



**COURSE OUTLINE : SPCH 117**

**D Credit – Degree Applicable**

**COURSE ID 010430**

**Cyclical Review: February 2019**

**Revision: October 2021**

**COURSE DISCIPLINE :** SPCH

**COURSE NUMBER :** 117

**COURSE TITLE (FULL) :** Professional Voice-Over

**COURSE TITLE (SHORT) :** Prof Voice-Over

**ACADEMIC SENATE DISCIPLINE:** Speech Communication

### **CATALOG DESCRIPTION**

SPCH 117 is an introductory course designed to help each student find their 'voice' so they can pursue a career as a professional voice-over actor. The course focuses on the essential oral communication skills and training needed to work in the entertainment industry. Students are introduced to the different genres of voice-over work – radio/TV commercials, film trailers, videogames, documentaries, multimedia, and audio book narration. Students also learn how to create a demo tape, find an agent, and market themselves.

Total Lecture Units:3.00

Total Laboratory Units: 0.00

**Total Course Units: 3.00**

Total Lecture Hours:54.00

Total Laboratory Hours: 0.00

Total Laboratory Hours To Be Arranged: 0.00

**Total Contact Hours: 54.00**

**Total Out-of-Class Hours: 108.00**

Recommended Preparation: ENGL 100 or ESL 151.



### ENTRY STANDARDS

	Subject	Number	Title	Description	Include
1	ESL	151	Reading And Composition V	summarize readings;	Yes
2	ESL	151	Reading And Composition V	employ basic library research techniques;	Yes

### EXIT STANDARDS

- 1 List and define the fundamental elements of voice-over recording;
- 2 demonstrate an understanding of, and skills in, using effective voice-over acting techniques;
- 3 interpret and analyze professional voice-over recordings;
- 4 compare and contrast their voice-over recordings with the recordings of professional voice-over actors;
- 5 identify and assess their own voice-over recording and editing;
- 6 identify ways of minimizing poor sound qualities;
- 7 articulate and demonstrate skills in managing voice-over acting business;
- 8 assess their own voice-over style, and demonstrate an understanding of how to analyze critiques and changes in directions;
- 9 analyze and discuss the challenges and benefits of voice-over acting and the business of voice-over acting.

### STUDENT LEARNING OUTCOMES

- 1 identify and apply skills to deliver voice-overs effectively;
- 2 discuss the elements that are required to be a professional voice-over artist;
- 3 create a professional voice over demo reel.



**COURSE CONTENT WITH INSTRUCTIONAL HOURS**

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	Description	Lecture	Lab	Total Hours
1	<p>The Basics of Voice-Over</p> <ul style="list-style-type: none"> <li>• Introduction to the study of profession voice-over acting</li> <li>• Exploring the relevance of studying voice-over acting as a vocation</li> <li>• Introducing the basic theories and principles of the voice-over business</li> <li>• Building blocks and barriers of voice-over acting and the business Industry definitions and terminology Interpreting the copy (script)</li> <li>• Delivering a professional performance</li> <li>• Key players, such as director, sound engineer, casting agent, agent</li> <li>• Editing and Recording</li> <li>• Barriers to intercultural communication</li> <li>• Key players Stereotyping Language</li> <li>• History of the voice-over industry</li> <li>• History of acting techniques and equipment</li> <li>• History’s influence on shaping the current industry</li> </ul>	2	0	2
2	<p>Physical delivery</p> <ul style="list-style-type: none"> <li>• Breathing, articulation, and inflection</li> <li>• Breathing</li> <li>• Voice conditioning</li> <li>• The body, lungs, muscles, diaphragm, postures</li> </ul>	6	0	6
3	<p>Vocal Delivery</p> <ul style="list-style-type: none"> <li>• Control Articulation Pronunciation</li> <li>• Clarity of expression</li> <li>• Inflections</li> <li>• Emphasizing key words</li> <li>• Mastering vocal variety</li> </ul>	6	0	6



4	<p>Developing a character or multiple characters</p> <ul style="list-style-type: none"> <li>• Characters</li> <li>• Definitions and types</li> <li>• Character arc</li> <li>• The character’s story within the story</li> <li>• Finding clues about the character from within the copy</li> <li>• Creating and committing to choices</li> <li>• Multiple voices on one page of the copy</li> <li>• Relationships between the characters</li> <li>• Challenges of voicing multiple characters</li> <li>• Pausing as a strategy and technique</li> </ul>	4	0	4
5	<p>Analyzing the copy</p> <ul style="list-style-type: none"> <li>• Circumstances</li> <li>• Setting Directions Information from the copy</li> <li>• Actor makes choices</li> <li>• Text and subtext</li> <li>• Reading in between the lines</li> <li>• Action</li> <li>• Conflict</li> <li>• Protagonist</li> <li>• Antagonist</li> <li>• Resolution</li> <li>• Vocal expressiveness</li> <li>• Accents</li> <li>• Grammar errors, confusing directions, and other problems with the copy</li> <li>• Understanding the tone and genre.</li> <li>• Every copy has multiple layers.</li> <li>• Comedy</li> <li>• Action</li> <li>• Drama</li> <li>• Suspense</li> <li>• Thriller</li> </ul>	6	0	6



