

Texas State University
Part-Time Faculty Excellence in Teaching Award
Application Form

Name Estéban G. Hinojosa Net ID egh16

Department School of Art and Design College Fine Arts

Current TXST teaching appointment FTE% 50

Number of long semesters of TXST teaching 6

Brief statement (100 – 150 words) of your qualifications for this award:

After nearly a decade of teaching Art History, I know my material. I begin each lecture with the confidence that whether the topic is Hellenistic Greece, Medieval Islam, or 20th-century Minimalism, I have the wherewithal to manage even the most tangential student inquiries. This confidence is borne of my love for the canon of Art History, and is manifest as indefatigable enthusiasm. Twice a week and twice a day, it is my privilege to take the stage – to my mind, my two 180-student sections equate back-to-back performances to a packed house. As my slides are loaded, the curtain goes up, and I begin the show. I know that some academics see the constant reiteration of the narrative of the New St. Peter's or Duchamp's *Fountain* as a chore, or even an impediment to personal research, but as part-time faculty, story-telling to a live audience will always be my primary concern.



7 March 2017

Dear Committee Members for a Part Time Faculty Excellence in Teaching Award:

I am writing this letter in the strongest and most unconditional support of Estéban Hinojosa for a Part Time Faculty Excellence in Teaching Award. I have known Estéban since he began teaching at Texas State University in 2013. From our interactions both professionally and personally, I can attest to the sustained achievement of his teaching activities as well as to the rigor and significance of his pedagogical accomplishments.

Estéban is integral to the teaching of art history in the School of Art and Design. Every semester and summer, we rely on Estéban to teach one to two sections of our large introductory level art history survey classes (up to 180 students), including Ancient to Medieval art, Renaissance to Modern art, and Introduction to Fine Arts. With these classes (whose combined enrollment can exceed 350 students per semester), Estéban has distinguished himself as an effective and popular professor who has consistently demonstrated his enthusiasm and broad knowledge of Western art history. Estéban's lecture style is colloquial, humorous, and encouraging to students with limited to no knowledge of art history. He lectures without using notes or a script. This confident and authoritative approach is well balanced with his colloquialisms, allusions to social media, and ample visual support, which together make the materials more accessible and stimulating to our millennial and post-millennial generation of students. Estéban also has a strong understanding of the historical background for Western art and emphasizes this social and political context in a manner that moves the course well beyond art appreciation. Students have repeatedly commended Estéban for his enthusiasm, passion, and experience. They consistently state that he is "very knowledgeable," noting especially how "he can relate the past to things that are relevant in today's culture, making it easy to understand concepts." His love of his subject matter clearly inspires his students to want to learn and his ability not just to lecture but rather to "narrate" both historical and anecdotal stories about the history of art effectively engages his students in the material.

In addition, Estéban is always willing to go above and beyond the usual and expected classroom duties. For all of his survey classes, Estéban offers open-invitation tours of museums in the region (the San Antonio Museum of Art and the Museum of Fine Arts, Houston, are but two recent examples), where he imparts his vast knowledge and love of art history, especially ancient art. Many of his students remark how much they have learned on these trips, which for some include their first visit to a museum or seeing works of historical art first hand. Each semester, Estéban also holds after-hours film screenings for interested students. These screenings, which have included films such as *Agora* (2009), *The Agony and the Ecstasy* (1965), *Amadeus* (1984), and *Midnight in Paris* (2011), parallel discussions in his classes addressing issues around art's complex relationship to religion, politics, and sexuality. Subsequent discussions held after the screenings have often times been quite heated, and a number of students have remarked how

SCHOOL OF ART AND DESIGN

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much they enjoy the opportunity to engage in this kind of dialogue with their peers outside of the space of the classroom. Estéban's commitment to his students is likewise evident in the mentoring he has done with honors and art history thesis students on their research projects. He also never tires of assisting students with their graduate and internship program applications. These myriad activities attest that Estéban is an indispensable professor. His teaching and dedication are a huge asset to the vitality of the art history area as well as to that of the School and the University.

These are but a few examples that make Estéban a superlative candidate for a Part Time Faculty Excellence in Teaching Award. He is a dedicated professor whose outstanding pedagogical accomplishments are worthy of acknowledgement. Please consider his nomination materials carefully. He has my fullest, strongest, and most unconditional support.

Most sincerely,

A handwritten signature in cursive script that reads "Erina Duganne".

Erina Duganne
Associate Professor and Area Coordinator in Art History

Texas State University
Part-Time Faculty Excellence in Teaching Award
Estéban G. Hinojosa Narrative Response Statements (1-4)

1) What are your personal strengths as a teacher?

