

PROPERU ACADEMIC PROGRAM - CBC
JACKSONVILLE UNIVERSITY

COURSE : Art, History and Culture of Peru
DURATION : 11 weeks
HOURS : 42 teaching hours - 4 hours weekly
PROFESSOR : Donaldo Humberto Pinedo Macedo

1. INTRODUCTION.

The course will focus on, from a critical perspective, the most important cultural, historical and artistic processes that characterize Peruvian society, with particular focus on the city of Cusco.

As an introduction we will define the terms culture, art and history to better frame an understanding, and to relate it to the treatment that Social Sciences gives these subjects. Later we will study pre-Columbian history, including the descriptions of the main Peruvian cultures that arose in the lithic, pre-ceramic, initial, the Early Horizon, the Early-Intermediate Horizon, and the Intermediate and Late-Intermediate Horizons. In this last period of history, the Incan Culture had a place and time to develop. This is a subject that we will approach with greater depth to better frame the society with the greatest influence on the configuration of modern Peruvian culture, and above all on Cusquenean society, beyond its administrative, technological and religious achievements.

Following historical processes, we will describe and analyze the most important characteristics of the Viceroy of Peru, its administrative and economic system, the roll of the church, the peculiarities of its society, and special development of art and culture of the time.

Due to the new imperial impositions of Spain, insurgent processes soon follow, such as the indigenous rebellions of the mythical Juan Santos Atahualpa and “ the Last Inca” Jose Gabriel Túpac Amaru II. These processes introduce us to the first inklings of a movement for Peruvian independence, the last subject to which we will give greater critical emphasis in observing its causes, actors and interpretations.

Finally, we will analyze the principles and consequences of one of the most important indigenous movements in the 20th century, *indigenismo*. At the same time we will deepen our understanding of the Peruvian mestizo with regards to racism and discrimination.

In order to improve the understanding of these historical, cultural and artistic processes, we will complement the theoretical presentations and classroom discussions, with visits to the main museums and churches in the city of the Cusco.

2. GENERAL OBJECTIVES

The course aims for the students to:

- a. Acquire basic concepts regarding the historical, artistic and cultural processes in modern and ancient Peru
- b. Understand the diverse artistic and cultural expressions with regard to the historical context in which they are developed
- c. Develop a critical view towards development and expression of Peruvian culture

3. METHODOLOGY

The course will have 42 academic hours including theoretical sessions and visits to museums and churches.

The professor will begin each class with a brief theoretical presentation on the subject; later the students will have to participate through questions and opinions, which will be interpreted and answered in order to construct the most important ideas. After classes, the student will have to complement his or her knowledge with the appropriate reading.

The guided tours will seek to deepen the students understanding of the topics discussed in class, in addition to developing abilities and aptitudes in relation to their understanding of artistic, cultural and historic processes in Peru.

4. EVALUATION

The course will be evaluated systematically, based on various grades obtained from various parts of the course. Every grade will be based on the Peruvian grading system of 0-20 (Later to be converted to USA grades). The different parts of the course will be evaluated as follows:

•	Personal participation	25%
•	Mid-term examinations	25%
•	Paper	25%
•	Final Examination.	25%

In order to evaluate participation the professor will consider three aspects: attendance, questions and opinions voiced by the students.

To evaluate the theoretical learning and the critical capacity of the students there will be 2 exams: midterm and final. Each exam will have 25 questions based on the themes discussed during class, the readings and the visits to museums and churches.

The Final Paper aims to evaluate theoretical information, capacity to analysis on the part of the students. The theme should be chosen based on the syllabus and will be evaluated using the following criteria: theoretical understanding (use of bibliography), practical understanding of the theme (personal experience), and capacity for analysis. The paper should have the following structure: Title, Objectives, Analysis of the topic, Conclusions, Bibliography using the following format:

Paper Size: A-4

Font: Arial 12

Spacing: 1.5

Minimum number of pages: 7

Margins: 3x3x3x3 cm

5. CLASS SCHEDULE

SESSION 1

General introduction to the class. - Culture, art and history.

Required Reading:

- FLORES OCHOA, Jorge. 1992. "El "Cozco" del inca", en Hiroyasu Tomoeda y Jorge Flores Ochoa (editores) *El Qosqo. Antropología de la Ciudad* (Cusco: CEAC), páginas: 15-32.

Suggested Reading:

- <http://ciudadinca.perucultural.org.pe>

SESSION 2

Timeline of pre-Colombian history. Lítico, Preceramic, initial, early horizon, early intermediate, middle horizon, late intermediate.

Requerid Reading:

- <http://www.educared.edu.pe/estudiantes/historia1/index.htm>

Suggested Reading:

- MOSELEY, Michael Edward. 1992. *The Incas and their ancestors: the archaeology of Peru* (London: Thames and Hudson)
- RAVINES, R. 1982. *Panorama de la arqueología andina* (Lima: IEP)

SESSION 3

Visit to the Museo de Arte Precolombino

SESSION 4

Rise of the state. - Narrative of the Aya brothers, The Chanka attack on Qosqo, Pachacutec Inka Yupanki.

