

SYLLABUS

Course information					
Code:	Not applicable	Course:	Art and Design in Cusco		
Coordinating area / program:	International Programs			Mode:	Classroom teaching
Credits:	3	Contact hours:	48	Autonomous study hours:	32
Career:	Not applicable				

Contact hours					
Sum:	48	Theory:	48	Practice:	0
				Laboratory:	0
				Evaluation hours:	0

Course pre-requisites		
Code	Course	Degree
Not applicable	Not applicable	Not applicable

Course coordinators			
Surname and first name	Email	Contact hours	Contact site
Ruelas, Abdí	aruelas@usil.edu.pe	8 a.m. – 6 p.m.	USIL Cusco Center

Instructors
Vera Tyuleneva

Course overview
This course offers students a unique opportunity to experience cultural immersion and develop their personal artistic creativity. Along with lectures on the art history of Cusco and a range of contemporary art forms, they will be invited to participate in a number of field trips to museums, churches, art studios, cultural institutions, galleries and fairs. By the end of the course, students will have completed their own individual or group art projects, based upon their experiences in Cusco.

Course competencies	
Professional competency	Not applicable
Level of professional competency	Not applicable
USIL general competencies	Not applicable

Course learning outcomes		
General learning outcome	N°	Specific learning outcomes
Students will learn to design and execute a contemporary visual art project, making use of the basic concepts and strategies of contemporary art in the context of the local art history and the current cultural environment of Cusco.	1.	Students will identify the main periods in the history of art in Cusco; gaining an understanding of the main forms of contemporary art, building a cognitive framework for the subsequent sections of the course, and reviewing strategies for designing and efficiently executing a contemporary art project, as part of their cultural experience in Cusco.
	2.	Students will be encouraged to understand and analyze the transformation process undergone by local art through centuries, comparing the knowledge acquired in class with direct observation and immersion in the cultural environment of Cusco during field trips.
	3.	Students will design and execute contemporary visual art projects, applying in practice the knowledge acquired in the previous sections of the course, using available resources, within the limits of their academic term.

Contents and study activity scheduling						
Session	Week	(hrs)	Type	Contents	Study outcomes and study activities	Resources
Unit	1:	INTRODUCTION TO THE COURSE				
Specific result:		[1]				
1	1	3	AP	Introductory guidelines.	Review the structure of the course, name the main forms of visual arts, identify the main periods of artistic and cultural development in Cusco.	PowerPoint, discussion in class.
	1	2	AA	Autonomous learning: Basic readings. Extra short articles: [4], [5], [6], [7], [8], [9]; long article: [10].	Analysis of basic readings.	Online articles.

