# Public Speaking in the Church Notes

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## BASIC PRINCIPLES FOR EFFECTIVE SPEAKERS

1.  The effective speaker is a person whose character, knowledge, and judgement command respect.

2.  The effective speaker has a message to deliver, has a definite purpose in giving that message, and is consumed with the necessity of getting that message across and accomplishing that purpose.

3.  The effective speaker realizes that the primary purpose of speech is the communication of ideas and feelings in order to get a desired response.

4.  The effective speaker analyzes and adjusts to every speaking situation.

5.  The effective speaker chooses topics which are significant and appropriate.

6.  The effective speaker reads and listens with discernment.  (Neither blindly accepting the ideas of others, nor stubbornly refusing to consider opinions opposed to his own.)

7.  The effective Speaker secures facts and opinions through sound research and careful thought so that his speech, both on and off the platform, may be worthy of the listener's time.

8.  The effective speaker selects and organizes materials so that they form a unified and coherent whole.

9.  The effective speaker uses language that is clear, direct, appropriate, and vivid.

10. The effective speaker makes his delivery vital and keeps it free from distracting elements.

## THE PROCESS OF COMMUNICATION

I.  Defining Communication
    "The process of sending and receiving information that results in the receiver's accurate comprehension of the intended message."

II. Characteristics of Communication
    A.  Dynamic
        Neither a chain reaction not a static event, but an ongoing process/experience. There is no single place at which communication begins — everything that composes you and your background affects your communication.

    B.   Irreversible
        Communication is always additive. See James 3:1-12.

    C.  Proactive
        Receivers are active participants, reshaping, altering, defining the message: receivers therefore effectively determine what the message is.

    D.  Interactive
        1.  Reciprocal, simultaneously sending and receiving messages.
        2.  Meaning individually assigned by each participant.
        3   The nature of the message:
            a.  A message is a unit of behavior that links the communicating parties.
            b.  It may be verbal or nonverbal.
            c.  It must be available for inspection.
            d.  It must be viewed as significant by at least one party initially.

    E.  Contextual
        All communication takes place within a context which shapes its nature.

III.  Information Processing — from the same data we all can create differing levels of meaning.
    A.  Selection of Data (by receiver)
        1.  The arousal threshold
        2.  The nature of the stimulus
        3.  The capacity of the "channel"
        4.  The immediate needs of the receiver

    B.  Organization — memorization takes place in patterns

    C.  Interpretation
        1.  People interpret according to their expectations.
        2.  People interpret according to their senses — recognize that one's senses can "lie."
        3.  People interpret according to commonly held views of society — accurate or not.
        4.  People interpret according to their previous knowledge.

IV.  A Communication Model (Verderber, *The Challenge of Effective Speaking*, 6th ed.)

Encoding/
Decoding
Criteria:
- Values
- Environment
- Culture
- Interests
- Experience
- Gender
- Knowledge
- Attitude
- Intelligence
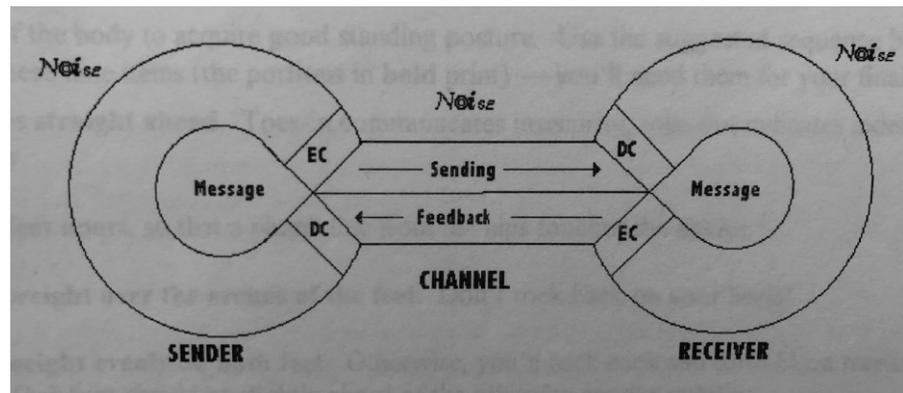


Remember, communication takes place to the degree the receiver understands the message as the sender does!

    A.  The Sender – Source, orginator of the message.

    B.  The Receiver – The message's destination (intentional or not)

    C.  The Message – The content communicated
        1.  Three components
            a.  Meanings — ideas and feelings
            b.  Symbols — words, sounds, or representative action
                (1)  Encoding turns meanings into symbols.
                (2)  Decoding turns symbols into meaning.
            c.  Form — organization of symbols into syntax and grammar

        2.  How delivered
            a.  Intentionally, with a conscious effort to select symbols
            b.  Unintentionally, usually nonverbal — very strong!

    D.  The Channel – Sound and sight. Most people are single channel receivers.

    E.  Feedback – The response to the message in either verbal or nonverbal forms

    F.  Noise – Stimuli that hamper communication
        1.  External — audible/visible distractions

        2.  Internal — thoughts and feelings that distract, along with inconsistent nonverbals

        3.  Semantic — alternate meanings of symbols, appeals not in experience of receiver

**OUTSTANDING CHARACTERISTICS OF VOICE**

I. GOALS
   - Adequate Volume
   - High energy Level
   - Clarity and Purity of Tone
   - Pleasing and Effective Pitch Control
   - Ease and Flexibility (Expressiveness)
   - Vibrant, Sympathetic Quality
   - Clarity and Ease of Diction

II. IMPORTANT ELEMENTS OF VOICE
   - Rate
   - Loudness/Projection
   - Pitch
   - Quality
   - Diction
   - Ease and Naturalness
   - General Impression conveyed

III. VOCAL HEALTH
   A. Starts with relaxation, posture, and breathing, below.
   B. Easy to abuse
      1. Talking too much.
      2. Talking too loudly.
      3. Talking "out of range."
         ►Determining range, habitual pitch, and optimal pitch
      4. Talking when ill.
      5. Talking in hazardous environments.
      6. Talking with excessive tension.
      7. Talking with unsupported tone.
      8. Talking in emotionally charged situations.

