



ESCUELA UNIVERSITARIA
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RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Vocal technique I

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
Course 2025/2026

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	<ol style="list-style-type: none"> 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

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

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 In-class tests and examinations (oral and/or written).	Revaluable	Yes	20%

SE2 Assignments and projects.	Revaluable	Yes	30%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	30%
SE5 Attitude and participation.	Non-revaluable	Yes	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 that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

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

Resources

RECOMMENDED BIBLIOGRAPHY

Arthur Samuel, J. (1999). *La Voz, el sonido del alma. Integral*.
 Berry, C. (2006). *La voz y el actor*. Alba.
 Bustos Sánchez, I. (2007). *La voz, la técnica y la expresión* Paidotribo.
 Calais-Germain, B. (2013). *Anatomía para la Voz. Entender y mejorar la dinámica del aparato vocal*. La Liebre de Marzo.
 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.
 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.
 Reguant Fosas, G. (2020) *Los olores para mejorar la voz y la locución actoral*. RESAD Estudios Teatrales.

FILMOGRAFÍA RECOMENDADA

Fabrizzi, A. (2008) *Giving Voice. La voce naturale*. World Video Productions.
<https://mubi.com/es/films/giving-voice>
 Herman, M. (1998) *Little Voice*. Miramax Films. <https://www.youtube.com/watch?v=YAfADteqGSE>
 Hooper, T. . (2010). *The King's Speech*. UK. Film Council, See-Saw Films y Bedlam Productions.
<https://www.youtube.com/watch?v=3qrkMLcAuJ0>

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/tecnicavocal-completa/>
 Estill Voice (s. f.) *What is Estill?*. <https://www.estillvoice.com/homepage/about-evt/>

REQUIRED MATERIALS FOR THE COURSE

Comfortable clothes (no jeans, skirts, belts etc.). Notebook to take notes and write down the new sensations and the discoveries made in class.

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.