ENGLISH PROGRAM
REGULAR EXCHANGE

SPRING SEMESTER
26/27

GENERAL INFORMATION

Academic calendar

Spring semester: January 4 to April 23, 2027
Holidays: February 22 to 26 (no classes)
Midterms Week: March 1 to 5 (mandatory)
Easter Monday: March 29 (public holiday)
Final Exams: April 19 to 23 (mandatory)

The contact person for incoming students, academic matters and courses is:
Ms. Mélina GRUJON (melina.grujon@istc.fr)

Regular Exchange Program

Students who do not choose the **ISTC English Track program** can still enrol in the **regular exchange program.**

They will be required to make a pre-selection of courses, selecting each course individually, on **December 1** on our platform "**Aurion.**"

<u>Courses have limited spots, and we operate on a first-come, first-served basis.</u>

Then, the International Relations Office will be in charge of making individual timetable.

Upon arrival, students will have **two weeks** to change their course selection.

Important: The home university is responsible for deciding and informing the students of the number of courses, as well as the number of credits required to validate their semester. (Learning agreement needs to be approved and signed by the student, the coordinator and ISTC)

We ask students who selected ISTC as their **secondary university** and are taking courses at another school during their exchange (such as FLSH, IESEG, ESPOL etc), to still take a minimum of two courses at ISTC.

For more information about the **English Track Program**, a complete English program in Management, Communication and Marketing worth 30 credits (ECTS), please check the **ISTC English Track Course catalogue SPRING 2627**

ENGLISH PROGRAM
REGULAR EXCHANGE

SPRING SEMESTER
COURSES
26/27

LIST OF COURSES

SPRING SEMESTER (January to April) – P.7 to 74

Press review 7
International Communication Challenge 12
French Language (Two levels: Beginners or Intermediate) 16
Business & Corporate Strategies ..... Syllabus not yet available
International Market Studies 23
ISTC International Week 29
Cultures of Prediction – Surveillance, Automation and the Rewiring of society 32
Visual Communication ..... Syllabus not yet available
Communication & Plans 39
Cultural Studies: Culture of Influences 42
Cultural Studies: Fashion and Communication 45
Cultural Studies: Popular Culture 50
Cultural Studies - Algorithmic Cultures 56
Introduction to French Culture and Society 60
English Talk 65
Politics of AI 70
Graphic Design: Identity & Tools 74

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Ms. Mélina GRUJON (melina.grujon@istc.fr)

PRESS REVIEW

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	3
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Elisabeth LLOYD-BURKHALTER

Prior knowledge or skills required:

Students are expected to have a minimum B2 level in English (CEFR) to participate effectively in discussions, role-plays, and written assessments.

Learning objectives:

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

* Analyze the media coverage of a current event by identifying biases, framing, and the diversity of sources.
* Communicate orally in English in a clear, structured, and persuasive manner through both individual and group presentations.
* Compare different forms of media (traditional and digital) in order to assess their influence on the perception of information.
* Synthesize key facts and trends within an industry to produce a professional and relevant press review.

Course structure:
Introduction to the course. Symbols, culture, and current events. Teaching methods: transmissive and active approaches. Pair interviews, pair presentations. Diagnostic oral discussion on students' news consumption habits. PPT: Media bias – understanding and identifying framing. Reflection on a recent major news event. Presentation with visual support. Oral quiz on media bias. Workshop: analyzing an information source (Media Bias Project). Research of an article covering the same topic in two different media outlets. Teaching method: active and collaborative (case study analysis). Group discussion on observed differences. Presentation of instructions for the "Weekly News" assignment. Group work based on "Weekly News": comparison of sources and media typologies. Reading of weekly "Weekly News" publications on TEAMS. Project-based learning (research and discussion work). Peer feedback on clarity, analysis, and oral presentation. "Weekly News" presentations and preparation of the group "Press Review" (sector-based press review). Group formation, selection of sector, and article monitoring. Project-based and collaborative learning. Validation of the press review outline and oral feedback. Oral presentations: "Industry Press Review". Rehearsal of presentations and finalization of materials. Experiential learning (presentation + group feedback). Final assessment + collective oral feedback.

Teaching methods:
Case studies, brainstorming, peer-to-peer learning, Co-creation of content, group projects.

Pedagogical resources and tools:

Course materials (PowerPoint, PDF presentations, articles, etc.), Collaborative tools, Microsoft Teams, Online resources (videos, e-learning modules, etc.).

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	24	
PERSONAL STUDY TIME	50-60	Preparation, revision, and assessment work.
TOTAL STUDENT WORDLOAD		

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Presentation of a current news topic, analyzing media coverage by identifying biases, framing, and the diversity of sources + 5-minute discussion on the topic. The evaluation rubric will be communicated to students both orally and in writing: 1. Clarity: provide a FULL (Who, What, When, Where, Why, and How) and CONCISE description of the news event		40%

2. Analysis: using specific examples, demonstrate CRITICAL THINKING about how the news is presented 3. Relevance: convince us that this is a major story, either by discussing its implications or by connecting it to other news events 4. Presentation skills		
Presentation of a professional and relevant press review (synthesis of key facts and trends within an industry). The evaluation rubric will be communicated to students both orally and in writing: Clarity /5: the summary of articles is clear and concise Analysis /5: introduction and presentation of trends and developments in the industry (what you concluded about the industry based on the articles) Relevance /5: articles are carefully selected and relevant to professionals working in that industry Presentation skills /5: voice, body language, etc.		60%

Required readings:

English-language press articles (BBC, The New York Times, The Guardian, Al Jazeera, etc.).

Reference bibliography and webography:

"News Media Across the Political Spectrum," Harvard Library. https://guides.library.harvard.edu/newsleans/thechart

"In brief: News media bias," News Literacy Project. https://newslit.org/educators/resources/in-brief-news-media-bias/

"Media and Information Literacy," UNESCO. https://www.unesco.org/en/media-information-literacy.

Soft skills developed through the course:

Analytical and synthesis skills: ability to extract key information from a large volume of data.

Critical thinking: ability to analyze information with perspective, distinguish fact from opinion, and build structured arguments.

Intellectual curiosity: ability to stay informed, ask questions, and demonstrate openness to new ideas.

Collaboration / teamwork: ability to cooperate, share responsibilities, and manage conflicts effectively.

Persuasion and argumentation skills: ability to defend an idea clearly and assertively.

INTERNATIONAL COMMUNICATION CHALLENGE

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	3
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Iwona MACHUT

Prior knowledge or skills required:

English B2- Students should be of upper-intermediate English level and be relatively proficient in the speaking, reading and writing of Business English.

Learning objectives:

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

Understand and critically discuss key theories of intercultural communication
Analyze cultural differences using major frameworks (Hofstede, Trompenaars, Erin Meyer, Cultural Intelligence).
Develop intercultural communication skills in both academic and professional contexts.
Apply negotiation principles within intercultural settings.
Work effectively in international and multicultural teams in a COIL environment.
Conduct collaborative research and structure a group project on a complex social topic.
Communicate findings clearly through oral presentations and written reports.
Demonstrate adaptability, autonomy, and teamwork in a virtual international collaboration setting.

Course structure:

The course is divided into two main components combining theoretical input and a collaborative COIL (Collaborative Online International Learning) project with a partner university.

COIL Group Project (Collaborative Online International Learning)
This project is based on collaborative and project-based learning methods and includes one oral presentation and a written report.

Project topic: social gender roles.

Structure of the project:
S1: Introduction to the COIL project and presentation of research topics
S2: Group formation, ice-breaking activity, identification of team strengths and weaknesses, task allocation, and planning of work schedule
S3–S7: Preliminary research, group work, and continuous development of content
S8–S9: Online exchange sessions with partner university students
S10: Final group presentations (oral assessment)

Students will use collaborative tools (e.g., Canva, shared documents, and online communication platforms) to coordinate their work and ensure effective teamwork throughout the project.

Teaching methods:

Case studies, brainstorming, peer-to-peer learning, Co-creation of content, group projects.
Intercultural communication: Lectures based on interactive PP presentations about the presented

topics, analysis of documents, in class discussions, debates and practical exercises.