   C. Remedies
      1. Water.
      2. Avoid astringents.
      3. Avoid tobacco.
      4. Learn relaxation techniques for proper tonus.
      5. Good posture – let your body help you.
      6. Avoid mentholated cough remedies.
      7. Don't talk when you don't have to!
      8. For chronic problems, see a pathologist…you may have a physical issue.

IV. VALUES AND PURPOSES OF VOICE AND DICTION
   A. A secular discipline from a Christian perspective, applied to the Lord's service.

   B. It is a means to an end: the effective communication of the Gospel.

   C. Self-indulgence is off the table – an ego-trip makes you "artsy" and artificial.

   D. A means of conservation for lasting service for the Lord.

   E. We're not interested in extremes, but standards.

   F. Practice is the key to success.

V. RELAXATION: A PRE-VOICE CONCEPT
   A. Why study it?
      1. Tone Production
         ☞ Only through relaxation of large throat and neck muscles can the larynx properly perform its function.
      2. Breathing
         ☞ Adequate control is made possible through relaxation.
      3. Resonation
         ☞ Relaxation makes possible proper adjustments in throat and mouth to produce rich, vibrant tone.
      4. Articulation
         ☞ All muscles involved in phonation, resonation, and articulation are made flexible and instantly responsive to demands of expression and clarity. The whole body is involved!
   B. What is it?
      1. It isn't flabby muscles, limpness, or complete relaxation.

      2. The necessary amount of tonus for the required activity.
         *Tonus*. a state of partial sustained work (contraction, tension). *Hypertension* is too much tonus.
   C. How do I learn it?
      1. Relaxation is a state of mind, as well as of body.

      2. Progressive relaxation

      3. Differential relaxation

*Relaxation Drills*

Group #1
1. Practice this throughout each drill session. Practice it in the moments before you speak. Take in a long, slow draught of air up to the count of twenty. Exhale. Be certain to expel all the used air before inhaling again. Empty. Empty. Empty until the air almost seems to be running out at the tips of your toes. Then inhale slowly again for as long a count as you can sustain., and exhale. Repeat.

2. Assume proper stance. Bring the arms around slowly to the front so that the backs of the hands are toward the mid-line of the body. Bring them up so that the thumbs drag along your shirt buttons and continue up past the nose and high into the air. Rise onto the toes, stretch, and feel the tension throughout the body. Slowly, let the tension go from the fingers, hands, wrists, etc., until you are back to the normal stance.

Group #2 — Develop a feel of muscles moving, controlling the motion so that it is low and even. Use no more energy than is required to produce the movement.
1. Assume the proper stance. Keeping the arms straight, raise them slowly in front. As they are brought up, feel that the movement is controlled. Be careful not to overtense any of the muscles involved, and move slowly. When the arms are straight in front, begin to move them out to the sides. Then let them move slowly to the original position at the sides. (Lead with wrists and forearms. You will become

progressively more graceful and use progressively less effort.)  Now, do the same thing with the right arm only, turning the head and eyes slowly to the left as the arm is moved out to the side.  As the arm is brought back to the front, turn the face slowly forward.  Repeat, using the left arm only.

2.  Assume the proper stance.  Moving in "slow motion," walk about the room carefully setting first one foot down and then the other, pick up a chair, turn the light off and on, lean over to roll and unroll an imaginary rug (feel the weight of it!). Accomplish each action so slowly that the performance seems to require many minutes.  Sense differences in muscle tension.  Poise results from the rhythmical movement with which muscles work together when they are neither too tense nor too flaccid.

3.  Imagine your hands and fingers to be weighted with leaden weights pulling you down toward the floor. Now let your necks muscles relax so that your head follows your shoulders down toward the floor.  You should now be able to touch your toes with your fingers.  Let the knees collapse slowly, keeping your balance all the while.  Let the body fold until you are sitting on your heels, with your head on your knees. Your hands should be lying on the floor, relaxed, palms up.  Your heels should be planted squarely on the floor. After enjoying complete relaxation in this position, slowly unfold in reverse until you are once again standing upright in the proper stance.  DON'T HURRY!  This will get easier the more you do it.

4.  Yawn to relax and open the throat.  Feel the cool air on the walls of the pharynx.  Become conscious of the rise of the velum and the depression of the back of the tongue.  This basic position should be assumed as a preliminary step to all the vocal drills.

VI.  BREATHING: FOUNDATION ON AIR
    A.  General Principles
        1.  We breathe to live.

        2.  Strongest and persistent drive

        3.  Oxygen supply must be frequently restored.

        4.  You are born breathing correctly.

        5.  Provides motive power for voice.

    B.  The "Parts"
        1.  Diaphragm – chief muscle of inhalation

        2.  Abdominal muscles – chief muscles of exhalation

        3.  Glottis

        4.  Trachea

        5.  Pharynx

        6.  Lungs

    C.  Active/Passive considerations
        1.  A tense muscle is active; a relaxed muscle is passive.

        2.  During Inhalation the stomach is passive while the diaphragm works.

        3.  During Exhalation the stomach is active while the diaphragm relaxes.

        4.  The chest and shoulders are always passive!

        5.  Lungs have no muscle – mere elastic recoil.

    D.  Three types of breathing
        1.  Clavicular

        2.  Thorasic

        3.  Abdominal

E. Posture for good breathing
1. Point the toes straight ahead. Toes-in communicates insecurity, toes-out indicates indecision or uncertainty.

