

IHECS

PROGRAM FOR INTERNATIONAL STUDENTS

DESCRIPTION OF COURSES

2025-2026

FALL SEMESTER



Co-funded by
the European Union

INTERNATIONAL
EXCHANGES
IHECS
Journalism & Communication

INTEGRATION WEEK: SEMINARS AND VISITS ABOUT BELGIUM, EUROPE, IHECS AND MORE

WELC0011

English 3 ECTS

LECTURERS

Several invited experts

PROGRAM (subject to changes)

<i>Monday</i>	<i>Tuesday</i>	<i>Wednesday</i>	<i>Thursday</i>	<i>Friday</i>
Welcome session	Introduction to Belgium	Introduction to cultural specificities	Introduction to Europe	Introduction to Belgian Medias
Typical Belgian fries lunch				
Guided tour in Brussels	Visit of the school	Cultural visit	Social activities	Cultural visit

ASSESSMENT

None

FRENCH IMMERSION WEEK: LANGUAGE COURSE

IMFR0011

French 2 ECTS

TEACHER

V. WILLEMS

SUMMARY

To have a basic knowledge of the French language and use simple phrases and expressions of everyday life. Students are assessed before arrival in order to divide them into groups depending on their level of knowledge.

ASSESSMENT

None

TEACHER

Y. HAKOUM

SUMMARY

This course aims to explore the intersection between human rights and fake news, highlighting the impact of fake news on fundamental rights and the ways individuals can take steps to safeguard their rights. It covers various topics such as understanding fake news, international legal frameworks, the impact of fake news on human rights, democracy, and marginalized communities, the importance of media literacy and fact-checking, the role of social media, consequences of failing to combat fake news, and empowering individuals to combat fake news.

LEARNING OUTCOMES

- Understand the origins and spread of fake news and the role of social media platforms in its propagation.
- Identify the international legal framework that governs human rights, including the Universal Declaration of Human Rights and its subsequent treaties and conventions.
- Recognize the various ways in which fake news can undermine human rights, including the right to privacy, freedom of expression, and the right to a fair trial.
- Understand the relationship between fake news and democracy and the ways in which fake news can undermine democratic processes.
- Learn about media literacy and how it can be used to educate individuals about the dangers of fake news and how to spot it.
- Understand the importance of fact-checking and learn practical tips on how to fact-check and identify fake news.
- Recognize the impact of fake news on marginalized communities, including ethnic and religious minorities and the LGBTQ+ community.
- Understand the consequences of failing to combat fake news, including the erosion of trust in institutions and an increase in prejudice and hate speech.
- Learn practical tools and resources for identifying and combating fake news.

TEACHING UNIT SCHEME

The students attend weekly seminars.

CONTENT

Session 1: Understanding Fake News

This session will provide a general overview of fake news, its origins, and how it is spread. It will also give a brief introduction to the role of social media platforms in the spread of fake news.

Session 2: Human Rights and International Law

This session will explore the international legal framework that governs human rights. It will examine the Universal Declaration of Human Rights and its subsequent treaties and conventions.

Session 3: The Impact of Fake News on Human Rights

This session will focus on the various ways in which fake news can undermine human rights, including the right to privacy, freedom of expression, and the right to a fair trial.

Session 4: Fake News and Democracy

This session will examine the relationship between fake news and democracy, including the ways in which fake news can undermine democratic processes.

Session 5: The Role of Media Literacy in Combating Fake News

This session will explore the concept of media literacy and how it can be used to educate individuals about the dangers of fake news and how to spot it.

Session 6: The Importance of Fact-Checking

This session will discuss the importance of fact-checking and how it can be used to combat fake news. It will give practical tips on how to fact-check and identify fake news.

Session 7: Social Media and Fake News

This session will explore the role of social media platforms in the spread of fake news and discuss the ways in which individuals can use social media responsibly.

Session 8: The Impact of Fake News on Marginalized Communities

This session will focus on the impact of fake news on marginalized communities, including ethnic and religious minorities, and the LGBTQ+ community.

Session 9: Consequences of Failing to Combat Fake News

This session will discuss the consequences of failing to combat fake news, including the erosion of trust in institutions and an increase in prejudice and hate speech.

Session 10: Empowering Individuals to Combat Fake News

This final session will focus on empowering individuals to combat fake news by providing practical tools and resources for identifying and combating fake news.

ASSESSMENT

Students will be asked to form groups and produce a video, podcast or written guide that aims to help a discriminated group to protect their rights.

RESOURCES

Course presentations (PowerPoints) will be uploaded and rendered accessible after each class.

BIBLIOGRAPHY

- Amnesty International. (2017). Human Rights and Fake News. Retrieved from <https://www.amnesty.org/download/Documents/POL4055502017ENGLISH.PDF>
- Article 19. (2019). Human Rights Law and Fake News: The Legal Framework. Retrieved from <https://www.article19.org/resources/human-rights-law-and-fake-news-the-legal-framework/>
- European Commission. (2018). Tackling Online Disinformation: A European Approach. Retrieved from <https://ec.europa.eu/digital-single-market/en/tackling-online-disinformation-european-approach>
- Human Rights Watch. (2018). Fake News is a Global Phenomenon that Threatens Human Rights. Retrieved from <https://www.hrw.org/news/2018/09/05/fake-news-global-phenomenon-threatens-human-rights>
- UNESCO. (2018). Journalism, Fake News & Disinformation: Handbook for Journalism Education and Training. Retrieved from https://en.unesco.org/sites/default/files/journalism_fake_news_and_disinformation.pdf
- United Nations. (1948). Universal Declaration of Human Rights. Retrieved from <https://www.un.org/en/universal-declaration-human-rights/index.html>
- United Nations Human Rights Office of the High Commissioner. (2020). International Human Rights Law. Retrieved from <https://www.ohchr.org/en/professionalinterest/pages/internationalhumanrightslaw.aspx>
- World Economic Forum. (2019). How to Tackle Fake News and Disinformation. Retrieved from <https://www.weforum.org/agenda/2019/11/how-to-tackle-fake-news-and-disinformation/>

TEACHER

M. TEMSAMANI

SUMMARY

The course aims to provide students with knowledge and insights into the role, power and influence of “lobbyists” in the European legislative process.

In particular, it focuses on how these actors interact with European decision-makers to present their views and defend the interests of various stakeholders (including, but not limited to industry and commerce, NGOs, trade unions, territorial actors (such as regions or municipalities), and even Member States). The transparency register of the European Union listed 12,716 accredited organizations as of April, 2024.

The primary objective of these actors is often to shape the policy-agenda. While proactive lobbying and/or advocacy involves anticipating issues, and actively working to influence outcomes before they become law, reactive advocacy refers to the need for these actors to respond to the EU agenda and follow the “legislative train”.

Advocacy can be understood as interests representation, but also as providing expertise, given that politicians and legislators may not necessarily be the technical experts on the issues that are sometimes called to regulate. Every side is therefore invited to share their perspective, ultimately leaving policy-makers to decide what arguments and data points are the most convincing.

This course will provide a comprehensive understanding of the institutional context of European lobbying and the critical issues surrounding the various strategies of communication and influence used by these actors within the “Brussels Bubble”. Students will learn to analyse these strategies and the broader impact of lobbying on EU policymaking.

LEARNING OUTCOMES

At the end of this teaching unit students will be able:

- Identify the diversity of interests and influential actors in the “Brussels’ bubble”.
- Explain the main stages of the European Union’s decision-making process and its key moments of intervention for interest group representatives (lobbies).
- Analyse the constitutive role of lobbyists (interest groups) in the functioning of the European Union (culminating in the interdependence between interest groups and MEPs).
- Demonstrate a critical eye (towards the communication strategies of lobbyists targeting European decision-makers).
- Take on the role of an actor involved in the EU decision-making process - lobbyist or MEP - in a simulation exercise.

TEACHING UNIT’S SCHEME

This course is structured around two learning activities (LA - Corresponding to the French term: « Activité d’apprentissage » (AA)):

1. Theoretical section (lectures) (16H)
2. Immersive “RPG” section (Interactive presentations) (8H) + Personal work, i.e. preparation of the RPG.