Lectures on the topic of intercultural communication from the guest lecturers (one per semester)

International Challenge: group work (if possible, composed of international and French students in

order to create the intercultural context for the group exchanges) on a given communication project

(one per semester).

Pedagogical resources and tools:

Course materials (PowerPoint, PDF presentations, articles, etc.) ,Collaborative tools ,Microsoft Teams, Online resources (videos, e-learning modules, etc.).

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	24	
PERSONAL STUDY TIME	50-60	Group work and individual learning
TOTAL STUDENT WORDLOAD		

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Continuous assessment	In class work (written control, practical exercises and presentations	40%
Final exam	End of the term project/exam 60%	60%

Required readings:

Recommended reading: - Fred E. Jandt: An Introduction to Cross Cultural Communication (Sage, 2011)

- Richard Hill: We, Europeans
Recommended website: - www.cyborlink.com
- https://www.cia.gov/library/publications/the-world-factbook/

Soft skills developed through the course:
Critical thinking: analyzing with perspective, distinguishing fact from opinion, and building arguments. Analytical and synthesis skills: extracting key information from a large volume of information. Intellectual curiosity: staying informed, asking questions, and demonstrating openness. Reasoned decision-making: evaluating options, making choices, and taking responsibility for them Autonomous learning (learning agility): learning how to learn, adapting methods, and continuously improving. Empathy and emotional intelligence: understanding and managing others' emotions. Collaboration / teamwork: cooperating, sharing responsibilities, and managing conflicts. Self-confidence and assertiveness: expressing ideas clearly and confidently. Adaptability and flexibility: adjusting effectively to new situations and environments. Resilience and perseverance: maintaining effort and focus despite challenges. Professional ethics and integrity: acting responsibly and respecting ethical standards.

FRENCH AS A FOREIGN LANGUAGE BEGINNER

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Carine MASSE

Prior knowledge or skills required:

None

Learning objectives:

To be able to communicate in everyday situations (transportation, supermarket, school life, etc.)

Course structure:

Developing communication skills in daily life
Learn how to introduce yourself and talk about yourself, your studies, your country, ...
Learn the present tense of common verbs used in everyday life
Each session encourages students to develop their oral and written skills.

Teaching methods:

Role-playing, simulations, Peer-to-peer learning ,Group projects.

Pedagogical resources and tools:

Course materials (PowerPoint, PDF presentations, articles, etc.) ,Online resources (videos, e-learning modules, etc.), Creative tools (Adobe Suite, Canva...etc.) ,Collaborative tools.

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	24	
PERSONAL STUDY TIME	A minimum of 1 to 2 hours per week to benefit from the current session and more depending on each student's objectives.	
TOTAL STUDENT WORDLOAD		The examination assesses written and oral skills (oral comprehension, written comprehension, oral expression and written expression)

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
CONTINUOUS ASSESSMENT	Ongoing	40%
FINAL EXAM	1h30	60%

Required readings:
None Reference bibliography and webography : podcastfrancaisfacile.com, TV5 monde apprendre le français.

Soft skills developed through the course:
• Autonomous learning (learning agility): learn how to learn, adjust one's methods • Teamwork and collaboration: cooperate, share, resolve conflicts

FRENCH AS A FOREIGN LANGUAGE INTERMEDIATE

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Carine MASSE

Prior knowledge or skills required:

A minimum level of A2+/B1 is required.

Learning objectives:

- To be able to express oneself in French in everyday situation
- To talk about oneself, one's studies, one's country, one's plans, etc.

Course structure:

The topics are chosen after consultation with the students at the beginning of the semester (culture, economics, gastronomy, sport, etc.). Some sessions require preparation at home and a presentation of your work in class. There are also group projects.

Teaching methods:

Peer-to-peer learning, Role-playing, simulations, Group projects.

Pedagogical resources and tools:

Course materials (PowerPoint, PDF presentations, articles, etc.), Online resources (videos, e-learning modules, etc.), Collaborative Tools, Creative tools (Adobe Suite, Canva…etc.)

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	24	
PERSONAL STUDY TIME	Minimum 2 hours per week, and more depending on each student's personal goals	
TOTAL STUDENT WORDLOAD		The final examination is scheduled for the last day of class. Each student must give an oral presentation on a topic chosen by the teacher. Part of the presentation is prepared at home, and part of the examination takes place live on the day of the presentation.

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
CONTINUOUS ASSESSMENT	Ongoing	40%
FINAL EXAM	1h30	60%

Required readings:
None Reference bibliography and webography : podcastfrancaisfacile.com, TV5 monde apprendre le français.

Soft skills developed through the course:
• Analytical and synthesis skills: extract key points from a large amount of information • Intellectual curiosity: seek information, ask questions, demonstrate openness • Autonomous learning (learning agility): learn how to learn, adjust one's methods • Persuasive and argumentative skills: defend an idea with assertiveness • Teamwork and collaboration: cooperate, share, resolve conflicts • Self-confidence and assertiveness

BUSINESS & CORPORATE STRATEGIES

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	3
TEACHING METHOD	In-person course
TEACHER IN CHARGE	

Prior knowledge or skills required:

Coming soon….

Learning objectives:

Coming soon….

Course structure:

Coming soon….

Teaching methods:

Coming soon….

Pedagogical resources and tools:

Coming soon….

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	24	
PERSONAL STUDY TIME		
TOTAL STUDENT WORDLOAD		

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
CONTINUOUS ASSESSMENT		40%
FINAL EXAM		60%

Required readings:

Soft skills developed through the course:

INTERNATIONAL MARKET STUDIES

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	3
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Anita AUDUREAU

Prior knowledge or skills required:

Language level: A minimum English level of B2 (CEFR) to understand theoretical concepts, participate actively in discussions, and complete written and oral assignments involving marketing vocabulary and analytical reasoning.

Learning objectives:

Collect and organize market information using documentary analysis to support international marketing decisions.

Differentiate qualitative and quantitative research methods and select the most appropriate approach for a specific international market study.

Design a structured questionnaire adapted to a defined research objective in an international context.

Define and construct a representative sample that aligns with the goals of a market study.

Identify methodological and cognitive biases that may affect data collection and interpretation.

Analyze questionnaire results to extract meaningful insights about consumer behaviors in international markets.

Formulate segmentation criteria and create relevant market segments based on collected data.

Interpret research results to support recommendations for international marketing strategies.

Course structure:

SESSION	TOPICS COVERED	PREPARATORY WORK	TEACHING METHOD	ASSESSMENT METHOD
1	Introduction to Market Studies & Documentary Analysis Topics covered: • What is a market study? • Types of information used in international marketing • Documentary analysis: sources, data reliability, cross-checking methods • 1 hour: Project brief that will be presented the last session (group, project, ...)		• Lecture (theoretical foundations) • Short comparative analysis of two real data sources	
2	Qualitative vs. Quantitative Methods: Concepts, Tools & Applications Topics covered: • Main differences between qualitative and quantitative approaches • Types of qualitative data (interviews, focus groups) • Types of quantitative data	Create the groups, choose a problem or improvement	• Lecture (40%) • Exercise: choosing the right method for a market entry scenario • Collaborative group discussion	

	(surveys, numerical indicators) • When to use each approach in international markets • 1 hour: workshop (1st step of the project)			
3	Defining Research Needs & Objectives + Sampling Principles Topics covered: • From business needs to research questions • Defining the objective of a questionnaire • How to translate objectives into study variables • Sampling types (probability / non-probability) • Sample size & representativeness	Worked on the first step of the project	• Lecture • Exercise: reformulate vague business needs into concrete research questions	
4	Writing a Questionnaire – Part 1: Structure & Question Types Topics covered: • Types of questions (open, closed, Likert scales…) • Flow and structure of a questionnaire • Rules for clarity and neutrality • Typical mistakes and how to avoid them	Revise the questions	• Lecture • Workshop (create the questionnaire and send it) • Feedback	
5	Biases in Data Collection + Data Analysis (Part 1) Topics covered:	Create the questionnaire	• Lecture • Analysis of flawed questionnaires • Guided interpretation	

