



ESCUELA UNIVERSITARIA  
DE ARTES. MADRID

## Sound Design

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad  
Rey Juan Carlos

## Course data

|                 |            |
|-----------------|------------|
| <i>Duration</i> | Annual     |
| <i>Credits</i>  | 9 ECTS     |
| <i>Modality</i> | In-person  |
| <i>Language</i> | English    |
| <i>Faculty</i>  | Filmmaking |
| <i>Teacher</i>  |            |

## Course presentation

Sound design in audiovisual projects based on technical knowledge and the creative possibilities of editing and mixing tools.

## Student competencies

|      |                                                                                                                                                                                                                                                        |
|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CG01 | Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.                                                                                                                                    |
| CG02 | Know the different tools and languages of film, to apply them in audiovisual projects.                                                                                                                                                                 |
| CG03 | Know the codes of ethics and deontology applicable to the audiovisual industry                                                                                                                                                                         |
| CG04 | Know the various applications of the technological resources from the field of audiovisual creation.                                                                                                                                                   |
| CE02 | Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.                                                                                                                                 |
| CE03 | Know the production workflows of the audiovisual industry.                                                                                                                                                                                             |
| CE04 | Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies. |
| CE16 | Design the sound of an audiovisual work through capture, conceptualization and the tonal and spatial composition of the dialogues, settings, effects and music.                                                                                        |

## Learning outcomes

Upon completion of this course, each student must be able to:

1. Work with the most widely used technologies in audiovisual sound postproduction processes.
2. Know the formats, codecs and compressions of sound files.
3. Develop the design of sound, technically and artistically, for an audiovisual work.
4. Post-produce the sound of an audiovisual work, participating in all of the essential processes.

5. Develop creativity through experimentation with tools.

## Teaching methodology

|     |                                               |
|-----|-----------------------------------------------|
| MD1 | Participatory masterclass.                    |
| MD2 | Case studies and discussion.                  |
| MD3 | Problem resolution and discussion of results. |
| MD5 | Cooperative and collaborative learning.       |
| MD6 | Academic tutoring.                            |

## Course content

|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content | <p>Conceptual approach to the aesthetic and narrative values of sound in the conception of an artistic and/or cinematic work.</p> <ol style="list-style-type: none"> <li>1. Sound in the design of mise-en-scène. Narrative devices of sound.</li> <li>2. Conceptual transformations of the image with a sound atmosphere.</li> <li>3. Forms and concepts of sound. Experimentation and avant-garde.</li> <li>4. Synchronism and asynchronism. Sound vs. image.</li> <li>5. The discourse of sound in currents of the art of film.</li> <li>6. Audio creation and experimental sound.</li> <li>7. Sound in contemporary stage trends.</li> </ol> |
|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## Learning activities

|     |                                                                                                                    |          |
|-----|--------------------------------------------------------------------------------------------------------------------|----------|
| AF1 | Theoretical and theoretical-practical classes.                                                                     | 24 hours |
| AF2 | Classroom/laboratory exercises and practices.                                                                      | 33 hours |
| AF3 | Design and execution of artistic creation projects (individual or group).                                          | 6 hours  |
| AF4 | Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works. | 18 hours |
| AF5 | Search and selection of documentation, reading of supporting material and bibliographic and visual references.     | 70 hours |
| AF6 | Academic tutoring.                                                                                                 | 6 hours  |
| AF7 | Evaluation.                                                                                                        | 3hours   |
| AF8 | Autonomous study of theoretical content and autonomous preparation of practical work and activities.               | 30 hours |

\* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.

# Assessment

## GENERAL ASSESSMENT CRITERIA

### ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

### SPELLING AND EXPRESSION

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

### UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offense. If one student copies the work of another student, both shall be held accountable.

## SPECIFIC ASSESSMENT CRITERIA

### REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

| <i>Assessment task (*)</i>                                                                      | <i>Revaluable/non-revaluable</i> | <i>Minimum mark yes/no</i> | <i>% of final mark</i> |
|-------------------------------------------------------------------------------------------------|----------------------------------|----------------------------|------------------------|
| SE1<br>In-class tests and examinations (oral and/or written)                                    | Revaluable                       | Yes                        | 50%                    |
| SE3<br>Continuous assessment: weekly tasks and homework, periodical reports, problem resolution | Non reevaluable                  | No                         | 40%                    |

|                                   |                  |    |      |
|-----------------------------------|------------------|----|------|
| SE5<br>Attitude and participation | Non reevaluabile | No | 10%  |
|                                   |                  |    | 100% |

(\*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

#### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

#### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.



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## *Resources*

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS. MASTER CLASSES. EVENTS AND ADDITIONAL WORKSHOPS