2. Stand with feet apart, so that a plumb line from the hips touches the ankles.

3. Place body weight over the arches of the feet. Don't rock back on your heels!

4. Distribute weight evenly on both feet. Otherwise, you'll rock back and forth like a tree in the breeze! One foot should be slightly ahead of the other for greater stability.

5. Keep the knees loose. Do not let them lock back, but do not bend them to avoid locking, either. Just keep them flexible and loose. They are your "shock absorbers."

6. Tilt the pelvis under. This is accomplished by contracting the abdominal and buttock muscles. The idea is to moderate any tendency to exaggerate the curve of the lower back. To get the feeling of how this step feels, try the following as you practice:
   a. Side-step down an imaginary corridor, the walls of which are only about 12 inches apart.

   b. Stand with your back to a straight wall. Place heels about 6 inches from the baseboard, bend your knees, and lean against the wall. Then ease your heels back until they touch the baseboard, straightening your knees all the while, keeping the lower back as flat as you can against the wall.

7. Keep shoulders up and back, without rigidity or strain. While you have been doing the first six steps of this drill, note that the lower chest has been brought gently up and out. This provides a widened an stable platform upon which to build a voice. Good breathing is possible, as is vocal power and a smooth, sustained tone. To raise the upper chest and place shoulders in their proper position, think of them as being in line with the back of your skull—make a loose circle with both shoulders, rotating them toward the chin, then the ears, then the spine. Don't strain.

8. Keep the head erect, but not stiffly so. Stretch up to put the crown of your head on the ceiling. Don't tilt the chin in the air. Think TALL. Imagine yourself to be a rag doll suspended from the ceiling by a rope attached to the base of your skull.

9. Keep the chin parallel with the floor. If it's tilted up, you seem haughty; if down, nervous or devious.

10. Now, relax in this position! Don't forget the steps you have completed as you work on subsequent ones. This is a package deal, and every step affects the others.

VII. PHONATION: BASICS OF PRODUCTION
A. Your instrument
1. Larynx – the shaper of sound
2. Breathing muscles – the driver of sound

B. Problems to avoid
1. Pinched throat

2. Lax throat

VIII. RESONANCE: AMPLIFYING MIND AND VOICE
A. Using the space inside your head!
1. Throat
2. Oral cavity
3. Nasal cavity

B. Projecting sound and message

IX. NON-VERBAL COMMUNICATION: LOUDER THAN WORDS

    A. Aristotle's three proofs

        1. *logos*

        2. *pathos*

        3. *ethos*

    B. The body, as a general rule, doesn't lie….

        1. Posture

        2. Eye contact

        3. Facial expression

        4. Gestures

        5. Movement, or lack thereof

X. ARTICULATION: PRECISION WITH GRACE

    A. What is speech?

    Vowels and consonants put together to form syllables, words, phrases, that make sense to the hearers. *Good speech* is the product of molding and shaping vowel tones with good quality and resonance, and articulating the consonants carefully.

    B. Vowels and Consonants

    *Alexander Graham Bell* — "Consonants give intelligibility to speech, but vowels give beauty and utterance. Consonants constitute the backbone of spoken language, vowels give flesh and blood. You cannot do without one or the other."

        1. Vowels are responsible for quality and carrying power.

        2. Vowels are produced by the resonators.

            a. Oral Cavity

            b. Nasal Cavity

        3. Consonants are responsible for clarity and understandibility.

        4. Consonants are produced by articulators (movable objects in the mouth).

            a. Lips

            b. Teeth and Jaw (together)

            c. Tongue

            d. Palate

            e. Soft Palate (velum)

            f. Vocal folds

    C. Demanding Clarity

        1. Clarity depends upon the care and exactness with which the resonant and articulatory adjustments are made.

        2. Clarity depends upon the ease and precision with which the adjustments are made from one sound's production to that of another.

        ☞ Since we're often in a hurry, and more often are unaware of the proper positions for articulation, anyway, we 're often muddy.

    D. Problem Areas of Articulation
1. Imitation

2. Bad Habits
   a. Vowel distortions
   i. Addition

    ii. Substitution

    iii. Nasalization

    b. Consonant distortions
   i. Limp lips
   ii. Sluggish tongue
   iii. Tight jaw
   iv. Inactive velum
   v. Inefficiency
3. Basic Personality Characteristics

4. Deficiencies of Hearing

5. Undeveloped/Inferior Motor Skills

    E. Correcting Faulty Diction
1. Know the articulatory facts.
2. Analyze your faults in these terms.
3. Train your ears to hear yourself.
4. Adjust the articulators.

    *Position of individual sounds and movement from one sound to the next are the keys.*
5. Make it habitual.
6. An adjustment of personality may be necessary.