2	2	3	AP	Forms and concepts of contemporary art – Part 1.	Identifying the main forms of contemporary art and terms used to describe them, based upon local examples.	PowerPoint, class discussion, analysis of basic readings in class.
	2	2	AA	Autonomous learning: Basic reading [11].	Analysis of basic reading.	Online article.
3	3	3	AP	Forms and concepts of contemporary art – Part 2.	Identifying the main forms of contemporary art and terms used to describe them, based upon local examples.	PowerPoint, class discussion, analysis of basic readings in class.
	3	2	AA	Autonomous learning: Basic readings [12], [13].	Analysis of basic readings.	Online articles.
4	4	3	AP	How to design a contemporary art project – Part 1.	Understanding, step-by-step, strategies for designing and efficiently executing an art project in the local context.	PowerPoint, class discussion, analysis of basic readings in class.
	4	2	AA	Autonomous learning: Work on the outline of the final art project.	Students’ independent research.	USIL library, other libraries, online resources.
5	5	3	AP	How to design a contemporary art project – Part 2.	Understanding, step-by-step, strategies for designing and efficiently executing an art project in the local context.	PowerPoint, class discussion, analysis of basic readings in class.
Basic and supplemental mandatory reading:					[3], [4], [5], [6], [7], [8], [9], [10], [11], [12], [13].	
Unit	2:	ART HISTORY OF CUSCO				
Specific result:		[2]				
	5	1	AA	Autonomous learning: Basic readings [14], [15].	Analysis of basic readings.	Pdf files.
	5	1	AA	Autonomous learning: Work on the outline of the final art project.	Students’ independent research.	USIL library, other libraries, online resources.
6	6	3	AP	Pre-Inca art.	Identifying characteristic art styles of different ancient cultures from the central Andes.	PowerPoint, class discussion, analysis of basic readings in class.
	6	1	AA	Autonomous learning: Basic readings [16], [17].	Analysis of basic readings.	Pdf files.
	6	1	AA	Autonomous learning: Work on the outline of the final art project.	Students’ independent research.	USIL library, other libraries, online resources.
7	7	1	AP	Inca art – Part 1.	Naming and describing the principal artistic expressions of Inca culture.	PowerPoint, class discussion, analysis of basic readings in class.
7	7	2	AP	Field trip to the Museum of Pre-Columbian Art.	Observation and analysis of outstanding examples of ancient Andean art.	Museum’s permanent exhibitions.
	7	2	AA	Autonomous learning: Work on the outline of the final art projects.	Students’ independent research.	USIL library, other libraries, online resources.
8	8	1	AP	Inca art – Part 2.	Naming and describing the principal artistic expressions of Inca culture.	PowerPoint, class discussion, analysis of basic readings in class.
8	8	2	AP	Field trip to the cathedral and Jesuit church	Discussion focused on the transformation of art after the Spanish conquest and the role of the Catholic Church in this process.	Art collections of the two churches.
	8	2	AA	Autonomous learning: Work on the outline of the final art projects.	Students’ independent research.	USIL library, other libraries, online resources.
9	9	3	AP	Field trip to Tater Vera’s ceramic workshop.	Observing how the colonial ceramic tradition is being recreated and transformed today.	Ceramic pieces at the workshop, interview with the artist.
	9	1	AA	Autonomous learning: Work on the execution of the final art project.	Students’ independent work.	Available art resources and materials.
	9	1	AA	Autonomous learning: Basic reading [18].	Analysis of basic reading.	Pdf file.
10	10	1	AP	Colonial art and festivals – Part 1.	Tracing the main characteristics of the Cusco school of painting, sculpture and applied arts during the colonial period.	PowerPoint, class discussion, analysis of basic readings in class.
10	10	2	AP	Field trip to the La Paccha handcraft market.	Identifying pre-Columbian and colonial art motifs in the crafts for	Handcrafts for sale at the market, students’ photos.

					sale; finding resources for the final art project; discussion of the the point: Can handicrafts be considered art?	
	10	2	AA	Autonomous learning: Work on the execution of the final art project.	Students’ independent work.	Art resources and materials available.
11	11	2	AP	Colonial art and festivals – Part 2.	Tracing the main characteristics of the Cusco school of painting, sculpture and applied arts during the colonial period.	PowerPoint, class discussion.
11	11	1	AP	Field trip to the embroidery workshop.	Analysis of the traditional embroidery for religious festivals inherited from the colonial period.	Embroidery pieces at the shop, interview with the shop owner.
	11	1	AA	Autonomous learning: Basic readings [19], [20].	Analysis of basic readings.	Pdf files.
	11	1	AA	Autonomous learning: Work on the execution of the final art project.	Students’ independent work.	Available art resources and materials.
12	12	2	AP	Folk and contemporary art of Cusco – Part 1.	Reviewing and classifying the varied artistic phenomena of Cusco in the 20 th and 21 st centuries.	PowerPoint, class discussion, analysis of basic readings in class.
12	12	1	AP	Field trip to the Textile Museum.	Identifying traditional techniques, designs and functions of textiles produced in native communities of the Cusco region.	Museum exhibits.
	12	2	AA	Autonomous learning: Work on the execution of the final art project.	Students’ independent work.	Available art resources and materials.
13	13	1	AP	Folk and contemporary art of Cusco – Part 2.	Reviewing and classifying the varied artistic phenomena of Cusco in the 20 th and 21 st centuries.	PowerPoint, class discussion, analysis of basic readings in class.
13	13	2	AP	Field trip to the Cusco School of Fine Art.	Examination of the history and the teaching processes of the most representative institution in Cusco in the field of art education.	Works in progress, interviews with the school’s teachers and students.
	13	1	AA	Autonomous learning: Basic reading [21].	Analysis of basic reading.	Pdf file.
	13	1	AA	Autonomous learning: Work on the execution of the final art project.	Students’ independent work.	Available art resources and materials.
14	14	1	AP	Folk and contemporary art of Cusco – Part 3.	Reviewing and classifying of the varied artistic phenomena of Cusco in the 20 th and 21 st centuries.	PowerPoint, class discussion, analysis of basic readings in class.
14	14	2	AP	Field trip to the contemporary art studio of Edwin Chavez.	Observation of a variety of contemporary art forms, genres and techniques.	Works at the studio, interview with the artist.
	14	2	AA	Autonomous learning: Work on the execution of the final art project.	Students’ independent work.	Available art resources and materials.
15	15	1	AP	Field trip to the “Macondo” art gallery and the “Fallen Angel” alternative art space.	Discussion of the problems and challenges faced by the Cusco art market.	Art pieces at the galleries.
15	15	2	AP	“Kukuli” – film and discussion.	Analysis of how the traditional native culture of the Cusco region is represented in local cinema.	Film and discussion.
Basic and supplemental mandatory reading:					[14], [15], [16], [17], [18], [19], [20], [21].	
Unit	3:	FINAL SEMINAR.				
Specific result:		[3]				
	15	2	AA	Autonomous learning: Work on the presentation of final art project.	Students’ independent work.	PowerPoint, project portfolios.
	16	2	AA	Autonomous learning: Work on the presentation of final art project.	Students’ independent work.	PowerPoint, project portfolios.

