

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:

Kenneth S. Kosik. Molecular and Cellular Biology and the Neuroscience Research Institute.
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 Chastil. 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?

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

READINGS (pdfs provided via GauchoSpace):

Fassler, Joe. "All Immigrants Are Artists.'" *The Atlantic*, Atlantic Media Company, 31 Aug. 2017, www.theatlantic.com/entertainment/archive/2013/08/all-immigrants-are-artists/279087/?utm_source=twb.

Haggard, Patrick. "Sense of Agency in the Human Brain." *Nature Reviews Neuroscience*, vol. 18, no. 4, 2017, pp. 196–207., doi:10.1038/nrn.2017.14.

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?

Monday 12 th	Tuesday 13 th	Thursday 15 th
Music and Cultural Memory Listening and Space: CPato In person VISIT: Liz Chrastil In person VISIT: Michael Gurven	Cultural Identity & Musical Journeys Tejas Aralere and CPato Virtual VISIT: James D. Fernández (via video conference) “Invisible Immigrants”	LISTENING Experience: How do we listen to ourselves, to each other, to the environment? Assignment: Bring a song or sound that transport you home Mid-term essay reminder

READINGS:

Park, Robert E. “Human Migration and the Marginal Man.” *American Journal of Sociology*, vol. 33, no. 6, 1 May 1928, pp. 881–893.

Recommended Reading:

<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?

Monday 19 th	Tuesday 20 th	Thursday 22 nd
Human Migration and the Human Mind: Ken Kosik Collaborator through the week: Paksy Plackis-Cheng IN CLASS QUESTIONNAIRE UCSB’s Human Mind and Migration Project www.hmm.ucsb.edu	Genetics and Human Origins: Ken Kosik In person VISIT: Sharon Tettegah Genetic/Relational Tree Project: Ken Kosik Readings: Kosik	Memory and Genetics: Ken Kosik In person VISIT: Brooke Smiley TEAMS: Final Project Development

READINGS:

KOSIK, K. S. (1999), The Fortune Teller. *The Sciences*, 39: 13-17. doi:10.1002/j.2326-1951.1999.tb03698.x

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?

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

READINGS:

Baudrillard, Jean, and Translated by James. Benedict. *The System of Objects: Jean Baudrillard*. Verso, 2000. Pp.85-106
https://monoskop.org/images/2/28/Baudrillard_Jean_The_system_of_objects_1996.pdf

Week 5 (September 2nd):

Implementing your ideas. Project development week.

Monday 2 nd	Tuesday 3 rd	Thursday 5 th
LABOR DAY	In class work on final collaborative project. Delivery of project's title and needs	In class work on final collaborative project. Delivery of project's abstract

Week 6 (September 9th):

Team Project Presentations

Monday 2 nd	Tuesday 3 rd	Thursday 5 th
Set Up Projects: GLASS BOX GALLERY	Presentations of Projects: GLASS BOX GALLERY	Open House and Celebration: GLASS BOX GALLERY -Deinstall Procedures

V - Additional Bibliography and other Materials:

COMPILED ON GAUCHOSPACE