

Degree	Type	Year
Audiovisual Communication	OP	3

Contact

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Teaching groups languages

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

Prerequisites

This course has no specific prerequisites. It builds on the knowledge, skills, and competencies acquired in Voice and Presentation (1st year), Sound Languages (2nd year), and Fiction Screenwriting (3rd year). Operational knowledge of sound editing systems is highly valued for the laboratory sessions.

Objectives and Contextualisation

This course is part of the *Audiovisual Creation and Production* module, which is taught during the third and fourth years of the degree and comprises seven subjects aimed at providing specialised training in creative strategies applied to the design, production, directing, editing and postproduction of audiovisual messages. Specifically, *Techniques of Radio Directing and Production* aims to train students to manage all phases of the creative process involved in audio staging, both in traditional radio and in fiction podcast production, covering areas such as the sonic adaptation of literary scripts, the design of the programme's overall acoustic profile, production planning, selection of voices, music and ambient sound resources, direction of performers and voice actors, construction of soundscapes through real location recordings, and the processes of music editing, audio editing and postproduction using digital tools.

Based on the critical analysis of scripts proposed by the teaching staff and the collective discussion of the most suitable creative strategies for their sonic adaptation, the laboratory sessions guide students through the production and editing of audio materials, as well as the direction of a professional voice team involved in the production and recording of the project. The resulting fictional audio piece constitutes the core teaching unit of the course and the central element of the assessment system.

Learning Outcomes

1. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.
2. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.
3. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.
4. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.

5. CM15 (Competence) To organise the production of audiovisual messages for different audiences and platforms.
6. CM15 (Competence) To organise the production of audiovisual messages for different audiences and platforms.
7. CM15 (Competence) To organise the production of audiovisual messages for different audiences and platforms.
8. KM19 (Knowledge) Apply audiovisual communication theories to industrial audiovisual productions.
9. KM19 (Knowledge) Apply audiovisual communication theories to industrial audiovisual productions.
10. SM20 (Skill) To direct audiovisual and audio productions.
11. SM20 (Skill) To direct audiovisual and audio productions.

Content

Content

- 1.- The sound mise-en-scène on radio. The sound adaptation of the literary script.
- 2.- The sound profile design in radio programmes.
- 3.- Script rewriting according to the global sound profile.
- 4.- Script rewriting according to creative strategies.
- 5.- Time planning of the sound production (rehearsal voices, location sound sources, recordings, digital post-production).
- 6.- Music production and technological planning of sound setting.
- 7.- Directing speakers and actors.
- 8.- Sound post-production.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practical exercises in Laboratory	32	1.28	
Theory class	13	0.52	
Type: Supervised			
Assessment activities	7.5	0.3	
Coaching	7.5	0.3	
Type: Autonomous			
Readings, Listenings, Planning exercises	82.5	3.3	

This course integrates prior knowledge acquired in the subjects of sound languages, audiovisual scriptwriting, and voiceover within the new training area dedicated to the creative process of radio directing and production.

The theoretical content serves to conceptualize the exercises that students will develop during the practical laboratory sessions.

During these practical sessions, students will actively participate in collective discussion and debate regarding the various creative proposals for carrying out the exercises. They will also engage in planning, production, and recording of several minimal teaching units, an experience that will enable them to develop the skills necessary for the final post-production of the radio program, which constitutes the main assessment unit of the course.

The time devoted to preparing debates and practical exercises is included within the expected workload for autonomous study, along with the readings and listening materials recommended by the teaching staff.

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

A detailed schedule outlining the content of each session will be presented on the first day of the course and will be available on the course's Virtual Campus, where students will find all teaching materials and necessary information for effective course monitoring. 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.

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
Fictional audio piece	40%	4	0.16	CM14, CM15, KM19, SM20
Lab sessions	30%	1.75	0.07	CM14, CM15, KM19, SM20
Production dossier	30%	1.75	0.07	CM14, CM15, KM19, SM20

Assessment system

The assessment system consists of three distinct components, each of which must be passed with a minimum grade of 5 out of 10 in order to pass the course. The weighting of each component is as follows:

- a) Production dossier: Scripts, production plan, and a report on the design and production of the final practical project: 30%
- b) Laboratory work: 30%
- c) Fictional audio piece: 40%

In order to be assessed, students must submit all materials that make up the production dossier on time and must participate in the production of the fictional audio piece.

As for the laboratory sessions, which will include the discussion of script adaptation proposals as well as exercises aimed at developing skills and strategies applicable to the final audio piece, these are also mandatory. In case of absence, the corresponding activity will be graded with 0 points.

Resit assessment

Students will be entitled to a resit if they have been assessed in a set of activities that together represent at least two-thirds (2/3) of the total grade.

The production dossier and the audio piece are eligible for resit.
The laboratory work is not resit-eligible.

There is no minimum grade requirement for resitting failed activities.

This course does not offer a single-assessment option.

Students enrolled for the second or subsequent time: There is no synthesis test available.

Students who fail to attend at least 75% of the practical sessions and do not submit the required parts of the production dossier will be considered not to be following the course with sufficient regularity and will be marked as NOT ASSESSED.

Plagiarism

Suppose a student engages in any form of misconduct that could significantly affect the outcome of an assessment. In that case, they will receive a grade of zero for that particular assessment, regardless of any disciplinary actions that may follow. If multiple instances of misconduct are detected across different assessment components of the same course, the student will receive a final grade of zero for the entire subject.

Artificial intelligence

The use of Artificial Intelligence (AI) technologies is allowed in this course as part of the project development, provided that the final result reflects a significant personal contribution by the student in terms of analysis and critical reflection.

Students must clearly identify which parts have been generated using AI, specify the tools used, and include a critical reflection on how these tools have influenced the process and the final outcome of the task.

Lack of transparency in the use of AI will be considered academic dishonesty and may result in a penalty on the assignment grade, or more serious sanctions in severe cases.

Bibliography

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Software

The sound editing software used for the subject is the one implemented in the Audiovisual Laboratories of the Faculty.

Students can independently use the free sound editing software Audacity.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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