	• Impact of bias on international market studies • Introduction to data interpretation • Reading basic descriptive statistics		of a small dataset	
6	Data Analysis (Part 2) + Segmentation & Segment Creation Topics covered: • Extracting insights from survey data • Structuring results to support decisions • Segmentation principles (geographic, demographic, psychographic, behavioral) • Creating market segments from collected data • Challenges specific to international segmentation	Continue the presentation	• Workshop: interpret survey results and present insights • Group project: build segments and justify them	
7	Presentation of the project in groups			Written exam (1.5 hrs)
8	Qualitative vs. Quantitative Methods: Concepts, Tools & Applications Topics covered: • Main differences between qualitative and quantitative approaches • Types of qualitative data (interviews, focus groups) • Types of quantitative data (surveys, numerical indicators) • When to use each approach in international markets	Create the groups, choose a problem or improvement	• Lecture (40%) • Exercise: choosing the right method for a market entry scenario • Collaborative group discussion	

	• 1 hour: workshop (1st step of the project)			
9	Defining Research Needs & Objectives + Sampling Principles Topics covered: • From business needs to research questions • Defining the objective of a questionnaire • How to translate objectives into study variables • Sampling types (probability / non-probability) • Sample size & representativeness	Worked on the first step of the project	• Lecture • Exercise: reformulate vague business needs into concrete research questions	

Teaching methods:

Case studies, Peer-to-peer learning ,Group projects

Pedagogical resources and tools:

Course materials (PowerPoint, PDF presentations, articles, etc.), Creative tools (Adobe Suite, Canva…etc.), Microsoft Teams

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	24	
PERSONAL STUDY TIME	50-60	Preparation, revision, and assessment work.
TOTAL STUDENT WORDLOAD		

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Oral presentation / written exercise		40%
Final written exam	1h30	60%

Required readings:

None

Reference bibliography and webography :

Malhotra, N. & Birks, D. (2017). Marketing Research: An Applied Approach. Pearson.
A comprehensive reference for research methods, sampling, questionnaire design, and data analysis.
Burns, A. & Bush, R. (2019). Marketing Research. Pearson.
Clear explanations of qualitative and quantitative techniques with international examples.
Hair, J., Wolfinbarger, M., Money, A., Samouel, P. & Page, M. (2015). Essentials of Business Research Methods. Routledge.
Useful for understanding research design and methodological rigor.
Kotler, P. & Armstrong, G. (2021). Principles of Marketing. Pearson.
Provides the fundamentals of segmentation and consumer behavior in international contexts.

Soft skills developed through the course:

- Critical thinking: analyze with perspective, difference between fact/opinion, build arguments
- Analytical and synthesis skills: extract key points from a large amount of information
- Intellectual curiosity: seek information, ask questions, demonstrate openness
- Reasoned decision-making: evaluate options, make choices, take responsibility
- Persuasive and argumentative skills: defend an idea with assertiveness
- Teamwork and collaboration: cooperate, share, resolve conflicts

INTERNATIONAL WEEK

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	Intensive, short-format courses delivered by visiting professors from partner universities.
TEACHER IN CHARGE	Visiting professors from ISTC partner universities

Prior knowledge or skills required:

Students are expected to have a minimum B2 level in English (CEFR) to participate effectively in discussions, role-plays, and written assessments.

Learning objectives:

This International Week aims to:
Expose students to international academic perspectives.
Explore key topics in management, communication, and marketing.
Develop adaptability in intensive and multicultural learning environments.
Encourage active participation and critical thinking.

Course structure:

During one intensive week, students will select courses from a list of modules taught by visiting professors.
Students are required to:
Attend all selected sessions.
Actively participate in class activities.

Complete any assignments or evaluations required by the professors.

Attendance is mandatory for each session in order to validate the International Week and obtain the corresponding credits.

Teaching methods:

Interactive lectures.
Workshops and case studies.
Group work and discussions.
Continuous in-class exercises.

Pedagogical resources and tools:

Course materials provided by visiting professors.
Case studies and practical exercises.
Presentations and interactive content.

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
CONTINUOUS ASSESSMENT	Throughout the week	100%
FINAL EXAM	-	-

Required readings:

None. Materials will be provided during the sessions.

Soft skills developed through the course:
Intercultural communication. Adaptability. Teamwork. Critical thinking. Active participation. Time management.

CULTURES OF PREDICTION - SURVEILLANCE, AUTOMATION AND THE REWIRING OF SOCIETY

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	3
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Madeleine DONNELLY

Prior knowledge or skills required:

English (B2) to read and understand academic texts
Foundational knowledge in social sciences and/or media studies
Digital literacy: familiarity with social media platforms, digital communication tools, and online research methods.

Learning objectives:

- Examine the complex relationships between digital technologies and cultural, social, and legal practices.
- Evaluate the societal impact of digitalization, particularly in relation to privacy and surveillance.
- Define and compare major models of surveillance, including Big Brother, Panopticon, Synopticon, Sousveillance, and Assemblages.
- Apply surveillance concepts to concrete digital practices and technologies.
- Investigate how prediction and automation reshape human activity, subjectivity, and everyday experience.

- Interpret contemporary digital phenomena using theoretical frameworks from sociology, philosophy, and media studies.
- Develop analytical skills for understanding and critiquing digital culture.
- Apply theoretical insights to real-world digital examples.
- Communicate research findings and analyses effectively in both written and oral formats.
- Reflect on the broader societal implications of emerging digital technologies.

Course structure:

Theme 1 – Introduction to Digital Cultures and Surveillance
• Lecture: What do we mean by digital and culture? Overview of frameworks: Information Society, Network Society, Platform Society, Automatic Society, Surveillance SocietyD
• Core Reading: Castells, The Network Society (chap.1).
• Activities: Mapping students' daily digital practices + discussion of where surveillance appears.
• Output: Short in-class reflection (5–10 minutes).

Theme 2 – Conceptual foundations of surveillance
Lecture: Exploring surveillance models
• Core Reading: Miller, Understanding Digital Culture (ch. on surveillance models).
• Activities: Comparative mapping of models in today's platforms.
• Assignment 1

Theme 3 – Privacy, law, and everyday surveillance
Lecture: Snowden and the Surveillance State: Privacy Between U.S. and Europe
• Themes: Privacy as solitude, secrecy, anonymity, Snowden revelations, legal frameworks (PATRIOT Act, GDPR).
• Core Reading: Greenwald, No Place to Hide (excerpts).
• Activities: Contrast U.S. vs. EU/regional approaches to privacy and surveillance.
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• Assignment 2

Theme 4 – Critiques of digital optimism
Lecture: From techno-utopianism to critical digital studies
• Core Reading: Morozov, To Save Everything, Click Here.
• Activities: Debate: "Do digital technologies inherently lead to progress, or do they reinforce control?"
• Output: Group presentations linking Morozov's critique to current cases (AI, smart cities, social media).
• Assignment 3

Theme 5 – Surveillance in culture and media
Lecture: Surveillance on screen and in everyday culture
- Themes: Media representations of surveillance and their cultural impact.
- Core Reading: D.Lyon, The Culture of Surveillance
- Activities: Close reading + analysis of media portrayals of surveillance.
- Assignment 4

Theme 6 – Surveillance Capitalism
Lecture: Zuboff's Surveillance Capitalism: A New Logic of Power?
- Core Reading: Zuboff, The Age of Surveillance Capitalism
- Themes: Surveillance capitalism vs. digital technology, the "unprecedented."
- Activities: Group work on Zuboff concepts, applied to platforms.
- Output: 1-page synthesis note linking theory to a case (e.g., targeted ads, predictive analytics).
- Assignment 5

Theme 7 – Automation
Lecture: Automating subjectivity, automating society
- Core Reading: B.Stiegler, Automatic Society

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- Themes: Automation of labor and subjectivity, biases of automation, social de-skilling.
- Assignment 6 + outline and fist page draft of final paper

Theme 8 – Student Paper Workshop
- Assignment Due: Students bring outline + first-page draft.
- Activity: Peer review + instructor feedback.
- Goal: Concrete revisions for final submission.