XI.    BASICS OF GOOD DICTION

Drills serve three purposes:
- o Provide a visual sense ("seeing the sound")
- o Provide a kinesthetic sense ("feeling the sound")
- o Provide an auditory sense ("hearing the sound")

Schematic of the Mouth:

A. Vowels

Vowels are identified by the following criteria:

• Placement of the Jaw — high-, low-, mid-

• Placement of the tongue — front, central, back

• Relative Tension of the tongue — tense, lax

• Condition of the lips — unrounded, rounded, half-rounded

1. Front Vowels

    a. Long "e" — high-front, tense, unrounded. Key words: even, meet.

    b. Short "i" — high-front, lax, unrounded. Key words; hit, is.

    c. Short "e" — mid-front, lax, unrounded. Key words: elf, ten.

    d. Short "a" — low-front, tense, unrounded. Key words: asp, cat.

2. Back Vowels

    a. Long double "o" — high-back, tense, rounded. Key words: ooze, tool.

    b. Short double "o" — high-back, lax, rounded. Key words: look, pull.

    c. Carat "ô" — mid-back, lax, half-rounded. Key words: all, awe.

    d. Diacresis "a" — low-back, lax, unrounded. Key words: ah, father.

3. Central Vowels

    a. Short "u" — low-back central, lax, unrounded. Key words: cut, run.

    b. Schwa (unstressed short "u") — high-back, tense, rounded.

4. Diphthongs - combination vowels unique to English Diphthongs are continuous glide sounds in which the articulatory mechanism moves from the position of one vowel to the other. #1 rule: Make the 1st element prominent and let the "vanish" vanish. The first four use unique 1st elements.

    a. Long "a" — combines tense short "e" and short "i". Key words, ape, date.

    b. Long "o" — combines mid-back, tense, rounded "o" and short "u". Key words: tone, go.

    c. Long "i" — combines low-front, lax, unrounded "a" and short "i". Key words: ice, high.

    d. "ow" — combines low-front, lax, unrounded "a" and short "u". Key words: out, crowd.

    e. "oy" — combines carat "o" and short "i". Key words: boy, point.

5. Stress and its impact

    a. Three types

        i. Accent (syllable stress)

        ii. Emphasis (word stress)

        iii. Centering (phrase stress)

    b. Four levels

        i. Primary     "satis_fac_tion"

        ii. Secondary   "_sat_isfaction"

        iii. Unstressed  "sat_isfac_tion"

        iv. Even (usually with two syllable words)     "waylay"

    c. The gradation principle

        Determine general importance of a word in its sentence, and "grade down" unimportant words to their weakest form. Nouns, adjectives, verbs, adverbs usually stressed; Conjunctions, prepositions, interjections, articles, usually unstressed.

B. Consonants

Consonants are identified by three broad classifications:

• Voiced or voiceless

• The way they sound

➢ Plosives — "stop" consonants, releasing air under pressure

➢ Fricatives & Affricates — friction sounds, forcing air through constriction.  Affricates are fricatives begun plosively.

➢ Nasals — forcing air through nasal passages

➢ Glides—transitional sounds resulting from phonation while moving articulators

• Placement in the mouth (name indicates the point of obstruction)

➢ Bilabial — 2 lips

➢ Labio-dental — lower lip and upper teeth

➢ Lingua-dental — tongue and upper teeth

➢ Lingua-alvelar — tongue and alvelar ridge

➢ Lingua-palatal — tongue and hard palate

➢ Lingual-velar — tongue and soft palate

➢ Glottal — opening of the vocal folds (glottus)

1. Plosives - Explosive sounds

➢ Precision depends upon 3 things: firmness in the mouth, sufficient breath pressure, and a clean release "popping" the sound. Voiceless initial consonants should produce a noticeable puff of air (more so than medial and final positions).

a. "p" — voiceless, bilabial. Key words: pet, apple, stop.

b. "b" — voiced, bilabial. Key words, bee, able, tribe.

➢ Problems caused by limp lips or by structural irregularity.

c. "t" —voiceless, lingua-alvelar. Key words: tea, attend, sat.

d. "d' —voiced, lingua-alvelar. Key words: day, ladder, blade.

➢ Problems caused by allowing tongue to contact teeth, swallowing or eliminating final positions.

e. "k" — voiceless, lingua-velar. Key words: key, account, attack.

f. "g" — voiced, lingua-velar. Key words: gun, ago, egg.

➢ Problems caused by lack of energy in the tongue.

2. Fricatives - Continuant, sybillant sounds.

➢ Fricatives are constricted, rather than exploded, sounds. They are ugly if not clear and precise. Care must be taken not to waste air through lazy or inaccurate constriction!

a. "f" — voiceless, labio-dental. Key words, fee, ruffle, rough.

b. "v" — voiced, labio-dental. Key words: vine, drove, of.

Problems caused by sluggish lower lip.

c. "s" —voiceless, lingua-alvelar. Key words: sent, lesson, hiss.

d. "z" — voiced, lingua-alvelar. Key words: zoo, buzzard, fizz.

➢ Think of moving tongue back from "t" position slightly. Sides of tongue should be in contact with upper molars, and the tip of the tongue behind lower front teeth. "S" is the most frequent sound in English. It is offensive when overdone or lisped. A lisp can be of two kinds: frontal, when "th" is substituted for "s", and lateral, when "s" escapes across the sides of the tongue

instead of through the front of the mouth. Though a lisp can be caused by structural problems, in most cases it can be cleared up with work.

e. "th" — voiceless, lingua-dental. Key words: thin, author, with.

f. "*th*" — voiced, lingua-dental. Key words: then, wither, scathe.

Problems caused by lack of energy in the tongue.

g. "sh" —voiceless, lingua-palatal. Key words: ship, nation, cash.

h. "zh" — voiced, lingua-palatal. Key words: genre, azure, rouge.