6	<p>Different Genres of Voice-over</p> <ul style="list-style-type: none"> <li>• Commercial and promotional trailers</li> <li>• Cartoons</li> <li>• Radio Plays</li> <li>• Video games</li> <li>• Industrial Narration</li> <li>• Documentary and films</li> <li>• Automatic Dialogue Replacement (ADR)</li> <li>• Research Improvisation</li> <li>• Audio books</li> <li>• The role of the narrator</li> <li>• Gender challenges</li> </ul>	4	0	4
7	<p>Audio</p> <ul style="list-style-type: none"> <li>• Sound and vocal levels</li> </ul>	2	0	2
8	<p>Professional Studio</p> <ul style="list-style-type: none"> <li>• Professional studio</li> <li>• Identify key equipment</li> <li>• Understanding the roles of industry professionals</li> <li>• Challenges other industry professionals face</li> <li>• Positive attitude and building a good professional relationship</li> <li>• Understanding expectations</li> <li>• Taking directions</li> <li>• Pick-ups</li> <li>• Improvisation</li> </ul>	2	0	2
9	<p>Home Studio</p> <ul style="list-style-type: none"> <li>• Home studio: low-budget, sound proof system</li> <li>• Benefit and challenges of having a home studio</li> <li>• Equipment</li> <li>• Editing software</li> <li>• Budgetary constraints (free, cheap, and home made)</li> <li>• Sound problems</li> </ul>	4	0	4



10	<p>Mobile Studio</p> <ul style="list-style-type: none"> <li>• Mobile studio: how to record on a tablet or cell phone</li> <li>• Benefits and challenges of having a mobile studio</li> <li>• Equipment</li> <li>• Editing software</li> <li>• Budgetary constraints (free, cheap, and home made)</li> <li>• Sound problems</li> </ul>	4	0	4
11	<p>Auditions</p> <ul style="list-style-type: none"> <li>• Auditions</li> <li>• Online</li> <li>• At a casting agent’s office or film studio</li> <li>• Relating to the character</li> <li>• Expect the unexpected</li> <li>• Challenges and disadvantages</li> <li>• Positive attitude</li> </ul>	4	0	4
12	<p>Agents</p> <ul style="list-style-type: none"> <li>• Agents</li> <li>• Benefits and challenges of obtaining an agent</li> <li>• Building relationships</li> <li>• Social and political contexts of the business</li> </ul>	1	0	1
13	<p>Union/Non-union</p> <ul style="list-style-type: none"> <li>• Union (SAG-AFTRA)</li> <li>• Benefits and challenges of being in a professional voice-over union</li> <li>• Building relationships with other voice-over actors</li> <li>• Social and political contexts of the business</li> <li>• Non-union Benefits and challenges of not joining the union</li> <li>• Benefits and challenges of doing non-union work if you are in SAG-AFTRA</li> </ul>	1	0	1
14	<p>Marketing</p> <ul style="list-style-type: none"> <li>• Marketing To industry professionals that can hire you</li> <li>• To your current agent</li> <li>• Social media, websites, and the internet</li> <li>• Tools of the trade</li> <li>• Demo reel</li> <li>• Headshot and resume</li> </ul>	4	0	4



15	<p>Getting Paid</p> <ul style="list-style-type: none"> <li>• Getting hired / doing the job</li> <li>• Professionalism</li> <li>• Agent, studio, and paychecks</li> <li>• Union and residuals</li> <li>• Work not obtained through an agent</li> <li>• Communicating with the producer or client contact</li> <li>• Expectations</li> <li>• Price, editing, changes to the scripts, pickups</li> <li>• Invoice and billing</li> <li>• Represented by an agent</li> </ul>	4	0	4
				<b>54</b>

**OUT OF CLASS ASSIGNMENTS**

- 1 reading assignments from textbook and journal articles;
- 2 listen and analyze voice-over recordings, i.e. radio commercials, videogames, podcasts, audio books, multimedia, telephone prompts, TV shows, commercials, documentaries, cartoons, films, or promotional trailers;
- 3 write scripts;
- 4 journaling;
- 5 field experience (e.g. attend a professional session related to editing or recording a voice-over session).

**METHODS OF EVALUATION**

- 1 oral presentations (interpretation of copy);
- 2 oral and written assignments (e.g. evaluate a professional voice-over recording, explaining the actor’s interpretation of the copy and analyzing the choices s/he makes);
- 3 create voice-over demo reel, recorded and edited;
- 4 select and analyze appropriate material for potential demo reel;
- 5 quizzes;
- 6 comprehensive final exam.

**METHODS OF INSTRUCTION**

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia



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- Tutorial
- Independent Study
- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations

**TEXTBOOKS**

<b>Title</b>	<b>Type</b>	<b>Publisher</b>	<b>Edition</b>	<b>Medium</b>	<b>Author</b>	<b>IBSN</b>	<b>Date</b>
The Art of Voice Acting	Required	Burlington, MA: Focal Press	5	Print	Alburger, James R.	978-0-415- 73697-8	2015