Theme 9 – Digital Sovereignty and Self-Governance, Internet Freedom, Regulation, and the Future of Cyberspace
- Seminar +, collective synthesis of digital autonomy and governance theories
- Core reading: J.P. Barlow, A Declaration of the Independence of Cyberspace
- Assignment 7: read text + answer questions

Theme 10 – Wrap-up: Futures and predictive surveillance(s)
Lecture: The future of watching and being watched
- Themes: Integrating surveillance capitalism, privacy, automation, and digital cultures.
- Activities: Student-led discussions on "the future of surveillance."
- Output: Final reflections + synthesis.
- Assignment: Final paper due

Teaching methods:

Close text reading and seminar-based learning.

Pedagogical resources and tools:

Course materials (PowerPoint, PDF presentations, articles, etc.) ,Online resources (videos, e-learning modules, etc.), Creative tools (Adobe Suite, Canva...etc.), Microsoft Teams.

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	24	
PERSONAL STUDY TIME	50-60	
TOTAL STUDENT WORDLOAD		

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Participation & weekly assignments. Final Paper Draft (Assignment 6): mandatory for feedback.		40%
Final Paper		60%

Required readings:

Required readings:
J.P. Barlow, A Declaration of the Independence of Cyberspace, Electronic Frontier Foundation, February 8, 1996.
Castells, The Network Society, From Knowledge to Policy, Washington, DC: Johns Hopkins Center for Transatlantic Relations, 2005
Glenn Greenwald, No Place to Hide: Edward Snowden, the NSA and the US Surveillance State, Penguin, 2014
David Lyon, The Culture of Surveillance: Watching as a Way of Life, Polity, 2018
Vincent Miller, Understanding Digital Culture, SAGE Publications Ltd, 2011
Evgeny Morozov, To Save Everything Click Here, Public Affairs, New York, 2013
Bernard Stiegler, Automatic Society, Volume 1: The Future of Work, 2016
Shoshana Zuboff, The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power, 2019

Reference bibliography and webography:
J.P. Barlow, A Declaration of the Independence of Cyberspace, Electronic Frontier Foundation, February 8, 1996.
Castells, The Network Society, From Knowledge to Policy, Washington, DC: Johns Hopkins Center for Transatlantic Relations, 2005
Glenn Greenwald, No Place to Hide: Edward Snowden, the NSA and the US Surveillance State, Penguin, 2014
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Bernard Stiegler, Automatic Society, Volume 1: The Future of Work, 2016
Shoshana Zuboff, The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power, 2019

Soft skills developed through the course:

- Critical thinking: analyze with perspective, difference between fact/opinion, build arguments
- Analytical and synthesis skills: extract key points from a large amount of information
- Intellectual curiosity: seek information, ask questions, demonstrate openness
- Reasoned decision-making: evaluate options, make choices, take responsibility
- Autonomous learning (learning agility): learn how to learn, adjust one's methods
- Persuasive and argumentative skills: defend an idea with assertiveness
- Professional ethics and integrity

VISUAL COMMUNICATION

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	3
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Elisa REBELLE

Prior knowledge or skills required:
Coming soon...

Learning objectives:
Coming soon...

Course structure:
Coming soon...

Teaching methods:
Coming soon...

Pedagogical resources and tools:

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	24	
PERSONAL STUDY TIME	50-60	
TOTAL STUDENT WORDLOAD		

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Participation & weekly assignments. Final Paper Draft (Assignment 6): mandatory for feedback.		40%
Final Paper		60%

Required readings:

Soft skills developed through the course:

COMMUNICATION & PLANS

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	3
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Céline MELCHIOR

Prior knowledge or skills required:

Students are expected to have a minimum B2 level in English (CEFR) to participate effectively in discussions, role-plays, and written assessments.

Learning objectives:

To understand and integrate cultural differences and assess their impact on communication campaigns.
To design, formalize and evaluate effective communication campaigns.
To apply theoretical knowledge to practical exercises and demonstrate the ability to navigate the complexities of the marketing communication landscape.

Course structure:

Theme 1 – Communication Strategy & Cultural Differences
Review of key communication concepts and introduction to communication strategy. Focus on cultural differences and their impact on audiences, messages and communication campaigns.

Theme 2 – Developing a Communication Campaign
Further development of communication strategy, including target audiences, objectives, key messages and communication channels. Introduction and practical work on Project 1.

Theme 3 – Project 1 & Campaign Evaluation
Oral presentations of Project 1, followed by feedback. Completion of the communication strategy, with a focus on campaign implementation and evaluation.

Theme 4 – Project 2: Practical Application
Project-based work focused on developing and formalizing a complete communication campaign. Students apply theoretical concepts to a concrete communication challenge.

Theme 5 – Final Presentations & Feedback
Final oral presentations of Project 2, with students presenting and justifying their strategic choices. Feedback, discussion and review of the key concepts covered throughout the course.

Teaching methods:

Lectures and guided discussions
Case study analysis
Analysis of real-world communication campaigns
Practical exercises and workshops
Project-based learning
Group work and collaborative activities
Oral presentations and peer feedback
Teacher guidance and formative feedback

Pedagogical resources and tools:

Course presentations and theoretical materials
Case studies and real-world communication campaigns
Videos and multimedia resources
Practical exercises and project-based activities
Collaborative digital tools for group work
Online research and professional resources

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	24	
PERSONAL STUDY TIME	50-60	
TOTAL STUDENT WORDLOAD		

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Continuous assessment and individual participation during sessions		40%
Group Evaluation		60%

Required readings:

Selected course materials and readings provided by the instructor
Selected articles and case studies related to communication strategy and intercultural communication
Examples of real-world communication campaigns provided throughout the course

Soft skills developed through the course:

- Critical thinking: analyze with perspective, difference between fact/opinion, build arguments
- Analytical and synthesis skills: extract key points from a large amount of information
- Creativity and innovation: propose original ideas and turn them into concrete actions
- Reasoned decision-making: evaluate options, make choices, take responsibility
- Persuasive and argumentative skills: defend an idea with assertiveness
- Teamwork and collaboration: cooperate, share, resolve conflicts

CULTURAL STUDIES: CULTURE OF INFLUENCES

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Marijke DE VEIRMAN

Prior knowledge or skills required:

Students are expected to have a minimum B2 level in English (CEFR) to participate effectively in discussions, role-plays, and written assessments.

Learning objectives:

By the end of this course, students will be able to:
• Define and distinguish core terms and concepts in the influencer/creator ecosystem.
• Explain and apply theoretical foundations behind influence (psychology, persuasion, social network theory, attention economy, trust) and analyze how influencers mirror or influence sociocultural trends.
• Understand how the influencer and creator ecosystem is structured, who the key players are, and how they work together.
• Understand how issues of diversity, inclusion, and power shape influencer culture, and why these raise important ethical questions.
• Interpret and apply the legal, regulatory, and normative constraints on influencer practices.
• Explain influencer monetization strategies. Critically reflect on the broader societal impact of influencers.

Course content:

In today's rapidly changing media landscape, influencers and creators play a central role in shaping how we communicate, consume, and connect.

This course invites students to critically engage with the influencer and creator economy by combining insights from marketing, communication, cultural studies, sociology, and psychology. Together we ask: What makes influencers effective? How do they build trust, visibility, and authority? And what does their growing prominence mean for culture, business, and society?

Building on these questions, the course provides a critical introduction to the influencer and creator economy. Students engage with core concepts and theories of influence, and examine the structure of the ecosystem, including its key actors and the monetization strategies that sustain it. The course also considers ethical and regulatory issues, and encourages reflection on the broader societal and cultural impact of influencers in today's media landscape.

Teaching methods:

This course combines lectures with interactive group discussions to foster both theoretical understanding and critical debate. Case studies will be used to connect core concepts to real-world practice, while readings from Influencers and Creators (Kozinets et al.) provide the theoretical grounding. Applied perspectives will be offered by guest speakers.

Pedagogical resources and tools:

Course materials (PowerPoint, PDF presentations, articles, etc.).