16	16	2	AP	Final seminar: Art projects.	Students present their art projects and portfolios.	Students' artworks, art project portfolios and presentations.
16	16	1	AP	Final seminar: Wrap-up.	Discussion of the highlights of the course and suggestions for improvements.	Class discussion.
Basic and supplemental mandatory reading:						

AA: autonomous learning

AP: contact learning

Methodology						
In the first session the instructor will give a general presentation of the course, syllabus, content, activities and learning resources, as well as bibliographical references. The course combines a number of different methods and activities:						
<ul style="list-style-type: none"> Lectures accompanied by illustrations and videos Class discussions of the lectures' contents Analysis and discussion of basic reading Field trips, reports and conversation concerning results Creation of experimental artworks by students Seminar (presentations of the students' art projects and artworks) 						

Evaluation system		
Grades for each type of evaluation and the final grade for the course are rounded to whole numbers. The final grade is the average of the continuous assessment, mid-term exam and final exam grades.		
Nº	Type of evaluation	Weight
1	Continuous assessment	100%
2	Mid-term exam	0%
3	Final exam	0%

Continuous assessment (*)						
Type of evaluation	Percentages	Description of disaggregated components of the evaluation			Week	Make-up evaluation
		Nº	Description	%		
Type 1: Participation in class discussions and analysis of basic readings.	20%	1	Participation in class discussions and analysis of basic readings.	100%	16	NO
		TOTAL			100%	
		Comments:				
Type 2: Field trip reports.	20%	1	Field trip reports.	100%	16	NO
		TOTAL			100%	
		Comments:				
Type 3: Final art project and portfolio.	40%	1	Final art project and portfolio.	100%	16	NO
		TOTAL			100%	
		Comments:				
Type 4: Presentation of the art project at the final seminar.	20%	1	Presentation of the art project at the final seminar.	100%	16	NO
		TOTAL			100%	
		Comments:				

(*) Continuous assessment includes independent study activities.

General guidelines
1. Students who arrive more than 10 minutes late will be counted as absent.
2. No food is allowed in class.

Course specific rules
1. Students may, and are encouraged to, use computers or cell phones in class and during field trips for taking notes.
2. The use of internet in class for purposes related to the content of the course is allowed and encouraged.
3. Deadlines for all tasks are announced during the first week of classes, and will not be extended.
4. The order of field trips may be changed in accordance with the schedule of each specific term.
5. The duration of the final seminar may vary according to the number of students in the group. The duration of the lectures will be adjusted to the number of hours of the final seminar.
6. Written assignments should be submitted by students in digital (not printed) form.

