

HUMN 10: ON THE MOVE: ARTISTIC REPRESENTATIONS OF MIGRANT EXPERIENCE

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Fall 2025
Units:	4
Hours:	4 lecture per week (48 total per quarter)
Advisory:	One of the following strongly recommended: ENGL C1000 or C1000H or ESLL 26; not open to students with credit in HUMN 10H.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Area 3: Arts & Humanities
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- Analyze how visual, literary, digital and performative arts represent the personal and collective experiences of migration, exile, and displacement across cultural and historical contexts.
- Evaluate the role of art as a tool for activism, empathy, and resistance in addressing humanitarian crises, forced migration, and border politics.
- Explore the representation of trauma and human displacement through artistic media, with particular emphasis on the documentary film *The Human Flow* as a case study in visual storytelling, migration, and global crisis.
- Reflect critically on the responsibilities and limitations of artists, audiences, and scholars in engaging with stories of challenge and resilience, particularly when representing marginalized or displaced populations.
- Synthesize critical thinking, imaginative, cooperative and empathetic abilities with cultural humility, in order to contextualize knowledge and make meaning.

Description

Interdisciplinary exploration of artistic expressions that frame human displacement to understand the cultural, religious, social, and political aspects of global migration and immigration from a Humanistic perspective. The course analyzes paintings, literature, music, film, examples from the digital and graphic arts, and journalism that contextualize the responses, values, and resilience in the face of humanitarian crises and evaluate human condition in these contexts.

Course Objectives

The student will be able to:

- Engage in critical, creative, and independent thinking while applying the lens of human condition in reviewing artistic expressions on migration.
- Stimulate curiosity about intellectual and artistic life.
- Acquaint to and broaden perspectives about human experiences in humanitarian crises due to displacement and immigration.
- Develop an ability to contribute new perspectives to the study of migration by applying critical approaches to the analysis of various modes of cultural production in relation to the political, economic, social, and religious context of the time.
- Plan, organize, and carry out research projects on artistic expressions of human mobility, as well as demonstrate the skills necessary to connect and communicate theoretical knowledge of historical works of art and culture in migration studies.
- Analyze technological epoch as an instrument to generate awareness of human experiences regarding loss and resilience.
- Cultivate a theoretical and practical understanding of the ways in which different visual media (including artistic practices) has been used and reproduced as tools in the fight for and represent immigration reform.
- Examine case studies that exemplify the ways different groups have used their positioning within society (in regards to status, gender, sexuality) together with creative uses of media and arts in order to influence policy and public opinion.
- Develop the habit of learning and responding to new ideas and challenges, thereby thinking through moral and ethical problems to examine one's own assumptions.
- Improve both oral and written communication, especially through critical reading and analysis of stories from migrant art, literature, films, and media platforms.

Course Content

- Introduction to the history of human migration and immigration
 - What is migration/immigration? Definitions, theories and perspectives
 - Types of migrations: Invasion, conquest, colonization, and emigration/immigration
 - (Cohen's) Theories of Migration (nine key thematic "dyads" in migration studies): Professional and unskilled, compelled and voluntary, settler and temporary, internal and international, and illegal and legal; impetus and effects of human migration
 - Global histories in migration: Latin-American, Asian, African, Southern Europe, and Middle Eastern migration chronicles
 - Political, economic, religious, and psychological frameworks in migration
- Race, religion, ethnic diversity and group perceptions in migrant art (music, painting, and sculpture)
 - Ethnicity bias in host communities
 - Public art and racial equity
 - Black communities in new lands and slavery
 - Intercultural communication
 - Dialogues in "adversity from diversity" - dialogues in racial justice from the lens of diversity
- Multiculturalism, indigenous communities, and diaspora values in performing arts
 - Trans-nationalism
 - Alienation, identity, and belonging

- c. Immigrant integration, community development, social attitudes, socio-economic stratification
- 4. Violence and human rights in photography and digital media
 - a. Conflicts and violence: Representations of the "Other's Syndrome"
 - b. Human rights: A right to reform
 - c. Laws, policies, and protection
 - d. Dispossession and indigeneity
 - e. The visual accounts of contemporary immigrant artists in technological communities and digital media (Jacob Riis and Lewis Hine)
- 5. Gender, family, and sexuality in literature and electronic agencies
 - a. Discrimination and socio-psychological co-relates
 - b. LGBTQ+ art and activism
 - c. Women studies in refugee camps through novels and poems
- 6. Immigrant impressions in performing arts (critical account of the way in which themes of the course are addressed in films and digital media)
 - a. Films in review may include: The Immigrant, The Godfather, Ai Weiwei, Human Flow, Philippe Lioret, Welcome, Crouzillat and Toura, The Messengers, Sidibé and Siebert, Those Who Jump, Audiard, Dheepan, Dirty Pretty Things, Fear Eats the Soul, Exodus

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Weekly assigned readings from 5-50 pages drawn from both primary and secondary sources.
2. Brief philosophical and literary critical readings designed to familiarize students with ongoing debates on migration.
3. Bi-weekly one- to two-page essays requiring summary, interpretation, analysis, and synthesis of both original and secondary texts.
4. Discussion posts for students to deeply engage in group conversations about issues in Humanistic analysis of migration issues.

Discipline(s)

Humanities

Lab Content

Not applicable.

Special Facilities and/or Equipment

When taught as an online section, students and faculty need ongoing and continuous internet and email access.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Exams
 Evaluation of contributions to class discussions
 Formal essay

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentations
 In-class discussions

Representative Text(s) and Other Materials

Pultz Moslund, Sten, et al.. [The Culture of Migration: Politics, Aesthetics and Histories](#). 2015.

Petersen, Anne Ring. [Migration into art: Transcultural identities and art-making in a globalised world](#). 2017.

Wagner, Kathrin, et al. (eds.). [Artists and Migration 1400-1850: Britain, Europe and Beyond](#). 2017.

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal in this area of study.