Lips should be rounded for these fricatives. Keep constriction adequately tight.

i. "h" — voiceless, glottal. Key words: hat, who.

Appears only initially and medially. Excessive tightness or laxity in the throat cause problems.

3. Affricates - Combination sounds

➢ Affricates are fricative sounds begun plosively. Substitution for one another constitutes the main problem. Keep the tongue hard on the obtruction to obtain the proper plosive quality.

a. "ch" (t + sh)— voiceless, lingua-palatal. Key words: chip, creature, watch.

b. "j" (d + zh) — voiced, lingua-palatal. Key words: gentle, soldier, judge.

4. Nasals

➢ These three sounds are the nasal equivalents of the three voiced plosive sounds, keeping the velar-pharyngeal port open.

a. "m" — voiced, bilabial. Key words: me, grammar, limb.

b. "n" — voiced, lingua-alvelar. Key words: knee, penny, tan.

c. "ng" — voiced, lingua-velar. Key words: bring, sink.

➢ Problems can take three forms: positive nasality (too much), negative nasality (too little or none), and assimilative nasality (oral sounds given nasality when between two nasals). "M" and "n " can be syllabic also, as in *chasm* or *sadden*.

5. Glides

➢ Glides are transition sounds that move you from one vowel to another.

a. "l" — voiced, lingua-alvelar. Key words: lea, bellow, hole.

b. "r" — voiced, lingua-palatal, retroflex. Key words: ran, arrive, car.

➢ Problems include substitution for "w ", leaving it off, or making it dominant.

c. "y" — voiced, lingua-palatal. Key words: yellow, volume, onion.

d. "w" — voiced, bilabial. Key words: one, anguish. (No final positions)

e. "hw" — combination sound. Key words: where, when, why.

f. "hy" — combination sound. Key words: hue, huge, Houston.

XII.    VOCAL VARIETY: KEEPING THINGS INTERESTING
    A.  Volume

    B.  Pitch

    C.  Tempo

    D.  Tone (Quality)


XIII.    PHRASING: MEANING AND MOVEMENT
    A.  Breathing in relation to speech.

    B.  Determining key words.

    C.  Considering the "weight" of words.

    D.  Having in view where the sentence is going in context.

    E.  Symbols (for readings)

Galatians 1:1 Paul, an apostle-- not from men nor through man, but through Jesus Christ and God the Father, who raised him from the dead-- 2 and all the brothers who are with me, To the churches of Galatia: 3 Grace to you and peace from God our Father and the Lord Jesus Christ, 4 who gave himself for our sins to deliver us from the present evil age, according to the will of our God and Father, 5 to whom be the glory forever and ever. Amen.

6 I am astonished that you are so quickly deserting him who called you in the grace of Christ and are turning to a different gospel-- 7 not that there is another one, but there are some who trouble you and want to distort the gospel of Christ.

8 But even if we or an angel from heaven should preach to you a gospel contrary to the one we preached to you, let him be accursed.

9 As we have said before, so now I say again: If anyone is preaching to you a gospel contrary to the one you received, let him be accursed.

10 For am I now seeking the approval of man, or of God? Or am I trying to please man? If I were still trying to please man, I would not be a servant of Christ.

11 For I would have you know, brothers, that the gospel that was preached by me is not man's gospel.

12 For I did not receive it from any man, nor was I taught it, but I received it through a revelation of Jesus Christ. (Gal. 1:1-12 ESV)

**Outlining**

I.    An outline serves four major purposes for the expositor.

    A.  It crystallizes the order of ideas within the passage and sermon.

    B.  It makes clear to the speaker's eye and mind the logical and psychological relationships within the passage.

    C.  It allows the preacher to see his presentation as a whole and in this way increase the sense of unity.

    D.  It enables the expositor to anticipate the places where he will need special kinds of support (illustrations, explanations, backgrounds, applications, etc.) to develop his points.

II.    The outline form enables the preacher to separate the superior, subordinate, and coordinate ideas from each other.

    A.  We need to distinguish superior, subordinate, and coordinate ideas from each other.

        1.  If an idea is derived from another idea, or supports another idea, it is a subordinate idea. Each subordinate point should directly and logically amplify, explain, illustrate, or apply the larger heading beneath which it stands.

        2.  Main ideas are superior to their subpoints. They summarize the content and include all the verses of their subordinate points.

           a.  Incorrect:

              A. _____.  vs.  5
                  1. _____.  vs.  6
                  2. _____.  vs.  7

           b.  Correct:

              A. _____.  vs.  5-7
                  1. _____.  vs.  5
                  2. _____.  vs.  6-7
                    a. _____.  vs.  6
                    b. _____.  vs.  7

        3.  Coordinate ideas (ideas of equal weight or importance) support the same larger heading.

        4.  Use parallel sentence structure at each level if possible.

        5.  Logic

           1.  Each point should be all-inclusive and mutually exclusive--no overlap

           2.  Each point should express a single idea

           3.  All points on the same level should be of equivalent importance and kind.

        6   There should be between 2-5 point on any given level.

           1.  If not, problem in the logic (One of the other rules is broken.)

           2.  More than five is too difficult to remember.

    B.  The relationship between points, subpoints, and sub-subpoints must be indicated by a consistent set of symbols and indentations.

        1.  The choice of symbols is purely arbitrary, but custom has established the following general use:

             I.
                A.
                   1.
                     a.
                       (1)
                         (a)
                           i.

        2.  Roman numerals and capital letters are reserved for the body of the message.  If you want an outline form in your introduction and/or conclusion, use only Arabic numerals and small letters to keep it simple.

