

# RADIO

# NEWS READING AND PRESENTATION

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# NEWS READING

- The first demand placed on the newsreader is that he or she understands what is being read.
- You cannot be expected to communicate sensibly if you have not fully grasped the sense of it yourself.
- A newsreader should be well informed and have an excellent background knowledge of current affairs in order to cope when changes occur just before a bulletin.
- Take time to read it out loud beforehand - this provides an opportunity to understand the content and be aware of pitfalls.
- In the studio the newsreader sits comfortably but not indulgently, feeling relaxed but not complacent, breathing normally and taking a couple of extra deep breath before beginning

# **PRESENTATION**

- It hardly matters how good a programme's content, how well written or how excellent its interviews, it comes to nothing if it is poorly presented.
- Good presentation stems from an understanding of the medium and a basically caring attitude towards the listener.
- The broadcaster at the microphone should consciously care whether or not the listener can follow and understand what he or she is saying.
- If the presenter is prone to the destructive effect of studio nerves, it is best to 'think outwards', away from yourself.
- The news presenter is friendly, respectful, informative and helpful.
- You know you have something to offer the listener, but this advantage is not used to exercise a knowledgeable superiority or by assuming any special authority.

# THE SEVEN P'S

- \* **Posture**: Is the sitting position comfortable, to allow good breathing and movement? Cramped or slouching posture does not generally make for an easy alertness.
- \* **Projection**: Is the amount of vocal energy being used appropriate to the programme?
- \* **Pace**: Is the delivery correct? Too high a word rate can impair intelligibility or cause errors.
- \* **Pitch**: Is there sufficient rise and fall to make the overall sound interesting? Too monotonous a note can quickly become very tiring to listen to.

- \* **Pause:** Are suitable silences used intelligently to separate ideas and allow understanding to take place?
- \* **Pronunciation:** Can the reader cope adequately with worldwide names and places? If a presenter is unfamiliar with people in the news, or musical terms in other languages, it may be helpful to teach the basics of phonetic guidelines.
- \* **Personality:** The sum total of all that communicates from microphone to loudspeaker, how does the broadcaster come over? What is the visual image conjured up? Is it appropriate to the programme?

# PRONUNCIATION

**A station should, as far as possible, be consistent over its use of a particular name. Problems arise when its output comprises several sources, e.g. a live audio news feed, a sustaining service. Listeners are extremely sensitive to the incorrect pronunciation of names with which they are associated. The station which gets local place name wrong loses credibility; one which mispronounces a personal name is regarded as either ignorant or rude.**

# VOCAL STRESSING

**An important aspect of conveying meaning, about which a script generally gives no clue at all, is that of stress-the degree of emphasis laid on a word.**

**Take the phrase : *'what do you want me to do about that?'***

**With the stress on the 'you', it is a very direct question; on the 'me', it is more personal to the questioner; on the 'do', it is a practical rather than a theoretical matter; on the 'that', it is different again. Its meaning changes with the emphasis.**



# INFLECTION

**The monotonous reader either has no inflection in the voice at all, or the rise and fall in pitch becomes regular and repetitive. It is predictability of the vocal pattern that becomes boring. A too typical sentence 'shape' starts at a low pitch, quickly rises to the top and gradually descends, arriving at the bottom again by the final full stop. A newsreader is well advised occasionally to record some reading for personal analysis-is it too rhythmic, dull or aggressive?**

# QUOTATION MARKS

**Reading quotes is a minor art on its own. It is easy to sound as though the comment is that of the newsreader, although the writing should avoid this construction.**

**Example : while an early bulletin described his condition as ‘comfortable’, by thus afternoon he was ‘weaker’**

**(This should be rewritten to attribute both quotes.)**

# ALTERATIONS

**Last-minute handwritten changes to the typed page should be made with as much clarity as possible. Crossings out should be done in blocks rather than on which each individual word. Lines and arrows indicating a different order of the material need to be bold enough to follow quickly and any new lines written clearly at the bottom of the page. To avoid confusion a 'unity of change' should be the aim.**

# **CORRECTIONS**

**But what happens when a mistake is made? Continue and ignore it or go back and correct it? When is an apology called for? It depends, of course, on the type of error. There is the verbal slip which it is quite unnecessary to do anything about, a misplaced emphasis, a wrong inflection, a word which comes out in a unintended way.**

**'Could be listener have misconstrued my meaning?'**

**If so, it must be put right. If threes persistent error, or a refusal of a word to be pronounced at all, it is better ri restart the whole sentence. Since 'I' am sorry 'I'll read that again' has become a cliché, something else might be preferred- 'I' m sorry, 'I'll repeat that.**

# LIST AND NUMBERS

**The reading of a list can create a problem. A table of sports results, stock market shares etc. these can sound very dull. Again, the first job for the reader is to understand the material, to take an interest in it, so as to communicate it. Second, the inexperienced reader must listen to others, not to copy them, but to pick up the points in their style that seem right to use.**

# **STATION STYLE**

**Radio managers become paranoid over the matter of station style. They will regard any misdemeanour on-air as a personal affront, especially if they instituted the rule that should have been observed. It's nevertheless true that a consistent station sound aids identification. It calls for some discipline, particularly in relation to the frequently used phrases to do with time.**

# CONTINUITY PRESENTATION

**Presenting a sequence of programmes, giving them continuity, acting as the voice of the station, is very similar to being the host of a magazine programme responsible for linking different items. The job is to provide a continuous thread of interest even though there are contrasts of content and mood. The presenter makes the transition by picking up in the style of the programme that is finishing, so that by the time he or she has done the back announcements and given incidental information, station identification and time check, everything is ready to introduce the next programme in perhaps quite a different manner.**

# **ERRORS AND EMERGENCIES**

**What do you do when the computer fails to respond, the machine does not start or having given an introduction there is silence when the fader is opened? First, no oaths or exclamations! The microphone may still be 'live' and this is the time when one problem can lead to another.**



# HEADPHONES

**A vocal performer can sometime become obsessed with the sound of his or her own voice.the warning signs include a tendency to listen to oneself continuously on headphones. The purpose of headphone monitoring is essentially to provide talkback communication, or an outside source or cue program feed. Only if it is unavoidable should both ears be covered, otherwise presenters begin to live in a world of their own, out of touch with others in the studio.**

# **TRAILS AND PROMS**

**Part of a station's total presentation 'sound' is the way it sells itself. Promotional activity should not be left to chance but be carefully designed to accord with an overall sense of style. 'selling' one's own programmes on the air is like marketing any other product, but remember that the appeal can only be directed to those people who are already listening.**

- \* Humour that appeals**
- \* Originality that is intriguing**
- \* An interest that is relevant**
- \* A cleverness which can be appreciated**
- \* Musical content**
- \* Simplicity- a non-confusing message**
- \* A good sound quality**

# REFERENCES

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- *Image courtesy : google*
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**THANKYOU**