

**THTR 442**  
**Spring 2023:**  
**Section:**  
**Location:**

**Voice Over Acting (BA)**  
**Mon, 9am**  
**63154D**  
**MCC 110**

**Instructors:**  
**Office:**  
**Office Hours:**  
**Final Exam:**  
**Contact Info:**

**Gabriella Santinelli & Philip Allen**  
MCC 110 or BIT M4  
By Appointment  
**Mon May 5 8am**  
**Gaby:** santinel@usc.edu || 424.234.0256  
**Phil:** philipga@usc.edu || 303.618.8249

## Course Description

Students will learn voiceover acting techniques, develop their vocal range, and build up a versatile array of characters, genres and styles — all designed to be recorded in a studio environment. In addition, students will become acquainted with basic recording studio technology and editing.

## Overview

The course will cover Commercial Copy for Radio & TV, Narration, Promos and Animation. Dialects and Group Looping will also be introduced. Students will perform solo and with partners, compiling a varied body of work suitable for a voiceover demo reel. Studio recording techniques and recording at home will be covered, preparing students to work in a professional environment, as well as becoming self-sufficient to record at home on their own.

## Learning Objectives

After successful completion of this course, students will be able to:

1. Create voices for Commercials, Narration, Promos and Animation
2. Confidently work in their own voice, as well as create consistently accurate dialects
3. Record voiceover audio, then edit recorded tracks to create a preliminary demo reel

**Prerequisite(s):** THTR 252a

## Required Reading & Required Materials

### RECORDING EQUIPMENT:

In the event we move to online learning, students will be provided with a set of home recording equipment, which must be returned at the end of the course in good condition. \*Failure to do so will result in a fine. In addition, online instruction will require that students purchase a pair of Son MDR-7506 headphones for home recording.

### REQUIRED READING:

*Voice-Over Voice Actor, The Extended Edition (published May 2018)* by Yuri Lowenthal and Tara Platt — avail at BugBotPress.com & amazon (new & used)

### REQUIRED MATERIALS: students must bring these items to each class meeting:

1. USB memory stick (4GB min)
2. pencil w/ eraser to take booth director notes while in session (not a pen)
3. paper

## Description of Grading Criteria and Assessment of Assignments

**FOR SDA Assignments:** Grades will be assigned according to the above criteria. Students can check their progress at any time by scheduling an appointment with the instructors during office hours.

**Grading Scale for SDA:** **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

## Grading Breakdown

|                    |      |
|--------------------|------|
| In Class Recording | 30%  |
| Edited Files       | 30%  |
| Favorites File     | 20%  |
| Rough Reel         | 20%  |
| Final Reel         | 20%  |
| Total              | 120% |

**The SDA GUIDELINES on GRADING as published elsewhere in this handbook are:**

- Each course shall contain at least three assignments, projects, exams, papers or exercises which shall be evaluated during the semester and which shall provide an analytical record of each student's progress in the course.
- Attendance shall be weighted at no more than 15% as per University Guidelines. Studio Courses must delineate how participation will be graded (in class exercises, scene study, etc.)
- There shall be no unexcused absences.
- No late assignments, projects, exams, papers, or exercises shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.

## Assignment Submission Policy

The due dates for all assignments are listed on the Schedule

## Additional Policies

- **ATTENDANCE and Participation:** Attendance and participation in class is mandatory because acting is primarily an experiential process. According to School of Theatre guidelines, **no unexcused absences are allowed**. An excused absence is due to serious illness, grave emergency or significant acting work with appropriate S.O.T. leave of absence. You must inform the instructor of your absence in advance of the class meeting. You are responsible for all work missed. An extended absence, even if excused, could seriously affect your work and grade in class. Please consult with instructor if such a situation arises.
- **TARDIES:** Late arrivals will not be allowed to join class.
- **INSTRUCTORS:** This course is team-taught. When curriculum dictates, both instructors will be present in class. However, during many class meetings, only one instructor will teach the class. Both instructors are available via email and by appointment in office hours during all weeks of instruction.

## Course Schedule: A Weekly Breakdown

**Week 1**– Introduction to the Course. Instructor presents overview of material to be covered. Discussion of the skills needed in voice acting. Instructor will outline the assignments that the students will be required to complete, and explain the workflow for the semester. Instructor will explore individual students' goals and set targets to meet those goals.

**Week 2** — MLK Day!

**Week 3** — Editing 101/Commercial Recording Assignment.  
Assignment Due – Prepare copy from Class Reader as directed in class.  
Homework: Magazine assignment.

**Week 4** — Narration & Promo Recording Session 1.  
Exciting and dynamic exploration into the wilderness of VO editing.  
Assignment Due – Prepare copy from Class Reader as directed in class.

**Week 5** – Animation Recording Session 1.  
Assignment Due – Prepare copy from Class Reader as directed in class.  
Turn in all Edited work to date.

**Week 6** – Animation Recording Session 2.  
Assignment Due – Prepare copy from Class Reader as directed in class.  
Turn in all Edited work to date.

**Week 7** — President's Day!

**Week 8** - Video Games Recording Session  
Assignment Due – Prepare copy from Class Reader as directed in class.  
Turn in all Edited work to date.

**Week 9** - Accents, Languages & Singing Recording Session / How to prep your Favorites.  
Assignment Due – Prepare copy from Class Reader as directed in class.  
Turn in all Edited work to date.

**Spring Break** — SPF-50!

**Week 10** - How to Build your Rough Reel.  
Assignment Due – Turn in all Edited work to date.

**TURN IN FAVORITES FILE!**

**Week 11** - Individual Meetings - Review Rough Reel.

**TURN IN ROUGH REEL!**

**Week 12** – Adding Music & SFX to your Reel.

**Week 13** – ADR Recording Session.

**Week 14** – Group Looping & Efforts Recording Session.

**Week 15** - VO Aftercare

**Final Exam** – MCC-110 (our classroom) – **TURN IN FINAL REEL!**

**Important Dates:**

**Jan 27:** Last day to add/drop class without a "W" grade, or to select "P/NP" option.

**Apr 7:** Last day to withdraw with a grade of "W"

**Read The Fine Print**

1. The above schedule and procedures in this course are subject to change in the event of extenuating circumstances.
2. It is the responsibility of each student to know and follow all written guidance given by the instructor in this syllabus.

**Sharing of course materials outside of the learning environment**

USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

*SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).*

**Course evaluation**

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. You should expect to receive an email update once the system has launched to provide your feedback on this course. In addition, you are always welcome to connect with with me as the instructor to offer any feedback on the course.

**NOTE:** All undergraduate classes must meet for the Final Examination as established by the University. You may not hold your final examination on the last day of classes.

**SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

## Statement on Academic Conduct and Support Systems

### Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

### Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Vidoe Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

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### Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

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### SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

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## **Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) - (213) 740-5086 / Title IX – (213) 821-8298*

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity / Title IX for appropriate investigation, supportive measures, and response.

*The Office of Student Accessibility Services - (213) 740-0776*

<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Campus Support and Intervention - (213) 821-4710*

[campussupport.usc.edu](http://campussupport.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.