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	15	
PERSONAL STUDY TIME	15	
TOTAL STUDENT WORDLOAD	30	

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Multiple-choice questions that assess comprehension of key concepts, theories, and terminology covered throughout the course.		40%
Open-ended essay questions that require you to critically analyze, explain, and apply course concepts to real-world cases.		60%

Reading List:

Kozinets, R. V., Gretzel, U., & Gambetti, R. (2023). Influencers & creators: Business, culture and practice. SAGE.

Soft skills developed through the course:

- Critical thinking: analyze with perspective, difference between fact/opinion, build arguments
- Analytical and synthesis skills: extract key points from a large amount of information
- Creativity and innovation: propose original ideas and turn them into concrete actions
- Reasoned decision-making: evaluate options, make choices, take responsibility
- Persuasive and argumentative skills: defend an idea with assertiveness
- Teamwork and collaboration: cooperate, share, resolve conflicts

CULTURAL STUDIES: FASHION & COMMUNICATION

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Giuseppe MONTALI

Prior knowledge or skills required:

Students are expected to have a minimum B2 level in English (CEFR) to participate effectively in discussions, role-plays, and written assessments.

Learning objectives:

1. Historical Comprehension: Understand how fashion and aesthetic sensitivities have evolved from Roman antiquity through to the early 20th century, contextualized by the socio-political needs of each epoch.
2. Sociological Decoding: Analyze the cultural, social, and communicative roles of key fashion elements, specifically historical evolution and significance of jewelry, lingerie, and makeup.
3. Brand Identity Analysis: Identify, analyze, and distinguish the specific aesthetic codes, design philosophies, and communication strategies of iconic Italian fashion houses (Gucci, Pucci, Armani, Prada).
4. Presentation & Synthesis: Develop the ability to synthesize complex design histories and defend a professional aesthetic analysis before an audience.

Course content:				
Session	Topics covered	Preparatory work	Teaching methods	Assessment methods
1	Introduction to Fashion as Communication & The Ancient Roots		Interactive lecture, Visual analysis of historical art, Class brainstorming	
2 -4	The Renaissance to the Early 20th Century • Evolution of silhouettes according to shifting cultural sensibilities. • Changing social expectations of the body.	Art, politics and fashion during the Rinascimento	Review lecture slides	
3	The Anatomy of Detail: Jewelry, Lingerie, & Makeup	Significance of lingerie and makeup, roles of jewelry and accessories	Peer-to peer learning	Team-led presentations, Group critique, Interactive Q&A.
5	XVII century Baroque – Spanish led Era	Analysing the evolution of silhouettes according to shifting cultural sensibilities and social status. Visual analysis of historical art.	Interactive lecture, Visual analysis of historical art, Class brainstorming	

6	XVIII century France	Corsets, crinolines, and the changing social expectations and shaping of the body. Selected reading analysis.	Interactive lecture, Visual analysis of historical art, Class brainstorming	
7	XIX century England and US fashion	Shifting silhouettes, the liberation of the body, and transition into early modern fashion. Reviewing historical lecture slides.		
8	Iconic Italian Houses I: Pucci, Gucci, Armani, Prada, & Wrap-Up	Analysing the theatricality and heritage of Gucci. Decoding Emilio Pucci's geometric prints and post-war resort lifestyle. Deconstructing Armani's structured minimalism and Prada's "ugly chic" luxury.		
9 and 10	Assessment			9 Mid-term MCQ (30 mins) followed by the kickoff of Team Presentations. 10 Final round of Team Presentations and course wrap-up.

Teaching methods:

Visual & Aesthetic Analysis: Extensive use of imagery, archival videos, and historical artwork to decode fashion visual systems.

Case Studies: Direct structural study of major Italian fashion house campaigns and runway collections.

Co-creation of Content: Interactive brainstorming and peer debate on the sociological aspects of trends.

Group Projects & Peer-to-Peer Learning: Collaborating on cultural research and presenting findings to classmates.

Pedagogical resources and tools:

Course materials: Structured PowerPoint presentations, highly curated historical image/video slides, and selected article PDFs.

Collaborative & Creative tools: Canva (for student presentation slide design), Microsoft Teams (for sharing course readings, guidelines, and turn-ins).

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	15	interactive in-person sessions
PERSONAL STUDY TIME	15	Preparation for team presentations, reading assigned texts, and analyzing a chosen designer
TOTAL STUDENT WORDLOAD	30	

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Multiple-choice questions that assess comprehension of key concepts, theories, and terminology covered throughout the course.		40%
Open-ended essay questions that require you to critically analyze, explain, and apply course concepts to real-world cases.		60%

Reading List:

Barnard, Malcolm. Fashion as Communication. Routledge.

Reference bibliography and webography :
McDowell, Colin. The Anatomy of Fashion: Why We Wear What We Wear. Phaidon Press.
Riello, Giorgio, and Peter McNeil (Eds.). The Fashion History Reader: Global Perspectives. Routledge.
Vogue Runway Archives & The Business of Fashion (BoF) (web resources for contemporary designer case studies).

Soft skills developed through the course:

- Critical thinking: analyze with perspective, difference between fact/opinion, build arguments
- Analytical and synthesis skills: extract key points from a large amount of information
- Intellectual curiosity: seek information, ask questions, demonstrate openness
- Persuasive and argumentative skills: defend an idea with assertiveness
- Teamwork and collaboration: cooperate, share, resolve conflicts

CULTURAL STUDIES: UNDERSTANDING POPULAR CULTURE

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Giuseppe MONTALI

Prior knowledge or skills required:

Intermediate to advanced English language proficiency (B2/C1 level) suitable for analysing complex cultural, cinematic, and literary texts.

Learning objectives:

- Deconstruct foundational archetypes and historical categories within mass media and popular culture, identifying how recurring characters, narratives, genres and representations have evolved over time.
- Analyze how cinema reflects changing societal anxieties, historical shifts and generational identities, examining how films respond to and represent the social, political and cultural contexts in which they are produced.
- Understand and compare different approaches to film narrative and theory, with particular attention to structural differences between tightly focused, high-tension screenplays and more open, episodic or ensemble-based narratives.

- Evaluate key technical and creative components of film production, including the use of practical special effects, minimalist soundtracks, cinematography and the strategic use of popular music to shape atmosphere, narrative and audience experience.

Course content:

Session	Topics covered	Preparatory work	Teaching methods	Assessment methods
1	Introduction to Pop Culture: Defining mainstream ideas, mass media penetration, and "trivial" vs. critical cultural status. Examining John W. Campbell's 1938 novella Who Goes There? and its core sci-fi blueprint.	Review introductory slides	Lecture, Interactive Brainstorming, Video analysis	In-class participation & initial reflective prompt.
2	The Three Faces of Fear & Outpost 31: Evolution of paranoia from the 1951 Cold War "Red Scare" to John Carpenter's 1982 adaptation. Deep dive into crew dynamics and the psychological anatomy of mistrust.	Review character profiles (MacReady, Childs, Blair, Garry).		The Three Faces of Fear & Outpost 31: Evolution of paranoia from the 1951 Cold War "Red Scare" to John Carpenter's 1982 adaptation. Deep dive into crew dynamics and the psychological anatomy of mistrust.
3	Anatomy of a Monster: Masterclass on physical special	Prepare critical reflections on the final scene query:	Suspense breakdown workshop, audio-isolated listening session (the synth	Formative prep for Semester 1 assignments

	effects. Analyzing Rob Bottin's boundary-pushing practical visual design and structural body horror. H. P. Lovecraft's Horror	"Is one of them a Thing?"	"heartbeat" vs. the wind).	
4	The Contagion & Legacy: The historical 1982 box office failure vs. its ultimate status as a pop culture milestone. Reviewing contemporary sci-fi horror legacies.	Stranger Things, Lovecraft's monsters: Cthulu The shapeless fear	Synthesis lecture, group discussion, and terminal course review.	Formative prep for Semester 1 assignments
5	Introduction to Pop Culture & The Source: Defining mainstream culture and "trivial" status vs. critical value Introduction to Coming-of-Age & Literary Roots: Defining the transition from youth to adulthood. Tracing the Bildungsroman and Künstlerroman from classic European	Review The Bildungsroman from Goethe's Wilhelm Meister's Apprenticeship and James Joyce's A Portrait of the Artist as a Young Man.	Concept mapping of literary traditions, lecture on structural integration vs. individual societal rejection.	Formative feedback on generic concepts.