With a background in Theatre and Design (BFA), I believe my personal strength as a teacher of Art History to be grounded in storytelling and critical analysis. Therefore, while my classroom discussions are grounded in the logistical material presented in our textbook, I constantly challenge both myself and my students to look further into the narrative context of a work to ask questions concerning, among other things, patronage, perception, and function. For instance, our textbook tells us Florence's eleventh-century church of San Miniato al Monte makes use of Romanesque diaphragm-arches and alternating compound piers and columns, and I certainly note these features in my lectures. But I also make it a point to speak about the hagiography of San Miniato. Tradition identifies the saint as an early Christian preacher, martyred in the heart of Pagan Florence. Not to be outdone by any Roman or Sienese martyr, Miniato's decapitated body miraculously collected its decollated head, marched across the Arno River, and up the hill overlooking the city. The head bequeathed instructions to the faithful to build a church on the hill before finally collapsing in death. Thus, the building we study today is the manifestation of nearly 1000 years of investment – material, political and spiritual. This anecdote (and my pantomime of the slain martyr slugging his severed head up a mountain) may seem fanciful or even frivolous, but the story is indicative of the eleventh-century mentality regarding miracles, saints and relics, and their ability to stir the faithful. It begins the conversation regarding pilgrimage and the Medieval penchant for cultural competition between communities. The narrative emphasizes the power of place, and the cognizance of history. San Minato al Monte ceases to be another name for students to drill and memorize, and instead becomes an inhabitable space to question and explore.

2) How has your teaching changed since you began teaching and what have you done to improve it?

I began teaching the semester after I completed Graduate School. I was fortunate to begin my career at Southwestern University in Georgetown, Texas, lecturing on Italian Renaissance Art and Culture – very much in line with my graduate work exploring Early Modern Rome. However, my subsequent appointments had me teaching broad survey

courses at Austin Community College and ultimately, Texas State. These new curricula included material both Ancient and Modern, and I was compelled to expand both my research and personal experience. Over the ensuing nine years, I have visited three continents, seven countries, and innumerable museums, archaeological sites, temples, mosques and churches in pursuit of a fuller understanding of the cultures I present.

My lectures are now peppered with first-person accounts of material I had merely a textbook understanding of a decade ago. From processing through the Lion Gate of the Ancient Hittite capitol of Hattusa, to descending into a Mycaenean Tholos tomb from Bronze-Age Greece, or even standing before the layers of obsessive impasto of Willem De Kooning's *Woman and Bicycle* at the Whitney in New York, these experiences, while often costly, and in some cases even dangerous, have not only made me a more confident teacher, they make these distant or obscure remnants of material culture more accessible to the students. Beyond the more vivid storytelling, I unabashedly include pictures of myself in these faraway places. The photographs give the students – particularly students of color – an avatar to see themselves exploring what can often be daunting, unfamiliar material. I am proud to report that students have cited the photos as catalysts to making cross-country art-pilgrimages and even studying abroad. Near or far, their endeavors to engage people and ideas beyond their immediate experience vindicates my efforts to continuously improve my lectures through the practicum of travel.

3) Give an example of a teaching challenge you have encountered and explain how you've dealt with it.

Teaching such large sections, there is an inevitable contingent that believes *Introduction to Fine Arts* is an insignificant elective, particularly in the beginning of the semester, as we study Ancient material that is the most removed from our present circumstances. Yet students quickly learn that the pyramids of Egypt and the basilicas of Rome are far more than ruins—they, like the other images and personages of the art historical canon, are windows to the values and interests of past cultures, as well as the precedents for today's political, religious and commercial propaganda. I am careful to reveal these continuities objectively, reminding students that the manipulation of images (and viewers) need not always be sinister; in reality, the process is an inherent part of cultural communication.

I constantly reiterate that much of what we discuss in lecture, students already know and experience. Images of power, the imposition of cosmos; the iconography of the

Hero's Journey, these pictures are all around us and in constant debate, from selfies filtered through Snapchat, to "Fake News" about refugees; from cellphone footage of police brutality, to televised political conventions. The pope has an Instagram account. The President Tweets everyday. Meanwhile, the so-called Islamic State threatens the systematic destruction of material culture (ironically paralleling the iconoclastic Christians of Byzantium). Accordingly, the incorporation of current events, online videos, advertisements, social media and even field trips augment the connections to my pupils' lives outside of school. The real revelation is that the students have the chance to be active participants in a global conversation—one that begins in the classroom, is carried on to written assignments and exams, and results in effective communication abilities in their subsequent academic and professional careers. Ultimately, I have only to teach them the vocabulary and they will enthusiastically speak for themselves.

4) Please give examples of innovative assignments and course design components that promote active learning / engagement.

For my Ancient Survey, students are tasked with recognizing ancient motifs in their daily lives – movies, television, videogames, social media, school, work, places of worship, etc. – and report their findings in the form of brief presentations. Students are often creative, delivering humorous, sensual and sometimes somber revelations through slides, video clips, and even performance. The exercise compels them to consider the material beyond the context of history and understand how modern culture continuously draws from the well of human archetypes.

In my Modern Survey, I require students to present a work not included in our curriculum. This allows the individual student to share omitted material and even overlooked artists that they have been inspired to investigate or are otherwise specifically meaningful to them.