    C. Transitions between points should be placed in parentheses or brackets; do not give them symbols since they are not part of the logical structure.

    D. Indicate by parentheses when a point will be developed or arrived at inductively (i.e., it will be heard by the listener only after the subpoints which lead up to it have been presented).

III. An effective outline deals with ideas and not fragments.

    A. Each point, down to the level of illustration or specific detail should be a gramatically complete sentence.

        1. A 'title' or 'phrase' outline is not sufficient, since the outline should do more than simply describe the verses ("Reason") or give the topics discussed without stating what is actually said about them ("The Work of God").

        2. Avoid sentences which are equivalent to a phrase since they express no content about the topic:

        E.g. "Paul discusses the work of God" (Better: "The work of God began when …. ")

          "Two features of salvation are described" (Better: "The two features of salvation are ….")

    B. Each point should be a declarative or imperative statement, not a question.

    *Use questions as a way to transition to a mainpoint.*

    C. Each point should be a single idea; avoid compound and complex sentences.

    D. The Main Idea (thesis) appears in the outline in the place where its statement naturally occurs in the sermon.

**Motivation and Attitudes**

Adapted from *Persuasion:  A Means of Social Influence*, Brenbeck & Howell, 2nd ed.

**I.    Introduction to Motivation and Attitudes**
   A.   The motivational process lies **within the receiver** of the message.


   B.   Two aspects of motivation
        1.   Activation

        2.   Direction

   C.   Definition of Motivated behavior
        *All forms of behavior in which people engage in seeking goals, either positive or negative*.

**II.   Origins of Motivated Behavior**
   A.   Drives       *Bodily conditions characterized by unlearned tensions*.  (hunger & thirst)  Result from imbalance or deprivation of needs.  Results in general activity. [Self-preservation]



   B.   Motives *Learned tensions that direct general activity to satisfy both drive needs and social needs*. (physiological motives and social motives) [Safety]



   C.   Emotions    *Consciously aroused behavior in response to stimuli that help to direct behaviour toward a goal or goals*. [Security]



   D.   Attitudes    *Polarized predisposition created by learning or experience to respond to a given stimuli in a particular way*.  "Attitudes dispose the individual to become motivated toward a given goal." [Strategy]
        1.   Definition:
             "a mental and neural state of readiness, organized through experience, exerting a directive or dynamic influence upon an individual's response to all objects and situations with which it is related." p. 127, Brenbeck quoting G. W. Allport "Attitudes," Handbook of Social Psychology


        2.   Attitude vs. opinion
             "attitudes constitute a certain predisposition, preference, or general orientation toward a given person or object;" p. 128



             "opinion involves some type of expectation or prediction - not merely a preference -- and that it can be verbalized." p. 128 Brenbeck with reference to Hovland, Janis, Kelley, Communication and Persuasion


             "We see opinions as verbalizable modifications of an attitude."  p. 128

3. Characteristics:
    a. "A storehouse of our past experiences and their meanings to us."  ("formed as a result of learning") p. 129

    b. "Attitudes become organized, relatively stable, and consistent or generalized ways of assessing the people and objects in our environment."  ("dominating forces") p. 129

    c. "Attitudes have valence." p. 129
    *valence* — degree of attractiveness an individual, activity, or object possesses as a behavioral goal.

    d. "Attitudes are predispositions or reaction tendencies: they constitute a readiness to become motivated in relation to a certain attitude object.  They thus differ from motives because they are not dependent on any drive state." p. 129  ("An attitude normally persists, but a motive does not.")

    e. "Attitudes may be dominant . . . or may be latent." p. 129

    f. "Attitudes also vary in intensity."  ("degrees") p. 129

    g. "We are not completely aware of the presence or operation of attitudes."  p. 130 ("an attitude is like an iceberg")

    h. "Attitudes have two components: (a) a *cognitive* and (b) an *affective* dimension." p. 130
    "When the affective and cognitive components of an attitude are consistent with each other, the attitude may be said to be in a stable state." p. 130

E.  Values        *Broad attitudinal patterns relative to inclusive goals*. [System]

**Strategies for Attitude Change**
Adapted from *Persuasion A Means of Social Influence*, Brenbeck & Howell, 2nd ed.

**I.    Theories of Change**
    A.  Learning theory - you had to learn to form it -- you must learn to change it.

    B.  Consistency theories: "consistency theories . . . assume that a consistent or balanced cognitive, psychological state is constantly sought and that inconsistencies or imbalance lead to attitude or behavioral changes tending to reduce the inconsistencies." p. 133
        1.  Balance        "the need for harmonious relationships among attitudes within a system or interdependent ones." p. 133

        2.  Cognitive Dissonance     "cognitive dissonance is a tension state varying in accordance with the significance or centrality of the elements involved and the degree of conflict present." p. 137

        3.  Congruity theory "congruity theory . . . holds that when two attitude objects with different evaluations are linked by an assertion, the person's evaluations of each of the attitude objects will tend to shift toward a position of congruity." p. 138

    C.  Differentiation      Simply put, this theory recognizes that people can generally hold an attitude firmly against a larger attitude object or group while making an exception in the case of a specific part of that group.      p. 143

**II.    Facilitating Change**
    A.  Focus on the Attitude Object
        1.  Demonstrate change in object

        2.  If no change has occurred, give more information about object

    B.  Focus on the Attitude Itself
        1.  "Try to discover the conditions under which the attitude to be changed was formed." p. 147

        2.  "Can it be shown that the attitude change proposed will better serve his interests or motivations, that it is actually more consistent with the attitudes now held, or that it fits harmoniously within the receiver's value system?" p. 147