This teaching unit requires the regular and pro-active attendance of students.

TEACHING UNIT'S ORGANISATION

The first LA goes back to the basics of the European decision-making process; the interdependent relationship between EU decision-makers and lobbyists; ethical issues as well as new tactics and opportunities of interest groups. During this LA, the group will also be presented with a proposal for a European directive (from the Commission and to be voted on by the European Parliament), which will serve as the basis for the third LA.

The second – immersive – LA ends with a double role-playing session (2x 2 hours of guided exercises) i.e., students endorsing different roles (MEPs, lobbyists, NGO activists) with antagonistic interests, thereby trying to influence each other at various stages of the policy-making process. This interactive role-playing game (RPG) divided in two sessions will be based on prior knowledge gained in the first section of the course and on students' individual research/field work.

TEACHING UNIT'S EVALUATION

The final assessment procedures are communicated at the first session of the course.

- The first LA is subject to a mid-term EU knowledge test (25% of the overall assessment), to ensure that the course objectives (see above) are achieved.
- The evaluation of the second LA (75% of the global mark) combines a peer assessment (50%) with the teacher's evaluation (50%). The evaluation focuses on the student's performance during the RPG (role-playing game) sessions.

RESOURCES

Course presentations (PowerPoints) will be uploaded and rendered accessible after each class.

Students may be asked to read material, ahead of theoretical lessons, to be discussed during the class.

STATUS

No prerequisites.

TEACHER

M. DE WASSEIGE

SUMMARY

This course aims at providing students with how culture has been theorized and how mass and/or popular culture has been analyzed in the field of Cultural Studies. It provides students with tools to understand and analyze the function of culture in our contemporary world through the products of the cultural industries. In addition, it offers students an interdisciplinary approach as to how culture influences individuals in a society and how culture engenders resistance and/or consensus.

LEARNING OUTCOMES

The goal of this course is twofold. On the one hand, it confronts the students with an academic course on Cultural Studies in English and demands oral and writing skills for the seminars (paper) and written exam. On the other hand, it provides an academic and seminar setting for an interdisciplinary survey of major approaches to the study of popular culture.

CONTENT

First 8 classes approx., seminars with the history of the field, the main concepts and theories with contemporary examples. Seminars on Television Studies (television series) and on Music Videos. Last 4 classes approx., students' presentations of their analysis of a cultural product (of popular culture) of their choosing and subsequent debate with the group.

ASSESSMENT

- Exercise of applied theory: Find a contemporary product of popular culture, and do a cultural-studies analysis of it, i.e., understand the market in which it takes place and analyze the product in order to be able to answer the following questions: Whose interests does it serve? Which main issues does it tackle? Which social representation of the world does it offer? And which potentially empowering elements can you find in this product (if necessary by doing an oppositional reading of the product)? Scientific sources must be the basis of your analysis, which must also partly be personal. The result of your research and analysis will be presented in an individual 1000-1500 word paper. The best papers could be published, with the students' agreement, on the school's media platform. This work is worth 1/3 of the final grade and is compulsory; the written exam is worth 2/3 of the final grade.
- Written exam: the student must know all the concepts and theories seen in the course and required readings. The student must be able to apply the concepts and theories to particular domains or issues (seen in class or similar to these), contextualize and analyze the latter.

REQUIRED ENGLISH SKILLS

Receptive skills: C1

Productive skills: B2

STATUS

No prerequisite.

BIBLIOGRAPHY

- Barker, C. and Jane, E.A. (2016). Cultural Studies. Theory and Practice. Los Angeles and London: Sage, 5th edition.
- During, Simon (Ed.). (1999). The Cultural Studies Reader (2nd ed.). London and New York: Routledge.
- Fiske, John. (1987). (1989a). Understanding Popular Culture. London and New York: Routledge.
- Fiske, John. (1989b). Reading the Popular. London and New York: Routledge.
- Jenkins, Henry. (2006). Fans, Bloggers and Gamers. Exploring Participatory Culture. New York and London: New York University Press.
- Maguire, J.S. and Matthews, J. (2014). The Cultural Intermediaries Reader. Los Angeles and London: Sage.
- Storey, John. (2003). Cultural Studies and the Study of Popular Culture. Edinburgh: Edinburgh University Press.
- Storey, John. (2006). Cultural Theory and Popular Culture. Athens: University of Georgia Press.
- Vernallis, Carol. (2004). Experiencing Music Video : Aesthetics and Cultural Context. New York : Columbia University Press.
- Wasseige, Mathieu de. (2014). Séries télé US: l'idéologie prime time. Louvain-La- Neuve: Académia (L'Harmattan).

TEACHER

L. HENNEMONT

SUMMARY

Civic engagement is an integrated learning activity whereby students, through concrete and direct actions, develop an ethical behaviour and work towards common good. Students become aware of current social issues and which actions can be undertaken individually and in the community. Students use their previous skills and understand how to utilize them in a new environment.

LEARNING OUTCOMES

Students will:

- realize interculturalism and possible dialogues between cultures;
- learn how to integrate the associative sector and how to develop a relevant and efficient action;
- show openness towards listening, dialogue and adaptability;
- manage their time and resources;
- be an actor of change, capable of mobilizing and intervene practically on issues;
- use their knowledge and skills learnt previously acquired towards the associative project they are involved in;
- contextualize in an associative framework the knowledge and skills acquired, it also takes the measure of those which are still missing;
- develop capacity to a critical feedback on the organization.

TEACHING UNIT SCHEME

This teaching unit is divided into preparation sessions and a learning activity within a civic organization. The student plays an active role in the life of the organization by working 30h.

ASSESSMENT

Evaluation is based on a critical report submitted by the student.

STATUS

No prerequisite.

TEACHER

F. WATHELY

SUMMARY

We're all surrounded by narrative in films, novels, TV, theatre, the news, gossip, and in our own lives. We are hard-wired to expect it to evolve and deliver in a compelling, thought provoking and exciting way. But in an age of increasingly short attention spans by how can you achieve this. The audience is always looking for an 'out' so how can you keep your audience engaged? How can you ensure that your documentary is noticed. How can keep your viewers on the edge of their seat? How can you get them to invest emotionally in the characters and care about what will happen to them? How can you stop them switching over or falling asleep? The answer is simple and yet often ignored – storytelling.

LEARNING OUTCOMES

- To understand the origins of storytelling and its universal form.
- To recognise the principles of storytelling.
- The appreciation of why some stories work and others don't.
- The ability to identify different forms of storytelling.
- To recognise how storytelling techniques work within different genres.
- How to effectively begin a story.
- How to ensure your audience stays with you to the end.

TEACHING UNIT SCHEME

There will be continuous evaluation throughout the course alongside two practical documentary film exercises where students will be asked to form groups and produce an outline of narrative film and documentary film. There will be no need in this course to know how to use a camera, how to edit or other technical requirements. This course is purely editorial.

CONTENT

This course is designed for those students who want to know why some films/documentaries engage and others don't. What are the tricks of the trade and how can you hone your story telling skills so that your audience won't switch off. Each week we will look at how to approach the art of storytelling. This will include a study of the universal form of storytelling and why it matters, the necessity of having something to say, the rules and how we can break them, the art of the pre title/cold opening; the best medium to express your story; plot; story design, scene design, act design and the importance of conflict.

We will be exploring storytelling in documentary not only by looking at documentary films but also through examples from movies, computer games, literature and animation. This course will lay out the principles of how to achieve a compelling story. By looking at everything at the best and worst examples from genres as different as true crime to romance and from high art to reality TV. At the end of this course you will look at film in a whole new way.

ASSESSMENT

Students will be asked to form groups and produce two exercises. Input to these exercises will be monitored alongside the level of class involvement.

STATUS

No prerequisites

TEACHERS

G. ABGRALL-TODARO & S. SCHMITZ

SUMMARY

This course is an introduction to sound storytelling as a combinatorial art form.