	literature to screen translation.			
6	The Invention of the Teenager & Post-War Angst: Analyzing the post-WWII economic boom, rock & roll rebellion, and proto-rebel style codes. Deconstructing Rebel Without a Cause (1955).	The Catcher in the Rye and watch the Rebel Without a Cause trailer. Evolution of Youngster sub-cultures	Socio-historical lecture, visual semiotics analysis (e.g., subcultural style codes: Greasers vs. Preps vs. Mods).	Formative development of subculture matrices.
7	Deconstructing the Shermer High 5: Entering detention with John Hughes' The Breakfast Club (1985). Examining the confinement-space theatrical structure and inner conflict vs. social mask.	Introducing The Breakfast Club Watch The Breakfast Club	Character archetype deconstruction workshop, collaborative breakdown of the high school caste system.	What BFC character are you?
8	The Hangout Movie vs. High Structure: Analyzing Richard Linklater's Dazed and Confused (1993). Comparing Confined Space vs. Open Road and Anti-Plot vs. 3-Act structures.	Introducing "Dazed and Confused" Listen to the curated film soundtracks (Hughes vs. Linklater). Are you more BFC or Dazed and Confused?	Audio-visual tracking, discussion on public releases of musical repression, and mixtape sequencing workshops. Comparative screenwriting workshop, macro-analysis of double nostalgia, and terminal course review.	Preparing for the final assessment

Teaching methods:

- Critical audio-visual analysis and sequence deconstruction.
- Comparative study of socio-historical contexts across different decades (1930s, 1950s, 1970s, 1980s, 1990s).
- Collaborative workshops, peer-to-peer discussions, and creative co-creation of content (e.g., subculture mapping, archetype analysis).

Pedagogical resources and tools:

- Course presentations: PowerPoint and PDF Masterclass slides (John Carpenter's The Thing, Foundations of the Teen Film, Coming of Age on Screen).
- Multimedia assets: Official trailers, isolated film scores, historical video clips, and music videos.
- Digital Infrastructure: Microsoft Teams for shared articles, digital webography references, and collaborative databases.

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	15	interactive in-person sessions
PERSONAL STUDY TIME	15	Preparation for team presentations, reading assigned texts, and analyzing a chosen designer
TOTAL STUDENT WORDLOAD	30	

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Multiple-choice questions that assess comprehension of key concepts, theories, and terminology covered throughout the course.		40%

Group presentation		60%

Reading List:

- Platt College San Diego: Film and Society: How Films Impact Society and Popular Culture.
- ListChallenges Platform: 100 Movies Important to Pop Culture Database
- Salinger, J.D., The Catcher in the Rye (1951) — Examining Holden Caulfield as the prototype for modern cinematic youth alienation
- Campbell, John W. Jr., Who Goes There? (1938) — The foundational science fiction novella blueprint for modern shape-shifting body-horror.
- + the reference bibliography and webography in the presentation

Soft skills developed through the course:

- Critical thinking: analyze with perspective, difference between fact/opinion, build arguments
- Analytical and synthesis skills: extract key points from a large amount of information
- Intellectual curiosity: seek information, ask questions, demonstrate openness
- Persuasive and argumentative skills: defend an idea with assertiveness
- Teamwork and collaboration: cooperate, share, resolve conflicts

ALGORITHMIC CULTURES

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Oliver KENNY

Prior knowledge or skills required:

• B2 English
• Willingness to read and engage in detail with 20-30 pages of academic literature in English. Students will be asked to read academic texts before each class, critically engage with them, and subsequently discuss them with their peers during seminars. The final two weeks of the semester will take the form of workshops, bringing together the content covered throughout the module and preparing students for writing their final essays.

Learning objectives:

This module explores the ways in which algorithms operate in contemporary culture and society. The course takes a close look at technologies such as: social media, recommendation algorithms, streaming platforms, AI chatbots, and AI image generators in order to critically examine their social and cultural ramifications.

On successful completion of this class, students will have developed:
- Knowledge and understanding of the social and cultural issues around algorithmic technologies;

- The capacity to engage with complex academic arguments related to algorithmic technologies;
- Critical thinking skills;
- Analytical writing skills;
- The capacity to apply a range of concepts and theories to concrete examples;
- Transferable skills such as retrieving, presenting, and communicating complex information clearly in oral and written forms.

Course content:

Course structure:

This structure is not fixed and topics or readings may differ significantly from year to year but it serves give a sense of the structure of the course, and the kind of work involved.

Session	Topics covered	Preparatory work For each class there will be extracts from the following reading to prepare
1	Introduction	
2	Social media and the cultural politics of algorithms	Bucher, T. (2017). The algorithmic imaginary: Exploring the ordinary affects of Facebook algorithms. Information, Communication & Society, 20(1), 30–44. Gillespie, T. (2014). The Relevance of Algorithms. In T. Gillespie, P. J. Boczkowski, & K. A. Foot (Eds.), Media Technologies: Essays on Communication, Materiality, and Society (pp. 167–193). The MIT Press.
3	Recommendation algorithms and the curation of taste	Pelly, L. (2025). Mood machine: The rise of Spotify and the costs of the perfect playlist. Atria / One Signal. Seaver, N. (2022). Computing taste: Algorithms and the makers of music recommendation. University of Chicago Press.
4	Writing after AI	Bajohr, H. (Ed.). (2025). Thinking with AI: Machine Learning the Humanities. Open Humanities Press. Beguš, N. (2025). Artificial Humanities: A fictional perspective on language in AI. University of Michigan Press. Weatherby, L. (2025). Language machines: Cultural AI and the end of remainder humanism. University of Minnesota Press.
5	GenAI images and aesthetics	Manovich, L. (2023). AI Image Media through the Lens of Art and Media History. IMAGE, 37(1), 34–41.

		Meyer, R. (2023). The New Value of the Archive: AI Image Generation and the Visual Economy of 'Style'. IMAGE, 37(1), 100–111. Somaini, A. (2023). Algorithmic Images: Artificial Intelligence and Visual Culture. Grey Room, (93), 74–115.

Teaching methods:

Classes are three hours minutes long and will involve a combination of lectures – which give broader context and provide insight into a wide range of thinkers, theories, and concepts –, seminars – which involve group discussions of the texts prepared in advance –, and workshops – which are dedicated to thinking about the connections between all the ideas discussed throughout the semester and applying them to particular case studies.

Pedagogical resources and tools:

- Powerpoint presentations
- Academic articles
- Seminar discussions
- Case studies
- Microsoft Teams (for all documents)

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	24	
PERSONAL STUDY TIME	48	
TOTAL STUDENT WORDLOAD	72	

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Individual oral presentation + question-and-answer session	90min	100%

Reference bibliography and webography :

Audry, S. (2021). Art in the Age of Machine Learning. MIT Press.
Hallinan, B., & Striphas, T. (2016). Recommended for you: The Netflix Prize and the production of algorithmic culture. New Media & Society, 18(1), 117–137.
Kitchin, R. (2017). Thinking critically about and researching algorithms. Information, Communication & Society, 20(1), 14–29.
Striphas, T. (2015). Algorithmic culture. European Journal of Cultural Studies, 18(4–5), 395–412.
Wilde, L. R. A. (2023). Generative Imagery as Media Form and Research Field: Introduction to a New Paradigm. IMAGE, 37(1), 6–33.

Soft skills developed through the course:

- Critical thinking
- Analytical and synthesis skills
- Intellectual curiosity
- Autonomous learning
- Persuasive and argumentative skills
- Self-confidence and assertiveness
- Resilience and perseverance

INTRODUCTION TO FRENCH CULTURE AND SOCIETY

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Raphaël VILLATTE

Prior knowledge or skills required:

Students are expected to have a minimum B2 level in English (CEFR) to participate effectively in discussions and written assessments.

Learning objectives:

Discovering and gaining a deeper understanding of France, French culture, and the French mindset through the exploration of history, social values, traditions, daily life, communication styles, and contemporary issues in French society.
The course also aims to help students develop intercultural awareness and better understand how cultural differences influence behaviors, relationships, and ways of thinking in France.

