

## Sound Languages

Code: 105008  
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OB	2	2

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

### Contact

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### Use of Languages

Principal working language: spanish (spa)  
Some groups entirely in English: No  
Some groups entirely in Catalan: Yes  
Some groups entirely in Spanish: No

### Teachers

María Luz Barbeito Veloso  
Josep Maria Bunyol Duran

### Prerequisites

This course doesn't have specific prerequisites, but it be considered as a continuity of specialised subjects like Written and Audio-visual Communication Languages, Speech and Presentation and Audio-visual Narrative. So, the student must develop skills and abilities in this area. The student have to known audio editor software to produce practice content, like Audacity, for exemple. The course will be in Spanish and Catalan language.

### Objectives and Contextualisation

Whit this subject, the student be able to learn how use the different audio elements in a creative way to experiment with communications possibilities that offer voice, music, sound effects and silence. Thus, the focus of this subject is in various issues related to audio language as syntax, rhythm, sound landscapes, musical analyses, sound montage and narrative structures.

### Competences

- Be familiar with and use different audiovisual languages.
- Demonstrate a critical and self-critical capacity.
- Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
- Demonstrate ethical awareness as well as empathy with the entourage.
- Develop autonomous learning strategies.
- Develop critical thinking and reasoning and be able to relay ideas effectively in Catalan, Spanish and a third language.
- Disseminate the areas knowledge and innovations.
- Generate innovative and competitive ideas in research and professional practice.
- Manage time effectively.

- Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
- Use advanced technologies for optimum professional development.
- Use ones imagination with flexibility, originality and ease.
- Value diversity and multiculturalism as a foundation for teamwork.

## Learning Outcomes

1. Apply theoretical principles to audiovisual processes.
2. Demonstrate a critical and self-critical capacity.
3. Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
4. Demonstrate ethical awareness as well as empathy with the entourage.
5. Develop autonomous learning strategies.
6. Develop critical thinking and reasoning and be able to relay ideas effectively in Catalan, Spanish and a third language.
7. Develop quality audiovisual products and introduce an innovative aesthetic therein.
8. Disseminate the areas knowledge and innovations.
9. Generate innovative and competitive ideas in research and professional practice.
10. Manage time effectively.
11. Master technological tools in audiovisual production.
12. Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
13. Use advanced technologies for optimum professional development.
14. Use ones imagination with flexibility, originality and ease.
15. Value diversity and multiculturalism as a foundation for teamwork.

## Content

-SOUND TEXT AND SOUND SYNTAX

-COMPONENTS OF SOUND LANGUAGE: AESTHETICS AND SEMANTICS

-SOUND RHYTHMIC PATTERNS

-SOUND MONTAGE

-SOUND SPACE: PERSPECTIVES, LANDSCAPES AND MOVEMENTS

-MAIN CONTENTS AND SOUND FORMATS

## Methodology

Sound Languages is a theoretical and practice subject. Although it is not obligatory, but recommended to attendance because it is essential to know theoretical master classes content. During these sessions, the students will learn and practice the contents and techniques needed related to Sound Languages, to pass the exam. The master class lasts 60 min.

Practical content consists in conceptualization and development of audio programs, where the student will implement the theoretical knowledge. These workshops need a previous preparation, so the students must do their homework as part of autonomous workload. In the practical sessions, the students will work in small teams and could do their products both in groups and individually. The attendance to this workshop is compulsory to pass the subject. These sessions will be developed at the radio studios in the Communication Faculty and last 120 min.

The calendar will be available on the first day of class. Students will find all information on the Virtual Campus: the description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject. In case of a change of teaching modality for health reasons, teachers will make readjustments in the schedule and methodologies.

In addition, the student will have optional tutorials sessions with teachers.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Laboratory practices	33	1.32	1, 14, 3, 12, 5, 6, 11, 10, 7, 13, 15
Master Classes	15	0.6	1, 14, 2, 6
Type: Supervised			
Tutorials	7.5	0.3	2, 10
Type: Autonomous			
Readings, preparation of practices, preparation of tests	87	3.48	1, 14, 3, 12, 4, 5, 11, 10, 7, 13, 15

## Assessment

The proposed teaching methodology and evaluation activities may undergo some modifications depending on the health authorities' attendance restrictions.