Through the study of sound language, the analysis of particularly creative productions and hands-on practice, this course is an invitation to open up the field of possibilities for the invention of original and innovative sound formats.

LEARNING OUTCOMES

- Understanding the basics of sound language (sound recording, editing, mixing effects, combining different sound layers).
- Be able to set up an analytical listening system.
- Thinking about the formal aspects of a sound creation with a view to matching content and form.
- To perceive the issues of rhythm in a sound format.
- Take part in decision-making in a media production process.

TEACHING UNIT SCHEME

This is a weekly course with group listening to sound pieces that we analyze together, oral presentations by the participants on subjects chosen from a list prepared by the teacher and participation in the collective creation of a sound piece. The course requires listening and creative work outside class hours.

CONTENT

The course focuses on the discovery of sound pieces, listening, analysis and discussion in class. Students will be asked to give their personal analysis of sound pieces in class or to give presentations on sound subjects. At the same time, we learn about the issues and challenges of sound language through practice. The course will culminate in one or more collective creations.

ASSESSMENT

- Active class participation
- Oral presentation (with a written alternative)
- Participation in the creative process of a collective production

RESOURCES

Course presentations available on Learn.

STATUS

No prerequisite.

TEACHER

X. POULEUR

LEARNING OUTCOMES

At the end of the course, students will have:

1. Developed the technical and creative skills necessary to produce video projects;
2. Gained practical experience in video production by participating in two individual and group projects.

TEACHING UNIT SCHEME

The course hours are structured as «workshops», where theoretical courses, practical training, writing workshop exercises, and coaching sessions are organized according to a production schedule and the progress of the projects.

CONTENT

Students will produce two media objects:

Here and there is an individual project based on writing and making a video letter. It is a personal project, both in form and content, that highlights the creativity of each person.

One minute portrait is a group project. Each group finds a topic and goes on location to create a documentary-style portrait.

In the process, students will be able to:

- Experiment with video pre-production methodologies and tools.
- Operate video production tools for images and sound.
- Manage their material and edit their film using video post-production tools.

ASSESSMENT

Active participation is required during workshops, and all productions will be presented to the class.

RESOURCES

PDF presentations available on Learn.

STATUS

No prerequisite.

TEACHER

V. BIANCHI

LEARNING OUTCOMES

- Understand the basics of photography (aperture, speed, depth of field...)
- Be able to use the different functions of a camera
- Be able to tell a story with photographs
- Be able to edit and sequence pictures in order to create meaning
- Develop a personal point of view
- Produce a personal and unique project, in agreement with the teacher and based on a defined theme

CONTENT

This course is an introduction to the language of photography and the development of a personal point of view. Until now, most students have been taking photographs as they see things, without really bringing a perspective to them. Whether with a smartphone or a camera. But it's important to bring a unique perspective to your photographs.

The aim of this course is therefore to improve both your technical knowledge and the way you approach an image. How can you make a composition more effective, more balanced?

We'll also have the opportunity to discuss photo selection. Being a good photographer also means choosing the best images.

As a photojournalist, I'll be helping students to develop their narrative. But this course is open to all lovers of Photography. Whatever their photographic orientation.

In this course, students will first be introduced to the different functions of a camera and the technical basics that will enable them to translate their point of view into images.

Through regular assignments, they will experiment with portraits, light, framing, movement and street photography. They will learn how to edit and sequence images to give meaning and rhythm to a project.

In the second part of the course, students will develop a personal project to present to the class.

ASSESSMENT

Continuous assessment based on regular work and the final project, according to the following criteria:

- Development of a personal point of view
- Knowledge of the camera
- Creativity in the student's approach
- Personal commitment and motivation
- Relevance
- Sensitivity
- Project coherence
- Respect for instructions and deadlines
- Attendance and active participation in class

Several individual meetings with the student are also scheduled at the end of the course, during which the student's photos and project will be examined. The aim is to deliver the best possible project, with personalized follow-up.

STATUS

No prerequisite.

TEACHER

A. DAL MAS

LEARNING OUTCOME

- Learn and practice the technical basics of photography, using the manual mode of a camera
- Learn the basics of Photoshop to develop the pictures
- Learn how to work with additional flash light
- Be able to analyse a picture to understand and use its specific language (composition, frame, light, colors, context...)
- Be able to write and mix texts and pictures in a personal and documentary way
- Learn to build a documentary photo series (method, selection, point of view)
- Layout a body of work on an online platform (digital storytelling)
- Adapt the work for social media (Instagram)

TEACHING UNIT SCHEME

X illustrated theoretical topics put into practice during the class + project follow up through individual or groupe viewing and critical commenting.

CONTENT

Investigate, document, express and share their own generation's concerns, issues, interests and values in a journalistic approach. Therefore, the class will start with experimenting the basics of photography, Photoshop and flash light, and developing a working method. The class will emphasize on the language, the narrative and the use of additional text, to finally layout and share the series on a website that the students will present and comment at the end of the class. The project will also be reedited and shared on the Being 20 in dedicated Instagram account. The students will practice these photographic and communication skills through their personal project related to Being 20 in and a few homeworks. Regular lectures of the projects will help the students refine their personal topic and project.

ASSESSMENT

The evaluation is based on homeworks and the final photo project.

Evaluation criteria: Technical aspects (quality of the images, light, composition, frame) - Respect of the theme and the documentary approach - Content (info, quantity, variety) - Retouching (if present) - Research on the layout, narrative and communication aspects - Personal text production (captions, titles, credits, intro) - Instagram post (storytelling).

RESOURCES

PowerPoints available on Learn.

TEACHER

H. DELOUVROY

SUMMARY

This workshop focuses on the intricacies of User Interface (UI) and User Experience (UX) design specifically for mobile applications. Unlike traditional web design, mobile app design requires a nuanced approach to effectively engage users in a smaller, more dynamic interface.

In this course, students will learn how to craft intuitive and aesthetically pleasing mobile app interfaces using a variety of design tools, with an emphasis on Figma.

The course will delve into the importance of understanding user needs and how to translate these into functional and engaging mobile app designs. Students will explore the balance between visual elements and user-friendly functionality, ensuring their designs are not only visually appealing but also practical and easy to navigate.

In addition, students will have the opportunity to create a logo to match their concept.

LEARNING OUTCOMES

Students will:

- Create a graphic identity and guidelines with Adobe Illustrator.
- Gain an understanding of the fundamental principles of mobile UX design.
- Create a Design System consistent with the brand's identity.
- Learn to use design tools like Figma for creating mobile app interfaces. Understand the best practices for enhancing user engagement and experience in mobile apps.
- Develop skills to critically analyze mobile app layouts, including navigation, content placement, and interactive elements.
- Create wireframes and prototypes for mobile apps, integrating UX research and design principles.
- Practice translating user needs and behaviors into effective mobile app designs.

Students will also have the opportunity to learn the various logiciles in depth through self-study.

TEACHING UNIT SCHEME

The course will include a blend of lectures, hands-on workshops, and group discussions.

Students will engage in practical exercises to apply theoretical knowledge to real-world projects.

CONTENT

The course will cover the following topics:

- Creation of a logo and the guidelines [Adobe Illustrator].
- Introduction to mobile UX/UI design.
- Creation of a Design System Overview of design tools for mobile app creation (Figma).
- Creating wireframes and prototypes for mobile apps.
- Best practices in mobile interface design.
- Case studies of successful mobile app designs.
- Self-learning session software.

ASSESSMENT

Student progress will be evaluated through practical workshop exercises, participation in discussions, and a final project involving the creation of a fully designed mobile app interface.

RESOURCES

Course materials, including lectures and tutorials, will be provided. Students are expected to have access to Figma and Adobe Illustrator.

TEACHER

V. WILLEMS

LEARNING OUTCOMES

- To be able to express yourself in a general context in French (oral expression);
- To be able to understand clear messages and direct questions (oral understanding);
- Improvement of your general language vocabulary list, expressions and general sayings;
- Better understanding of French grammar;
- Written understanding;
- Written expression

TEACHING UNIT SCHEME

- Grammar exercises and written expression under the format of weekly homework;
- Oral exercises and debates;
- Grammar application exercises under the format of Q&A by groups of two;
- Emphasizing of new vocabulary;
- Test at the end of each chapters

CONTENT

- Oral expression: tell about your week, a trip, an article you have read, etc. The goal is to work on your fluency, your vocabulary and to correct your own grammatical mistakes.
- Grammar: emphasize a grammar rule, written exercises and application of these rules in oral exercises by groups of two.
- Debate themes: article on current news, emphasizing of hard-to-remember vocabulary and debates by groups.

ASSESSMENT

Weekly evaluation, student participation during the classes, weekly homeworks and final written exam for advanced level and oral exam for beginners.

RESOURCES

Hand-outs, presentations and articles from newspapers and magazines.

BIBLIOGRAPHY

- Références Grammaire Progressive du Français Niveau Intermédiaire (CLE international).
- Dites-moi un peu (Vocabulaire et Expression) B1-B2 (PUG).
- Exercices de grammaire/compréhensions orales en ligne : le pointdufle.net, apprendre le français avec TV5 monde, ortholud.com, francaisfacile.com, français.lingolia.com

SPRING SEMESTER

INTEGRATION WEEK: SEMINARS AND VISITS ABOUT BELGIUM, EUROPE, IHECS AND MORE

WELC0021

English 3 ECTS

LECTURERS

Several invited experts

PROGRAM (subject to changes)

<i>Monday</i>	<i>Tuesday</i>	<i>Wednesday</i>	<i>Thursday</i>	<i>Friday</i>
Welcome session	Introduction to Belgium	Introduction to cultural specificities	Introduction to Europe	Introduction to Belgian Medias
Typical Belgian fries lunch				
Guided tour in Brussels	Visit of the school	Cultural visit	Social activities	Cultural visit

ASSESSMENT

None

« BLUELAND NATION » INTERACTIVE PROJECT: UNDERSTANDING EUROPE'S CULTURES

EUCU0022

English 5 ECTS

TEACHER

T. DARYANAVARD

SUMMARY

Through a fictional role-playing project called Blue Land Nation, students will be invited to create the constitution of an imaginary nation. The course aims to provide a deeper understanding of European perspectives and worldviews, and how these shape interactions between Europeans as well as between Europe and the rest of the world.

Geographical, historical, and cultural factors contribute to varying degrees, to forging a European identity based on shared historical ties, ideas, and values, without erasing national or regional identities.

By developing the Blue Land constitution, students will explore the ideas and values that underpin European identities. The course will address concepts such as culture, identity, founding myths, folklore, as well as the political systems and values that animate different parts of Europe.

LEARNING OUTCOMES

At the end of the course, students will be able to:

- Understand the historical stages that led to the development of Europe.
- Develop a critical mindset regarding the notions of identity and culture.
- Identify the common denominators of European identities.
- Connect their own cultural identity with that of Europe as a whole.

TEACHING UNIT SCHEME

SESSION 1: Introduction to the Blue Land Nation Project

Project Description:

You are the first inhabitants of a fictional nation called Blue Land, and your mission is to build this nation: define it, defend it, and shape its political future. To do so, you will draft a constitution inspired by the recent history of a competing nation called Europe, which has undergone numerous transformations.

The Constitution proposal will include the following five chapters:

1. Preamble, founding values of the Nation, and historical narrative
2. Political organization and separation of powers
3. Rights, freedoms, and duties of citizens
4. Cultural identity, founding myths, national symbols, national holiday, and public holidays
5. Territorial organization and economic system (currency, customs, army, etc.)

To be able to draft such a document, students will first need to perform research in small groups and then present their results to the class. Each group will pick one of the following fields:

- The founding myth of Europe
- Foundations of European thought: Christian humanism and Greco-Roman heritage
- Enlightenment thinkers and the emergence of individuation
- Industrialization and the rise of social classes
- Foundations of colonization
- Political ideologies and visions: nationalist, communist, and liberal (the people vs. the individual)
- East-West economic blocs
- The birth of the European Union, and reunification of Europe
- Creative Europe and the European vision of culture (unity through diversity)

SESSION 2: Visit to the House of European History / European Parliament

SESSIONS 3 - 4 - 5: presentation of research – discussions and selection of founding principles for Blue Land Nation (3 topics each week).

SESSIONS 6 - 7 - 8 - 9 - 10: redaction of the five chapters of the Constitution in group work, based on the research about Europe and the national elements that each student wishes to integrate from their country of origin into the new Constitution.

SESSION 11 – National Celebration: Birth of Blue Land Nation

ASSESSMENT

Students will be assessed in groups of 4 to 5 students according to the following breakdown:

- Active participation: 20%
- Research and its presentation: 30%
- Production and presentation of the assigned chapter for the constitution: 30%
- Contribution to the national celebration: 20%

Individual grades may vary according to each student's level of attendance and participation.

RESOURCES

House of European Parliament

STATUS

No prerequisite.

COMMUNICATING EUROPE IN A CHANGING WORLD: EU PUBLIC COMMUNICATION AND ITS CONTEMPORARY CHALLENGES

EICF0021

English 5 ECTS

TEACHER

N. BAYGERT

SUMMARY

This course examines how the European Union communicates its identity, legitimacy and policies in a rapidly changing world. Adopting a geostrategic and digital communication lens, it analyses how EU narratives are shaped — and often contested — by shifting power dynamics, platform logics, public opinion volatility and the rise of counter-narratives. Students explore how the EU builds and maintains its institutional brand amid disinformation pressures, fragmented audiences and competing political storylines. Combining theoretical foundations with case-based analysis, the course equips students to critically assess the strengths and limitations of contemporary EU public communication strategies.

LEARNING OUTCOMES

Upon successful completion of the unit, students will be able to:

- Strategic & geopolitical insight - Understand how geopolitical dynamics and crises reshape EU communication priorities and institutional narratives.
- Digital & disinformation literacy - Identify key risks and opportunities in the EU's digital information environment, including platform dynamics, AI, and mis/disinformation pressures.
- Narrative & counter-narrative analysis - Evaluate how EU narratives are constructed and challenged, and analyse the emergence and impact of counter-narratives
- Institutional branding understanding - Assess the EU's institutional brand and identity, and understand how it is communicated, contested, and interpreted by different publics.
- Strategic communication skills - Formulate clear, evidence-based recommendations for EU public communication in a fragmented and competitive digital landscape.
- Critical assessment of EU communication - Analyse and critique existing EU communication practices using relevant theoretical and analytical frameworks.

TEACHING UNIT SCHEME

The course is organized around the following components:

- 24 hours of lectures, site visits and/or expert interventions

CONTENT

The course is divided into two complementary parts:

1. Theoretical Component - Lectures introduce the key frameworks and dynamics of EU communication, including:
 - Main actors, target publics and strategic approaches in EU public communication
 - EU storytelling and institutional branding
 - Digital challenges: platforms, AI, disinformation
 - Geopolitical drivers shaping EU narratives
 - Narrative construction and the rise of counter-narratives
2. Applied & Immersive Component - Students engage in practical analysis and field exposure through:
 - Case-based assessments of EU communication and digital strategies
 - Meetings with practitioners working in EU communication
 - On site visits to EU communication structures to observe institutional practices first-hand

ASSESSMENT

The course evaluation is based on:

- In-class knowledge test covering theoretical content: 25%
- Case study presentation : 75%

To successfully complete the course, students must fulfil the following requirements:

- Knowledge Test: successful completion of the in-class test covering key concepts discussed in lectures.
- Case Study Assessment, composed of three elements:
 1. Short abstract (100 words) outlining the chosen case and analytical angle (to be validated in advance).
 2. In-class presentation (individual or group), demonstrating the capacity to analyse narratives, digital dynamics and counter-narratives.
 3. Written strategy one-pager summarising the main findings and proposing clear, evidence-based communication recommendations.

RESOURCES

The course material available on Learn.

STATUS

No prerequisite.

BIBLIOGRAPHY

- Baygert N. (2015), L'Union européenne, vers un récit de marque refondé ?, *Communication & Langages*, 183, 133-151.
- Bouza García, L., & Oleart, A. (2024). Regulating Disinformation and Big Tech in the EU: A Research Agenda on the Institutional Strategies, Public Spheres and Analytical Challenges. *Journal of Common Market Studies*, 62(5), 1395–1407.
- Brusenbauch Meislová, M. (2024). Othering through blame: The EU as the blame target in the UK government's post-Brexit rhetoric. *Discourse, Context & Media*, 58, Article 100773.
- Damay L. & Delmotte F. (2018). Les dialogues citoyens de la Commission européenne : Renforcer l'appartenance ou confirmer l'impuissance ? *Politique européenne*, 62(4), 120-150.
- Glencross, A. (2020). 'Love Europe, Hate the EU': A Genealogical Inquiry into Populists' Spatio-cultural Critique of the European Union and Its Consequences. *European Journal of International Relations*, 26(1), pp. 116-136.
- Gokani, N. (2024). Healthier Food Choices: From Consumer Information to Consumer Empowerment in EU Law. *Journal of Consumer Policy*, 47(2), 271–296.
- Gstrein, O. J., Haleem, N., & Zwitter, A. (2024). General-purpose AI regulation and the European Union AI Act. *Internet Policy Review*, 13(3), 1–26.
- Jiménez-Alcarria, F., & Tuñón-Navarro, J. (2023). EU digital communication strategy during the COVID-19 vaccination campaign: Framing, contents and attributed roles at stake. *Communication & Society*, 36(3), 153-174.
- Lewi G. (2014). *Europe : bon mythe, mauvaise marque*. Paris, Les Éditions Nouvelles François Bourin.
- Moreno-Cabanillas, A., Castillo-Esparcia, A., & Serna-Ortega, Á. (2025). Fostering Youth Trust in the European Commission: Communication on Social Media as a Key Strategy. *Media and Communication (Lisboa)*, 13.
- Navarro, J. T., García, L. B., & Oleart, A. (2025). How the EU Counters Disinformation: Journalistic and Regulatory Responses. *Media and Communication (Lisboa)*, 13(S4), 1.
- Nowicki J., Radut-Gaghi L., & Rouet G. (2017). *Les incommunications européennes*. Hermès, 77, Paris: CNRS.
- Oleart, A., & Roch, J. (2025). The Colonial Imaginary of 'Europe' in the EU's Asymmetrical Response to the Russian and Israeli Aggressions: Ukraine as a Member of the 'Family' Whilst 'Othering' Palestine. *Journal of Common Market Studies*.
- Oleart, A., & Rone, J. (2025). Reversing the Privatisation of the Public Sphere: Democratic Alternatives to the EU's Regulation of Disinformation. *Media and Communication (Lisboa)*, 13(S4),
- Pane, S. (2025) The european 'post-digital' public sphere: foundations of an emerging paradigm in the social sciences. *Methaodos : revista de ciencias sociales*. [Online] 13 (1)
- Rösner, A., Haucap, J. & Heimeshoff, U. (2020). The impact of consumer protection in the digital age: Evidence from the European Union. *International Journal of Industrial Organization*, 73.
- Ruiz-Incertis, R., & Tuñón-Navarro, J. (2024). European Institutional Discourse Concerning the Russian Invasion of Ukraine on the Social Network X. *Journalism and Media*, 5(4), 1646–1683.
- Terchila, S. (2025). External Communication in the Public and Private Sectors of the European Union. Impact on Business Owners, Clients, and Communities. *Proceedings of the International Conference on Business Excellence*, 19(1), 2025. 4429-4442.
- Velasco Molpeceres, A., Miranda-Galbe, J., & Prieto Muñoz, M. (2025). Digital Political Communication in the European Parliament: A Comparative Analysis of Threads and X During the 2024 Elections. *Journalism and Media*, 6(1), 42.

TEACHER

E. WALRAVENS

SUMMARY

Investigating political corruption, tax fraud, corporate wrongdoing or plain crime, and making it known to the public. The focus of investigative journalism has hardly changed since the early days of the « muckrackers » in the late 19th century. Yet the techniques have profoundly evolved over the last decade, with journalists over the world pooling their resources to search through vast quantities of data, as seen for instance with the Panama Papers.

This class will be a mix of lectures and discussions about what today's investigative journalism is about and what the future might hold.

LEARNING OUTCOME

At the end of this class, students will :

- Have a better knowledge of the history and economics of investigative journalism
- Understand how investigative journalism can lead to social or institutional change
- Understand the background of the major leaks that have taken place over the last decade
- Use basic investigative techniques such as online background searches and document requests
- Apply those techniques to different contexts and approaches
- Apply an investigative angle to stories

TEACHING UNIT SCHEME

30 hours in total: 20 hours of lectures, and 10 hours of workshops divided between presentations and discussions.

CONTENT

- Definition : what investigative journalism is about, in different countries and different contexts
- History of investigative journalism around the world
- Case studies of recent investigations, local and global ones, with a focus on cross-border collaborations and major leaks
- Presentations by students in class and discussions: investigations in different countries
- Investigative techniques: online searches, document requests, security for journalists, etc.
- Business models that promise to support the future of investigative journalism
- Meeting with an investigative journalist

ASSESSMENT

Students will have the opportunity to opt for an essay on a journalistic investigation or for a practical open source research (ONSINT) exercise. Class participation will also be considered.

RESOURCES

Power point presentations as well as various reads and references will be made available on a shared drive.

STATUS

No prerequisite is necessary but a good grasp of journalism is key to apply investigative methods.

BARRIERS TO CLIMATE ACTION: EXPLORING BEHAVIOURS, NARRATIVES & TOOLS FOR CHANGE

EFSD0022

English 5 ECTS

TEACHER

C. VAN MOORSEL

SUMMARY

Although we possess the knowledge and technologies to tackle climate change, societies continue to struggle to act at the necessary scale and speed. This course explores why. Through a multidisciplinary lens combining psychology, sociology, neuroscience, communication, and futures thinking. Students will analyse the individual and collective barriers that hinder climate action and examine how narratives and behaviours tools can unlock transformation.

The course invites students to connect global issues such as climate justice, inequality, migration, and youth activism with the mechanisms that shape human behaviour. It aims to help participants understand how fear, norms, habits, and worldviews influence responses to the climate crisis, and how new narratives and visions of the future can inspire hope and engagement.

Each session blends theory, dialogue, and practice, encouraging students to share perspectives from their own countries. Throughout the semester, students will work on a concrete behaviour they wish to change in their home context, analysing its barriers and designing an intervention using narrative, futures, and behavioural insights.

LEARNING OUTCOMES

By the end of this course, students will be able to:

- Understand the main psychological, social, and systemic barriers to climate action.
- Recognise the links between climate change, justice, and inequality, with a focus on the role of youth.
- Analyse the influence of narratives, imagination, and futures thinking on public engagement.
- Apply behavioural design principles to foster sustainable change.
- Develop and present a prototype addressing a specific behaviour related to climate action in their country

TEACHING UNIT SCHEME

This course consists of 13 sessions of 2 hours each, for a total of 26 hours. Each session includes:

1. **Reflection & discussion** – short feedback from the previous session and personal or collective analysis of resources (articles, videos, podcasts, etc.).
2. **Lecture & dialogue** – introduction of key concepts through examples, interactive discussions, and mini-lectures.
3. **Workshop or case study** – small-group work applying the concepts to concrete situations, often supported by external guests or creative exercises.

ASSESSMENT

The assessment will be based on:

- **Participation and presence – 20 %** = Active engagement in discussions, exercises, and peer feedback throughout the semester.
- **Final project – 80 %** = Group project focusing on one behaviour to change in the students' home country. Students will:

- Identify and analyse the behavioural, social, and narrative barriers;
- Design a prototype intervention (communication, campaign, or experiment) aimed at overcoming these barriers;
- Prepare and present their proposal as if it were to be tested on the target audience.

Evaluation will consider the relevance of the chosen behaviour, the coherence of the analysis, the creativity and feasibility of the prototype, and the integration of the course's theoretical frameworks

TEACHER

M. DE WASSEIGE

SUMMARY

This course tries to put in perspective the concept of globalization, by briefly confronting it with the concept of Americanization, in order to understand its impact on culture, identity, citizenship, environmental challenges and other subjects, with the underlying yet fundamental concept of empowerment in the background. Students will therefore be briefly introduced to key characteristics of the USA as a hyperpower and its relationship to global developments, from its origins to the present day. Influential definitions of globalization, identity and global citizenship will then be presented and analyzed, and the students will be introduced to some of the major topics in the literature on globalization. This course will subsequently provide a seminar setting for the discussion of various key issues of the globalization debate: culture, media, cultural identity, citizenship, gender, governance, health, environment...

LEARNING OUTCOMES

The student understands how globalization has taken shape and is able to define today's globalization and underlying concepts.

The student understands the implications of globalization on a few key issues or domains linked to their specialization (global citizenship, identity, culture, media, environment...).

The student knows where to find and how to use reliable sources to achieve the two aforementioned goals.

CONTENT

Introduction

Part 1 US and Western history, foreign relations and the shaping of globalization

Part 2 Globalization, a framework and key issues

Part 3 Seminars: presentations and discussions

Conclusion

ASSIGNMENTS AND EVALUATION

A midterm paper is due for mid-April 2024. You must choose one specific concept or theory in the field of Globalization studies that you define based on a scientific article that is maximum 10 years old, with quotes. You then apply it to a case of your choosing. The paper is 500 to 700 word long. The idea is that you better understand one **specific** development within the field of globalization studies. The discussion must be informed by a few external sources to cross-check the information or to oppose contradictory views. **The paper must firstly help explain one specific aspect of globalization** and/or illustrate specific characteristics of globalization. References to globalization must therefore be explicit. The whole paper must follow the rules of the APA referencing system (cf [REFER] on Learn), with 1,5 interspacing. The subject choice must have been submitted and accepted beforehand for March 29 at the latest and the paper must be handed in electronically **in .word format** on Learn **AND** printed, during class, mid-April. Strictly follow the following title pattern when uploading: Familyname-firstname-Globa paper-concept-2023-2024, so Grant-John-Globa-paper-dependency theory-2023-2024.doc. When you submit your choice by mail (deadline March 29), specify whether you volunteer to present your work orally and explain your choice, its relevance (regarding globalization and your education), the sources... in 50 words. The list of designated students will be decided based on willingness, subject choice, relevance and argumentation. If this paper is not handed in, you do not have access to the exam in first session. Not handing in the paper means no grade in the first session.

RESOURCES

PowerPoint presentations of the teacher and students + scientific articles on the E-learning platform.

ASSESSMENT

At the oral exam the students must know all the concepts and theories seen in the course and required readings. The students must be able to apply the concepts and theories to particular domains or issues (seen in class or similar to these), contextualize and analyze the latter, as well as give practical examples of the concepts.

Paper 20 points (possible oral presentation -1/+3)

Oral exam 40 points

RETAKE SESSION

For all students, Erasmus students included, the only possibility if you fail in the first session is the retake session in Aug.-Sept 2024. You only represent the activity or activities for which you did not obtain 10/20. So e.g. if you passed the paper but not the oral exam, you only retake the latter. If you must do your paper again, you upload it on Learn the first day of the retake session, i.e., on Aug. 19, 2024. The content for the oral exam is exactly the same as in the first session.

REFERENCE WORKS:

- Almeida, P. & Chase-Dunn, C. (2018). Globalization and Social Movements. *Annual Review of Sociology*, 44, 189-211.
- Axford, Barrie. (2013). *Theories of Globalization*. Cambridge & Malden : Polity Press.
- Chirico, J.A. (2013). *Globalization. Prospects and Problems*. Los Angeles and London: Sage.
- Christoff, P. & Eckersley, R. (2013). *Globalization and the Environment*. Lanham and New York: Rowman and Littlefield Publishers.
- Conversi, D. (2010). "The Limits of Cultural Globalisation?" *Journal of Critical Globalisation Studies*, issue 3, 36-59.
- Cowen, T. (2004). *Creative Destruction. How Globalization is Changing the World's Culture*. 4th edition, Princeton and Oxford: Princeton University Press.
- Djaïz, D. (2019). *Slow démocratie. Comment maîtriser la mondialisation et reprendre notre destin en main*. Paris : Allary éditions.
- Hamelink, C.J. (2015). *Global Communication*. Los Angeles and London, Sage.
- Hylland Eriksen, Thomas. (2014). *Globalization. The Key Concepts*. London and New York: Bloomsbury.
- Kurtz, L.R. (2012). *Gods in the Global Village. The World's Religions in Sociological Perspective*. Los Angeles and London, Sage.
- Mansouri, F, Johns, A. & Marotta, V. (2017). Critical global citizenship: contextualizing citizenship and globalization. *Journal of Citizenship and Globalisation Studies*, 1 (1), 1-9.
- Osterhammel, J. & Petersson, N. (2005). *Globalization: A Short History*. Princeton and Oxford: Princeton University Press.
- Rembold, E. & Carrier, P. (2011). "Space and identity: constructions of national identities in an age of globalization". *National Identities*, Vol. 13, No. 4, pp. 361-377.

TEACHER

E. JOYNER

SUMMARY

The course seeks to build a solid journalistic culture for future professionals by developing both an interest in and a strong command of current affairs.

LEARNING OUTCOMES

By the end of this course, the student:

- has acquired the essential reflexes for gathering information and monitoring current affairs;
- has developed sufficient information literacy to integrate it into their future profession;
- has an in-depth knowledge of the different Belgian media;
- has a thorough understanding of Belgian and international current affairs;
- is able to demonstrate critical analysis of current events.

CONTENT

The course unit has three main objectives: to develop students' knowledge of current affairs and their understanding of major topical issues through sustained engagement with the news.

ASSESSMENT

This course unit is assessed through continuous evaluation based on tests. A final examination will complement the continuous assessment.

RESOURCES

The course combines the preparation of current affairs dossiers with regular current affairs tests and includes a reflective component.

STATUS

No prerequisite is necessary.

TEACHER

L. BAETEN

SUMMARY

The course is entitled 'LIVErtising' and shows how marketing communication models have become more participative. Formerly designed to be 'top-down', unidirectional and interruptive, advertising evolved into a 'bottom-up' and bidirectional interaction based on permission. Today it is deployed as a network and on networks.

LEARNING OUTCOMES

This course encourages students to be aware of the technology, communication and societal challenges stemming from this paradigm shift.

CONTENT

The course is based on:

1. A weekly classroom activity, to get students participating and contributing, plus three sessions led by an outside guests who gives a deepdive into the buying platforms ;
2. Content offered on a variety of course media: Google Search, YouTube, Display, Amazon. It also includes a personal certification from Google Search, Display and Creative, as well as one for Amazon.

ASSESSMENT

1. Oral presentation of an in-class project;
2. Use of media platforms to create recommendations for the in-class project;
3. Certifications from Google and Amazon.

RESOURCES

Learn IHECS, Google Skillshop, Amazon course guide.

STATUS

This class requires prerequisites in Marketing communication and advertising.

TEACHER

L. HENNEMONT

SUMMARY

Civic engagement is an integrated learning activity whereby students, through concrete and direct actions, develop an ethical behaviour and work towards common good. Students become aware of current social issues and which actions can be undertaken individually and in the community. Students use their previous skills acquired and understand how to utilize them in a new environment.

LEARNING OUTCOMES

Students will:

- realize interculturalism and possible dialogues between cultures;
- learn how to integrate the associative sector and how to develop a relevant and efficient action;
- show openness towards listening, dialogue and adaptability;
- manage their time and resources;
- be an actor of change, capable of mobilizing and intervene practically on issues;
- use their knowledge and skills learnt previously towards the associative project they are involved in;
- contextualize in an associative framework the knowledge and skills acquired, it also takes the measure of those which are still missing;
- develop capacity to a critical feedback on the organization.

TEACHING UNIT SCHEME

This teaching unit is divided into preparation sessions and a learning activity within a civic organization. The student plays an active role in the life of the organization by working 30h.

ASSESSMENT

Evaluation is based on a critical report submitted by the student.

STATUS

No prerequisite

POLITICAL CONSUMERISM AND POST-DEMOCRATIC ENGAGEMENT

NEW

English 5 ECTS

TEACHER

N. BAYGERT

SUMMARY

This course explores the paradigm shift from conventional political engagement to digitally mediated consumer activism within the contemporary context of democratic erosion. It investigates how consumer-driven political expression has evolved through social media coordination, and generational shifts in values-driven consumption, while examining the intersection of consumer nationalism – where individuals invoke collective national identities to favour or reject products from specific countries – with emerging forms of political participation. The course analyses brand activism, where corporations take public stances on contentious social and political issues, and critically examines “woke capitalism” as both genuine corporate social responsibility and potential virtue signalling that may undermine authentic democratic engagement.

LEARNING OUTCOMES

Students will acquire key concepts through critical discussions of recent academic papers across various academic fields. The theoretical and strategic aspects of each session will be addressed with a focus on contemporary examples.

Key concepts include:

- Consumerist Activism: Understanding the dynamics of consumer-driven political actions and their impact on traditional political participation.
- Political Consumerism: Examining how consumer choices reflect political, ethical, and social considerations.
- Brand Activism: Analysing how brands engage in political discourse and influence public opinion.
- Consumer nationalism: Examining how consumers invoke collective national identities in their purchasing decisions as an expression of national allegiance or political sentiment.
- Digital Political Engagement: Investigating how online platforms facilitate new forms of political participation and organisation.

Methodologies include:

- Multidisciplinary Research: Integrating insights from multiple disciplines to provide a comprehensive analysis of consumer activism.
- Case Study Analysis: Presenting and discussing case studies to illustrate key concepts and encourage practical understanding.
- Comparative Analysis: Comparing different forms of political consumerism across cultures and contexts to identify commonalities and differences.
- Interactive Learning: Engaging with peers through presentations and discussions to develop critical thinking and analytical skills.

The course will equip students with a range of skills essential for engaging with political consumerism:

- Critical Thinking: Enhancing the ability to evaluate and critique complex concepts and arguments related to consumer activism.
- Research Proficiency: Developing skills in conducting thorough and methodologically sound research, including literature review, data collection, and analysis.
- Presentation and Communication: Improving oral and written communication skills through individual and group presentations, as well as essay writing.

CONTENT

The module is divided into two clearly distinct but complementary blocks:

1. Conceptual Block (Weeks 1-8 | 16 contact hours)
 - Instructor-led lectures introduce the core theories and current debates on political consumerism.
 - Each lecture ends with a guided discussion in which students critically engage with the mandatory readings.
 - Continuous formative feedback is provided on reading syntheses.
2. Applied Block (Weeks 9-12 | 8 contact hours)
 - Fully interactive sessions centred on individual or group case-study presentations.
 - Cases are selected in consultation with the instructor and count toward the overall assessment.

The thematic progression of the lectures is as follows:

- Week Theme
- 1 Consumerism & Post-Democratic Engagement
- 2 Brand Activism, Political Consumerism & Consumer-Citizenship
- 3 From Taxpayer Rebellion to Digital Boycotts
- 4 Consumer Nationalism & Nation Branding
- 5 Gen Z, No-Buy Movements & Values-Driven Consumption
- 6 Beyond Wokeness: CSR, Brand Activism & Elite Co-optation
- 7 Ideological Entrepreneurs & Digital Consumer Activism
- 8 Online Grassroots Movements: From Local Protest to Global

Week	Theme
1	Consumerism & Post-Democratic Engagement
2	Brand Activism, Political Consumerism & Consumer-Citizenship
3	From Taxpayer Rebellion to Digital Boycotts
4	Consumer Nationalism & Nation Branding
5	Gen Z, No-Buy Movements & Values-Driven Consumption
6	Beyond Wokeness: CSR, Brand Activism & Elite Co-optation
7	Ideological Entrepreneurs & Digital Consumer Activism
8	Online Grassroots Movements: From Local Protest to Global

Weeks 9-12 are devoted to interactive case-study workshops, where students present and debate real-world examples that illustrate the concepts explored in Weeks 1-8.

ASSESSMENT

The course is evaluated based on:

- Critical reading presentation: 15% (oral synthesis of academic readings)
- Case study presentation: 70% (student-selected topic validated by instructor)
- Case study fact sheet: 15% (+/- 1000-word report incorporating presentation feedback)

RESOURCES

- Annually updated reading list comprising scientific articles and book chapters
- Interactive calendar for presentation scheduling
- Digital learning platform access
- Contemporary case study materials

Course presentations will be uploaded and rendered accessible after each class on LEARN.

Students will be asked to read material, ahead of theoretical lessons, to be discussed during the class.

STATUS

No prerequisite

TEACHER

G. ABGRALL-TODARO & S. SCHMITZ

SUMMARY

This course is an introduction to sound storytelling as a combinatorial art form.

Through the study of sound language, the analysis of particularly creative productions and hands-on practice, this course is an invitation to open up the field of possibilities for the invention of original and innovative sound formats.

LEARNING OUTCOMES

- Understanding the basics of sound language (sound recording, editing, mixing effects, combining different sound layers).
- Be able to set up an analytical listening system.
- Thinking about the formal aspects of a sound creation with a view to matching content and form.
- To perceive the issues of rhythm in a sound format.
- Take part in decision-making in a media production process.

TEACHING UNIT SCHEME

This is a weekly course with group listening to sound pieces that we analyze together, oral presentations by the participants on subjects chosen from a list prepared by the teacher and participation in the collective creation of a sound piece. The course requires listening and creative work outside class hours.

CONTENT

The course focuses on the discovery of sound pieces, listening, analysis and discussion in class. Students will be asked to give their personal analysis of sound pieces in class or to give presentations on sound subjects. At the same time, we learn about the issues and challenges of sound language through practice. The course will culminate in one or more collective creations.

ASSESSMENT

- Active class participation
- Oral presentation (with a written alternative)
- Participation in the creative process of a collective production

RESOURCES

Course presentations available on Learn.

STATUS

No prerequisite.

TEACHER

X. POULEUR

LEARNING OUTCOMES

At the end of the course, students will have:

1. Developed the technical and creative skills necessary to produce video projects;
2. Gained practical experience in video production by participating in two individual and group projects.

TEACHING UNIT SCHEME

The course hours are structured as «workshops», where theoretical courses, practical training, writing workshop exercises, and coaching sessions are organized according to a production schedule and the progress of the projects.

CONTENT

Students will produce two media objects:

Here and there is an individual project based on writing and making a video letter. It is a personal project, both in form and content, that highlights the creativity of each person.

One minute portrait is a group project. Each group finds a topic and goes on location to create a documentary-style portrait.

In the process, students will be able to:

- Experiment with video pre-production methodologies and tools.
- Operate video production tools for images and sound.
- Manage their material and edit their film using video post-production tools.

ASSESSMENT

Active participation is required during workshops, and all productions will be presented to the class.

RESOURCES

PDF presentations available on Learn.

STATUS

No prerequisite.

TEACHER

V. BIANCHI

LEARNING OUTCOMES

- Understand the basics of photography (aperture, speed, depth of field...)
 - Be able to use the different functions of a camera
 - Be able to tell a story with photographs
 - Be able to edit and sequence pictures in order to create meaning
 - Develop a personal point of view
-
- Produce a personal and unique project, in agreement with the teacher and based on a defined theme

CONTENT

This course is an introduction to the language of photography and the development of a personal point of view. Until now, most students have been taking photographs as they see things, without really bringing a perspective to them. Whether with a smartphone or a camera. But it's important to bring a unique perspective to your photographs.