Course content:

Session	Topics covered	Preparatory work	Teaching methods	Assessment methods
Demi journée 1	Study of stereotypes and clichés. Exercises and feedback on how others perceive you: What do you know about France upon arrival? What are your preconceived notions about France? Are you familiar with the stereotypes associated with your own culture? What factors contribute to these stereotypes (historical, artistic, industrial, religious, etc.)? Lecture: The French, a survival guide (cultural codes, ways of being, behavior, attitudes, gestures, facial expressions, etc.)	None	Class,workshops, group work.	Final assessment.
Demi-journée 2 (3h)	Visit of the city, historic center, monuments, and Vieux-Lille.			
Demi-journée 3	Presentation (Lecture) of some key aspects of French culture. 1. The French language: a tool of power or resistance? ● Explanation: The role of French in history (diplomacy, colonization, the Francophonie), its status in relation to English, and the debates surrounding the defense of the language (Toubon Laws, Anglicisms).			

	• Debate: Is French an elitist language? Can it remain a universal language? 2. The History of France: the French and their relationship with themselves • Explanation: How the notions of national narrative have permeated the collective consciousness since the 19th century • Debate: Do the French perceive themselves as they are in their evolution? How important is this today? 3. French gastronomy: heritage or cliché? • Explanation: UNESCO and the gastronomic meal, regional diversity, and the evolution of eating habits (fast food, veganism). • Debate: Is French gastronomy accessible to everyone? How can we avoid falling into the "cheese-baguette-wine" cliché?			
Demi journée 4	3 hours at the Palais des Beaux-Arts (with a focus on its important Flemish collection), study of the museum's curation, the structure of the Palais, and the balance between the different artistic periods presented.			
Demi journée 5	Presentation of the students' work.			

Teaching methods:

This course combines lectures with interactive group discussions to foster both theoretical understanding and critical debate. Case studies will be used to connect core concepts to real-world practice, while readings from Influencers and Creators (Kozinets et al.) provide the theoretical grounding. Applied perspectives will be offered by guest speakers.

Pedagogical resources and tools:

Co-creation of content, Group projects, in class course, exposés.

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	15	
PERSONAL STUDY TIME	15	
TOTAL STUDENT WORDLOAD	30	

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Group Project		100%

Reference bibliography and webography :

Books

- Culture Shock! France – Sally Adamson Taylor
- France – Culture Smart!: The Essential Guide to Customs & Culture – Barry Tomalin

- France: Be Fluent in French Life and Culture — Andrew Whittaker
- Contemporary French Cultural Studies — edited by Michael Kelly, Marie-Christine Koop, et al.
- The Bonjour Effect: The Secret Codes of French Conversation Revealed — Julie Barlow & Jean-Benoît Nadeau
- Sixty Million Frenchmen Can't Be Wrong — Jean-Benoît Nadeau & Julie Barlow

Websites:

- France.fr (official tourism and culture portal)
- Campus France
- The Local France
- Connexion France
- Institut français UK – French culture resources
- TV5MONDE Langue Française

Soft skills developed through the course:

- Critical thinking: analyze with perspective, difference between fact/opinion
- Intellectual curiosity: seek information, ask questions, demonstrate openness
- Empathy and emotional intelligence: perceive and manage others' emotions
- Teamwork and collaboration: cooperate, share
- Adaptability and flexibility

ENGLISH TALK

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Stephen Hindmarsh

Prior knowledge or skills required:

Minimum B2 level in English
Basic ability to participate in conversations and understand spoken English
Motivation to improve oral communication and confidence in professional and social contexts

Learning objectives:

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

Communicate more confidently and fluently in professional and social situations
Improve pronunciation, phonics, rhythm, and intonation in spoken English
Develop active listening and interaction skills
Use appropriate vocabulary and expressions for business and everyday communication
Participate effectively in discussions, debates, and role-plays
Express opinions, arguments, and personal experiences clearly
Strengthen intercultural understanding through exploration of British culture and real-world topics
Gain confidence in spontaneous oral communication

Course content:

Session	Topics covered	Preparatory work	Teaching methods	Assessment methods
1	Introduction to communication skills and confidence building	Self-introduction preparation	Icebreakers, oral activities, pair work	Participation
2	Pronunciation, phonics and intonation	Listening exercises	Pronunciation workshops, repetition drills	Continuous assessment
3	Everyday social interactions	Vocabulary preparation	Role-playing, simulations	Oral participation
4	Professional communication fundamentals	Reading business dialogues	Case studies, discussions	Speaking activities
5	Meetings, presentations and networking	Vocabulary exercises	Simulations, peer interaction	Continuous assessment
6	British culture and communication styles	Short article reading	Group discussions, videos	Participation
7	Real-world communication challenges	Current events research	Debates, collaborative work	Oral evaluation
8	Expressing opinions and arguments	Debate preparation	Structured debates	Debate performance
9	Team communication and collaboration	Group preparation	Group projects, peer learning	Group participation
10	Cross-cultural communication	Reflection activities	Discussions, case studies	Continuous assessment

11	Advanced fluency and spontaneous speaking	Speaking preparation	Improvisation activities	Oral fluency assessment
12	Final oral activities and course review	Revision	Presentations, discussions	Final continuous assessment

Teaching methods:

Role-playing and simulations
Group discussions and debates
Peer-to-peer learning
Oral expression activities
Pronunciation and fluency workshops
Case studies
Collaborative learning activities
Interactive speaking exercises
Real-life communication scenarios

Pedagogical resources and tools:

PowerPoint presentations
PDF course materials and worksheets
Videos and audio recordings
Online speaking and pronunciation resources
Articles and authentic English-language materials
Discussion forums and collaborative activities
Microsoft Teams for communication and document sharing
Interactive oral activities and quizzes

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	15	In-class oral participation and interactive activities
PERSONAL STUDY TIME	15	Speaking practice, reading exercises, vocabulary review and preparation
TOTAL STUDENT WORDLOAD	30	

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Continuous oral assessment (participation, activities, debates)	Throughout semester	100%

Reference bibliography and webography :

Reference bibliography and webography :
Books
English Vocabulary in Use – Michael McCarthy & Felicity O'Dell
Market Leader – David Cotton, David Falvey & Simon Kent
English Pronunciation in Use – Mark Hancock

Online resources
BBC Learning English
British Council Learn English
TED Talks
Cambridge English

Soft skills developed through the course:
Critical thinking Analytical and synthesis skills Intellectual curiosity Creativity and innovation Reasoned decision-making Autonomous learning and adaptability Empathy and emotional intelligence Persuasive and argumentative skills Teamwork and collaboration Self-confidence and assertiveness Adaptability and flexibility Resilience and perseverance Professional ethics and integrity

POLITICS OF AI

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Oliver KENNY

Prior knowledge or skills required:

• B2 English
• Willingness to read and engage in detail with 20-30 pages of academic literature in English.
oStudents will be asked to read academic texts before each class, critically engage with them, and subsequently discuss them with their peers during seminars. The final two weeks of the semester will take the form of workshops, bringing together the content covered throughout the module and preparing students for writing their final essays.

Learning objectives:

This module explores the politics of artificial intelligence by engaging with a range of recent academic scholarship on the topic.
Over the course of the term, we will discuss the operative logics and genealogies of artificial intelligence, the environmental and labour cost of AI technologies, and the broader philosophical and ethical issues related to the on-going development and operationalization of AI in social contexts.
This module will challenge students to think critically about the meaning and consequences of the increasing embeddedness of AI in our contemporary world.

On successful completion of this class, students will have developed:
- Knowledge and understanding of the political, social, and ethical issues around artificial intelligence;

- The capacity to engage with complex academic arguments related to AI technologies;
- Critical thinking skills;
- Analytical writing skills;
- The capacity to apply a range of concepts and theories to concrete examples;
- Transferable skills such as retrieving, presenting, and communicating complex information clearly in oral and written forms.

Course content:

This structure is not fixed and topics or readings may differ significantly from year to year but it serves to give a sense of the structure of the course, and the kind of work involved.

