

## CLAUDE CLARK COURSE PROSPECTUS & SYLLABUS

*@earthmetropolis.com*

### AFRICAN 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 IMAGES

### COURSE PROSPECTUS I

#### I. 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.

#### II. Expected Outcome

- A. The course is designed to orient students from Western culture to viewing a world of images and ideas completely foreign to them.
- B. This course is designed to give an African student (born in America) a sense of pride in his and her ancestral heritage.
- C. The direct impact of African sculpture and history may help young artists develop an original expression in art similar to African American music and African American dance.

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

- A. Text- choose any one of the following:
1. African Arts by Bascom, William R. Russell; Publisher: Norton, W. W. & Company, Inc.
  2. Art of Black Africa, by Leuzinger, Elsy; Publisher: Rizzoli International Publications, Inc.
- B. References (see book list and library reference lists)

#### III. Minimum Student Materials Required

- A. Presence
1. Bodily, spiritually and mentally

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

### IV. 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 people producing the sculpture.
2. Tell whom the people are, where they live and who among them produce sculpture.
3. Describe what the sculpture looks like.
4. Compare their style of work to other sculpture producing ethnic groups living close by (provide similarities and differences). Compare images to other groups that appear to look similar to you.
5. Note: Person giving report should not fail to show how to identify characteristics that will enable us to identify the sculpture style.

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6. Written reports should follow procedures listed above plus include documentation and bibliography.
  7. All papers should word-processed.
  8. **Note:** Student must turn in 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.
  4. Written report is chosen by the student and will be due anytime before the last week of classes. Report can consist of 4 to 7 pages (content is most important).
- D. Two **Creative Projects** (Assignments)
1. One should use materials that he or she works with best.
  2. 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. Projects can be approached from either of the following ways:
    - a. Student can copy a single African design or work.
    - b. Person can assimilate several or a single African design into one African work.
    - c. Student can assimilate several or a single African design into one work intended for Western consumption.
      - 1.) Example: Fabric designed African, then same fabric used to make a European garment.
  3. Student should be prepared to present and discuss project in class.
    - a. What does the work represents and how is it used?
    - b. What do some of the symbols represent?
    - c. Where did your ideas and source of inspiration stem from?
- 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
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.

### 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.

## V. 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.

## VI. 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  
University.  
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Claude Lockhart Clark  
Lecturer: State/Univ.  
Art History: Survey

## AFRICAN IMAGES

### COURSE PROSPECTUS II

#### I. 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.

#### II. Expected Outcome

- A. The course is designed to orient students from Western culture to viewing a world of images and ideas completely foreign to them.
- B. This course is designed to give an African student (born in America) a sense of pride in his and her ancestral heritage.
- C. The direct impact of African sculpture and history may help young artists develop an original expression in art similar to African American music and African American dance.

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

- A. Text- choose any one of the following:
1. African Arts by Bascom, William R. Russell; Publisher: Norton, W. W. & Company, Inc.
  2. Art of Black Africa, by Leuzinger, Elsy; Publisher: Rizzoli International Publications, Inc.
- B. References (see book list and library reference lists)

#### IV. Minimum Student Materials Required

- A. Presence
1. Bodily, spiritually and mentally

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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.

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

1. Computer with access to World Wide Web
2. Plug-ins for video and Adobe Acrobat 5.0
3. E-mail
4. Fax
5. ICQ

V. 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 people producing the sculpture.
2. Tell whom the people are, where they live and who among them produce sculpture.
3. Describe what the sculpture looks like.
4. Compare their style of work to other sculpture producing ethnic groups living close by (provide similarities and differences).
5. Note: Person giving report should not fail to show how to identify characteristics that will enable us to identify the sculpture style.
6. Written reports should follow procedures listed above plus include documentation and bibliography.
7. All papers should word-processed.

C. Amount of Time Allowed

1. Oral reports may extend 5 to 10 min. and written reports about

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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.
  4. Written report is chosen by the student and will be due anytime before the last week of classes. Report can consist of 4 to 7 pages (content is most important).
  5. **Note:** Student must turn a Book Search with at least 4 references used for both written and oral reports.
- D. Two **Creative Projects** (Assignments)
1. One should use materials that he or she works with best.
  2. 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. Projects can be approached from either of the following ways:
    - a. Student can copy a single African design or work.
    - b. Person can assimilate several or a single African design into one African work.
    - c. Student can assimilate several or a single African design into one work intended for Western consumption.
      - 1.) Example: Fabric designed African, then same fabric used to make a European garment.
  3. Student should be prepared to present and discuss project in class.
    - d. What does the work represents and how is it used?
    - e. What do some of the symbols represent?
    - f. Where did your ideas and source of inspiration stem from?
  - 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 classes.
  2. Two to five minutes may be allowed each person presenting a project to class.
- G. There will be (3) Examinations (Assignment)
1. Objective (Multiple Choice & True/False) Exam



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2. Essay (Problem Solving & Assessment) Exam

3. Completion (Fill-in Slide Identification) Final

### H. 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.

### I. 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 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.

## VI. Evaluation Procedures

A. There will be seven grades given in the course. Six out of a total of seven grades will be counted. Each assignment is (1/6) 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.

## VII. 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.

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- 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 IMAGES

### COURSE SYLLABUS

- I. An Introduction To African Images and Design
  - A. Content
    1. Survey of African Image types.
    2. Survey of African Design.
    3. Explore level range and depth of crafts.
    4. African Image Database at earthmetropolis.com
  - B. Methods And Material
    1. Lecture with slides, charts, maps, sound clips, video
  - C. Reference/s
    1. See text and library reference list.
    2. African Image Database at earthmetropolis.com
  
- II. African Images \* +
  - A. Content
    1. Type of Images
    2. Role and Position of the Craftsman
      - a. His historical role and development in different African societies.
    3. Level and Range of Crafts
      - a. Ranks and priorities of craft types in different communities.
    4. The Patron
      - a. Patrons function and influence over the arts in various African communities.
  