        3.  "What is the intensity of the attitude(s) you wish to modify?" p. 147

        4.  "Can the use of group influence facilitate attitude or behavioral change" p. 147

        5.  "What have you done to assure that the message itself has qualities that will make the lines of persuasion effective?" p. 147

        6.  "Try to create a participating situation to strengthen a weak commitment." p. 148

    C.  Resistance to change
        1.  Sources
            a.  "People with extreme attitudes on matters of central concern. . . ." p. 151

            b.  "When the source of the message is held in low esteem." p. 151

            c.  "When a change in attitudes that is contrary to the receiver's experiences." p. 151

            d.  "Attitudes developed early in life." p. 151

     e.   "Attitudes that in later social life have become anchored in membership and/or reference groups…." p. 151

     f.   "Public commitment" p. 151

     g.   "An attitude based on opinion sources held in higher regard than those supporting an argument for a change." p. 151

     h.   "An attitude may be used to avoid psychological pain." p. 152

     i.   "Suggestions for attitude change that are contrary to our logical reasons for holding them." p. 152

     j.   "An attitude that is of central value in a whole constellation of interdependent attitudes." p. 152

     k.   "Attitudes with considerable ego-involvement." p. 152

     l.   "The very high anxiety appeal is more apt to be perceived as a thing 'that couldn't ever happen to me,' or as an excess of horror having no basis in reality." p. 152

2.  Means

     a.   "Individuals tend to avoid information contrary to their attitudes and opinions." p. 153

     b.   "Depreciate . . . [opposing arguments] by dwelling on their poor logic or other weaknesses." p. 153

     c.   "We tend to misperceive and forget those bits of information inconsistent or dissonant with our own attitudes or behaviors." p. 153

     d.   "A person may add elements to a perceived message that can make the whole point objectionable." p. 153

     e.   "The…receiver may seek to make the attitude change attempt suspect by focusing on the dubious character of the speaker or his background." p. 153

D.  Identifying Your Purpose

1.  "What specific attitude(s) do I wish to change?" p. 154

2.  "Is the attitude…a strong, central one, or…a weak and more remote one?" p. 154

3.  "How was the attitude learned?" p. 154

4.  "What functions are being served by the existing attitude(s) held by your audience?" p. 154

5.  "What specific component of the attitude do I wish to change?" p. 155

6.  "Do I seek a short- or long- term attitude or overt behavioral change?" p. 155

7.  "What have I done to forfend against the receiver's use of one or more of the sources and means of resistant to attitude change?" p. 155

8.  "Have I related wisely the new information on the topic with the information already known by the receiver?" p. 155

9.  "Do the people present share rather common attitudes . . . or is the group a very heterogeneous one…?" p. 155

10. "What attitude does the receiver have or me as a person, as a speaker on the given subject, or as a representative of a given organization?" p. 155

## Ethics: Basic Elements

*Question*: What are you trying to do to these people?

Persuasion may be defined as "a conscious attempt to one individual to change the attitudes, beliefs, or the behavior another individual or groups of individuals through the transmission of some message." [Erwin P. Bettinghaus, *Persuasive Communication*, 2d. ed. (New York: Holt, Rinehart, and Winston, 1973), p. 10.]

The goals of persuasion can be summed up as minimizing hostility, conversion, and conviction. To achieve those goals, the ethical speaker must follow the rules. Those rules, with small variation from culture to culture, age to age, are all based on principle of "do unto others as you would have them do unto you."

> Ethics for preachers ... is concerned with human values —the good and the bad, rightness and wrongness in the preaching, and the reception of the Christian gospel as measured against the Bible and its doctrine. [Raymond McLaughlin, *The Ethics of Persuasive Preaching*, (Grand Rapids, MI: Baker Book House, 1979), p.12.]

This means that you will refrain from proselytism, manipulation, or coercion in your persuasive efforts, because these methods run contrary to biblical principle. Though it may be tempting to employ these methods to some degree (because they are effective at moving people to one's own position), you must remember that ethics in persuasion is measured by two concurrent factors: the ends and the means you use to achieve them. The Scriptures are full of examples of people who achieved good ends using bad means and thus receiving God's judgment upon them (Moses, Samson, Annanias & Sapphira, etc.). God's revelation, of course, runs contrary to the world's view, delineated up by Communist activist Saul Alinsky in his *Rules for Radicals* (New York: Random House, 1971, p. 26-47):

1. One's concern with the ethics of means and ends varies inversely with one's personal interest in the issue.
2. The judgment of the ethics of means is dependent upon the political position of those sitting in judgment.
3. In war the end justifies almost any means.
4. Judgment must be made in the context of the times in which the action occurred and not from any other chronological vantage point.
5. Concern with ethics increases with the number of means available and vice versa.
6. The less important the end desired, the more one can afford to engage in ethical evaluations of the means.
7. Generally, success &failure is a strong determinant of ethics.
8. The morality of means depends upon whether the means is being employed at a time of imminent defeat or imminent victory.
9. Any effective means automatically is judged by the opposition as unethical.
10. You do what you can with what you have and clothe it with moral garments.
11. Goals must be phrased in general terms like "Liberty, Equality, Fraternity"; "Of the Common Welfare"; "Pursuit of Happiness"; or "Bread and Peace."

It should come as no surprise that these principles are those being followed religiously by the left today in the pursuit of their goals in the world. The Christian should avoid even the appearance of such depravity, especially in the proclamation of God' Word!

