

# USC School of Dramatic Arts

**THTR 446: English Language Dubbing**

**Units: 2**

**Fall, 2024 — Wednesday, 12 – 1:50 PM**

**Location: MCC 110**

**Instructor: Professor [Esther K. Chae](#)**

**Engineer: Sean Allinson, SDA Sound Supervisor**

**Office Hours: By appointment requested via email for in-person or Zoom**

**Contact Info: [chaeesth@usc.edu](mailto:chaeesth@usc.edu)**

## **Course Description**

The practice of dubbing has traditionally been associated with countries that display a marked tendency to consume foreign content in localized languages (as opposed to reading subtitles). America has not historically been one of these countries. Over the past few years, however, the advent of global streaming, which offers users a vast selection of both local and non-local productions, with the freedom to switch easily between audiovisual translation modes, has made dubbing into English a major opportunity for American voice actors, directors, and adapters. Netflix has pioneered this revolution, and is the market leader in international content, with titles like *Squid Game* (Korea), *Money Heist* (Spain), and *Lupin* (France), among many others. This course will introduce students to the unique skills and techniques of the dubbing voice actor and will give them the opportunity to add their voices to films and television shows from all over the world.

## **Learning Objectives**

Through exercises, improvisations, and scenes, acting students will learn to:

- Adapt the fundamentals tools of scene and character analysis to the specialized world of voice acting for English dubbing.
- Construct a strong physical and vocal presentation.
- Define and execute strong intentions with the voice.
- Develop the vocal tools and techniques to make choices and adjustments efficiently in the recording studio, including vocal dynamics, articulation, and lip sync.

*\*Please let me know if you need Digital Accessibility accommodations*

## Description of Grading Criteria

- Responsible performance of all in-class assignments; and the collaborative participation in preparation of material both in and outside of class time. A pattern of absences or disinterested, uncooperative behavior can lower your final grade by as much as one full grade.
- Credit will be given for any in-class exercise performed on or before the scheduled deadline, and in a manner that reflects thoroughness of preparation.
- “Excellent” work reflects the student’s high level of preparation, creative problem solving, and initiative. The student has fully committed to his or her choices, and risks have been taken in the performance.
- “Good” work meets the minimum standards of confident blocking, memorization, and fully realized production values (costumes, props. etc.) This is safe, but uninspired.
- “Fair” work is indicated when students are “going through the motions,” uncertain of lines and cues, speaking inaudibly, and physically disengaged. The student takes no risks and has made no distinctive choices.

**IMPORTANT NOTE:** Class will meet in accordance with the USC Final Examination Schedule. The date and time of our Final Examination Session is given on this syllabus; **make all travel plans with this date in mind!**

## Assessment of “Participation”

***15% of the final grade is earned through class participation. This will be defined as:***

- Show up on time – students who are more than 5 minutes late are considered tardy.
- Openness to new methods of working and eagerness to attempt them.
- In class active student analysis and commentary on text.
- Constructive feedback on classmates’ acting presentations.
- Energized support of all classmates’ work.
- Willingness to experiment and apply the constructive feedback of instructor and fellow students on one’s own work.
- Meeting all assignment deadlines.
- (Memorization of assigned material)

## Grading Policy

***Grades are not dictated*** by the instructor’s subjective opinion of talent or artistic preference.

***Grades are dictated by active engagement in the class at all times.***

## Grading Breakdown

Feedback, assessment, and grading of the course will be based on the successful completion of the following assignments by their assigned due dates:

Written Character Analysis (5 Points Each)	20 Points
Recording Sessions (10 Points Each)	40 Points
Adaptation Exercise	15 Points
Final Written Exam	10 Points
Cumulative Class Participation	15 Points

Total 100 Points

### Grading Scale

The final course grade is determined according to the following scale:

<b>Excellent:</b>	A (4) = 100-96	A- (3.7) = 95-90	
<b>Good:</b>	B+ (3.3) = 89-86	B (3) = 85-84	B- (2.7) = 83-80
<b>Average:</b>	C+ (2.3) = 79-76	C (2) = 75-74	C- (1.7) = 73-70
<b>Poor:</b>	D (.7-1.3) = 60's	F (0) = 59 and below	

**Excellent** = clear understanding of the class material is coupled with original and creative insight

**Good** = class material has been understood clearly

**Average** = class material has been generally understood, but gaps in understanding remain

**Poor** = there are identifiable gaps in the understanding of class material

**Failure** = gaps in the completion of work is coupled with poor understanding of class material.

*When the GPA falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been excellent or good and toward the negative end of the scale for those with average or poor attendance and participation.*

### Further Grading Notes

- If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W.
- If you are confused or concerned about your performance or the work we are doing in class, please request a meeting to discuss this with me.

