Memory: An Interdisciplinary Exploration (INT 133A):
Exploring Migration, Human Cognition and Cultural Memory.

Instructors: Kenneth S. Kosik, Cristina Pato, and Kim Yasuda
Summer Session B: August 5-September 13, 2019
MTR: 2:00-4:50pm // ARTS 1344 & 0641

Core Faculty:
Cristina Pato. Music, Education. Learning Advisor: Yo-Yo Ma's Silkroad. King Juan Carlos I of Spain Chair of Spanish Culture and Civilization at NYU.
Kim Yasuda. Artist and Professor of Public Practice in the Department of Art.

TAs:
Tejas Aralere. UCSB Classics Department
Maiza Hixson. UCSB Art Department

Special Collaborators:
Paksy Plackis-Cheng. Senior Fellow of Research and Media, Art, Design & Architecture Museum, UCSB
Diego Hiroshi Auchstetter, Lab Technical Supervisor, UCSB Art Department
Michael Matheson. Sculpture/Spatial Arts Atrium Lab Technician. UCSB Art Department
Elisa Ortega Montilla. Woodshop Lab Technician, UCSB Art Department
Joel Sherman. Print/Multiples Research Associate, mstudio, UCSB Art Department

Documentation:
Austin Bernales. Videography

Guest Faculty:
Liz Chastril. UCSB and UC Irvine (Geography & VR) **MONDAY August 12th**
James D. Fernández. NYU Dept. of Spanish and Portuguese (Spanish Immigrants in the US) **TUESDAY August 13th**
Michael Gurven. UCSB Dept. of Anthropology (Anthropology) **MONDAY August 12th**
Sameer Pandya. UCSB Dept. of Asian American Studies. (Creative Writing and Literature) **TUESDAY August 27th**
Bridget Queenan. UCSB Brain Initiative. (Neuroscience) **TUESDAY August 6th**
Brooke Smiley. UCSB Dept. of Theater and Dance. (Dance and Movement) **THURSDAY August 22nd**
Sharon Tettegah. UCSB Center for Black Studies Research. **TUESDAY August 20th**

Guest Artist:
Tiffany Chung
Office Hours: Scheduled by appointment.

Number of Credits: 8

Grading Procedures: 50% Class Participation and Team Work, 25% Take-home Midterm Essay, 25% Final Project and Presentation

COURSE DESCRIPTION

More than a billion refugees and migrants are on the move today, both within countries and across borders, fleeing mass violence and poverty. This is the largest tide of rootlessness in human history. This course intends to connect a great many academic domains including neuroscience to one of the most critical problems facing the world today.

Professors Kenneth S. Kosik (Neuroscience) and Kim Yasuda (Arts) join visiting artist Cristina Pato (Music, Education) to introduce students to the trans-disciplinary studies and to demonstrate how we draw upon different disciplines to understand the most compelling questions of our time.

This Summer Session B class will explore the connections across Migration and Human Cognition including the influence of Cultural Memory. We address questions as: How do we connect human migration and the idea of “the other” in cognitive neuroscience and in literature? How do migration, immigration and displacement affect the developing brain? How do we build and recreate our cultural identity when we feel displaced? How do artists represent, render and re-imagine human movement?

We will investigate and work along with students to explore these and other questions surrounding the topic of human migration and memory. This class is an opportunity to learn and discover different perspectives on cultural memory through the exploration of brain sciences and human migration.

This class is based on collaboration and participation. Active listening is expected by all members of this class. Course responsibilities include engaged and regular class participation, open discussions and debates, deep collaborative work (interdisciplinary), a midterm essay and a final multidisciplinary team project. Project topics and methods will be determined in consultation with the faculty, TA's and guest discussants and will draw upon the connections between neurosciences, arts and interdisciplinary studies of human migration explored throughout the class.