Attendance policy	
Total percentage of permitted absences in language courses:	20%
Total percentage of permitted absences in other courses:	30%

Basic and supplemental mandatory reading

Basic mandatory reading:

1. MOMA ART TERMS (collection-related): https://www.moma.org/collection/theme_index.php?start_initial=A&end_initial=M
2. MOMA GLOSSARY OF ART TERMS (extra short definitions): https://www.moma.org/learn/moma_learning/glossary
3. TATE GLOSSARY OF ART TERMS: <http://www.tate.org.uk/learn/online-resources/glossary>

Supplemental mandatory reading:

4. "Installation art" in *Tate Glossary of Art Terms*: <http://www.tate.org.uk/learn/online-resources/glossary/i/installation-art>
5. "Installation" in *MoMA Art terms*: http://www.moma.org/learn/moma_learning/glossary#i
6. "Assemblage" in *Tate Glossary of Art Terms*: <http://www.tate.org.uk/learn/online-resources/glossary/a/assemblage>
7. "Assemblage" in *MoMA Art Terms*: http://www.moma.org/learn/moma_learning/themes/surrealism/surrealist-objects-and-assemblage
8. "Conceptual art" in *Tate Glossary of Art Terms*: <http://www.tate.org.uk/learn/online-resources/glossary/c/conceptual-art>
9. "Conceptual art" in *MoMA Art terms*: http://www.moma.org/learn/moma_learning/themes/conceptual-art
10. "Conceptual Art" in *Stanford Encyclopedia of Philosophy*: <http://plato.stanford.edu/entries/conceptual-art/>
11. MORGAN, Tiernan & Lauren PURJE. 2015. An Illustrated Guide to Arthur Danto's "The End of Art". In: *Hyperallergic*. <http://hyperallergic.com/191329/an-illustrated-guide-to-arthur-dantos-the-end-of-art/>
12. ARAGÓN, Susana. *Memory Pockets Project*. <http://memorypockets.blogspot.com/>
13. MoMA. *Shadow Box Project*. http://www.moma.org/learn/moma_learning/themes/surrealism/surrealist-objects-and-assemblage
14. BENSON, Elizabeth P. 2012. *The Worlds of the Moche on the North Coast of Peru*. Austin: University of Texas Press. "Metallurgy" & "Metal resources and technology", from Chapter 6: Art and Craft, pp. 51-54.
15. DONNAN, Christopher B. 2004. *Moche Portraits from Ancient Peru*. Austin: University of Texas Press, pp. 4-9 & 21-41.
16. MORRIS, Craig & Adriana VON HAGEN. 2011. *The Incas: Lords of the four quarters*. New York: Thames & Hudson. Chapter 6. Technology and the Arts: Architects, Potters, Weavers, and Smiths, pp. 77-101.
17. D'ALTROY, Terence. 2003. *The Incas*. Blackwell Publishing. Chapter 12. Artisans and Artistry, pp. 287-310.
18. MUJICA, Marisa. 2010. *Peru, Ten Thousand Years of Painting: From cave art to the present day*. Lima: Universidad de San Martín de Porres. Chapter 11: Early images of evangelization; Chapter 12: Painting during the Viceroyalty; Chapter 13: Cusco mural painting from the sixteenth to the nineteenth century, pp. 126-155.
19. MUJICA, Marisa. 2010. *Peru, Ten Thousand Years of Painting: From cave art to the present day*. Lima: Universidad de San Martín de Porres. Chapter 18: The Indigenist movement, pp. 196-204.
20. TYULENEVA, Vera. 2013. Contemporary Art of Cusco: The second round. *Allpanchis Phuturinga* 77/78. Cusco-Arequipa: Instituto de la Pastoral Andina y Universidad Católica de San Pablo. Translated to English by USIL.
21. SILVERMAN, Helaine. 2002. Touring Ancient Times: The Present and Presented Past in Contemporary Peru. *American Anthropologist*. Vol. 104, Nº3. Pp. 881-902.

Supplemental optional reading

1. BENSON, Elizabeth P. 2012. *The Worlds of the Moche on the North Coast of Peru*. Austin: University of Texas Press.
2. DONNAN, Christopher B. 2004. *Moche Portraits from Ancient Peru*. Austin: University of Texas Press.
3. MUJICA, Marisa. 2010. *Peru, Ten Thousand Years of Painting: From cave art to the present day*. Lima: Universidad de San Martín de Porres.

Approved by:	Validated by:
	Office of Curriculum Development
Date:	Date: