

# IHECS

## PROGRAM FOR INTERNATIONAL STUDENTS

### DESCRIPTION OF COURSES

2024-2025



Co-funded by  
the European Union

INTERNATIONAL  
EXCHANGES  
**IHECS**  
Journalism & Communication

## FALL SEMESTER

WELC0011

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

English  
3 ETCS

#### LECTURERS

Several invited experts

#### PROGRAM (subject to changes)

Monday	Tuesday	Wednesday	Thursday	Friday
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

IMFR0011

### FRENCH IMMERSION WEEK: LANGUAGE COURSE

French  
2 ETCS

#### 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](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**

N. BAYGERT

**SUMMARY**

The course focuses on the world of lobbyists within the 'European bubble' (Klüver, 2013). In their interactions with European decision-makers, these actors defend the interests of industry and commerce, the associative world (NGOs), trade unions, territorial actors (regions or municipalities, or even Member States). Their exact number is not known. According to the joint transparency register of the European Parliament and the European Commission, on December 1 2023, there are 12478 registrants in the register. The main objective of these actors is to maintain or develop a favourable regulatory framework for their organisation, members, or clients. At the same time, their expertise represents an essential resource for the legislative work of the EU institutions. The course thus proposes to apprehend, at the same time, the institutional context of European lobbying as well as the stakes around the various strategies (of communication or influence) used by these actors within the «Brussels Bubble».

**LEARNING OUTCOMES**

At the end of this teaching unit students will:

- Identify the diversity of 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 decision-making process - lobbyist or MEP - in a simulation.

**TEACHING UNIT'S SCHEME**

This course, taught entirely in English, is structured around three learning activities (LA - Corresponding to the French term: « Activité d'apprentissage » (AA)):

- Theoretical section (lectures) (12H)
- Immersive section (adapted to the availability of speakers and visits) (8H)
- Role playing game (RPG) section (Interactive presentations) (4H)

+ 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 the new digital challenges faced by 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 by the European Parliament), which will serve as the basis for the third LA.

The second – immersive – LA foresees a number of testimonies of various actors from the "Brussels' bubble" (lobbies, EP assistants, etc.).

The third LA consists of 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 two sections of the course and on students' individual research/field work.

## TEACHING UNIT'S EVALUATION

The 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's objectives (see above) are achieved.
- The evaluation of the third 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.

## STATUS

No prerequisites.

## BIBLIOGRAPHY

- Akse, E. (2020). *How the EU Institutions Work: Your handbook and guide to EU decision-making*. London: John Harper Publishing.
- Costello, R., & Thomson, R. (2010). The Policy Impact of Leadership in Committees: Rapporteurs Influence on the European Parliaments Opinions. *European Union politics*, 11(2), 219-240.
- De Bruycker, I., & Beyers, J. (2019). Lobbying strategies and success: Inside and outside lobbying in European Union legislative politics. *European Political Science Review*, 11(1), pp. 57-74.
- Guéguen, D. (2021). *Lobbyiste. Révélations sur le labyrinthe européen*. Limal : Anthemis.
- Häge, F. M., & Ringe, N. (2020). Top-down or bottom-up? The selection of shadow rapporteurs in the European Parliament. *European Union politics*, 21(4), 706-727.
- Hardacre, A. (2021). *How to Work with the EU Institutions: A Practical Guide to Successful Public Affairs in the EU*. London: John Harper Publishing.
- Klüver, H. (2013). *Lobbying in the European Union: Interest Groups, Lobbying Coalitions, and Policy Change*, Oxford: Oxford University Press.
- Labovic, M. (2020). *EU Superlobby: Winning in Brussels*. London: John Harper Publishing.
- Mühlböck, M., & Rittberger, B. (2015). The council, the european parliament, and the paradox of inter-institutional cooperation. *European Integration Online Papers*, 19(1), 1-20.

EXID2118

## EXPLORING IDENTITY: HISTORICAL AND CONTEMPORARY PERSPECTIVES

English  
5 ETCS

## TEACHER

A. TÖNNISEN

## SUMMARY

The course, taught in English, aims to familiarize students with the notion of personal identity, examining its theoretical foundations, historical trajectories, and contemporary manifestations in the context of globalized societies. Emphasizing interdisciplinary perspectives, the course seeks to establish links between theoretical ideas and their application in the real world through analyses of current events and

societal trends.

In the first part of the course, students will learn about different theoretical approaches to personal identity, and its emergence and development in modernity. Key concepts (such as individualization, postmodernity, globalization, bildung) are also covered, providing a solid foundation for understanding this complex subject.

In the second part, students will be exposed to a series of readings of scientific articles and extracts from books exploring questions of identity in contemporary society (Zygmunt Bauman, Ulrich Beck, Hartmut Rosa, Andreas Reckwitz, etc.).

## LEARNING OUTCOMES

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

- critically analyze current identity challenges within the realm of cultural and social communications, incorporating insights from media, technology, and globalization studies
- engage with scholarly literature on identity issues
- understand how notions of personal identity have evolved historically, from Enlightenment ideals to contemporary postmodern perspectives
- apply theoretical concepts learned in class to analyze and interpret real-world events, trends, and societal transformations
- actively participate in discussions on identity, drawing connections between theoretical perspectives and contemporary social phenomena
- translate theoretical and empirical knowledge of identity into professional communication contexts, preparing for roles in media, cultural organizations, or research institutions.

## CONTENT

Throughout the course, students engage in theoretical discussions, critical analyses of historical and contemporary texts and reflective exercises to deepen their understanding of personal identity as a complex and evolving phenomenon. By the end of the course, students are equipped with a nuanced perspective on personal identity and its role in shaping individuals, societies, and global interactions.

## ASSESSMENT

The assessment consists of two parts:

- A written assignment (individual) due in the last class: 25% of the final grade.
- An oral examination (individual) organized during the exam period. The oral exam will include a discussion of the written assignment, as well as questions on the course content and compulsory readings (press articles, scientific articles, and book extracts): 75% of the final grade.

The evaluation criteria will be explained during the first class.

The assessment procedures for the first and second sessions are identical.

## STATUS

No prerequisite.

## RESSOURCES

Slides, theoretical texts (excerpts from books, scientific articles), newspaper articles

**TEACHER**

B. DUPONT

**SUMMARY**

This course aims to provide students with a first approach to the major contemporary issues surrounding gender issues. More specifically, it aims to familiarise students with the processes (individual, social and institutional) that construct gender relations as relations of power, from an intersectional perspective. Through a selection of theoretical concepts, currents and authors at the heart of feminism and gender studies, as well as drawing on numerous examples from popular culture and current events, this course encourages students to critically acquire the knowledge associated with feminism and gender studies and apply it to contemporary issues.

The general outcome of this course is to help students understand key concepts of gender studies, and their implications in today's society.

**TEACHING UNIT SCHEME**

Lectures are given for two hours a week throughout the whole semester.

The course content is based on textual or audiovisual supports, as well as theoretical and conceptual sources. Classroom interaction is also seen as an integral part of learning : there is intentional room for class discussions and debates. Moreover, whenever possible, some chapters of the course will be enhanced by input from external professionals or experts, invited in class to share their expertise and answer students' questions.

Students are regularly asked to apply theory outside the classroom, in the everyday life, as a basis for discussion.

**CONTENT**

The course is organised into 3 main parts:

1. The first part, « gender and gender studies », aims to trace the history of the notion of gender, and of feminist and gender studies, to finally explore its contemporary definitions. This section provides the « building blocks » for the rest of the course.
2. The second part, « Contemporary issues » will look in greater depth at two predefined themes (which may change from one year to the next), selected for their centrality in current debates. The two topics will also serve as a pretext for addressing cross-cutting notions of gender studies.
3. The third part, « Gender and the media » will focus on the study, through the theoretical frameworks of gender, of the fields of communication and the media. This section will give tools to critically understand and analyze media representations from a gender point of view.

The calendar may change, but it usually organized as follows :

- Week 1: Introduction
- Week 2: What are gender and gender studies : history
- Week 3: What are gender and gender studies : definitions
- Week 4: What are gender and gender studies : contemporary definitions
- Week 5: Contemporary issues 1
- Week 6: Contemporary issues 1
- Week 7: No class (depends on the year)
- Week 8: Contemporary issues 2
- Week 9: Contemporary issues 2
- Week 10: Gender and the Media : representations
- Week 11: Gender and the Media : Female gaze
- Week 12: Gender and the Media : Female gaze
- Week 13: Conclusions and exam preparation

## RESSOURCES

Slides are provided on Learn, as well as all media content used in class, and further readings.

## TEACHING UNIT'S EVALUATION

The course is assessed by a 15'-individual oral evaluation, usually organized the week before the Winter break. The evaluation criteria will be explained in the first lesson. The evaluation procedures for the first and second sessions are identical.

## STATUS

No prerequisite.

CENE2213

## INTERNATIONAL POLITICS IN THE ANTHROPOCENE

English  
5 ETCS

### TEACHER

C. ZICKGRAF

### SUMMARY

This course tackles the environment as a subject of international politics – from global issues like climate change and sustainable development to more regional issues such as transboundary natural resources.

In order to develop students' understanding of International Politics in the Anthropocene theoretically and empirically, the course divided into four parts: the Rules, the Players, the Arenas, and the Game. In the first part, key concepts and theories will be introduced, laying the foundation for future sessions. In the second unit, the perspectives and strategies of various actors and institutions will be highlighted, including States, International Organizations, non-governmental organizations, youth activists, indigenous peoples, and corporations. The third section of the course looks at select themes of governance and international agreements – climate change, sustainable development, and natural resource governance. Finally, the 'Game', a United Nations Framework Convention for Climate Change (UNFCCC) Conference of the Parties (COP) simulation exercise, in which students are grouped into teams representing, negotiating, or lobbying for their assigned delegation.

### LEARNING OUTCOMES

Firstly, this course introduces students to an academic framing of international environmental politics and to main concepts and approaches. Secondly, it challenges students to critically engage with current affairs through debates in the classroom. Lastly, it challenges students to step into the shoes of international negotiators tasked with combatting climate change.

### LAYOUT

Course is divided into 12 two-hour sessions.

### CONTENT

The course is divided into four units: 1) Theory and concepts in international politics in the Anthropocene; 2) Key Actors and Organizations 3) Political arenas (e.g. Climate, Sustainable Development) and 4) UNFCCC COP simulation (4h).

### ASSESSMENT

Students are evaluated in two parts:

- 1) International Negotiation Simulation (35%): The final two sessions of the course will be dedicated to a simulated UNFCCC Conference of the Parties (COP) negotiation, whereby Groups of 3 to 4 students will be assigned a Party whose interests they must represent in a one-page



position paper prepared by Week 10 and in the negotiation taking place in Weeks 11 and 12.

- 2) Final Exam (65%): Students must complete an in-person multiple choice exam based on the course materials (readings) and in-class teachings.

## RESSOURCES

PowerPoints will be made accessible on LEARN platform by the end of the semester upon teacher's discretion.

## STATUS

No prerequisites required.

## SELECTED BIBLIOGRAPHY

- Biermann, F. (2017). Transnational Environmental Governance. In *International Encyclopedia of Geography* (pp. 1–6). John Wiley & Sons, Ltd.
- Busby, J. W., & Urpelainen, J. (2020). Following the Leaders? How to Restore Progress in Global Climate Governance. *Global Environmental Politics*, 20(4), 99–121. [https://doi.org/10.1162/glep\\_a\\_00562](https://doi.org/10.1162/glep_a_00562)
- Dimitrov, R. S. (2020). Empty Institutions in Global Environmental Politics. *International Studies Review*, 22(3), 626–650. <https://doi.org/10.1093/isr/viz029>
- Oculi, N., & Stephenson, S. R. (2018). Conceptualizing climate vulnerability: Understanding the negotiating strategies of Small Island Developing States. *Environmental Science & Policy*, 85, 72–80. <https://doi.org/10.1016/j.envsci.2018.03.025>
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- Shangrila Joshi. (2013). North–South relations. In *Routledge Handbook of Global Environmental Politics*. Routledge. <https://doi.org/10.4324/9780203799055.ch21>
- Smith, N. (2006). There's No Such Thing as a Natural Disaster. *Items*. <https://items.ssrc.org/understanding-katrina/theres-no-such-thing-as-a-natural-disaster/>
- Whyte, K. (2020). Too late for indigenous climate justice: Ecological and relational tipping points. *WIREs Climate Change*, 11(1), e603. <https://doi.org/10.1002/wcc.603>

## 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.

STDO0014

## STORYTELLING IN DOCUMENTARY

English  
5 ETCS

### 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 look 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

PCRA0013

## PRACTICAL COURSE: AUDIO NARRATOLOGY

English  
5 ETCS

### 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.

PCTV0017

## PRACTICAL COURSE: VIDEO

English  
5 ETCS

## TEACHER

X. POULLEUR

## 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 small book on a topic chosen by the student

**TEACHING UNIT SCHEME**

Weekly theoretical presentations related to a topic (framing, light..) and introduction to the work of different photographers to illustrate it. Weekly shooting assignments that are reviewed collectively the following week.

**CONTENT**

This class is an introduction to the language of photography and to the development of a personal point of view.

Photography is everywhere but how do you tell a story with pictures? How can we make a photograph stronger? How to balance content and form?

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

Through weekly assignments they will experiment with portraits, light, framing, movement, and street photography. They will learn how to edit and sequence images in order to give meaning and rhythm to a project. In the second part of the course, students will develop a personal project that they will present as a book at the end of the class.

**ASSESSMENT**

Continuous evaluation based on weekly assignments and final project, with the following criteria:

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

There is also an individual meeting with the student at the end of the course, where the student's pictures and book will be reviewed.

**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.



WELC0021

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

English  
3 ETCS

### 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	Lunch
Typical Belgian fries lunch				
Guided Tour in Brussels	Visit of the school	Cultural visit	Social activities	Information session

### ASSESSMENT

None

EICF0021

## EU PUBLIC COMMUNICATION STRATEGIES

English  
5 ETCS

### TEACHER

N. BAYGERT

### SUMMARY

Understanding the complexity of EU institutional communication and branding strategies. A key objective is to understand the way in which the EU seeks to create a supportive environment for its actions by communicating with different target groups. A particular emphasis shall be put on the use of social media for internal and external communication purposes.

### LEARNING OUTCOMES

Upon completion of the course, students will be able to:

- Demonstrate an understanding of the primary actors, targets, and messaging employed in EU institutional communication.
- Comprehend EU storytelling and branding strategies, evaluating their effectiveness and impact.
- Conduct critical analyses of EU public awareness campaigns directed towards the public, considering their objectives and outcomes.
- Develop a critical awareness of both the advantages and key criticisms associated with the EU's presence on social media platforms.
- Differentiate between institutional (public) communication and political communication within the context of the EU, recognizing their distinct characteristics and purposes.

## TEACHING UNIT SCHEME

This teaching unit is structured across three learning phases:

- 12 hours of lectures;
- 8 hours dedicated to on-site visits and guest speakers' interventions;
- 4 hours allocated for group presentations, subject to collective evaluation.

## CONTENT

The course critically analyzes the internal and external communication practices of the European Union at an institutional level. It delves into the communication strategies and policies of various European institutions, including the Parliament, Council, and Commission. Additionally, the course provides an overview of diverse actors involved in designing institutional communication campaigns, such as external service providers and EU agencies.

The examination of current communication strategies used by EU institutions and officials to convey information about the policy-making process is a central focus. With the upcoming European Parliament elections in 2024 in mind, the course places particular emphasis on evaluating the potential and shortcomings of pan-European political communication.

The exploration of different communication tools, such as the role of social media in EU communication, and the messages directed at target audiences, is an integral part of the course. Best practices, including insights from communication professionals, will be highlighted. Ultimately, the course aims to stimulate critical knowledge and foster debate about the existing communication schemes within the EU.

## ASSESSMENT

Individual Presentation or Small Workgroups

For this assignment, students have two primary options:

1. Analyse an existing European communication campaign, launched by either an EU institution or any other entity associated with the 'Brussels bubble.'
2. Analyse a public communication campaign from a global institution (e.g., UN, UNICEF), a nation-state, region, city, or ministry (excluding NGOs and political parties, given their distinct constraints).

In both cases, the focus should be on the 'communication plan' and campaign tools. Students are expected to delve into various aspects, including strengths and weaknesses, targets and scope, the social media dimension, main messages, impact, and provide suggestions or recommendations.

The assessment will be based on the clarity and depth of the analysis, the ability to identify and critique communication strategies, and the quality of recommendations for improvement. Additionally, effective presentation skills, coherence in connecting theoretical concepts with practical examples, and engagement with relevant course themes will be key factors in the evaluation. Whether presented individually or in small workgroups, each analysis should offer valuable insights into the chosen communication campaign, demonstrating a nuanced understanding of communication principles and their application in real-world scenarios.

## RESOURCES

The course material available on Learn.

## STATUS

No prerequisite.

## BIBLIOGRAPHY

- Anholt Simon, « 'Brand Europe'—Where next? », *Journal of Place Branding and Public Diplomacy*, 3(2), 2007, p. 115-119.
- Barberio Vitaliano, Kuric Ines, Mollona Edoardo, & Pareschi Luca, "The use of social media in EU policy communication and implications for the emergence of a European public sphere", *Investigaciones Regionales – Journal of Regional Research*, 46, 2020, pp. 111-129.
- Baygert Nicolas, L'Union européenne, vers un récit de marque refondé ?, *Communication & Langages*, 183, 2015, pp. 133-151.
- Brussel Ann, "From Informing to Interacting? Exploring the European Commission's Communication Strategy "to be all ears"", *Journal of Contemporary European Research*, 10(1), 2015, pp. 90-104.
- Damay Ludivine & Delmotte Florence, « Les dialogues citoyens de la Commission européenne : Renforcer l'appartenance ou confirmer l'impuissance ? », *Politique européenne*, 62(4), 2018, 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.
- Krastev Ivan, *After Europe*, Philadelphia: University of Pennsylvania Press, 2017.
- Lewi Georges, *Europe : bon mythe, mauvaise marque*, Paris, Les Éditions Nouvelles François Bourin, 2014.
- Nicolas Loïc (dir.), « Incarnation et représentation - La communication politique entre corps et symboles », *Les Cahiers Protagoras*, n° 2, 2017.
- Nowicki Joanna, Radut-Gaghi Luciana, & Rouet Gilles (dir.), « Les incommunications européennes », *Hermès*, n° 77, Paris, CNRS, 2017.
- Tömmel, T. & Verdun, A. (2017). Political leadership in the European Union: an introduction. *Journal of European Integration*, Vol. 39(2), pp. 103-112.

### TEACHER

T. DARYANAVARD

### SUMMARY

The aim of this course is to give students a better insight into Europeans' thinking and vision of the world and the influence this can have on the way Europe and Europeans relate to the world and to people from other countries and cultures.

### CONTENT

The term «European» involves geographic, historic and cultural factors that contribute, to varying degrees, in forging a European identity based on shared historical links, ideas and values - but without cancelling national identities. What are these ideas and values but also the historical elements on which European identity is based? The course will cross the different conceptions of nation, identity and what is commonly called culture, based as much on historical stories, on myths as on the value systems which animate the different parts of Europe.

### RESOURCES

Lectures by teacher; research done by the students.

### ASSESSMENT

Evaluation is done throughout the process and is based on the presentations by the students as well as their active involvement in the group's discussions.

## STATUS

No prerequisite.

DIIJ0027

# DIVING INTO INVESTIGATIVE JOURNALISM

English  
5 ETCS

## 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.

**TEACHER**

C. VAN MOORSEL

**SUMMARY**

Faced with the current consequences of climate change, it is essential to question, rethink, and envision a more fair and sustainable society. To address some of the most pressing challenges in this area, including climate change, human rights violations, gender inequality, migration, and conflicts, education is considered an important instrument at both national and international levels. Therefore, the United Nations Sustainable Development Goal (SDG) number 4 is dedicated to providing access to high-quality, equitable, affordable, and sustainable education for all.

This course examines the role of education in fostering sustainable development, with a focus on achieving social and climate justice. It covers key priorities, including the critical responsibility of policymakers in driving global transformation for change, the transformation of educational institutions to empower learners as change agents for sustainable development, the vital role of educators in guiding learners towards sustainable lifestyles, and the urgent demands of youth and future generations, especially in addressing the climate crisis.

**LEARNING OUTCOMES**

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

- Gain a comprehensive understanding of current and future challenges in Sustainable Development.
- Comprehend the role of education in addressing the climate crisis and, more specifically, Sustainable Development.
- Recognise the significance of new narratives within these specific contexts.
- Draw on their knowledge to innovate and launch projects related to education for Sustainable Development, both at the individual and community levels.

**TEACHING UNIT SCHEME**

This course consists of 12 blocks of 2 hours for on-site teaching and an additional 6 hours allocated for assessment, making a total of 30 hours.

**ORGANISATION**

The teaching unit consists of 3 learning activities for a 2-hour session.

- The first activity involves individual work and feedback from the previous session (approximately 20 to 25 minutes) at the beginning of the class, focusing on the analysis of a resource presenting sources of inspiration (academic or journalistic texts, study reports, films, documentaries, etc.).
- The second activity corresponds to lectures (30/45 minutes) and draws upon the previously analyzed resource to introduce the course's themes.
- The third activity consists of individual or group exercises (60 minutes) and revolves around either a case study featuring an organization, a government body, a company, or an association undergoing redirection, or the involvement of a relevant guest speaker within the course framework.

**ASSESSMENT**

The assessment will be based on participation in the course (20%) and an oral presentation conducted by groups of students (80%). Through a case study where students will have the opportunity to demonstrate:

- Mastery of the concepts and characteristics of Education for Sustainable Development
- Their ability to communicate in line with these initiatives to address human rights violations, environmental challenges, and social and economic inequalities.
- Their proposals for transforming existing projects to align with ESD for 2030.

**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.
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- 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

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.

ENGA1229

## CIVIC ENGAGEMENT

English  
5 ETCS

## 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 aquired 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

PCRA0023

# PRACTICAL COURSE: AUDIO NARRATOLOGY

English  
5 ETCS

## 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. POULLEUR

**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 small book on a topic chosen by the student

**TEACHING UNIT SCHEME**

Weekly theoretical presentations related to a topic (framing, light..) and introduction to the work of

different photographers to illustrate it. Weekly shooting assignments that are reviewed collectively the following week.

## CONTENT

This class is an introduction to the language of photography and to the development of a personal point of view.

Photography is everywhere but how do you tell a story with pictures? How can we make a photograph stronger? How to balance content and form?

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

Through weekly assignments they will experiment with portraits, light, framing, movement, and street photography. They will learn how to edit and sequence images in order to give meaning and rhythm to a project. In the second part of the course, students will develop a personal project that they will present as a book at the end of the class.

## ASSESSMENT

Continuous evaluation based on weekly assignments and final project, with the following criteria:

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

There is also an individual meeting with the student at the end of the course, where the student's pictures and book will be reviewed.

## STATUS

No prerequisite.

PCBE0023

# PHOTOGRAPHY WORKSHOP : BEING 20

English  
5 ETCS

## 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 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.

FREN0028

## FRENCH LANGUAGE COURSE

French  
5 ETCS

## 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](http://lepointdufle.net), [apprendre le français avec TV5 monde](http://apprendre-le-français-avec-TV5-monde.com), [ortholud.com](http://ortholud.com), [francaisfacile.com](http://francaisfacile.com), [français.lingolia.com](http://français.lingolia.com).