



DOWNING COLLEGE CAMBRIDGE

Summer Programme



Programme Outlines

International Relations

- 2 **International Relations** (2-week programme)
- 3 **International Management** (2-week programme)

Sciences

- 4 **Healthcare and Biotechnology** (2-week programme)

Arts

- 5 History of Art: Highlights of **Four Centuries of Painting in Britain** (2-week programme)
- 6 Contemporary Art: **Future Collections** (2-week programme)



Photo: Wisteria by Martin Bond (2019)



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INTERNATIONAL RELATIONS

Why do wars happen? How can we bring about peace? Why didn't experts predict the end of the Cold War – or did it never go away? Why don't countries get together to tackle issues like climate change that affect us all? How do social media networks impact international politics?

These are all issues that form the field of study of the academic discipline of International Relations. 'IR' helps us understand the complex world in which we live, and this course will give you an interesting, enjoyable and rewarding introduction to the subject.

After looking briefly at how today's international system developed, we will consider the role of states and other international actors. We will then look at issues that affect the whole world, including pandemics, global warming and economic inequality. Against this background, we will consider how states develop their foreign policy, before moving on to the complex question of violent conflict and what 'we' may try to do about it. Although we will come across a number of theoretical concepts as we consider these various issues, we will save our examination of the different – often competing – attempts to develop theories of international relations until the end of the course.

You will have the opportunity during the course to do individual and group research into specific areas of international relations, and to share your research both in an essay and in one or more presentations. So you will be developing your research and communication skills, supported by the lecturer and teaching assistants.

The core of the course is a series of eight lectures, each followed by a workshop session and supported by carefully chosen reading material. The readings vary in nature; some are magazine articles, others extracts from books, yet others more formal articles from academic journals. Other workshop sessions will focus on helping you build up your transferable skills: researching a topic; working with others; extracting the most important ideas from a complex article; conveying your meaning accurately in writing; and speaking confidently and clearly.

You will be assessed on the basis of your participation in discussions, an original individual essay and your contribution to presentations.



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INTERNATIONAL MANAGEMENT

The International Management course will introduce you to the key management issues by exploring the context within which modern international organisations function. Only by understanding the central issues in international trade and global business managers can determine their objectives and implement the most effective strategies to ensure sustainable development of a company. The course examines political, economic, socio-cultural, and environmental factors that influence modern organisations. We will explore the rules, structures, processes, and ethical frameworks by which organisations are directed and controlled. The course will also include assessment of the challenges and opportunities that modern organisations face when they engage with digital innovations, artificial intelligence (AI) and machine learning (ML) technology. The course expands on these key issues and, most importantly, explores how firms can perform their central functions considering the fast-changing nature of the international business environment. The course bridges the theoretical elements and the managerial implications of the international management. It is aimed at students from a range of academic backgrounds to develop an understanding of modern business environment. Interactive lectures and engaging activity-based exercises of the course have been carefully designed to provide a positive student-centered learning environment.

The course consists of the ten lecture sessions to encourage student engagement with the course material, and associated seminars to ensure the understanding of the course content. In addition to the lecture material, extracts from book chapters, journal articles, podcasts, news reports, and video material will be provided before and after each session. In order to share the managerial expertise and enrich the curriculum, the course offers an opportunity to discuss successes and failures of management journeys with inspiring guest lecturers – successful entrepreneurs and business leaders across a range of industries.

The course equips you with the relevant skills and knowledge to embark on your own Team Consulting Project (TCP) to research and build solutions to a real company business problem. Accordingly, students' engagement in the course and their progress are formally assessed to help reflect on their academic abilities. All students enrolled on the course are supported by the experienced lecturer and teaching assistants who provide continuous feedback on the development of student skills and competencies. The course aims to help you understand how managers may need to adapt, develop themselves and the teams around them to make a difference within current and future organisations.

◦ *Global Challenges, Modern Culture and Philosophy* ◦



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SCIENCES: HEALTHCARE AND BIOTECHNOLOGY

Increasing capability for developing new tools for diagnostic and prognostic applications in medical sciences, are now presenting new challenges for disease treatment and management. This course aims to provide an overview of the current challenges in Science and the importance of key aspects that are essential in addressing the needs for an evolving global population.

In this course we will discuss current developments in healthcare, and how our basic understanding in Biology has evolved over the past two decades. Key aspects on what are the current capabilities in concept such as Drug Discovery and Development are discussed as well as their shortfalls highlighted. In addition, an overview of the current challenges that are faced by scientists will also be discussed, as well as the need to develop technologies to address current and future demands; from tackling diseases such as cancer and outbreaks such as Ebola to addressing issues of the global ageing population.

Week One, 'Discovery Biology' will provide basic knowledge and tools used in Research and Development. We will cover topics including gene structure and functions; proteins, carbohydrates and lipids structure and functions; and cellular/Animal models used in discovery biology; as well as tips on how to write a scientific essay/paper.

Week Two, 'Research and Development (R&D)' will go through processes from Laboratory to Patients. Lecturers will be on healthcare and Biotechnology; Pre-clinical studies; Human clinical studies and introduction to personalised medicine; Biomarkers & companion diagnostic; Current & future directions for Healthcare & Biotechnology industries; and conclude the course with workshops on selecting a disease to treat; Drug discovery; and Clinical trials in humans.