Required Reading:

- ROSTWOROWSKI, María. 1995. *Historia del Tahuantinsuyo* (Lima: IEP)

Suggested Reading:

- <http://incas.perucultural.org.pe/english/index.htm>
- ZUIDEMA, Reiner Tom. 1973. "The origin of the inca empire", en *Les Grands Empires* (Bruxelles: Librairie Encyclopédique) páginas: 733-757.

SESSION 5

Visit to the Museo Arqueologico Inka

SESSION 6

Economic models – ecological levels, reciprocity and redistribution

Religion & Inka Cosmovation

Required Reading:

- ALBERTI, Giorgio y MAYER, Enrique. 1974. *Reciprocidad e intercambio en los andes peruanos* (Lima: IEP), páginas: 13-33
- CARMONA CRUZ, Aurelio. 2006. "El pensamiento religioso de los Incas", en *El Antoniano*, revista científico cultural de la UNSAAC (Cusco) Año 16, N° 111, páginas: 17 – 23.

Suggested Reading:

- MURRA, John. 1972. "El 'control vertical' de un máximo de pisos ecológicos en la economía de las sociedades andinas". En: Murra, J. (ed). *Visita de la provincia de León de Huánuco, hecha por Iñigo Ortiz de Zúñiga* (Huánuco: Universidad Nacional Hermilio Valdizán), páginas: 59 – 115.
- BAUER, Brian y DEARBORN, David. 1998. *Astronomía e imperio en los Andes* (Cusco: Centro Bartolomé de las Casas), páginas: 13-38

SESSION 7

First Midterm Exam

Visit to the Qoricancha Museum

SESSION 8

Collapse of the Inkan state

The destruction of Tahuantinsuyo

Required Reading:

- HEMMING, John. *The Conquest of the inkas* (London: Papermac), páginas: 23-85.

- WACHTEL, Nathan. 1973. "La desestructuración económica y social del mundo andino", en *Sociedad e ideología. Ensayos de historia y antropología andinas* (Lima: IEP) páginas: 79-162.

SESSION 9

Deadline for Written Paper

Art and culture in the Viceroy period of Peru – Principal artists and the Cusquenian Painting School

Visit to the Museo Historico Regional, Casa Garcilaso

Required Reading:

- DE MESA, José. 1988. "La Pintura cuzqueña (1540-1821)", en *Cuadernos de Arte Colonial*. No. 4, páginas: 5 – 42.

Suggested Reading:

- http://www.educared.edu.pe/estudiantes/historia3/art_cultura.htm

- BENAVENTE VELARDE, Teófilo. 1996. "Imaginería o escultura religiosa cusqueña", en *Andinidad (etnofolklore)*, Cusco, No. 1.

- CORNEJO BOURONCLE, Jorge. 1960. *Derroteros de arte cuzqueño: datos para una historia del arte en el Perú* (Cusco: Ed. Garcilaso)

SESSION 10

Viceroyalty of Peru – administration, society and economy

Visit to the Iglesia de la Basílica Catedral del Cusco

Required Reading:

→ <http://www.educared.edu.pe/estudiantes/historia3/index.htm>

SESSION 11

Borbonic Reforms

Indigenous Rebellions – Tupac Amaru II

Required Reading:

→ http://www.educared.edu.pe/estudiantes/historia4/reformas_borbonicas.htm

→ FLORES GALINDO, Alberto. 1987. *Buscando un inca: identidad y utopía en los Andes* (Lima: IAA) páginas 120 – 152.

Suggested Reading:

→ KLAREN, Peter. 2004. *Nación y sociedad en la historia del Perú*. (Lima: IEP) páginas: 135 – 173.

→ http://www.educared.edu.pe/estudiantes/historia4/tupac_amaru.htm

→ O'PHELAN GODOY, Scarlett. 1979. “La Rebelión de Túpac Amaru: organización interna, dirigencia y alianzas”, en *Revista Histórica*, Vol. 3, N° 2. páginas: 89-121.

SESSION 12

Indigenismo, neoindianismo and incanismo

The process of the contemporary Peruvian mestizo

Required Reading:

- ARGUEDAS, José María. 1985. *Indios, mestizos y señores* (Lima: Horizonte) páginas: 11 - 27
- FLORES OCHOA, Jorge. 1992. "Mestizos e incas en el Cusco", en: Hiroyasu TOMOEDA y Luis MILLONES (editores), *500 años de mestizaje en los andes* (Lima: Museo Etnológico Nacional de Japón, Biblioteca Peruana de Psicoanálisis, Seminario Interdisciplinario de Estudios Andinos) páginas: 201 – 219.

Suggested Reading:

- FLORES OCHOA, Jorge. 1974. "Mistis and Indians: their relations in a micro-region of Cuzco", en *International journal of comparative sociology*, Vo. 15 No. 3-4 (Set.-Nov), páginas: 182-192.

SESSION 13

Final Exam