- III African Industry \* ()
  - A. Content
    1. Materials and Technique
    2. Source and Refinement

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### B. Methods and Material

1. Demonstrations and Models

### C. Reference/s

1. African Crafts And Craftsmen, by Gardi, Rene / published by Van Nostrand Reinhold Company, New York.
2. Honoring The Ancestors: The Woodcarvings of Claude Lockhart Clark, by June Anderson /published by California Academy of Sciences, S. F. California © 1997.

## IV. Foreground And Background To Yoruba Images \* +

### A. Content

1. Study of cross culture characteristics
  - a. Examine culture and civilizations which influenced each Other's art.

## V. Yoruba Cults, Societies And Images \* @ ()

### A. Content

1. Styles, Types and Characteristics
2. Symbols and Meaning
3. A Selection from Fourteen Image Societies

### B. Reference

1. Black Gods And Kings, by Thompson, Robert Farris /published by University of California, L. A. California.
2. African Image Database` at earthmetropolis.com

## VI. Sculpture – Yoruba Craftsmen \* ()

### A. Content

1. Images of Objects
  - a. Selection of sculptors and families
    - 1} Description of eight individuals and groups
2. Distinguishing features in each style

### B. References

1. Yoruba Religious Carvings, by Carroll , Kevin; Frederick Praeger, Publishers, New York
2. African Image Database at earthmetropolis.com

## VII. Yoruba Clothing \* \$

### A. Content

1. Types of Clothing (by Names)
2. Body Structure s & Symbolism

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- VIII. Inside The Masks \*0%
- A. Content
    - 1. Study the Structure and Function
      - a. Of Each Type of Mask
- IX. Civilization of Ghana 300 A. D. – 1070 A. D. \*
- A. Content
    - 1. Nation of Trade
    - 2. Origins of Akan speaking people
  - B. Reference
    - 1. Introduction to African Civilization by Jackson, John G.; University Books, New York
- X. Nation of Ghana 1957 \*()@
- A. Content
    - 1. List of material production and design.
    - 2. Comparing and contrasting material of Northern and Southern Ghana.
    - 3. Historical development of designs.
  - B. Reference
    - 1. Panoply Of Ghana, by Kyermaten, A.A.Y.; Frederick A. Praeger, Publisher, New York
    - 2. The Arts of Ghana, Cole, Herbert M. and Ross, Doran H.; Published by Museum of Cultural History at University of California, Los Angeles, California.
- XI. Ashanti Symbols And Design \*()@
- A. Content
    - 1. Meaning of the symbols in Akan art.
    - 2. Terminology used for designs and Materials
  - B. References
    - 1. Panoply Of Ghana, by Kyermaten, A.A.Y.; Frederick A. Praeger, Publisher, New York
    - 2. The Arts of Ghana, Cole, Herbert M. and Ross, Doran H.; Published by Museum of Cultural History at University of California, Los Angeles, California.
    - 3. Adinkra Symbolism (Chart), Prepared by Glover, E. Ablade (Faculty of Art) at University of Science and Technology, Kumasi, Ghana.

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4. Linguist Staff Symbolism (Chart), Prepared by Glover, E. Ablade (Faculty of Art) at University of Science and Technology, Kumasi, Ghana.
5. Traditional Akan Stools Ghana (Chart), Prepared by Samassa – Mayer with Ghana Museum and Monument Board at Africa House P.O. Box 3944, Accra, Ghana.
6. Akan Ntum Pame (Atumpan) Talking Talking Drum, Prepared by Samassa – Mayer at Africa House P.O. Box 3944, Accra, Ghana.
7. African Image Database at earthmetropolis.com

### XII. Design Patterns Used in Sculpture – Kuba \*+%

#### A. Content

1. Show how mat weaving and sculpture are connected.
2. Illustrate how the mat designs are incorporated into each sculpture media.

#### B. Reference

1. African Design by Trowell, Margaret; Frederick A. Praeger Publishers, New York.

### XIII. Bird Land of Senufo – Sculpture \*+%

#### A. Content

1. Study the use of a single animal (hornbill bird) in a variety of media, shapes and forms.
2. Show how the hornbill bird has influenced style of several types of Senufo hair sculpture and wood sculpture.

#### B. Reference

### XIV. Happy Face People of The Cameroon Grassland \*+%

#### A. Content

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

#### B. Reference

### XV. Multimedia Resource Center & Earth Portal Orientation

#### A. Content

1. Orientation in use of multimedia library resources for research assignments.
  - a. Knowledge of what reserve resources are available and how to use the information resources at their particular institution.

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2. Orientation in use of a web portal – Earth Metropolis.
    - a. Menus, organization and structure of portal
    - b. Use of surveys and feedback pages to make portal a better resource center for continuing students.
    - c. Use of African art slide database - search and sorting.
    - d. Use of the “Notes” page for help in navigation.
    - e. PDF files and printing (technical procedures).
- 

- Lecture with slides, earthmetropolis.com and charts \*
- Motion picture @
- Clothes and models \$
- Test (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). %
- An Earth Metropolis database. ;;
- African Art and Artists Web Page at Earth Metropolis. []
- Essay written by Claude Lockhart Clark. ~
- Booth Archive filmstrips and tape cassettes. //