For my Introduction to Fine Arts class, I regularly hold film screenings in our teaching theatre after hours. This semester we have scheduled *Agora*, a provocative look at Christianity's transition from marginalized cult to state religion; *The Agony and the Ecstasy* – an Old Hollywood take on Michelangelo's relationship with papal patronage as he paints the Sistine ceiling; *Amadeus* – the Mozart biopic contextualizing art, music, politics and class in Early Modern Europe, and *Midnight in Paris* – a whimsical farce set in the era of Gertrude Stein, Ernest Hemingway, and Pablo Picasso. As these films

parallel our discussions of religion, politics, and sexuality, are subsequent discussions can at times be quite impassioned.

All of my classes now feature optional field trips around the state. We have already studied Ancient sculpture and ceramics in San Antonio, and Renaissance painting in Houston. Trips are scheduled to see early Modern and Modern art in Austin and Fort Worth respectively. Students are recognizing them as more than mere reviews for their exams – they are reveling in the rich art resources in our region.

Art 2313: Introduction to Fine Arts
Spring 2017

Course description: An introductory course designed to give the student a fundamental understanding of the creation and appreciation of diverse modes of expression through the visual and performing arts.

Instructor: Estéban G. Hinojosa, Lecturer

Course section number, classroom & meeting time: Art 2313 Section 252 (Mon/Wed 5:00pm-6:20pm)
JCM 2121

Instructor's office number: 3102H

Departmental phone: 512.621.5115

Email: egh16@txstate.edu

TA: Judith Gomez, jag521@txstate.edu

Office hours: M/W 3:00-3:30pm and 6:20-6:50pm, preferably by appointment

General Education Core Curriculum (Code 050)

Creative Arts Component Outcomes:

Students will synthesize and interpret artistic expression and convey critical, creative and innovative communication about works of art.

Core Objectives/Competencies Outcomes:

- **Critical Thinking**
 - Students will demonstrate creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.
- **Communication**
 - Students will effectively develop, interpret and express ideas through written, oral and visual communication.
- **Teamwork**
 - Students will recognize different points of view and work effectively with others to support a shared purpose or goal.
- **Social Responsibility**
 - Students will demonstrate intercultural competence, knowledge of civic responsibility, and the ability to engage in regional, national and global communities.

This Scope and Nature of the Course

This introductory study of the visual and performing arts is designed for undergraduate students who wish to fulfill a graduation requirement and to learn about the chronological development of the arts from prehistory to the contemporary. ART 2313 is a survey of the elements and history of the fine arts and culture, which requires self-motivation and adherence to a set schedule. This course stresses inter-relationships between the visual arts, architecture, music, theater and dance throughout western cultural history

Course Goals

The purpose of this course is to help you develop a greater awareness and understanding of the arts. After completing this course you should be able to discuss major artistic achievements from prehistory to the present. You will become familiar with the methods of describing, analyzing, interpreting and evaluating art forms using the proper terminology, elements and principals of each. This method, known as the Critical Process, will give you a means of uncovering the meaning behind works of art and of assessing their quality. By the end of this course, you will develop a greater appreciation for the depth and diversity found within the arts and understand better how the arts exist within your environment.

Required Textbook:

Sporre, Dennis J., *The Creative Impulse, An Introduction To The Arts*, 8th ed., (Prentice Hall, Englewood Cliffs, New Jersey: 2008). NOTE: The two CD-set and Art Study Guide are not required in this class.

Course Procedures (*The following spells out the basic components of Art 2313*)

- Handouts, TRACS, and Other Teaching Assets: Your Texas State email account will enable you to access resources for this course via TRACS. Study Guides for tests, Lecture slides, and other teaching assets (including links to sites containing useful information and imagery) are all available through TRACS. Should you misplace it, this syllabus including the general Critical Analysis handout will be available on TRACS as well. Make a point to activate your Texas State email account within the first two weeks of school, if you have not done so already.
- Reading Assignments are derived from the assigned chapters from the required text. You may find the Study Guides to be useful tools in better focusing your attention when reading or studying course material.
- LECTURES will be augmented by the aforementioned reviews that provide information regarding topics discussed in class. You will benefit from taking notes as some of the material covered in class is not discussed at length in your text or may have been omitted entirely.
 - **NOTE:** I will show you numerous images in class that may not appear in your text. The purpose of sharing this imagery is not to overload you but rather to provide visual aids that help clarify or reinforce specific points made in lecture or provide a visual illustration of a term or style. As is often the case, images that I show relate to specific concepts that might be discussed but not actually illustrated within your text.

Lecture Hall Rules: No food or open drink containers (only bottles with screw tops are allowed). Do not place your feet on the seat backs. Lost and found items are turned in the main Art and Design office (JCM 2112).

Cell phones, laptops, tablets, iPods, smart watches and other electronic media: All cell phones and other electronic media must be turned off before class begins. No calls (or text messages) may be made or received during class. Texting has become a significant and distracting nuisance both for teachers and your fellow students. It will not be tolerated and ignoring this policy will adversely impact your grade (as will using any form of unsanctioned digital communication during the class period).

Note regarding laptops: Unless you have a verifiable and documented disability that requires the use of a laptop, you are expected to take notes by hand. Anyone who is granted a waiver must only word process or viewing slides. They also must be seated in one of the first three rows of the lecture hall. Any other applications including but not limited to going online, messaging or doing outside work is strictly prohibited. If you notice one of your peers violating these guidelines please bring it to my attention in a timely fashion.

