



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Vocal Technique I

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Term 1
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Irene Martín

Course presentation

Introduction to the basic tools of vocal technique that allow the projection of the voice and its application to the scenic word, that is, to the spoken text.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting
CG03	Apply the most appropriate working methods to overcome the challenges in the study and practice of individual and/or collective acting, seeking excellence and quality
CE02	Identify, evaluate and put into practice different stage techniques and acting paradigms.
CE04	Identify and apply different techniques to develop dramatic action, character building and the configuration of situations and scenes.
CE06	Assimilate different voice training methods to improve vocal articulation and projection and develop the expressive potential of acting.

Learning outcomes

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

1. Master the technique for warming up the acting instrument.
2. Recognize the psychophysical obstacles and prejudices that can cause difficulties in oral communication.
3. Improvise through voice and movement.
4. Define and connect with the images of the text through the spoken word.
5. Use the acting instrument in the transmission of a text.
6. Work individually and as a group.
7. Use words to express the practical experience.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and debate.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutorials and guidance.

Course content

Content	1. Oral communication. 2. The vocal process. 3. Voice and the actor. 4. Preparation of the acting instrument. 5. From voice to word. 6. Voice and the stage space.
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Learning activities

AF1	Theory and combination theory-practice learning.	6 hours
AF2	Classroom/lab exercises and practice.	15 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 hours
AF7	Assessment	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	60 hours

* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group 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 that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade of 0.

Assessment task (*)	Revaluable/non-revaluable	Minimum mark yes/no	% of final mark
SE1 In-class tests and examinations (oral and/or written).	Revaluable	Yes	30%
SE2 Assignments and projects.	Revaluable	Yes	30%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	No	30%
SE5 Attitude and participation.	Non-revaluable	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.

Resources

REQUIRED BIBLIOGRAPHY

Berry, C. (2000). *Voice and the actor*. Virgin Books.
Calais-Germain, B. & Germain, F. (2015) *Anatomy of Voice: How to Enhance and Project Your Best Voice*. Simon and Schuster.

RECOMMENDED BIBLIOGRAPHY

Arthur Samuel, J. (1999). *La Voz, el sonido del alma. Integral*.
Bustos Sánchez, I. (2007). *La voz, la técnica y la expresión* Paidotribo.
Eidsheim, N.S. (2015) *Sensing sound. Singing & Listening as Vibrational Practice*. Duke University Press.
Estill, J. (2005) *The Estill Voice Training System. Level One. Compulsory Figures for Voice Control*. Think Voice Series.
Hazlett, D. E., Duffy, O. M., & Moorhead, S. A. (2011). Review of the impact of voice training on the vocal quality of professional voice users: Implications for vocal health and recommendations for further research. *Journal of Voice*, 25(2), 181–191. <https://doi.org/10.1016/j.jvoice.2009.08.005>
Jackson Hearn, L. y Kremer, B. (2018) *The singing Teacher's Guide To Transgender Voices*. Plural Publishing.
Lessac, A. (1997) *The Use and Training of the Human Voice*. Mayfield. Linklater, K. (1976) *Freeing the Natural Voice*. Drama Book Specialists.
Ocampo Guzmán, A. (2010). *La libertad de la voz natural*. Universidad Nacional Autónoma de México.
Phelan, L. (2021). *Vocal pedagogy and the Alexander technique: A reflection*. *Revista de Investigación e Innovación en Ciencias de la Salud (RIICS)*, 3(2).
Reguant Fosas, G. (2020) *Los olores para mejorar la voz y la locución actoral*. RESAD Estudios Teatrales.

REQUIRED FILMOGRAPHY

Fabrizzi, A. (2008) *Giving Voice. La voce naturale*. World Video Productions.
Herman, M. (1998) *Little Voice*. Miramax Films.
Hooper, T. (2010). *The King's Speech*. UK. Film Council, See-Saw Films y Bedlam Productions.

RECOMMENDED WEBSITES

KristinLinklaterVoice Centre. (2017) *LinklaterVoice*. <https://www.linklatervoice.com>
Biblioteca Nacional de España. (2014). *De la voz zoológica a la palabra*.
<https://www.bne.es/es/agenda-eventos-actividades/ciclovozypalabra-vozypalabra2>
Biblioteca Nacional de España (2014) *Ciclo Voz y Palabra II Vicente Fuentes* (2014)
<https://www.youtube.com/watch?v=UpDtLEIMQ0U>
Complete Vocal Institute. (s. f.) *Complete Vocal Technique Introduction*.
<https://completevocal.institute/tecnica-vocal-completa/>
Estill Voice (s. f.) *What is Estill?*. <https://www.estillvoice.com/homepage/about-evt/>

REQUIRED MATERIALS FOR THE COURSE

A notebook and pen for taking notes. The use of laptops and mobile phones for this purpose will not be permitted.



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Comfortable clothing, as neutral as possible, that allows unrestricted movement. Classes are conducted barefoot, with or without socks.

Texts that are thoroughly memorized and require no effort to recall. (The texts for the performance presentations will be explored during the final sessions.)

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Regular attendance to different types of shows: Theater, Cinema, Opera, Dance, Performances. Visits to museums. Attendance at events organized by the Center for complementary training.