

COMM117 : Professional Voice-Over

General Information

Author:	<ul style="list-style-type: none">Nancy Traynor
Course Code (CB01) :	COMM117
Course Title (CB02) :	Professional Voice-Over
Department:	COMM
Proposal Start:	Fall 2025
TOP Code (CB03) :	(1506.00) Speech Communication
CIP Code:	(09.0101) Speech Communication and Rhetoric.
SAM Code (CB09) :	Non-Occupational
Distance Education Approved:	No
Will this course be taught asynchronously?:	No
Course Control Number (CB00) :	CCC000607063
Curriculum Committee Approval Date:	Pending
Board of Trustees Approval Date:	Pending
Last Cyclical Review Date:	02/01/2019
Course Description and Course Note:	COMM 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 audiobook narration. Students also learn how to create a demo tape, find an agent, and market themselves.
Justification:	Content Change
Academic Career:	<ul style="list-style-type: none">Credit
Mode of Delivery:	No value
Author:	No value
Course Family:	No value

Academic Senate Discipline

Primary Discipline:	<ul style="list-style-type: none">Speech Communication
Alternate Discipline:	No value
Alternate Discipline:	No value

File Upload

File Upload

No Value

Course Development

Basic Skill Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Course Special Class Status (CB13)

Course is not a special class.

Pre-Collegiate Level (CB21)

Not applicable.

Grading Basis

- Grade Only

Course Support Course Status (CB26)

Course is not a support course

General Education and C-ID

General Education Status (CB25)

Not Applicable

Transferability

Transferable to CSU only

Transferability Status

Approved

Units and Hours

Summary

Minimum Credit Units (CB07)	3
Maximum Credit Units (CB06)	3
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	108
Total Student Learning Hours	162

Credit / Non-Credit Options

Course Type (CB04)

Credit - Degree Applicable

Noncredit Course Category (CB22)

Credit Course.

Noncredit Special Characteristics

No Value

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Studio Hours	0	0

Course Student Hours

Course Duration (Weeks) 18

Hours per unit divisor 0

Course In-Class (Contact) Hours

Lecture 54

Laboratory 0

Studio 0

Total 54

Course Out-of-Class Hours

Lecture 108

Laboratory 0

Studio 0

Total 108

Time Commitment Notes for Students

No value

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

Prerequisites, Corequisites, Recommended Corequisites, and Recommended Preparation

Advisory

ESL151 - Reading And Composition V

Objectives

- Summarize readings;
- employ basic library research techniques;

OR

Advisory

ENGL100 - *Writing Workshop

Entry Standards

Entry Standards

Description

No value

No value

Course Limitations

Cross Listed or Equivalent Course

Description

No value

No value

Requisite Validation

Upload Statistical Validation and/or other documents (if necessary)

No Value

Specifications

Methods of Instruction

Methods of Instruction

Lecture

Methods of Instruction

Discussion

Methods of Instruction

Multimedia

Methods of Instruction

Collaborative Learning

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

Presentation (group or individual)

Project/Portfolio

Project/Portfolio

Project/Portfolio

Exam/Quiz/Test

Exam/Quiz/Test

Rationale

oral presentations (interpretation of copy);

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);

create voice-over demo reel, recorded and edited;

select and analyze appropriate material for potential demo reel;

quizzes;

comprehensive final exam.

Textbook Rationale

No Value

Textbooks**Author****Title****Publisher****Date****ISBN**

Alburger, James R.

The Art of Voice Acting

Burlington, MA:
Focal Press

2015

978-0-415-73697-8

Other Instructional Materials (i.e. OER, handouts)

No Value

Learning Outcomes**Course Objectives**

List and define the fundamental elements of voice-over recording;

demonstrate an understanding of, and skills in, using effective voice-over acting techniques;

interpret and analyze professional voice-over recordings;

compare and contrast their voice-over recordings with the recordings of professional voice-over actors;

identify and assess their own voice-over recording and editing;

identify ways of minimizing poor sound qualities;

articulate and demonstrate skills in managing voice-over acting business;

assess their own voice-over style, and demonstrate an understanding of how to analyze critiques and changes in directions;

analyze and discuss the challenges and benefits of voice-over acting and the business of voice-over acting.

SLOs

Identify and apply skills to deliver voice-overs effectively.

Expected Outcome Performance: 70.0

ILOs Analyze and solve problems using critical, logical, and creative thinking; ask questions, pursue a line of inquiry, and derive conclusions; cultivate
Core creativity that leads to innovative ideas.
ILOs

Communicate clearly, ethically, and creatively; listen actively and engage respectfully with others; consider situational, cultural, and personal contexts within or across multiple modes of communication.

Discuss the elements that are required to be a professional voice-over artist.

Expected Outcome Performance: 70.0

ILOs Analyze and solve problems using critical, logical, and creative thinking; ask questions, pursue a line of inquiry, and derive conclusions; cultivate
Core creativity that leads to innovative ideas.
ILOs

Create a professional voice over demo reel.

