



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Vocal Technique II

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<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

Development of psychophysical awareness, leading to the expansion of breathing capacity and range. Liberation of the sound channel. Strengthening of the voice, increasing sonority and resonance. Elements and techniques of vocal expression and their application to dramatic texts.

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
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
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. Express themselves vocally in a healthy, correct and clear manner.
2. Use the techniques that have been learned to develop the vocal tract.
3. Increase projection and resonance of the voice.
4. Use the articulatory organs correctly in vocalization, diction and pronunciation.
5. Generate personalized voice/body training.

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. Anatomy and physiology of the organs of voice and speech. 2. The liberation of natural breathing as a vehicle for voice and speech. 3. Phonation connected with the creative impulse. 4. Exploration and amplification in the resonators. 5. Opening of the sound channel. 6. Creative exploration of the word and its sound.
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Learning activities

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

* 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.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	<i>Revaluable</i>	Yes	30%
SE2 Assignments and projects.	<i>Revaluable</i>	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>Revaluable</i>	Yes	30%
SE5 Attitude and participation.	<i>Non-revaluable</i>	No	20%
			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

Calais-Germain, B. (2004). *Anatomy of Movement. Volume I*. La Liebre de Marzo.
Calais-Germain, B. (2006). *Breathing. Anatomy of Movement Volume IV*. La Liebre de Marzo.
Campignon, P. (2008). *Respir-Actions. The GDS Muscle and Joint Chains*. Lencina-Verdú.
Linklater, K. (2006). *Freeing the Natural Voice*. Drama Publishers.
Ocampo Guzmán, A. (2010). *The Freedom of the Natural Voice. The Linklater Method*. UNAM.

RECOMMENDED BIBLIOGRAPHY

Alexander, G. (1998). *Eutony. A Path Toward Total Body Experience*. Paidós.
Arthur, S. J. (1996). *The Voice, the Sound of the Soul*. Integral Editores Independiente.
Berry, C. (2006). *The Voice and the Actor*. Alba.
Knèbel, M. O. (1998). *The Word in Actorly Creation*. Fundamentos.

REQUIRED FILMOGRAPHY

The King's Speech (2010). Director: T. Hooper. United Kingdom–Australia co-production: UK Film Council; The Weinstein Co.Momentum Pictures; Aegis Film Fund; Molinare London; FilmNation Entertainment.
Giving Voice. La voce naturale (2008). Director: Alessandro Fabrizi. Producer: Worldvideo Productions & Fourlab. EU: BlueFilm.

RECOMMENDED WEBSITES

The Linklater Center. (n.d.). *The Linklater Center*. <https://www.thelinklatercenter.com/>

REQUIRED MATERIALS FOR THE COURSE

Notebooks or similar to take notes and keep a voice diary throughout the learning process.
Comfortable clothing that allows for unrestricted movement. You work barefoot. You can wear - occasionally- anti-slip socks.
Well-learned texts that do not require any effort of memory in order to be able to experience.