I - Overview

“Memory: An Interdisciplinary Exploration” is conceived as a transformative course exploring the scientific, social, literary, and artistic dimensions of memory and human migration.
With this class, we intend to provide a unique environment for immersive learning through faculty and student presentations in an investigative and exploratory studio lab experience that, together, work through the multitude of individual and collective paths through memory and human migrations. Students will activate their own agency to create imaginative stories and projects, using skills and tools from across the arts and humanities, technology, social and natural sciences. This interdisciplinary course, especially as one incorporating the arts, will draw upon the unique identities and resources of its membership to address the complexity of topics and the range of important issues and questions that emerge from the class.

II - Aims and Outcomes:

Guest faculty members and visitors from multiple disciplines have been invited to introduce and integrate a broad spectrum of course material to students. While students will be exposed to a vast swath of material from across the academic spectrum, they will be encouraged to delve deeply into a topic of personal interest. Through this process, we introduce a distinct model for both teaching and learning, and will have the opportunity to reflect upon how different disciplines approach shared questions relevant to memory and migration. The course is designed to offer a closely mentored student team experience, geared toward the completion of both independent and collaborative projects that draw upon a broad canvas of disciplines.

III - Format, Procedures and Course Requirements:

This course is experimental taking the form of a STUDIO LAB designed to explore the human-centered concepts of memory and migration. The setting affords the opportunity to learn, discover and enact/activate different perspectives on these topics. Classes will combine group conversations, open discussions and projects. The Core Faculty and a group of Guest Faculty will support creative ways of exploring individual and collective thinking and experimentation. We will hold weekly discussions, projects and protocols, and in class working time for the teams. Students will work as individuals, as well as in teams and attendance, participation and teamwork is crucial for the final grade.

Students will be required to actively engage in the class. This class content is based on and developed through collaboration and participation.

Core faculty will advise/mentor and approve final student projects, with the support of TA’s and studio/lab technicians. A central goal of these projects is for students to be able to activate and represent an interdisciplinary approach to key topics, borrowing tools from across the visual and performing arts (for example: a short film, screenplay/theater piece, spoken word/poetry piece, musical score/performance or visual/public art exhibition/installation), from the sciences (investigative research, technology, social/scientific experiments) and the humanities (written or oral histories/fictions text-based or video project, exhibition, or web project that catalogues or activates individual or cultural memory practices.). Ultimately, the materials and student work generated from this course will be part of a final installation and public presentation in the UCSB Art Department Glass Box Gallery Project Space between September 9 - 13, 2019
IV- Schedule, Topics and Assignments

Week 1 (August 5th):

Exploring the connections across Migration and Human Cognition including the influence of Cultural Memory

**Framing Question:** How is memory understood and engaged across different scholarly, creative and performance disciplines?

<table>
<thead>
<tr>
<th>Monday 5th</th>
<th>Tuesday 6th</th>
<th>Thursday 8th</th>
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<tbody>
<tr>
<td>Intro to the class</td>
<td>Exploring the connections across Migration and Human Cognition including the influence of Cultural Memory</td>
<td>MEMORY BOX</td>
</tr>
<tr>
<td>Goals. Letter of intent</td>
<td>In person VISIT: Bridget Queenan.</td>
<td>Hands on project lead by Kim Yasuda, Maiza Hixson and the Art Department tech team.</td>
</tr>
<tr>
<td><em>Who is in the room?</em></td>
<td>INTRO to Curating and what it means to put together an exhibition: Maiza Hixson</td>
<td>INTRO to ESSAY QUESTION: Memory Box connected to essay (personal stories)</td>
</tr>
<tr>
<td>Meet Students and Faculty through their stories.</td>
<td>Reading assignment: Fassler. Haggard.</td>
<td>Lead by Tejas Aralere, Ken Kosik and Cristina Pato</td>
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<tr>
<td>World Map Project</td>
<td>In class discussion: Faculty, TAs, Students.</td>
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<td>Discussion of Potential Projects.</td>
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**READINGS (pdfs provided via Gauchospace):**


**Week 2 (August 12th):**

**CRISTINA’s WEEK.** Exploring Cultural Memory and Cultural Identity
Framing Question: How do we build and recreate our cultural identity when we feel displaced?

