaptation of African “images” to “art” form in New World African sculpture

#### B. Reference/s

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1. African American Art Database at earthmetropolis.com

## VI. African Structure and Design in African American Painting \* () ~

### A. Content

1. Adaptation of African Fabric and Mural Painting to European Portable Canvas Painting
2. Use of Symbols and Materials
3. Names of Artists

### B. Reference/s

1. African American Art Database at earthmetropolis.com
2. XXXXXXXXXXXXXXXXXXXX

## VII. Federal Arts Program U. S. A. +\*

### A. Content

1. Key Art Figures and Spokeswomen/men
2. Methods of Work and Training
3. Finance and Production
4. Explosion in Numbers of African America Artists
5. Monumental Sculpture and Murals
6. Inventions, disciplines and Skills
7. Former WPA Art Programs run by State and Local Funds Become Catalysis for the 1960's
8. Atlanta Expositions
  - a. Started by Hale Woodruff

## VIII. The Life and Work of Sargent Claude Johnson \*

### A. Content

1. Background and Training
2. Style and Working Process
3. Person's and Art Influences
4. Location and Environment

### B. Reference/s

1. Sargent Johnson: Retrospective, by Evangeline J. Montgomery, The Oakland Museum, Oakland, CA
2. African American Art Database at earthmetropolis.com

## IX. The Life and Work of William Henry Johnson :: \* []

### A. Content

1. Background and Training
2. Style and Working Process

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3. Person's and Art Influences
  4. Location and Environment
  - B. Reference/s
    1. William H. Johnson, Adelyn D. Breeskin, National Collection of Fine Arts, by The Smithsonian Institute Press, Washington, D. C.
    2. A taped lecture on Melvin Gray Johnson and William H. Johnson, by Rex Gorleigh, December 1971; Clark Collection
    3. African American Art Database at earthmetropolis.com
- X. The Religious Sculptures of William Edmondson \* []
- A. Content
    1. Background and Training.
    2. Style and Working Process
    3. Person's and Art Influences
    4. Location and Environment
  - B. Reference/s
    1. Visions in Stone: The Sculptures of William Edmondson, by Edmond Fuller; University of Pittsburgh Press.
    2. African American Art Database at earthmetropolis.com
- XI. Elizabeth Catlett Mora \$
- A. Content
    1. Background and Training.
    2. Style and Working Process
    3. Person's and Art Influences
    4. Location and Environment
  - B. Reference/s
    1. Elizabeth Catlett, by Edward Spriggs, Studio Museum in Harlem,.
    2. African American Art Database at earthmetropolis.com
- XII. Rise of "Black Art" During the 1960's: U. S. A. \*
- A. Content
    1. An Explosion in numbers of Artists of African Descent.
    2. Methods of Work and Training
    3. Contribution of Black Artists to Western Society
      - a. Innovation in "European" Art, by Black Artists
    4. Schools and Places of Influence
    5. Rise of African Art Organizations



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- a. Contribution to the African Community
- b. Ideology, Art Philosophy and Esthetics
- c. Innovations in African Art

## B. Reference

1. XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

### XIII. Panther Syndicate “An Image of Rats, Swine and Men”\*

#### A. Content

1. “Emory Douglas”, Minister of Culture
2. XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX.

#### B. Reference

1. XXXXXXXXXXXXXXXXXXXXXXX

### XIV. Under Construction \*+

#### A. Content

1. This is a study of a geographical area where people of many different cultures, produce sculpture that is homogeneous.

#### B. Reference

- 
- Lecture with slides, earthmetropolis.com and charts \*
  - Motion picture @
  - Clothes and models \$
  - Text (see course prospectus for list of text) and library reference list located in the library. +
  - Text: African Art An Introduction, by Willet, Frank; Praeger Publishers, Inc. 111 Fourth Avenue, New York City, NY 10033 ()
  - A Black Art Perspective, by Claude Clark and Claude Lockhart Clark (out of print). %
  - Earth Metropolis and the Internet. ::
  - An Earth Metropolis database. ;;
  - African American Artists Web Page at Earth Metropolis. []
  - Essay written by Claude Lockhart Clark. ~
  - Booth Archive filmstrips and tape cassettes. //