Additional notes concerning student conduct and attendance is addressed later in this syllabus

CLASS ATTENDANCE AND CONSTRUCTIVE CLASS PARTICIPATION

EXAMS 75% (lowest score of four exams is dropped)

There are four exams. The exam with the lowest score will be dropped, thus there will be **no make-up exams** offered in this course. Each of the three highest scoring exams earns 25% of the final course grade. The fourth exam is not comprehensive. Though announced in advance, the number of chapters and test dates may be altered by your instructor.

CRITICAL REVIEWS 15%

Attendance at Arts-related events is a requirement for all students enrolled in a 2313, Intro. To the Fine Arts course. As a requirement for this course you must attend three art events and write three (short) critical reviews. Each review is worth 5% totaling 15% of your final course grade. These are to be turned in any order, but must be handed in, in person, **on the meeting following an exam. Late Reviews lose 10 points each day after the due date.**

GROUP ACTIVITY 5%

Toward the end of the semester, students will complete a short, in-class group project, consisting of placing a series of works of art in chronological order. This should be painless, and constitute an easy grade.

CLASS ATTENDANCE AND PARTICIPATION 5%, with penalties

Missing more than three classes is grounds for failing Regular Semester Sessions of Intro. To the Fine Arts (2313). Poor attendance, missing more than three classes, will lower your grade by one full letter grade. Whether by seating chart or signed roll sheet, attendance may be taken at any time over the course of a class period and may be taken more than once. Students who leave without previously notifying the instructor will be counted as absent as will those who are excessively tardy or in any way disruptive. Three late arrivals are equivalent to one absence. Anyone more than 15 minutes late is absent. The doors will be locked 15 minutes after class has started. "Excused" absences only apply to ones' own documented illness, a death in ones' immediate family, or a university sanctioned absence that your instructor signs off on. A copy of the required documentation for excused absence(s) must be given to an assistant or myself for the absence(s) to be excused. Regardless for the circumstances for missing or having been late to class, you are still responsible for course content and submissions, including whether or not there have been changes to the course schedule. In the extraordinary event that you miss a class, please ask one of your peers for their lecture notes. Appropriate and constructive class participation in conjunction with a total number of absences that does not exceed the stated maximum, will ensure that you receive full credit or and "A+" for 5% of your final course grade. Disruptive behavior, INCLUDING TEXTING will be documented and will impact your class participation grade. It will also have a detrimental effect on any requests for consideration (see below).

NOTE REGARDING ABSENCES BY CHOICE OR CIRCUMSTANCE

It is your responsibility as university students and as adults to establish your own priorities. Should family or work-related issues take precedent over why you miss one or more of my lectures, you will not be personally judged for it. That said, if you are not there for my delivery of the lecture then you are not fully getting course content. That, in turn, affects your performance and ability to focus on what's at hand. In the end, I too am graded in terms of course outcomes. That's why these absences will not be ignored when it comes to class participation, even if that just means your being there, on time, and attentive.

SPECIAL REQUESTS FOR CONSIDERATION*:

So, know now that you will not receive (nor should you expect to receive) special privileges over your peers. If, however, you feel that there are legitimate extenuating circumstances that warrant consideration, you may submit a short and specific document that explains your predicament. Whether or not such written pleas will be factored into your final course grade, usually relating to "class participation" is entirely up to my discretion. In the end though, whether or not you've needed to miss classes, it has affected my ability to deliver course content, and your ability to stay focused on learning and appreciating what's in front of you. More specifics regarding requirements for Requests for Consideration appear below.

COMMUNICATION:

I am approachable when it comes to discussing extenuating circumstances, but do insist on the following: I do not wish to hash out your absences, tardiness, past behavior or related issues just before lecture. Similarly, I encourage you to contact an assistant regarding issues of record keeping, or to set up an appointment to meet via email, preferably during office hours. If those times or days do not work for you I can usually make other arrangements, sometimes with the aid of an assistant.

RECORD KEEPING:

With the help of my assistants every effort is made to keep accurate records for grades and be attentive regarding attendance and behavior. At the end of the semester I read through those documents and determine the extent (if any) a student's circumstances warrant mitigating any penalty to their class participation grade.

Submitting Requests for Consideration: If you feel that there are legitimate extenuating circumstances related to attendance that may warrant consideration, particularly if you end up exceeding the maximum allowable absences, you may do the following. Submit, to myself or to one of my assistants, a short explanatory note that includes:

1. Your name and which specific class you are in,
2. The specific dates or dates that apply,
3. Why you think consideration is warranted.
4. You must then sign this physical document and, if applicable, staple any pertinent proof to the back of your statement. Not signing your statement will invalidate your request.

Not following any of these simple guidelines will have an impact on whether I think consideration is warranted. Please note that, at best, these written pleas serve to mitigate any penalty applied to your class attendance/participation grade. Whether or not I choose to accept your request is entirely up to my discretion.

