

Sound Languages

Code: 105008
ECTS Credits: 6

2024/2025

Degree	Type	Year
2501928 Audiovisual Communication	OB	2

Contact

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Teachers

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Teaching groups languages

You can view this information at the [end](#) of this document.

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.

Learning Outcomes

1. CM11 (Competence) To apply the technical, narrative and aesthetic procedures of Audiovisual Communication to create innovative products.
2. CM12 (Competence) To validate the feasibility of communication messages based on their potential social and commercial impact.
3. CM13 (Competence) To communicatively assess sound or audiovisual languages based on the type of product created.

4. CM13 (Competence) To communicatively assess sound or audiovisual languages based on the type of product created.
5. KM17 (Knowledge) To identify the different codes of audiovisual expression.
6. KM18 (Knowledge) To determine the communicative value of the different codes of audiovisual expression.
7. SM16 (Skill) To leverage the communicative effectiveness, innovation and aesthetic sensibility of the various rhetorical devices in Audiovisual Communication to construct messages.
8. SM17 (Skill) To adapt the use of audiovisual languages to the professional sector's different content creation needs.

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

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Laboratory practices	33	1.32	CM11, KM17, SM16, SM17, CM11
Master Classes	15	0.6	CM12, CM13, KM17, KM18, CM12
Type: Supervised			
Tutorials	7.5	0.3	CM12, CM13, KM18, CM12
Type: Autonomous			
Readings, preparation of practices, preparation of tests	87	3.48	CM12, CM13, KM17, KM18, CM12

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.

Assessment

Continous 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	CM11, KM17, KM18, SM16, SM17
Academic level of practice material (scripts, dossiers of practices, etc.) 45 4 0.16 and final group audio practice quality	40	4	0.16	CM11, KM17, KM18, SM16, SM17
Theoretical test	35	2.5	0.1	CM12, CM13, KM17, KM18

THIS SUBJECT DOESN'T PROVIDE FOR THE SINGLE ASSESSMENT SYSTEM

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

- a) Theoretical exam: 35%. It will consist in a written test about course content.
- b) Group Practical content: 40%
- 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.

In the case of the exam, the maximum mark that can be obtained in recovery will be 6 points. Obviously, you need to reach a 5 to pass the test.

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:

In the event that the student performs any irregularity that may lead to a significant variation of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that could be instructed. In the event, that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

Bibliography

BASIC BIBLIOGRAPHY:

ALCALDE, Jesús (2007). *Música y comunicación*. Madrid: Fragua.

BALSEBRE TORROJA, Armand (1994). *El lenguaje radiofónico*. Madrid: Cátedra.

BLANCH, Margarida; LÁZARO, Patricia (2010). *Aula de locución*. Madrid: Cátedra.

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

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

LÓPEZ VILAFRANCA, Paloma (ed.) (2024). *Creación de proyectos sonoros*. Comunicación Social. Ediciones y Publicaciones. ([creacion-de-proyectos-sonoros_156633](#))

PERONA, Juan José, BARBEITO, Ma Luz i FAJULA, Anna (2014). "Los jóvenes ante la sono-esfera digital: medios, dispositivos y consumo sonoro", Revista *Comunicación y Sociedad*, vol.27, núm. 1 [artículo](#)

PIÑEIRO-OTERO, Teresa; PEDRERO-ESTEBAN, Luis Miguel (2022). "La comunicación sonora ante el renacimiento del audio digital". *Profesional de la información*, v.31, n.5 ([63217](#))

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

SUPPLEMENTARY BIBLIOGRAPHY:

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

CANO-ORÓN, Lorena (2022). "Characteristics of the Spanish podcast sphere. Between democratization and commercial logic". *Profesional de la información*, v. 31, n. 5, e310505. ([63214](#))

BAREA, Pedro (1994). *La estirpe de Sautier: la época dorada de la radionovela en España (1924-1964)*. Madrid: El País Aguilar, Madrid.

BELTRÁN MONER, Rafael (1984). *La ambientación musical*. Madrid: Instituto RTVE.

BERRY, Richard (2015). "A Golden Age of Podcasting? Evaluating *Serial* in the Context of Podcast Histories". *Journal of Radio and Audio Media*, Vol. 22, pp. 170-178. ([19376529.2015.1083363](https://doi.org/10.1083363))

O'MEARA, Jennifer.: "Like Movies For Radio: Media Convergencia at he Serial Podcast Sensation". ([like-movies-for-radio-media-convergence-and-the-serial-podcast-sensation](#))

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

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

Software

Audacity (sound editor).

Zara radio and Zara Estudio.

Teams.

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-laboratc>

Language list

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	41	Catalan	second semester	morning-mixed
(PLAB) Practical laboratories	42	Catalan	second semester	morning-mixed
(PLAB) Practical laboratories	43	Catalan	second semester	morning-mixed
(TE) Theory	4	Catalan	second semester	morning-mixed