

Presentation



Pathways Resource
Booklet

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These resources may also be useful when studying this unit.

Radio Adelaide Training Manual (2009), (13th ed) “Chapter 4: Presentation” and “Chapter 5, Writing for Radio”

Making Radio: A Practical Guide to Working in Radio. Ahern, Steve (200) Allen and Unwin

Guide to Radio Production, Baird, L (1992) AFTRS, Sydney

Television and Radio Announcing, Hyde, Stuart (2008) Allyn & Bacon

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Vocal Warmups

Feeling a bit croaky? Here are a few tips and tricks for warming up your voice for broadcasting...

The 5 Minute Vocal Warm Up

Yawn and Stretch

Use your whole body; loosening your arms neck and shoulders

Neck and Shoulders

1. GENTLY drop head on chest, link fingers together and place on the back of the head.
2. Release elbows. Alternate elbows getting heavier, then back to centre.
3. Roll down through spine, release arms, roll spine back up. *Remember: to breathe, released knees, belly soft; be gentle.*
4. Shrug shoulders, hold then release with an ahhh, several times

Jaw

1. Clench and release five times.
2. Massage jaw hinge with heel of palm, then with hands drag lower jaw down and back.
3. OR massage whole jaw area.
4. Do 'the crow' ahhhhhh

Mouth

1. 'Opening night': Kiss kiss ah ah! Kiss kiss ah ah!
2. Siren: Noo Naa! Noo Naa! Noo Naa!
3. Horse lips or say, "Billy Buttons Bought a Bunch of Beautiful Bananas"

Yawn and Shake

Resonance and Vocal Chords

1. Hum a tune
2. Hum all over the place working up to higher and lower notes
3. Lightly hum on 'm', keeping the feeling of a yawn in your throat
4. *Focus on the vibration of the hum; hum into lips, nose, forehead, top of head, cheeks, jaw and anywhere else you can think of.*

Yawn and Stretch

Articulation

1. Say the following letters several times over: b / d / g, p / t / k
2. Say them with vowels attached eg. ba/be/bi/bo/bu

Breathe!

Breathing control and relaxation are as important to the radio announcer as they are to singers and actors. Good breath control will enable you to cut out breathy noises being picked up by the microphone. The first thing to happen when you are nervous is that you will run out of breath, so you need to take steps to relax.

Good breath control will help you to relax and to take a breath at the right places. Taking breaths in the middle of sentences muddles the message. You should also learn to write scripts that allow for pauses in the right places.

- Settle yourself in the studio chair.
- Roll your head from left to right so that your chin forms an arc. This will help relax the throat and neck and therefore the voice.
- Your posture is a vitally important. Put your feet flat on the floor. Draw an imaginary straight line from the top of your head through to the base of your spine. You have created an unobstructed path for your breath and voice and opened up spaces in which the voice can resonate. It is the resonance that gives your voice its warmth.
- Take long, slow, deep breaths. Place your hands either side of your stomach, breath in slowly through your nose allowing the stomach to expand, then the diaphragm and chest. Breathing with only the chest causes shortness of breath.
- Humming will help you feel where the resonant spaces are inside your head. Try to imagine the sound resonating in those spaces one at a time – in your forehead, cheeks, nose and ears. Try to fill the holes with sound

Record and Review!

Finally, be sure to record all the voice exercises you do so that you can really hear the difference.

- Is your voice rising and falling just for the sake of it or are you really being sensitive to the meaning of every word?
- Is the pitch high or low?
- Is it higher or lower than in normal conversation?
- Is the tone hard and grating or is it mellow and warm?
- Analyse the pace – is it too fast or too slow?
- Do you trip over words regularly?

Remember to smile as you speak. It affects the way you speak!

Play with Pace

This simple exercise will help you control your reading speed:

- Select a short piece of text and read it through, aloud at your natural pace.
- Now go back to the start and read each word and syllable deliberately and slowly, leaving a pause of at least half a second between each syllable.
- Pay special attention to the consonants on the ends of words and words with several syllables.
- Now go back and read at a more natural pace – you will find that you are much more aware of each word, less likely to stumble and you will have slowed down slightly increasing the clarity.