CRITICAL REVIEW REQUIREMENTS

5 As a requirement for this course you must attend and write reviews on three of the following four types of art events: Visual Art, Music, Dance and/or Theater. No more than one Critical Review may be written on the same category or venue and, by semester's end, you will have submitted a maximum of three reviews. As already stated earlier, you may NOT write more than one Critical Review on the same

On the Critical Review Form* make sure you include the following information:

1. Your name as it appears on the roster,
2. Category your critique falls under (Music, Theater, Dance or Visual Art)
3. Course and section number
4. Critique number (first, second, or third).
5. Attach a ticket stub or program from performance or venue to the back of your review:

SHOULD YOU MISS CLASS ON CRITICAL REVIEW DUE DATE YOU MUST DO THE FOLLOWING:

E-mail your review to myself at egh16@txstate.edu. State in your e-mail the following: A. your name, B. what class you are in, C. why you are e-mailing your work and D. that you understand that what you are sending only acts as proof of completion (and that you will provide me with a hard copy, along with proof of attendance).

Submit the hard-copy "original" review (with proof of attendance attached) the following class, along with a note on the first page of your review stating that the proof of completion was supplied.

Again, the e-mailing your written work only acts as proof of completion. You are still required to submit the hard copy of your work and proof of attendance. Failure to follow any these basic guidelines will cause a deduction in your review grade, or may cause your written work to be rejected outright.

type of event or venue. You are encouraged to use the Critical Review template, an example of which appears at the end of this syllabus. A digital version is available on TRACS and you may fill out your responses directly into that document. All reviews must be word processed, however, and not hand written.

A Word About "Musicals":

There is not a category called "musical," but that form of theater can be something of a "wild card." A musical could legitimately fall under music, theater or in some cases even dance. It is your responsibility to decide which of these areas will receive greater emphasis in your critique as my determining an event category could result in a review being rejected or significantly marked down. In the case of musicals, you, just can't count it twice (as more than one review).

Attendance of Acceptable & Unacceptable Arts Venues for Critical Reviews:

Within the basic categories of events, you may attend performances in theater, musical theater, dance performances, exhibitions of painting and sculpture, and musical performances such as opera, symphony, jazz, choral music, and true folk or ethnic music. Each of the categories for Critical Reviews are readily available at Texas State. You are strongly urged, however, to seek out Visual Art from the San Antonio Museum of Art, the Blanton in the Harry Ransom Center (U.T. at Austin), or other non-profit museums throughout Texas. Most of the periods and cultures we will study are represented in these

and other museums. The work of art or artistic event you viewed must have been seen over the course of this semester or term (no exceptions). Your Review must NOT be derived from renting a video or listening to a CD; the object of this exercise is to get you to attend in person live events. Unacceptable events for Critical Reviews include but are not limited to the following: movies, mainstream music (pop, rock, country, western), dance clubs, craft shows, wax museums, galleries, and any amateur event such as primary school concerts, high school plays, and performances for children. If you are unsure about whether an event will be deemed appropriate, please speak to me first.

Note Regarding Proof of Attendance:

You need to attach a ticket stub or program that substantiates your attendance to the back of your review. As proof often gets detached from reviews you must put your name, course and review number on your proof of attendance. Sometimes proof is not as simple as it sounds so be creative if need be. The following are some suggestions: Use your cell phone to take or photo of yourself at the venue. Buy a postcard in gift shop and save the receipt, as it will have the name of the venue as well as time and date of purchase. Now, if you have a legitimate reason why you lack the necessary proof, simply attach a note in its place that explains why it is absent and sign it. The validity of the stated reason is up to my discretion.

Schedule

Week 1

January 16: Martin Luther King Day
Class Canceled

January 18: *Introduction*

Week 2

January 23: *The First Civilizations: Mesopotamia/Egypt*
Chapter 1

January 25: *The Ancient Aegean and Archaic Greece*
Chapter 2

Week 3

January 30: *Classical Greece and Hellenism*
Chapter 3

February 1: *Rome*
Chapter 4

Week 4

February 6: *Judaism and Christianity I*
Chapter 5

February 8: *Judaism and Christianity II*
Chapter 5, cont.

Week 5

February 13: *Byzantium and Islam I*
Chapter 6
Optional Screening: *Agora*

February 15: **Exam I**

Week 6

February 20: *The Early Middle Ages*
Chapter 7
first critical review is due

February 22: *The High Middle Ages*
Chapter 8

Week 7

February 27: *The Early Renaissance*
Chapter 9

March 1: *The High Renaissance and Mannerism I*
Chapter 10

Week 8

March 6: *The High Renaissance and Mannerism II*
Chapter 10, cont.
Optional Screening: *The Agony and The Ecstasy*

March 8: **Exam II**

Week 9

March 13: Spring Break
Class Canceled

March 15: Spring Break
Class Canceled

Week 10

March 20: *Northern Renaissance*
Chapter 11
second critical review is due

March 22: *The Baroque Age I*
Chapter 12

Week 11

March 27: *The Baroque Age II*
Chapter 12, cont.