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HISTORY OF ART: HIGHLIGHTS OF FOUR CENTURIES OF PAINTING IN BRITAIN

Towards the end of the Second World War, when the National Gallery's collections had been moved out of London to safety in a Welsh slate mine, one painting per month was brought back and displayed to the public. The gesture caused a sensation! Up to 300,00 people, starved of art for so long, flocked to see the exhibits.

What part does seeing paintings in museums play in your life? Has your attitude changed since the pandemic? Is viewing art online an adequate substitute? What factors determine your personal response to a work of art? Does art produced in Great Britain have distinct qualities or characteristics? What do you think about iconoclasm or public art?

The course "Highlights of four centuries of painting in Britain" will give you an opportunity to think about these and other questions as we delve into aspects of painting in Britain from the sixteenth to the nineteenth centuries. Short daily lectures will spotlight topics such as portrait painting in Tudor England, the art of the Stuart Court, landscape painting in the eighteenth century, the "Grand Manner" portrait and the art of the pre-Raphaelite brotherhood. We will analyse how paintings relate to their historical and cultural contexts, focusing on artists such as Holbein, van Dyck, Gainsborough, Hogarth, Constable, Reynolds, Turner and Rossetti, who without exception changed and innovated painting. To consolidate the classroom work, we will visit Kings College Chapel and the Fitzwilliam Museum.

Course members will be provided with glossaries of relevant art historical terms and vocabulary, as well as reading material from various sources. There will be discussions on developing general study skills such as reading a text, and communicating effectively with others in the classroom and in front of an audience. Students are expected to participate fully in class discussions, giving occasional brief classroom talks and culminating in a presentation and a short piece of written work based on independent research at the end of the course. The preparation of these will be supported by the tutor and teaching assistant.

Join us to discover how the visual culture of Britain in past centuries has developed and shaped our own times and continues to be relevant in the 21st century!



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CONTEMPORARY ART: FUTURE COLLECTIONS

In 2016, British polling company YouGov showed 4066 people across the United Kingdom images of fifteen historic, mid-20th century, and contemporary works of art and asked a simple question - 'is this art'? Less than half the respondents thought that celebrated works by Marcel Duchamp, Andy Warhol, Jackson Pollock, and Mark Rothko were art. Duchamp and Tracy Emin shared the bottom spot, with only 12% of respondents accepting that *Fountain* (1917) or *My Bed* (1998) could be considered art. The only three works that over 90% of respondents considered art, were the *Mona Lisa* (1503-4), Jack Vettriano's straight-to-calendar painting *The Singing Butler* (1992), and legendary painting instructor Bob Ross's *Mystic Mountain* (1990). Picasso's *Guernica* (1937) could only manage 78% and Roy Lichtenstein's *Wham* (1963) squeezed into the 'mostly art' category at 67%.

Does art matter less to people now than it did in the past? Has it just got worse? Can you appreciate Modern and Contemporary Art without context? Or are we simply asking the wrong questions? Whatever the reason, the undeniable fact is that art audiences and museum goers in the future will see the artistic production of the twentieth and twenty-first centuries represented by Duchamp, Picasso, Pollock, Warhol, Rothko, Emin, Hamilton, and numerous others whose work doesn't register as art with most people today. Not engaging with the art of today (and the recent past) impoverishes us all and leaves us out of important dialogues with the future.

The *Contemporary Art: Future Collections* course will be a rollercoaster ride through some of the most important issues around our art and what it says about us, with all the anticipation, cliffhangers, terror, and sense of achievement of a fairground ride. We will start each day at Downing College's Heong Gallery, grappling with vast questions while surrounded by the work of one of the greatest living artists – David Hockney. *Hockney's Eye: The Art and Technology of Depiction* is a public exhibition at The Heong Gallery and at The Fitzwilliam Museum, which will run over the course of your summer school. Daily lectures will cover themes such as the philosophy of depiction, traditional and time-based media, artist geographies, propaganda, protest, inclusivity, art for a dying planet, and collecting for the future. Workshops will involve independent and group research, museum and gallery visits, studio visits, and exhibition reviews; all of which will culminate in an exhibition design project for The Heong Gallery space, which you will present to your peers in Downing's state-of-the-art Howard Theatre.



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Downing College is a unique academic community: diverse, close-knit and committed. The College's purpose is to provide a world-class education to the students with the most potential in each subject, whatever their means or social background.

We believe that all forms of discrimination – by colour, by gender, by social background or by sexual orientation - are unacceptable.

Our College's beautiful neo-classical buildings are set among spacious and peaceful gardens in the heart of Cambridge city centre, close to many University faculties and departments.

The College is one of 31 colleges within the University of Cambridge, which is consistently ranked among the top universities in the world. Each college is autonomous, self-governing and distinctive.

The Heong Gallery was designed by RIBA Stirling Awardees Caruso St John Architects on the footprint of an unloved Edwardian stable-block. The Gallery won its own RIBA East award in 2017.

Since it opened in February 2016, the Gallery has curated and hosted exhibitions by artists such as Ai Weiwei, Quentin Blake, Barbara Hepworth, David Hockney amongst others. It has shown important private collections of Modern and Contemporary Art and has collaborated with arts institutions such as The British Museum, Kettle's Yard, The Fitzwilliam Museum and others.

The Gallery prides itself on bringing world-class exhibitions to Cambridge, which are free for all comers.



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