Eg:

“If you're looking for a pet to join your life, 'PetRescue' brings thousands of loving, adoptable pets to one place. Whether you're looking for a dog, cat, puppy, kitten or even a guinea pig or a rabbit - 'Pet Rescue' give each animal a second chance. The team at 'Pet Rescue' offer services free to pounds, shelters and rescue groups and rely on the kind support of animal lovers like you.”

Perfection with Diction

Diction practice will help you speak clearly AND help you exercise the voice muscles.

Put all the consonants from B to Z including ones like br, pl, st, etc before the vowel sounds.

(ah, ee, ay, aw, oo) For example: bah, bay, bee, bay, bah, baw, boo, baw. Try getting faster and faster.

Tongue twisters are fabulous for getting the mouth, tongue and brain moving. Try these – they'll help you with s's:

*Six thick thistle sticks
The shrewd shrew sold Sarah
seven silver fish slices
Theo Thistler, the thistle sifter,
in sifting a sieve of unsifted
thistles, thrust three thousand
thistles through the thick of his
thumb.*

These will help with consonants:

*Betty bought a bit of butter but
she found the butter bitter, so
Betty bought a bit of better
butter to make the bitter butter
better.
Five flippant Frenchmen flew
from France for fashions.
Quickly, quickly, quickly,
quickly, quickly, quickly, quickly.*

These will strengthen the tongue. Say them over and over faster and faster:

*Red leather, yellow leather
Red lorry, yellow lorry*

This old favourite gets the lips moving:

*Peter Piper picked a
peck of pickled
peppers. If Peter Piper
picked a peck of
pickled peppers,
where's the peck of
pickled peppers Peter
Piper picked?*

Caring for your voice

Have you ever had the awful experience of losing your voice?

It's called **Laryngitis** – which is basically a vocal cord cramp.

Here's what happens: your vocal cords create sound when they come together and vibrate; when they can't come together in a healthy way, you have less sound. If the vocal cords (aka vocal folds) are irritated and strained, they can get inflamed and tense to the point that the muscles overcompensate, cramp up and stop the vocal cords from coming together. The more you strain your throat muscles to create sound, the higher you increase your chances of getting laryngitis, vocal nodes or polyps.

You need to consistently keep your voice healthy, clear and strong – especially when you need your voice to make great radio!

5 DOs to Prevent Losing Your Voice

1. Learn physical and vocal warm-ups to keep your throat and vocal chords relaxed at every level when you speak.
2. Take care of your back and neck so that they are aligned (this helps keep your throat open and relaxed, and your breathing easy)
3. Drink lots of water (8 or more glasses a day is recommended) and sip warm healthy liquids like teas and soups (try hot water and honey and lemon, with 4 slices of fresh ginger)
4. Protect your immune system and emotional health with healthy foods and vitamins, lozenges or vitamin C drops to moisturize and clear your throat
5. Take care of health issues such as viruses, bacterial infections, allergies, acid reflux, etc.

5 DON'TS to Prevent Losing Your Voice

1. Avoid strained yelling, screaming, singing, speaking or whispering (there are healthy ways of using your voice)
2. Avoid ALL smoking and second-hand smoke
3. Avoid caffeine, alcohol, ice, chocolate, dairy and nuts 4 hours before speaking
4. Avoid antiseptic menthol throat sprays & lozenges that numb and dehydrate
5. Avoid clearing your throat (try a swallow, small cough, or warm liquids)

All about Layout

Words are just words when you are writing a radio script.

The way they are read out is what makes them come alive for a listener. So, if **you** write a script for someone else, how can you get **them** to do it with expression? It's all in the layout!