March 29: *The Enlightenment*
Chapter 13

Week 12

April 3: *The Romantic Age*
Chapter 14
Optional Screening: *Amadeus*

April 5: **Exam III**

Week 13

April 10: *Realism, Impressionism and Beyond I*
Chapter 15
third critical review is due

April 12: *Realism, Impressionism and Beyond II*
Chapter 15, cont.

Week 14

April 17: *Modernism I*
Chapter 16
Optional Screening: *Midnight in Paris*

April 19: *Modernism II*
Chapter 16, cont.

Week 15

April 24: *Group Activity/Film*

April 26: *Film*

Week 16

May 1: *From Modernism to Postmodernism and Beyond*
Chapter 17

May 3: **Exam IV, 5:00 PM**

This schedule is tentative and flexible. Any adjustments will be announced.

Texas State believes that freedom of thought, innovation and creativity are fundamental characteristics of a community of scholars. To promote such a learning environment, the university has a special responsibility to seek diversity, to instill a global perspective in its students, and to nurture sensitivity, tolerance and mutual respect. Discrimination against or harassment of individuals on the basis of race, color, national origin, religion, sex, sexual orientation, age, or disability are inconsistent with the purposes of the university.

March 8, 2017

Dear Committee Members for a Part-Time Faculty Excellence in Teaching Award,

I met Professor Hinojosa on my first day of Renaissance to Modern Art History class in the summer of 2016. I had just chosen Art History as my minor and was a little apprehensive about it, having only had one other class in the field, and wasn't sure if I'd chosen correctly. However, upon the start of the first day of class any apprehension disappeared as I was floored by the Professor Hinojosa. His passion for art shines through his lectures. He began his lecture by admitting he's made some mistakes in his youth when studying art, and surprised me when explained how it isn't talent that has changed style throughout the course of art history, but values and we should take that into consideration over the duration of the course to not make the same mistakes that he had. As a History major, in the past, I've used old documents and artifacts as my window to cultures. Professor Hinojosa showed me that it's actually through art where culture, beliefs and trends are revealed. He reinforced this philosophy by screening films after class that were relevant to era the artworks took place in so we, the students, could clearly see the environment in which the artworks were created. The fact that Professor Hinojosa takes so much extra time to ensure that his students have a clear understanding of a society is an example of his love for teaching.

Since last summer, I have been his TA for both the Fall 2016 and Spring 2017 semesters for Intro to Fine Arts and have come to see him not only as a professor, but as a mentor. I find myself just as engaged in his lectures as I was last summer. He adds anecdotes and stories about the artwork to every lecture so even people who are completely uninterested by art have something to relate to and can become interested. He's always ready and willing to answer questions and even stir up possible debates. He is also courageous in his lectures. If a student is disrupting the class he's quick to speak up and end the disruption to ensure that each student has the opportunity to learn without distractions. This, I'm sure is not an easy thing to do in a class of almost two hundred students.

He wants his students to succeed not only in the classroom, but also be inspired to experience the world for ourselves. He encourages us to travel and see the cities, monuments and art work, taking even more of his own personal time to plan field trips so students may see the works they've studied in class. The trips to the Houston Museum of Fine Arts and San Antonio Museum of Art, have even inspired me to spend my spring break in London so I can visit some of the museums he's brought up in his lectures.

I think his best quality is his ability to open someone's mind to look at things in a way they hadn't before. For example, I'd always hated the painting *Composition in Red, Blue and Yellow* by Piet Mondrian. I felt that it was simple and childish. However, in one particular lecture Professor Hinojosa explained that this was a painting anyone could enjoy, regardless of your education, your religion, your politics, or your race; anyone could appreciate the colors or the lines or the math. This, was a painting for everyone. Now it's one of my favorite paintings. Never has anyone explained something to me in a way that was so simple yet so universal. I believe this is Professor Hinojosa's outlook not only on the painting, but on art history in general. Anyone can appreciate art, and it is his mission to ensure that everyone has the opportunity to do so.

Sincerely,
Judith Adelaila Gomez
Texas State University

March 8, 2017

Dear Committee Members for a Part-Time Faculty Excellence in Teaching Award,

I have struggled in college with depression, anxiety and finding both myself and my passion. There were many points in my career that I truly hated it, but Professor Hinojosa flipped the script. Two summers ago, I signed up for his class on a whim of curiosity, and it has been one of the best decisions in my college career. Every day I looked forward to his class and truly enjoyed it. It was the first time in college I felt excited about learning. In the best way, he tore down many of my previous assumptions relating to gender, history and religion, and encouraged us to question our beliefs. He opened up doors to fresh points of view, just to bring it back full circle. I had always been interested in art but never had the outlet and guidance to understand it. I finally felt the sense of clarity and excitement I had longed for in my life.

His passion for teaching is so evident, with a graceful knack of storytelling. He lit a fire in me to travel and crave knowledge, always. We kept in touch over email, and he continued to encourage me to broaden my horizons to the world of art, so much so, that I studied abroad in Barcelona, Spain the next spring and further visited twelve other countries while I was overseas, immersing myself in art and culture. After I returned to Texas State, I declared Art History as my minor.

My experience in his class meant so much more than a credit towards my degree. For me, it signifies a turning point in my life and towards my future. I hope you will do more than consider him for this award, because even among a sea of talented educators at Texas State, he remains a rare form of excellence.