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<thead>
<tr>
<th>Monday 12th</th>
<th>Tuesday 13th</th>
<th>Thursday 15th</th>
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<tbody>
<tr>
<td>Music and Cultural Memory Listening and Space: CPato</td>
<td>Cultural Identity &amp; Musical Journeys Tejas Aralere and CPato</td>
<td>LISTENING Experience: How do we listen to ourselves, to each other, to the environment?</td>
</tr>
<tr>
<td>In person VISIT: Liz Chrastil</td>
<td>Virtual VISIT: James D. Fernández (via video conference) &quot;Invisible Immigrants&quot;</td>
<td>Assignment: Bring a song or sound that transport you home</td>
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<td>In person VISIT: Michael Gurven</td>
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<td>Mid-term essay reminder</td>
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**READINGS:**
Recommended Reading: [https://tracesofspainintheus.org/2018/06/17/a-forgotten-diaspora-spaniards-in-the-us/](https://tracesofspainintheus.org/2018/06/17/a-forgotten-diaspora-spaniards-in-the-us/)

**Week 3 (August 19th):**

**KEN's WEEK.** Exploring Human Migration and the Human Mind

**Framing Question:** How do we connect human migration and the idea of “the other” in cognitive neuroscience and in literature?

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<tr>
<th>Monday 19th</th>
<th>Tuesday 20th</th>
<th>Thursday 22nd</th>
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<tbody>
<tr>
<td>Human Migration and the Human Mind: Ken Kosik</td>
<td>Genetics and Human Origins: Ken Kosik</td>
<td>Memory and Genetics: Ken Kosik</td>
</tr>
<tr>
<td>Collaborator through the week: Paksy Plackis-Cheng</td>
<td>In person VISIT: Sharon Tettegah</td>
<td>In person VISIT: Brooke Smiley</td>
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<tr>
<td>IN CLASS QUESTIONNAIRE UCSB's Human Mind and Migration Project <a href="http://www.hmm.ucsb.edu">www.hmm.ucsb.edu</a></td>
<td>Genetic/Relational Tree Project: Ken Kosik</td>
<td>TEAMS: Final Project Development</td>
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<td>Readings: Kosik</td>
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**Mid-term essay reminder**
READINGS:

Week 4 (August 26th):
KIM’s WEEK. Exploring the intersection between art and memory
Framing Question: How do artists represent, render and re-imagine human movement?

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<tr>
<th>Monday 26th</th>
<th>Tuesday 27th</th>
<th>Thursday 29th</th>
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<tbody>
<tr>
<td>Kim Yasuda: Past, private and personal to public art and public commemoration</td>
<td>In person VISIT: Sameer Pandya</td>
<td>M BOX and ESSAY. Presentations and delivery.</td>
</tr>
<tr>
<td>Maiza Hixson: Curatorial Migrations</td>
<td>CUREAT 2.0 Project. Part II Reading: Baudillard</td>
<td>CUREAT 2.0 Project. Part III In-Person VISIT: Tiffany Chung</td>
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<td>CUREAT 2.0 Project. Part I</td>
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READINGS:

Week 5 (September 2nd):
Implementing your ideas. Project development week.

<table>
<thead>
<tr>
<th>Monday 2nd</th>
<th>Tuesday 3rd</th>
<th>Thursday 5th</th>
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<tbody>
<tr>
<td>LABOR DAY</td>
<td>In class work on final collaborative project.</td>
<td>In class work on final collaborative project.</td>
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<td>Delivery of project’s title and needs</td>
<td>Delivery of project’s abstract</td>
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6
Week 6 (September 9th):

Team Project Presentations

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<tr>
<th>Monday 2\textsuperscript{nd}</th>
<th>Tuesday 3\textsuperscript{rd}</th>
<th>Thursday 5\textsuperscript{th}</th>
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<tbody>
<tr>
<td>Set Up Projects: GLASS BOX GALLERY</td>
<td>Presentations of Projects: GLASS BOX GALLERY</td>
<td>Open House and Celebration: GLASS BOX GALLERY</td>
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<td></td>
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<td>-Deinstall Procedures</td>
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V – Additional Bibliography and other Materials:

COMPILED ON GAUCHOSPACE