Here are some simple techniques and their impact:

Bold	Bold can be used to indicate volume or emphasis
<i>Italics</i>	<i>Italics often have a softer, lighter sound and are often used for quotes or titles.</i>
<u>Underline</u>	Similar to bold, <u>underlining can be used for important information or emphasis</u> . It can also give a very "firm" sound to your voice.
Colour	Some presenters use colour to distinguish between scripts, or segments. Be careful though. Yellow is very hard to read, and problems happen when scripts are photocopied in black and white. Or sometimes a presenter will only read black text and ignore the words in colour all together!
Paragraphs	Paragraphs can be used to give the presenter an opportunity to Take a breath or pause between ideas.
...	Full stops or periods can be used to indicate a pause... either for a breath... or for dramatic effect.
Spa ci n g	Spacing can changeentred from the left margin can produce a more serious sound, whereas centering the text can sound more impromptu and lighter. Double spacing is also easier to read from a distance.
Size	Size is helpful to read things at a distance, it can also affect the volume of the reader.
Font	Sounds silly but different fonts can affect the tone of your voice. Fonts like Times New Roman can make the script sound more serious; useful for news and current affairs. Whereas Century Gothic sounds more light-hearted. Always pick a font that is easy to read.
Phonetic Spelling	FO – NET- IK spelling shows how the word should sound. This is really useful for words from another language or words that are DIFF – EE – CULT to say!
Numbers as words	With numbers over 100, like \$1,000,837.40 always write the number in words e.g. <i>One million, eight hundred and thirty seven thousand dollars and forty cents</i> . Or even, better, round the number up e.g. <i>Just over a million dollars</i> .

The Good Scripting Guide

A good script doesn't let you know it's there; it's written to be spoken. It is simple and clear and can be understood on the first hearing, because it only gets heard once.

A good script should be in simple, direct, conversational language, let's look at the differences between written and spoken language.

Written Language

"Correct" tight grammar
Formal words
Few abbreviations (eg. Don't)
Little slang or colloquialisms
Few repetitions of ideas and phrases
Long sentences
Less personal
The words are the only message

Spoken Language

Flexible grammar
Informal language
Many abbreviations, slang and colloquialisms
Frequent repetition to make a point
Short "sentences"
The speaker adds meaning through emphasis, timing and tone.
It is "real" and ordinary

A good scripting method is to use: **think, say, write, say**

Think about what you want to say

Say it out loud in conversational language

Write down exactly what you've said, and how you have said it

Say it again out loud to check for clarity.

A script should also be like a story with **a beginning, a middle and an end...**

Grab the listener's attention from **the start** (headline)

Then put in the "**body**" of the information

Then end with a **conclusion**

Repeat important information... Listeners tune in at different times and may miss important information

Tell them what you're going to tell them...Tell them...Then tell them what you've told them.

For script writing and layout...

DO USE

- One side of the paper
- Double spaces
- Liquid paper
- Present tense
- Commonly used words
- Simple words
- Informal words
- Less words
- Repetition

DON'T USE

- block letters for entire script
- staples
- jargon
- lots of numbers—
i.e. 53% of a sample of 6,020 people
- tongue twisters—
i.e. salmon sales are up this year
- commas
- (brackets)
- "quotation marks"

Program Presentation: Microphone Technique

Using Microphones

How close should I be to the microphone?

Microphones -and voices -are all different. About 10cm is a good starting point but use the following points to find the right distance for you.

If you're too close to the microphone:

Your *P*, *T*, *S* and *Q* sounds might cause popping or hissing noises

Your breathing will sound unnaturally loud

Your voice might sound "boomy" and distorted

Your volume levels will be difficult for the panel operator to control.

The slightest movement away from the mic will result in a noticeable change in your voice.

If you're too far away from the microphone:

You will sound as if you're on the other side of the room

Your voice will be difficult to understand The mic will pick up other unwanted noise in the studio

Your voice will have a thin, echoing sound.

Setting up the microphone for an interview

Get yourself comfortable in the chair

It's good to use the corner of a table because it allows you to rest your arm and get the recorder close to your interviewee. You and your interviewee should sit close to the corner.

Recording a Speech or Talk

If you are recording a speech or talk at a meeting you have a couple of options, but the most important thing is that you turn up early to set it up.

If there is no PA system you could set up a mic stand in front of the speaker. It helps to have a long mic lead or else you will need to sit at the speakers' feet!