Lauren Parr

Senior 2017

Texas State University
Part-Time Faculty Excellence in Teaching Award
Estéban G. Hinojosa Student Evaluation Comments

His passion and ability to just sit for an hour and twenty minutes and talk about every piece of art and the subject matter without ever looking at notes and the screen..He is very knowledgable.

Speaks loudly and inserts humor to make the lesson fun. His teaching style is wonderful and is really knowledgable about what he's teaching. One of the best instructors I've had here at Texas State!

You can tell he is very passionate about what he does, and I am more inclined to be attentive when the professor loves what he is doing! I love mr. Hinojosa!!

He is always willing to answer questions. He spoke thoroughly of the art.

He was extremely detailed in his responses to questions and explanations. He was also very enthusiastic about the subject.

I enjoyed how much the professor was into teaching the course, it seems like he thoroughly loves teaching this class and he made it very clear when teaching that he enjoys it.

The laughter helped me stay on track and not get bored.

He was very enthusiastic about his teaching. He had a genuine interest and wanted you to be interested in turn. He was funny and told through stories making the information a lot easier to remember.

The teacher was very elaborate when explaining the art provided. He referred to what's popular today when explaining in order for us to understand older art work.

Very engaging lectures - one of the most interesting and fun lectures I have ever participated in. Stimulates genuine interest for the subject in his students.

I can see that he's really passionate about the subject and has spent a lot of time researching and knows a lot about it, and that helped me pay attention and made me want to learn from him more.

The enthusiasm that he had during the class. He went through all of the material very well and the reviews he put online were very thorough in detail.

Professor Hinojosa was energetic, knowledgeable, and highly entertaining. His approach to art history was refreshing and enjoyable. I really enjoyed this course and would definitely take a course from him again.

He covered the material thoroughly. His lectures were engaging. He talked to the students like adults. If i had any questions he would stop and take the time to answer them.

I really enjoyed the way he taught us the information. It really cliked with me, because the way he showed how much passion he has for this subject. Also, the extra credit was super helpful and interesting.

Clearly passionate about the subject... Gave information not just the art pieces but the time periods and context of which each composition was made. Also very good story teller when it comes to religious folklore.

Making the lectures conversational and relating the artists to current artists and work. Great attitude. Giving us biographical information about the artist and the time period for us to fully understand the artworks.

His methods of presenting information, it wasn't monotone, nor un-invigorating. He moved he spoke with passion and knew what he was talking about. One of the best lecture professors I've had, hands down.

Funny, makes information relatable to present situations. Awesome lectures. Extra credit opportunities helped. I actually enjoyed going to and studying for this class.

Talked very loud and clear within the 200-300 student class, made course material relative to our age and generation by using slang to help us deeper understand the meaning of the subject. Also was very funny and enjoyable to listen to during lecture.

He was very interactive with the students, even though it was a very large class, I think it felt personal. He was also very funny, which made the course seem more fun.

The most effective about the instructors teaching are his knowledge and personal commentaries about the art pieces which show that he is very interested to what he is talking about.

He has been to see almost everything that he talks about and he has A LOT to say about everything. My notes are now a very complete story that I could read later and still understand because he is so very thorough.

He was super-knowledgeable; he could speak about most of the art pieces presented from a personal perspective, having viewed them or studied them independently from this course.

Hinojosa is supper effective getting his message across. I love his class because he is so engaging and encourages student's involvement for better learning.

He is very passionate about art, which makes his teaching methods interesting and appealing to people who don't necessarily know about art or art pieces

He was very passionate about what he was teaching us therefore making the lessons more intresting. He showed pictures of himself with the art in the background showing us that he has seen in person some of the art he is teaching us leading me to be more secure in the fact that he knew what he was saying.

His passion and ability to just sit for an hour and twenty minutes and talk about every piece of art and the subject matter without ever looking at notes and the screen..He is very knowledgable.

His teaching style is wonderful and is really knowledgable about what he's teaching. One of the best instructors I've had here at Texas State!

He created a fun and interesting learning. The material was applicable to our life and our experiences. He was sociable, witty, raw, and easy to listen to. He gave a friendly vibe you don't find very often. 10/10

Everything we learned in class was explained very well. As time went on I realized I was able to analyze pieces of art that I wouldn't have noticed before. I was nice to truly understand the content.

He really makes it interesting. We dont just go over the stuff that is mandatory for the test, but he also tells us the cool little tidbits of information that make things interesting and easier to remember.

He was very passionate and knowledgeable about this course. He also would answer all of our questions that he knew and if he didnt know, he would find out and get back to us.

**TEXAS STATE VITA
(with Fine Arts components)**

Please note: For all entries, list most recent items first.