To pass this course, the student must do three types of tests:

- a) Theoretical exam: 30%. It will consist in a written test about course content.
- b) Group Practical content: 45%
- c) Individual practical content: 25%

\*As part of continuous assessment, the students will apply the theoretical and practical knowledge that they have acquired in their final group and individual practice work. So, they will obtain their mark with these tests.

It is compulsory to pass all assessment tests (each part) with 5/10 points minimum.

### REASSESSMENT ACTIVITIES:

Reassessment activities will take place one week (s) set in the academic calendar. Students who have not achieved a minimum of 5 points in theoretical exam and/or individual practical test must redo these activities. The last group practice proposal will not be susceptible to reassessment (competences and skills acquired a long the course can hardly be achieved in a couple of weeks).

### SECOND ENROLMENT:

In the case of a second enrolment, students should do a single synthesis test/assignment that it will consist in one theoretical-practical test. The course mark will correspond to synthesis test qualification.

### PLAGIARY. VERY IMPORTANT:

The student who performs any irregularity (copy, plagiarism, identity theft...) will be qualified with 0 in this assignment or exam. In case there are several irregularities, the final grade of the subject will be 0.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Academic level of practice material (scripts, dossiers of practices, etc.) 25 1 0.04 1, 14, 3, 5, 6, and final individual audio practice quality	25	1	0.04	1, 14, 3, 4, 5, 11, 10, 7, 13
Academic level of practice material (scripts, dossiers of practices, etc.) 45 4 0.16 and final group audio practice quality	45	4	0.16	1, 14, 3, 12, 4, 5, 11, 9, 10, 13, 15
Theoretical test	30	2.5	0.1	1, 5, 2, 6, 8, 10

## Bibliography

### BASIC BIBLIOGRAPHY:

BALSEBRE TORROJA, Armand.: *El lenguaje radiofónico*. Ed. Cátedra, Madrid, 1994. BLANCH, Margarida i LÁZARO, Patricia: *Aula de locución*. Edt. Cátedra, 2010.

GUTIÉRREZ GARCÍA, María i PERONA PÁEZ, Juan José: *Teoría y técnica del lenguaje radiofónico*. Ed. Bosch, Barcelona, 2002.

HUERTAS BAILÉN, Amparo i PERONA PÁEZ, Juan José: *Redacción y locución en medios audiovisuales: la radio*. Ed. Bosch, Barcelona, 1999.

MARTÍNEZ COSTA, María Pilar: "Radio y nuevas narrativas. De la crossradio a la transradio". En Oliveira, M y Ribeiro, F.: *Radio, Sound and Internet*. Proceedings of Net Station International Conference, 2015, pags. 168-187.

PERONA, Juan José, BARBEITO, Ma Luz i FAJULA, Anna: "Los jóvenes ante la sono-esfera digital: medios, dispositivos y consumo sonoro", *Revista Comunicación y Sociedad*, vol.27, núm. 1, 2014. (<https://dadun.unav.edu/handle/10171/36271>)

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RODRÍGUEZ BRAVO, Ángel: *La dimension sonora del lenguaje audiovisual*. Ed. Paidós, Barcelona, 1998.

### SUPPLEMENTARY BIBLIOGRAPHY:

ARNHEIM, Rudolf: *Estética radiofónica*. Gustavo Gili, Barcelona, 1990.

BAREA, Pedro: *Redacción y guiones*. Servicio Universidad del País Vasco, Bilbao, 1992.

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KISCHINHEVSKY, Marcelo: Mediaciones e interacciones radiofónicas digitales. Editorial UOC, 2017.  
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<http://framescinemajournal.com/article/like-movies-for-radio-media-convergence-and-the-serial-podcast-sensation>

PERONA, Juan José: *El ritmo en la expresión radiofónica*. Tesis doctoral. UAB, 1992.

TERRÓN, José Luis: *El silencio en la radio*. Tesis doctoral, UAB, 1990.

## Software

Audacity (sound editor).

Ganesha (platform UAB to save sound files).

Zara radio and Zara Estudio.

It is recommended to consult the tutorials published on the Faculty website:

<https://www.uab.cat/web/coneix-la-facultat/serveis-de-la-facultat/laboratoris-audiovisuals/tutorials-videos-laboratori>