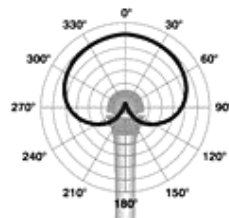
If there is a PA system, the best option is to tape a mic to the PA mic. Once again you will need a long mic lead.

If there is a PA system you can plug into it (this is great if you are recording a panel of speakers). You will need to check with sound technician what kind of lead you need. You need to remember to change the GAIN button on your recorder from HIGH to LOW when taking a signal from the PA.

Knowing Your Microphone

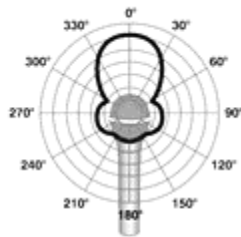
There are three kinds of mics commonly used in radio.

Cardioid microphones are the most common. They pick up sound in a heart shape mostly in the front but also a little to the sides. This means you have to point the mic in the direction of the sound. When interviewing with a cardioid mic you should move the mic back and forth between the speakers.



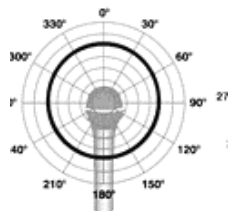
Cardioid -
“Heart Shaped”
pattern, can also
be considered
unidirectional.

Unidirectional- picks up sound directly in front of the mic and not much else. Once again you have to point the mic in the direction of the sound you are recording.



Unidirectional -
Picks up audio
best in only
one direction.

Omnidirectional- these are not great mics for capturing voice as they pick up sound around the room (and the background can often sound louder in the recording). Omnidirectional mics are great for recording ambience or the sound of a room but not individual voices.



Omnidirectional -
Picks up audio
equally well in
all directions.

Listening Checklist

Does the reader/ presenter's voice rise and fall in a natural pattern?

Does the reader/ presenter speak clearly and maintain a constant volume?

Does the reader/ presenter sound "out-of-breath" at any point?

Does the reader/ presenter read at an acceptable speed?

Does the reader/ presenter stumble over words or continually misread or mispronounce words?

Does the presenter speak confidently?

Does the presenter's voice become mechanical or contrived when reading scripts?

Does the presenter move smoothly from one segment to the next?

Other comments

Simple Radio Writing Exercise

Remove at least 3 words.

There were a few people that did not enjoy the show.

.....

Remove at least two words and change the verb 'illustrate'.

This demonstration helped to illustrate the need for more funding.

.....

Remove at least 10 words.

The fact of the matter is that she could not afford to pay to go to the national competition.

.....

Remove at least 9 words.

There is reason to believe that the mobile telephone will be used by us all a great deal.

.....

Remove at least 4 words and avoid repetition.

The best result the Bombers had last year was the result they had in the first round.

.....

Remove at least 7 words and change the verb 'allowed' to the present participle.

As you may be aware, our players are taller and this allowed them to gain the ball more often.

.....

Remove at least 5 words.

It must be said that dreamtime stories are relevant to children today.

.....

Scripting Exercises

Your job is to prepare a script for reading on air. Read the script below and complete the following tasks:

The word is if you are a poet or musician, or just have something to say get along to Riffs Music Lounge, 41 Gouger Street City, on the last Monday of every month for Word Is Open Mic Night. Enjoy listening to new and unique writing, air your own material, socialise, and enjoy the free food provided for starving artists. The night starts at 7.00.

Word Is, Open Mic Night on the last Monday of every month. For more information call Riffs Music Lounge on 84109787.

1. Mark where you think the pauses should go
2. Read the script again and underline where you think the emphasis should go.
3. How could the script be improved for easier reading on air?
4. Find the correct pronunciation, and write out the following words phonetically:

Kaurna:

[_____]

APRA:

[_____]

MP Tom Koutsantonis

[_____]

Xinjiang (region)

[_____]

Concerto

[_____]

5. How would you script the following numbers?

Contact Gillian on 0404123456

The Quiz Night raised a total amount of \$3798.42

49.6% of the population surveyed, voted that chocolate was their favourite flavour of ice cream, while 32% favoured vanilla. 18.4% chose other flavours as their favourite.