I. Academic/Professional Background

A. Name: Estéban G. Hinojosa Title: Mr.

B. Educational Background

<i>Degree</i>	<i>Year</i>	<i>University</i>	<i>Major</i>	<i>Thesis/Dissertation</i>
MA	2008	Univ. Texas at Austin	Art History	“An Exception to the Rule: Giuseppe Cesari and the Edict of Rusticucci,” supervised by Dr. Jeffrey Chipps Smith
BA	2004	Univ. Texas at Austin	Art History	
BFA	2003	Univ. Texas at Austin	Design	

C. University Experience

<i>Position</i>	<i>University</i>	<i>Dates</i>
Lecturer	St. Edward’s University	2016–present
Lecturer	Texas State University	2013–present
Assistant Adjunct Professor	Austin Community College	2009–present
Instructor (Part-Time Faculty)	Southwestern University	2008, 2010
Grader	Univ. Texas at Austin	2007–2008

D. Relevant Professional Experience

<i>Position</i>	<i>Entity</i>	<i>Dates</i>
Lecturer	The Art School at Austin Museum of Art Laguna Gloria	2006

II. TEACHING

A. Teaching Honors and Awards:

“Excellent” rating, Austin Community College, 2009–Present

B. Courses Taught:

Italian Renaissance Art and Culture; Introduction to Visual Arts; Art History Survey I, II; Introduction to Fine Arts

C. Graduate Theses/Dissertations or Exit Committees (if supervisor, please indicate):

D. Courses Prepared and Curriculum Development:

Italian Renaissance Art and Culture; Introduction to Visual Arts; Art History Survey I, II; Introduction to Fine Arts, Agony and Ecstasy in Renaissance Florence (proposed course for Texas State Florence Program)

E. Funded External Teaching Grants and Contracts:

F. Submitted, but not Funded, External Teaching Grants and Contracts:

G. Funded Internal Teaching Grants and Contracts:

H. Submitted, but not Funded, Internal Teaching Grants and Contracts:

I. Other:

III. SCHOLARLY/CREATIVE

A. Works in Print

1. Books (if not refereed, please indicate)

a. Scholarly Monographs:

b. Textbooks:

c. Edited Books:

d. Chapters in Books:

e. Creative Books:

2. Articles

a. Refereed Journal Articles:

b. Non-refereed Articles:

3. Plays:

4. Abstracts:

5. Reports:

6. Commissioned Design Work:
(Graphic Design)

Posamentir, R. *Chersonesan Studies 1: The Polychrome Grave Stelai from the Early Hellenistic Necropolis*, Ed. J. C. Carter. Austin: University of Texas Press, 2010

Carter, J.C and A. Prieto, eds. *The Chora of Metaponto 3: Archaeological Survey from the Bradano to the Basento*. 4 vols. Austin: University of Texas Press, 2011

The Study of Ancient Territories—Chersonesos & South Italy: Report for 2008-2011, Institute of Classical Archaeology, University of Texas at Austin, 2011

Lapadula, E. *The Chora of Metaponto 4: The Late Roman Farmhouse at San Biagio*. Ed. J. C. Carter. Austin: University of Texas Press, 2012

7. Book Reviews:

8. Other:

B. Works not in Print

1. Papers Presented at Professional Meetings:

2. Invited Talks, Lectures, Presentations:

Saint Ignatius de Loyola: Creating the Jesuit Identity, 2016
Paper presented at The Strake Jesuit Art Museum, Houston, Texas.

An Exception to the Rule: Giuseppe Cesari and the Edict of Rusticucci, 2008
Paper presented at the Eleanor Greenhill Symposium, University of Texas at Austin.

Caravaggio and the Baroque Counter Reformation, 2007
Guest–Lecture for Art History 301: Introduction to Visual Arts

Cutthroats, Cardinals & Courtesans: Caravaggio, 2006
Lecture series for the Art School at the Austin Museum of Art, Laguna Gloria.

3. Musical Compositions, Publications, or Recordings:

4. Musical Performances (international, national, regional, and/or state; if not refereed, please indicate):

5. Theatrical Productions (design, directing, and/or performance; international, national, regional, and/or state; if not refereed, please indicate):

6. Films (directed, performing, and/or consulting):

7. Multimedia Design Productions (web-based and/or electronic media):

8. Exhibitions (title; date; location; solo, 2-, 3-, 4-person or group; curated, juried, or invitational-list curator, jury, or inviter; and scope-international, national, regional, and/or state):

Rome in the Time of Clement VIII, Prints and Drawings from the permanent collection, Exhibition Curated for the Blanton Museum of Art, University of Texas at Austin, Fall 2008.

9. Collections, Commissions, Gallery Representation, Residencies:

10. Published Photos and Reviews of Creative Works:

11. Consultancies:

12. Workshops:

13. Other:

C. Grants and Contracts

1. Funded External Grants and Contracts:

2. Submitted, but not Funded, External Grants and Contracts:

3. Funded Internal Grants and Contracts:

4. Submitted, but not Funded, Internal Grants and Contracts:

D. Fellowships, Awards, Honors:

IV. SERVICE

A. University:

B. Departmental:

Faculty Mentor, Austin Community College, 2012

Student Mentor, Texas State University, 2013–present

C. Community:

RuffTailRunners, (Trained Shelter-Dog Runner) Austin Pets Alive, 2016–present

D. Professional:

E. Organizations

1. Honorary:

2. Professional:

F. Service Honors and Awards