Session	Topics covered	Preparatory work *For each class there will be extracts from the following reading to prepare*
1	Introduction	
2	AI as people problems	Broussard, M. (2019). *Artificial unintelligence: How computers misunderstand the world*. The MIT Press.
3	Political imaginaries and ideologies underpinning AI	Chun, W. H. K., & Barnett, A. (2021). *Discriminating data: Correlation, neighborhoods, and the new politics of recognition*. The MIT Press..
4	Earth and environment	Crawford, Kate. 2021. 'Earth'. In *Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence*, 23–51. New Haven: Yale University Press.
5	Labour	Gray, Mary L., and Siddharth Suri. 2019. 'Introduction'. In *Ghost Work: How to Stop Silicon Valley from Building a New Global Underclass*. Boston New York NY: Houghton Mifflin Harcourt.
6	Data	Crawford, Kate, and Trevor Paglen. 2021. 'Excavating AI: The Politics of Images in Machine Learning Training Sets'. *AI & SOCIETY* 36 (June): 1105–16. https://doi.org/10.1007/s00146-021-01162-8.
7	Political orders	Amoore, Louise. 2023. 'Machine Learning Political Orders'. *Review of International Studies* 49 (1): 20–36. https://doi.org/10.1017/S0260210522000031.
8	Resistance	Bender, E. M., & Hanna, A. (2025). *The AI con: How to fight big tech's hype and create the future we want*. Harper.
9	Workshop 1	
10	Workshop 2	

Teaching methods:

Classes are 90 minutes long and will involve a combination of lectures, which give broader context and provide insight into a wide range of thinkers, theories, and concepts, seminars which involve group discussions of the texts prepared in advance, and workshops which are dedicated to thinking about the connections between all the ideas discussed throughout the semester and applying them to particular case studies.

Pedagogical resources and tools:

- Powerpoint presentations
- Academic articles
- Seminar discussions
- Case studies
- Microsoft Teams (for all documents)

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	15	
PERSONAL STUDY TIME	15	
TOTAL STUDENT WORDLOAD	30	

Assessment methods:

ASSESSMENT METHOD	DURATION	WEIGHT
Exam	90min	100%

Reference bibliography and webography :

Bender, E. M., & Hanna, A. (2025). The AI con: How to fight big tech's hype and create the future we want. Harper.
Chun, W. H. K. (2024). Discriminating Data: Correlation, neighborhoods, and the new politics of recognition. MIT Press.
Crawford, K. (2021). Atlas of AI: Power, politics, and the planetary costs of artificial intelligence. Yale University Press.
Gray, M. L., & Suri, S. (2019). Ghost work: How to stop Silicon Valley from building a new global underclass. Houghton Mifflin Harcourt.
Narayanan, A., & Kapoor, S. (2024). AI snake oil: What artificial intelligence can do, what it can't, and how to tell the difference. Princeton University Press.

Soft skills developed through the course:

- Critical thinking
- Analytical and synthesis skills
- Intellectual curiosity
- Autonomous learning
- Persuasive and argumentative skills
- Self-confidence and assertiveness
- Resilience and perseverance

GRAPHIC DESIGN: IDENTITY & TOOLS

SEMESTER	SPRING SEMESTER
NUMBER OF CREDITS	1
TEACHING METHOD	In-person course
TEACHER IN CHARGE	Marc-Antoine D'HULST

Prior knowledge or skills required:

Proficiency in Computer Tools.

Learning objectives:

Discover graphic design and its tools (Adobe Suite and Artificial Intelligence)
Develop creativity.
Learn to create a visual identity and the associated advertising materials.
Manage images formats for social media, digital platforms, and printed documents.
Master Illustrator and Photoshop software.
Realize creative and consistent campaigns.
- Transferable skills such as retrieving, presenting, and communicating complex information clearly in oral and written forms.

Course content:
Class 1 AI and Firefly Adobe Creative Cloud External resources: Fonts, Colors, Express, Capture… Use AI and create a design using online resources Pedagogical Method: In-class testing and collective sharing of results Demonstrations and practical exercises. Class 2 Discovering the Illustrator interface Geometric shapes Anchor points Colors and gradients Teaching Method : Demonstrations and Practical Exercises Individual Monitoring / One-on-One Support Class 3 Adobe Illustrator Pathfinder Reflect Tool Rotation Tool Files formats Teaching Method : Demonstrations and Practical Exercises Individual Monitoring / One-on-One Support Class 4 Discovering the Photoshop interface Image size and formats, resolution, and color modes (Print and Web) Layers Selection tools: - Select and Mask (Subject and Object) - Refine Edges - Color-Based Selection - Pen tool Teaching Method: Demonstrations and Practical Exercises Individual Monitoring / One-on-One Support Class 5 Adobe Photoshop Text tool Effects and Styles Image Retouching Tools

Color Adjustments and Corrections with layers
Teaching Method: Demonstrations and Practical Exercises
Individual Monitoring / One-on-One Support
First Assessment in Pairs: Creation of a Logotype with Illustrator and Two Visuals for a Graphic Campaign Promoting a Fictional Netflix Series with Photoshop
Class 6
Adobe Illustrator
Artistic Shapes
Scatter brushes
Clipping mask
Transformations and Distortions
Teaching Method : Demonstrations and Practical Exercises
Individual Monitoring / One-on-One Support

Class 7
Adobe Photoshop
Layer Mask
Blending Modes
Brush Tool
Vanishing points and Mock-Up
Files formats
Teaching Method : Demonstrations and Practical Exercises
Individual Monitoring / One-on-One Support
Launch of the final individual project: Students will work with Illustrator and Photoshop. They are required to create a vector illustration of their country in Illustrator and a double exposure composition in Photoshop.
A mock-up will also be requested.

Teaching methods:
Peer-to-peer learning, Co-creation of content, Group projects.

Pedagogical resources and tools:
- Creative tools (Adobe Suite, Canva…etc.), Online resources (videos, e-learning modules, etc.), Course materials (PowerPoint, PDF presentations, articles, etc.), Microsoft Teams.

Workload:

TYPE	TEACHING HOURS	COMMENTS
COURSE SESSIONS	15	
PERSONAL STUDY TIME	15	
TOTAL STUDENT WORDLOAD	30	

Assessment methods:

1. First Assessment in Pairs: Creation of a Logotype with Illustrator and Two Visuals for a Graphic Campaign Promoting a Fictional Netflix Series with Photoshop. 40% of the final grade.
Students will be assessed on their technical proficiency with the softwares, as well as the modernity and creativity of their work.

2. Final individual assessment with Illustrator and Photoshop.
Students are required to create a vector illustration of their country in Illustrator and a double exposure composition in Photoshop.
A mock-up will also be requested.
60% of the final grade. Students will be assessed on their technical proficiency with the softwares, as well as the modernity and creativity of their final work.

Reference bibliography and webography :

External ressources :

- Adobe Fonts
https://fonts.adobe.com/

- Adobe colors
https://color.adobe.com/

- Creative cloud (librairies, swatches)

- Adobe Firefly (text to images, Generative Fill and options)
https://firefly.adobe.com/

- Adobe express (templates and automations with AI tool)
https://www.adobe.com/com/express/

Adobe ILLUSTRATOR
https://helpx.adobe.com/illustrator

Adobe PHOTOSHOP
https://helpx.adobe.com/photoshop

Mock up
https://www.freepik.com/

Reference bibliography and webography :

External ressources :
- Adobe Fonts
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- Adobe colors
https://color.adobe.com/

- Creative cloud (librairies, swatches)

- Adobe Firefly (text to images, Generative Fill and options)
https://firefly.adobe.com/

- Adobe express (templates and automations with AI tool)
https://www.adobe.com/com/express/

Adobe ILLUSTRATOR
https://helpx.adobe.com/illustrator

Adobe PHOTOSHOP
https://helpx.adobe.com/photoshop

Soft skills developed through the course:

Teamwork and collaboration: cooperate, share, resolve conflicts.
Adaptability and flexibility, resilience and perseverance.
Autonomous learning (learning agility): learn how to learn, adjust one's methods.
Creativity and innovation: propose original ideas and turn them into concrete actions.