### COURSE WEEK BY WEEK BREAKDOWN

**\*\*Class English Dubbing Google Folder with content is [HERE](#)\*\***

*(This timeline/schedule is subject to change depending on the dynamics, pace and unpredictability of the creative process of the class and guest speaker availability. One semester unit entails 1 hour of class time and 2 hours of outside work, 3 hours total per week - therefore students must review and research all assignment links during 4 hrs of outside class time.)*

<b>Week 1/2</b>	<p>TOPIC: SYLLABUS REVIEW &amp; INTRODUCTION TO VOICE ACTING IN DUBBING</p> <p>In class review and discussion about dubbing <a href="#">CBS NEWS ON DUBBING</a></p>
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	<p><a href="#">Twenty Five Twenty One</a> (Ep. 11 News 37:00-37:43, Heedo + Mom - 40:20)  <a href="#">King's Affection</a> (Ep. 4 37:00 - 38 :15)</p> <p>Assign: Review all links not covered in class</p> <ol style="list-style-type: none"> <li>1. <a href="#">CBS NEWS ON DUBBING</a></li> <li>2. <a href="#">How Netflix Plans Total Global Domination, One Korean Drama at a Time</a></li> <li>3. <a href="#">LA Times Netflix article</a></li> <li>4. <a href="#">First AI-adapted and dubbed TED Talks</a></li> <li>5. <a href="#">People of the Global Majority VO list and resources</a></li> <li>6. <a href="#">Glossary of VO Terminology</a></li> </ol>
<p><b>Week 3/4/5</b></p>	<p>TOPIC: NO PREP / COLD DUBBING READ EXERCISES          &lt;ELITE&gt; + INTRODUCTION TO VOICE Q.</p> <p>Character analysis + Script worksheet.          &lt;ELITE&gt; Scenes performed. Playback dubs, discuss adjustments.</p> <p>(Wk 5, TBD @ 1pm)          &lt;The Director's Process in Dubbing&gt;          Special guest speaker - Natlie Avital (dubbing director)</p> <p>Assign: Watch guest speaker <a href="#">Stephanie Komure recording</a>          (Voice Actress Director Casting, <a href="http://www.StephanieKomure.com">www.StephanieKomure.com</a>  <i>*unfortunately not great recording of screen, lean into audio!*)</i></p>
<p><b>Week 6,7</b>   <b>Mid-term check-in (TBD)</b></p>	<p>TOPIC: ADAPTATION PROCESS. FROM LITERAL TRANSLATION TO SPEAKABLE DIALOGUE. WORKSHOP NEWLY ADAPTED MATERIAL.</p> <p>Recording / Special Guest: <a href="#">Max Quill, VSI Adaptation Supervisor</a></p> <p>Assign: Adapt a scene</p> <p>Review <a href="#">Adaptation Test Scenes and Scripts Folder</a> and excel docs with the original language (Finnish) and the literal translation. Choose 1 scene and mark your scene selection with your name - only 3 names should be listed for each scene (4 scenes in total to choose from).</p> <p>To the best of your abilities, write the lines in the empty column as you would like to hear them in the English dub. Try to accomplish lip sync, naturalism, and American</p>

	<p>idiomatic speech as criteria and not bring attention to the artifice of the dubbing itself. Separately save your excel worksheet and upload into the <a href="#">Adaptation Worksheet folder</a> (in our class drive).</p> <p><b>Mid-term check-in</b></p>
<b>Week 8/9/10</b>	<p>TOPIC: CHARACTER CREATION FOR ANIME. SHARE ANIMATION PROTOTYPES (<a href="#">Animation Folder</a>)</p> <p>Anime Characters Performed. Director Adjustments.</p> <p>Assign: Animation Prototypes + Anime Scenes.  <a href="#">Review Recording Special Guest: Catherine Cavadini</a>  (IMDB “Powerpuff Girls,” “The Incredibles” Etc.)</p> <p>Behind the scenes for “<a href="#">Spirited Away</a>”</p>
<b>Week 11/12</b>	<p>TOPIC: CHARACTER CREATION FOR ANIME SCENES.</p> <p>Animation Scenes Performed. Director Adjustments. (<a href="#">Animation Folder</a>)</p> <p>(TBD) Special Guest Speaker</p> <p>Assign: <a href="#">The Human Art Behind Video Game Performance</a></p>
<b>Weeks 12/13/14 (No class Nov 27 Thanksgiving)</b>	<p>&lt;JUNG-E&gt; SCENES PERFORMED. PLAYBACK DUBS, DISCUSS ADJUSTMENTS.</p> <p><a href="#">Jung-E</a> (Film 1:30:23-1:33:18)</p> <p>Assign:</p> <ol style="list-style-type: none"> <li>1. Netflix Dubbed Content + Character Analysis + Script Worksheet For &lt;Jung-E&gt; Due Oct 25 (or before start of this session)</li> <li>2. Review 2 links  <a href="#">NYT article “Netflix Wants to Make Its Dubbed Foreign Shows Less Dubby”</a>  <a href="#">SAG-AFTRA</a> panel discussion for dubbing opportunities for performers</li> </ol>
<b>Week 14/15</b>	<p>WRAP UP COURSE WORK + CLASS EVALUATION + <a href="#">WRITTEN FINAL EXAM</a></p>
<b>FINAL EXAM (Fri Dec 13, 11am-1pm)</b>	<p>Written Final Exam due (remote submission and upload to Brightspace)</p> <p>For the date and time of the final for this class, consult the USC <i>Schedule of Classes</i> at <a href="https://classes.usc.edu/term-20243/final-examinations-schedule/">https://classes.usc.edu/term-20243/final-examinations-schedule/</a></p>

### *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 relation 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 me as the instructor to offer any feedback on the course.

### **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 Integrity**

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work

prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

### **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.

### **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 Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video 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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### **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](https://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](https://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](https://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](https://equity.usc.edu), [titleix.usc.edu](https://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.symplcity.com/care\\_report](https://usc-advocate.symplcity.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.