

Degree programme	Type	Course
Audiovisual Communication	OB	2

Contact lecturer

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Teaching staff

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Group languages

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

Objectives

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

- CM11 (To apply the technical, narrative and aesthetic procedures of Audiovisual Communication to create innovative products.) To apply the technical, narrative and aesthetic procedures of Audiovisual Communication to create innovative products.
- CM12 (To validate the feasibility of communication messages based on their potential social and commercial impact.) To validate the feasibility of communication messages based on their potential social and commercial impact.
- CM13 (To communicatively assess sound or audiovisual languages based on the type of product created.) To communicatively assess sound or audiovisual languages based on the type of product created.
- KM17 (To identify the different codes of audiovisual expression.) To identify the different codes of

- audiovisual expression.
- KM18 (To determine the communicative value of the different codes of audiovisual expression.) To determine the communicative value of the different codes of audiovisual expression.
- SM16 (To leverage the communicative effectiveness, innovation and aesthetic sensibility of the various rhetorical devices in Audiovisual Communication to construct messages.) To leverage the communicative effectiveness, innovation and aesthetic sensibility of the various rhetorical devices in Audiovisual Communication to construct messages.
- SM17 (To adapt the use of audiovisual languages to the professional sector's different content creation needs.) To adapt the use of audiovisual languages to the professional sector's different content creation needs.

Contents

-SOUND TEXT AND SOUND SYNTAX

-COMPONENTS OF SOUND LANGUAGE: AESTHETICS AND SEMANTICS

-SOUND RHYTHMIC PATTERNS

-SOUND MONTAGE

-SOUND SPACE: PERSPECTIVES, LANDSCAPES AND MOVEMENTS

-DIGITAL SOUNDSPHERE: MAIN CONTENTS AND SOUND FORMATS

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Laboratory practices	33	1.32	
Readings, preparation of practices, preparation of tests	87	3.48	
Tutorials	7.5	0.3	
Master Classes	15	0.6	

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. Should the teaching modality change for reasons of force majeure according to the competent authorities, the teaching staff will inform students of any modifications to the course schedule and teaching methodologies.

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

The course content will be sensitive to issues related to gender perspective and the use of inclusive language.

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

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Theoretical test	35	2.5	0.1	CM13, KM17, KM18, SM16
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, CM12, CM13, 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, CM12, CM13, KM17, KM18, SM16, SM17

THIS SUBJECT DOESN'T PROVIDE FOR THE SINGLE ASSESSMENT SYSTEM.

The subject will be evaluated using a continuous evaluation system that includes final synthesis activities. This system is oriented to assess both the acquisition of theoretical connections and their practical application.

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%

The assessment criteria are closely linked to the learning outcomes. The examination will consist of a written test on the course content. This test, the date of which will be set out in the course schedule available on the Virtual Campus, will comprise 5 questions.

As this is a 'summative' module, in which various aspects are progressively incorporated and must necessarily be reflected in the practical sessions, the mark will be determined primarily by the result of the final practical session, as well as by the individual practical exercise also announced in the syllabus. Please note that attendance at all scheduled practical sessions is compulsory. A maximum of two duly justified absences will be permitted.

Students will be entitled to retake the module if they have been assessed on a set of activities which, taken together, account for at least two-thirds of the module's total mark

Non-Assessable:

Following point 9 of Article 266 of the UAB Academic Regulations, if it is determined that the student has not provided sufficient evidence to be evaluated, the subject will be classified as *non-assessable*.

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 (see irregularities point).

USE OF ARTIFICIAL INTELLIGENCE:

In this course, the use of Artificial Intelligence (AI) technologies is permitted as an integral part of assignment development, provided that the final outcome demonstrates a significant contribution from the student in terms of analysis and personal reflection. Students must clearly identify any content generated using AI, specify the tools employed, and include a critical reflection on how these technologies have influenced both the process and the final result of the assignment. *Failure to disclose the use of AI in this assessed activity will be considered a breach of academic integrity and may result in a partial or total penalty to the assignment grade, or more serious sanctions in severe cases.*

IRREGULARITIES:

The performance of any irregularity in an evaluation act (academic fraud, plagiarism or improper use of AI, unless this use is expressly authorized by the teaching guide), which may lead to a significant variation in the grade, assumes that this act will be graded with a 0. In the event that the teaching guide foresees that in order to pass the subject it is an essential requirement to have obtained a minimum grade in this evaluation act or that there are several irregularities in the evaluation acts of the same subject, the final grade of this subject is 0. Apart from this, a disciplinary process may be instructed to the student that incurs any of these irregularities.

Bibliography

BASIC BIBLIOGRAPHY:

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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.

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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](#)

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

SUPPLEMENTARY BIBLIOGRAPHY:

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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](#))

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>

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	4	Catalan	second semester	morning-mixed
(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