The aim of this course is therefore to improve both your technical knowledge and the way you approach an image. How can you make a composition more effective, more balanced?

We'll also have the opportunity to discuss photo selection. Being a good photographer also means choosing the best images.

As a photojournalist, I'll be helping students to develop their narrative. But this course is open to all lovers of Photography. Whatever their photographic orientation.

In this course, students will first be introduced to the different functions of a camera and the technical basics that will enable them to translate their point of view into images.

Through regular assignments, they will experiment with portraits, light, framing, movement and street photography. They will learn how to edit and sequence images to give meaning and rhythm to a project.

In the second part of the course, students will develop a personal project to present to the class.

ASSESSMENT

Continuous assessment based on regular work and the final project, according to the following criteria:

- Development of a personal point of view
- Knowledge of the camera
- Creativity in the student's approach
- Personal commitment and motivation
- Relevance
- Sensitivity
- Project coherence
- Respect for instructions and deadlines
- Attendance and active participation in class

Several individual meetings with the student are also scheduled at the end of the course, during which the student's photos and project will be examined. The aim is to deliver the best possible project, with personalized follow-up.

STATUS

No prerequisite.

TEACHER

A. DAL MAS

LEARNING OUTCOME

- Learn and practice the technical basics of photography, using the manual mode of a camera
- Learn the basics of Photoshop to develop the pictures
- Learn how to work with additional flash light
- Be able to analyse a picture to understand and use its specific language (composition, frame, light, colors, context...)
- Be able to write and mix texts and pictures in a personal and documentary way
- Learn to build a documentary photo series (method, selection, point of view)
- Layout a body of work on an online platform (digital storytelling)
- Adapt the work for social media (Instagram)

TEACHING UNIT SCHEME

X illustrated theoretical topics put into practice during the class + project follow up through individual or groupe viewing and critical commenting.

CONTENT

Investigate, document, express and share their own generation's concerns, issues, interests and values in a journalistic approach. Therefore, the class will start with experimenting the basics of photography, Photoshop and flash light, and developing a working method. The class will emphasize on the language, the narrative and the use of additional text, to finally layout and share the series on a website that the students will present and comment at the end of the class. The project will also be reedited and shared on the Being 20 in dedicated Instagram account. The students will practice these photographic and communication skills through their personal project related to Being 20 in and a few homeworks. Regular lectures of the projects will help the students refine their personal topic and project.

ASSESSMENT

The evaluation is based on homeworks and the final photo project.

Evaluation criteria: Technical aspects (quality of the images, light, composition, frame) - Respect of the theme and the documentary approach - Content (info, quantity, variety) - Retouching (if present) - Research on the layout, narrative and communication aspects - Personal text production (captions, titles, credits, intro) - Instagram post (storytelling).

RESOURCES

PowerPoints available on Learn.

TEACHER

H. DELOUVROY

SUMMARY

This workshop focuses on the intricacies of User Interface (UI) and User Experience (UX) design specifically for mobile applications. Unlike traditional web design, mobile app design requires a nuanced approach to effectively engage users in a smaller, more dynamic interface.

In this course, students will learn how to craft intuitive and aesthetically pleasing mobile app interfaces using a variety of design tools, with an emphasis on Figma.

The course will delve into the importance of understanding user needs and how to translate these into functional and engaging mobile app designs. Students will explore the balance between visual elements and user-friendly functionality, ensuring their designs are not only visually appealing but also practical and easy to navigate.

In addition, students will have the opportunity to create a logo to match their concept.

LEARNING OUTCOMES

Student will :

- Create a graphic identity and guidelines with Adobe Illustrator.
- Gain an understanding of the fundamental principles of mobile UX design.
- Create a Design System consistent with the brand's identity. Learn to use design tools like Figma for creating mobile app interfaces.
- Understand the best practices for enhancing user engagement and experience in mobile apps.
- Develop skills to critically analyze mobile app layouts, including navigation, content placement, and interactive elements.
- Create wireframes and prototypes for mobile apps, integrating UX research and design principles.
- Practice translating user needs and behaviors into effective mobile app designs.

Students will also have the opportunity to learn the various logociles in depth through self-study.

TEACHING UNIT SCHEME

The course will include a blend of lectures, hands-on workshops, and group discussions. Students will engage in practical exercises to apply theoretical knowledge to real-world projects.

CONTENT

The course will cover the following topics:

- Creation of a logo and the guidelines [Adobe Illustrator]
- Introduction to mobile UX/UI design. Creation of a Design System
- Overview of design tools for mobile app creation (Figma).
- Creating wireframes and prototypes for mobile apps.
- Best practices in mobile interface design. Case studies of successful mobile app designs.
- Self-learning session software

ASSESSMENT

Student progress will be evaluated through practical workshop exercises, participation in discussions, and a final project involving the creation of a fully designed mobile app interface.

RESOURCES

Course materials, including lectures and tutorials, will be provided. Students are expected to have access to Figma and Adobe Illustrator.

TEACHER

V. WILLEMS

LEARNING OUTCOMES

- To be able to express yourself in a general context in French (oral expression);
- To be able to understand clear messages and direct questions (oral understanding);
- Improvement of your general language vocabulary list, expressions and general sayings;
- Better understanding of French grammar;
- Written understanding;
- Written expression

TEACHING UNIT SCHEME

- Grammar exercises and written expression under the format of weekly homework;
- Oral exercises and debates ;
- Grammar application exercises under the format of Q&A by groups of two ;
- Emphasizing of new vocabulary ;
- Test at the end of each chapters.

CONTENT

- Oral expression: tell about your week, a trip, an article you have read, etc. The goal is to work on your fluency, your vocabulary and to correct your own grammatical mistakes
- Grammar: emphasize a grammar rule, written exercises and application of these rules in oral exercises by groups of two
- Debate themes: article on current news, emphasizing of hard-to-remember vocabulary and debates by groups

ASSESSMENT

Weekly evaluation, student participation during the classes, weekly homeworks and final written exam for advanced level and oral exam for beginners.

RESOURCES

Hand-outs, presentations and articles from newspapers and magazines.

BIBLIOGRAPHY

- Références Grammaire Progressive du Français Niveau Intermédiaire (CLE international).
- Dites-moi un peu (Vocabulaire et Expression) B1-B2 (PUG).
- Exercices de grammaire/compréhensions orales en ligne : lepointdufle.net, [apprendre le français avec TV5 monde](http://apprendre-le-francais.com), ortholud.com, francaisfacile.com, francais.lingolia.com.

SEMINAR : AI AS A THINKING PARTNER

NEW

English 2 ECTS

TEACHER

R. BOONEN

COURSE OVERVIEW

This seminar series introduces students to the fundamentals of generative AI and its practical applications as a cognitive tool. Moving beyond the hype, students will develop a critical understanding for integrating AI into their professional practice while staying in control of it.

SEMINAR 1 – UNDERSTANDING THE AI REVOLUTION (3H)

Learning objectives:

- Understand the current state of generative AI beyond media narratives
- Identify key development trajectories and their timeline
- Recognize critical limitations: bias, hallucinations, and reliability issues
- Analyze implications for careers in communication and media

Topics covered:

- The generative AI landscape: capabilities vs. expectations
- Where AI is heading and how to prepare
- Critical issues: bias, limitations, and hallucinations
- Group discussion: implications for future careers

SEMINAR 2 – AI AS A THINKING PARTNER (3H)

Learning objectives:

- Using AI as a questioning machine rather than always as an answer generator
- Understand data security, privacy, and output reliability
- Practice using AI as a brainstorming partner
- Maintain human agency in AI-assisted work

Topics covered:

- Shifting perspective: AI as a tool for better questioning
- Essential theory: data safety, confidentiality, output verification
- Practical workshop: AI-assisted brainstorming techniques
- Human-centered approach: you think, AI helps you think better

ASSESSMENT

Participation-based (attendance and workshop engagement)

TARGET AUDIENCE

Students in communication, journalism, media studies, or related fields seeking foundational AI literacy for professional contexts.