Expected Outcome Performance: 70.0

ILOs Analyze and solve problems using critical, logical, and creative thinking; ask questions, pursue a line of inquiry, and derive conclusions; cultivate
Core creativity that leads to innovative ideas.
ILOs

Additional SLO Information

Does this proposal include revisions that might improve student attainment of course learning outcomes?

No Value

Is this proposal submitted in response to learning outcomes assessment data?

No Value

If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.

No Value

SLO Evidence

No Value

Course Content

Lecture Content

The Basics of Voice-Over (2 hrs)

- Introduction to the study of profession voice-over acting
- Exploring the relevance of studying voice-over acting as a vocation
- Introducing the basic theories and principles of the voice-over business
- Building blocks and barriers of voice-over acting and the business Industry definitions and terminology Interpreting the copy (script)
- Delivering a professional performance
- Key players, such as director, sound engineer, casting agent, agent
- Editing and Recording
- Barriers to intercultural communication
- Key players Stereotyping Language
- History of the voice-over industry
- History of acting techniques and equipment
- History's influence on shaping the current industry

Physical Delivery (6 hrs)

- Breathing, articulation, and inflection
- Breathing
- Voice conditioning
- The body, lungs, muscles, diaphragm, postures

Vocal Delivery (6 hrs)

- Control, Articulation, Pronunciation
- Clarity of expression
- Inflections
- Emphasizing keywords
- Mastering vocal variety

Developing a Character or Multiple Characters (4 hrs)

- Characters
- Definitions and types
- Character arc
- The character's story within the story
- Finding clues about the character from within the copy
- Creating and committing to choices
- Multiple voices on one page of the copy
- Relationships between the characters
- Challenges of voicing multiple characters
- Pausing as a strategy and technique

Analyzing the Copy (6 hrs)

- Circumstances
- Setting Directions Information from the copy
- Actor makes choices
- Text and subtext
- Reading in between the lines
- Action
- Conflict
- Protagonist
- Antagonist
- Resolution
- Vocal expressiveness
- Accents
- Grammar errors, confusing directions, and other problems with the copy
- Understanding the tone and genre.
- Every copy has multiple layers.
- Comedy
- Action
- Drama
- Suspense

- Thriller

Different Genres of Voice-over (4 hrs)

- Commercial and promotional trailers
- Cartoons
- Radio Plays
- Video games
- Industrial Narration
- Documentary and films
- Automatic Dialogue Replacement (ADR)
- Research Improvisation
- Audiobooks
- The role of the narrator
- Gender challenges

Audio (2 hrs)

- Sound and vocal levels

Professional Studio (2 hrs)

- Professional studio
- Identify key equipment
- Understanding the roles of industry professionals
- Challenges other industry professionals face
- Positive attitude and building a good professional relationship
- Understanding expectations
- Taking directions
- Pick-ups
- Improvisation

Home Studio (4 hrs)

- Home studio: low-budget, soundproof system
- Benefits and challenges of having a home studio
- Equipment
- Editing software
- Budgetary constraints (free, cheap, and homemade)
- Sound problems

Mobile Studio (4 hrs)

- Mobile studio: how to record on a tablet or cell phone
- Benefits and challenges of having a mobile studio
- Equipment
- Editing software
- Budgetary constraints (free, cheap, and homemade)
- Sound problems

Auditions (4 hrs)

- Auditions
- Online
- At a casting agent's office or film studio
- Relating to the character
- Expect the unexpected
- Challenges and disadvantages
- Positive attitude

Agents (1 hr)

- Agents
- Benefits and challenges of obtaining an agent
- Building relationships
- Social and political contexts of the business

Union/Non-union (1 hr)

- Union (SAG-AFTRA)
- Benefits and challenges of being in a professional voice-over union
- Building relationships with other voice-over actors

- Social and political contexts of the business
- Non-union Benefits and challenges of not joining the union
- Benefits and challenges of doing non-union work if you are in SAG-AFTRA

Marketing (4 hrs)

- Marketing to industry professionals that can hire you
- To your current agent
- Social media, websites, and the internet
- Tools of the trade
- Demo reel
- Headshot and resume

Getting Paid (4 hrs)

- Getting hired/doing the job
- Professionalism
- Agent, studio, and paychecks
- Union and residuals
- Work not obtained through an agent
- Communicating with the producer or client contact
- Expectations
- Price, editing, changes to the scripts, pickups
- Invoice and billing
- Represented by an agent

Total hours - 54

Additional Information

Repeatability

No Value

Justification (if repeatable was chosen above)

No Value

Is it possible this course will have a material fee?

No Value

I have contacted my library liaison (<https://campusguides.glendale.edu/faculty/liasons>):

No Value

What term(s) will this course be offered?

No Value

Will any additional resources be needed for this course? (Click all that apply)

No Value

If additional resources are needed, add a brief description and cost in the box provided.

No Value

