



SYLLABUS

AREA	: ARTISTIC SEMESTER IN CUSCO		
COURSE	: CUSCO ART & DESIGN		
PREREQUISITE	:		
CREDITS	: 3	HRS. OF THEORY: 2	HRS. OF PRACTICE:2
PERIOD	: 2010-01		
INSTRUCTOR	:		
COORDINATOR	:		
LANGUAGE	: ENGLISH		

I. SUMMARY

The course is aimed at critical analysis of the history of Cusco's art from a visual perspective, creating new spaces for reflection. Artistic expressions from the different periods of its cultural development are studied and interpreted, within the framework of their particular contexts of time and space.

The course work is geared toward distinguishing constants and technical, stylistic and plastic variants that characterize the different cultural periods, establishing general guidelines for analysis and assessment. In addition, the history of Cusco's architecture, painting and sculpture are covered through analysis of the most significant works. In the second part of the course, there will be guided visits in order to experience history through the different artistic expressions found in this imperial city.

II. COMPETENCY

Students will be capable of reflecting upon the interaction between the development of art and the motivation behind it, as well as its political, social and economic context. They will be capable of analyzing and identifying characteristic elements of each cultural period.

III. METHODOLOGY

A reflexive, participatory methodology focused on the students is applied through presentations of slides on theory (multimedia), images, in-class debates, films, development and production of virtual media (blogs), reading and research.

IV. CONTENT

S	H	CONTENT	STRATEGIES AND PROCEDURES	Activities / Media
1	3	COURSE INTRODUCTION	Reflections on Peru, "Land of the Incas". Geographic location, chronological view of civilizations from the time when Cusco was the Inca capital, to the lost city of Machu Picchu, through the mysterious Nazca lines, the Chan-Chan ruins and cities founded by Spaniards. Brief summary of Pre-Colombian cultures that preceded the Incas	Visualization, dialogue, reading, presentation, research, blog, practical work



2	3	<ul style="list-style-type: none"> • PREHISPANIC PERU - Lithic Period - Preceramic Period - Initial Period - Early Horizon - Early Intermediate - Intermediate Horizon - Late Intermediate - The Incas 	<p>Contextualization of social, political and economic dynamics and material cultural expressions</p> <p>Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance. Architectonic traditions and religious ideologies</p>	<p>Visualization, dialogue, reading, presentation, research, blog, practical work</p>
3	3	<p>THE INCA CITY The physical medium:</p> <ul style="list-style-type: none"> . The Cusco region - The Cusco valley - The upper part of the valley - The central section of the Cusco valley . Interregional communication . THE INCA CITY. Inhabitants of the upper part of the valley: . Background - Settlements - Size and population . THE INCA CITY. Its foundation: - The Incas - Founding of Cusco - From Sinchi Roca to Capac Yupanqui . THE INCA CITY. Reorganization: - The government of Inca Roca - The Yahuar Huaca Period to Huiracocha . THE INCA CITY. Its refounding: - The Pachacutec administration - The height of imperial Cusco. THE INCA CITY. Its destruction: - Arrival of the Spaniards . THE INCA CITY. After its destruction: - Epilogue 	<p>Contextualization of social, political and economic dynamics and material cultural expressions</p> <p>Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance. Prestige and authority of religious ideologies</p>	<p>Visualization, dialogue, reading, presentation, research, blog, practical work</p>



4	3	<ul style="list-style-type: none"> HISTORY OF THE TAHUANTINSUYO The rise and high point of the state 	<p>Contextualization of social, political and economic dynamics and material cultural expressions</p> <p>Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance.</p>	<p>Visualization, dialogue, reading, presentation, research, blog, practical work</p>
5	3	<ul style="list-style-type: none"> - HISTORY OF THE TAHUANTIN-SUYO - Andean Technology (part one) <ul style="list-style-type: none"> . Ethnohistorical approach . <i>Quipus</i> . Agriculture . Musical instruments . Ceramics 	<p>Contextualization of social, political and economic dynamics and material cultural expressions</p> <p>Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance</p>	<p>Visualization, dialogue, reading, presentation, research, blog, practical work</p>
6	3	<ul style="list-style-type: none"> • HISTORY OF THE TAHUANTINSUYO - Andean technology (part two) <ul style="list-style-type: none"> . <i>Cochas</i> and <i>waru-waru</i> . Waterworks . Textiles . Fishing . Food preservation . Painting . Fertilizers . Feather art . Farming terraces . Metallurgy 	<p>Contextualization of social, political and economic dynamics and material cultural expressions</p> <p>Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance.</p>	<p>Visualization, dialogue, reading, presentation, research, blog, practical work</p>
7	3	<ul style="list-style-type: none"> • HISTORY OF THE TAHUANTINSUYO - Collapse of the Inca Empire - Maps <ul style="list-style-type: none"> . The Tahuantinsuyo . Inca expansion . The Inca Trails . Cusco in Inca times . The four <i>suyos</i> . Other maps 	<p>Contextualization of social, political and economic dynamics and material cultural expressions</p> <p>Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance.</p>	<p>Visualization, dialogue, reading, presentation, research, blog, practical work</p>
MID-TERM EXAM				
S	H	CONTENT	STRATEGIES	AND Activities / Media



			PROCEDURES	
8	3	<ul style="list-style-type: none"> • INCA ART - Ceramics - Gold work - Textiles - Other 	Contextualization of social, political and economic dynamics and material cultural expressions Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance.	Visualization, dialogue, reading, presentation, research, blog, practical work
9	3	<ul style="list-style-type: none"> • INCA MONUMENTS - Machu Picchu 	Guided visit Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance.	Visualization, dialogue, reading, presentation, research, blog, practical work
10	3	- Ollantaytambo	Guided visit Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance.	Visualization, dialogue, reading, presentation, research, blog, practical work
11	3	- Pisac	Guided visit Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance.	Visualization, dialogue, reading, presentation, research, blog, practical work
12	3	- Tambomachay	Guided visit Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance.	Visualization, dialogue, reading, presentation, research, blog, practical work
13	3	- Raichi	Guided visit Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance.	Visualization, dialogue, reading, presentation, research, blog, practical work
14	3	<ul style="list-style-type: none"> - Coricancha - Sacsayhuamán - Tipón - Other 	Guided visits Critical analysis of artistic objects and critical reading of images. Analysis of technique, support and symbolic significance.	Visualization, dialogue, reading, presentation, research, blog, practical work
FINAL EXAM				

V. EVALUATION

The course evaluation includes the following categories and weights:

On-going Evaluation: 60% Mid-term exam: 20% Final exam: 20%



No.	Type of Evaluation	Weight
1	On-going Evaluation	60 %
2	Mid-term exam	20 %
3	Final exam	20 %

No.	On-going Evaluation	Weight	Week
1	On-going Evaluation 1	50%	7
2	On-going Evaluation 2	50%	14

IV. BIBLIOGRAPHY

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2006 The Story of Art. Phaidon Press Limited. London

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2007 Conceptos Fundamentales de la Historia del Arte. Editorial Espasa Calpe. Madrid, Spain

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1985 The Preceramic Excavations at the Huaca Prieta, Chicama Valley, Peru. New York: American Museum of Natural History

1. Peter Klaren, Nación y Sociedad en la Historia del Perú. Instituto de Estudios Peruanos (IEP)
María Rostworowski

1988 HISTORY OF THE TAHUANTINSUYO. Serie: Historia Andina/13. Instituto de Estudios Peruanos (IEP). Third edition

Carlos Contreras/Marcos Cueto

2007 Historia del Perú Contemporáneo. Instituto de Estudios Peruanos (IEP).
Fourth edition

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