It would be helpful at this point to define the methods mentioned above. *Proselytism* differs from evangelism at the root level. On the surface, they share many similarities, primarily seeking to persuade the listener to assent to and walk in one's own position. At the root, however, lies the motivation (and thus the true end goal). Maurice Boillat describes the difference:

> What is the motive behind evangelism? What is the motive behind proselytism? Basically the proselytizer works for "the party," for the group, for the movement, even for the church in some instances. The evangelist works for God: better, he works with God; "Ye are God's husbandry, ye are God's building" (1 Cor. 3:9). In proselytism the basic interest is in making    converts for the group; in evangelism, the only concern is in making converts for God. ["Evangelism and Proselytism," *Christian Heritage* 27 (January 1966): 13ff]

Evangelism, in other words, is strongly oriented to theology: proselytism to pragmatic concerns. Evangelism requires love, proselytism does not. [McLaughlin, p.  16]

*Manipulation* takes steps further away from legitimate persuasion than proselytism. It is easier to distinguish, therefore, though that does not prevent even well-meaning people from practicing it. A manipulator uses and exploits others for his own purposes. The exploitation may take place on any number of levels: emotional, intellectual, peer orientation, playing on fears or felt needs. All are used in an attempt to bypass normal thought processes and "close the deal." Arminianism, to my mind, falls in this category, insulting the free will it claims to champion by manipulating people into "decisions" they don't really understand. Other common example include advertising, media news coverage (remember NBC and Chevy trucks?), and politicians.

The ethical alternative to manipulation lies in a frank honesty with oneself and others; a conviction of the truth of God's Word (or any other truth); a genuine desire that others acquire the truth; a respect for the mind and integrity of your hearers; and a patient waiting upon God to bring about conversion and conviction in his own time. Ethical persuasion bows to a sovereign God.

*Coercion* is typically viewed as being at the opposite end of the spectrum from ethical persuasion. The coercive persuader applies force, either directly or indirectly, to achieve his ends. It can be the threat of physical harm, emotional harm, spiritual harm (e.g., women who wear pants will go to hell!), separation from society, or anything else that people fear. Terrorism is a clear example from our world, but other forms are just as deadly, and just as wrong. Consider the following:

> Persuasion is not the same as force. We can control human beings to some extent with the use of force or the threat of force. Coercion restricts choice. If you are forced to do something, your options are closed. Coercion eliminates choice, while persuasion influences it. Coercion does not require artistry. "Do this or I will bash in your head" may get results, but requires little skill — only the brute strength and the desire to deliver the blow. [Ernest G. Bormann and Nancy C. Bormann, *Speech   Communication: An Interpersonal Approach* (New York: Harper and Row, 1972), p. 139.]

You may think that you would never do any of these things. I hope not. But the fact is that many preachers practice persuasion on these levels all the time. As long as you remain dependent upon the Lord for results, you have a good chance of avoiding these errors. If you come to think of yourself as the catalyst for conversion, you'll end up here faster than you can say, "I see that hand!" May God make you an ethical and effective servant for the kingdom.

**Ethics Addendum:**

## PROPAGANDA TECHNIQUES

"Propaganda Techniques" is based upon "Appendix I: PSYOP Techniques" from "Psychological Operations Field Manual No.33-1" published by Headquarters; Department of the Army, in Washington DC, on 31 August 1979. Appendix by Jon Roland, July, 1998.

Knowledge of propaganda techniques is necessary to improve one's own propaganda and to uncover enemy PSYOP stratagems. Techniques, however, are not substitutes for the procedures in PSYOP planning, development, or dissemination.

Techniques may be categorized as:

**Characteristics of the content self-evident.** No additional information is required to recognize the characteristics of this type of propaganda. "Name calling" and the use of slogans are techniques of this nature.

**Additional information required to be recognized.** Additional information is required by the target or analyst for the use of this technique to be recognized. "Lying" is an example of this technique. The audience or analyst must have additional information in order to know whether a lie is being told.

**Evident only after extended output.** "Change of pace" is an example of this technique. Neither the audience nor the analyst can know that a change of pace has taken place until various amounts of propaganda have been brought into focus.

**Nature of the arguments used.** An argument is a reason, or a series of reasons, offered as to why the audience should behave, believe, or think in a certain manner. An argument is expressed or implied.

**Inferred intent of the originator.** This technique refers to the effect the propagandist wishes to achieve on the target audience. "Divisive" and "unifying" propaganda fall within this technique. It might also be classified on the basis of the effect it has on an audience.

## SELF-EVIDENT TECHNIQUE

**Appeal to Authority.** Appeals to authority cite prominent figures to support a position idea, argument, or course of action.

**Assertion.** Assertions are positive statements presented as fact. They imply that what is stated is self-evident and needs no further proof. Assertions may or may not be true.

**Bandwagon and Inevitable Victory.** Bandwagon-and-inevitable-victory appeals attempt to persuade the target audience to take a course of action "everyone else is taking." "Join the crowd." This technique reinforces people's natural desire to be on the winning side. This technique is used to convince the audience that a program is an expression of an irresistible mass movement and that it is in their interest to join. "Inevitable victory" invites those not already on the bandwagon to join those already on the road to certain victory. Those already, or partially, on the bandwagon are reassured that staying aboard is the best course of action.

**Obtain Disapproval.** This technique is used to get the audience to disapprove an action or idea by suggesting the idea is popular with groups hated, feared, or held in contempt by the target audience. Thus, if a group which supports a policy is led to believe that undesirable, subversive, or contemptible people also support it, the members of the group might decide to change their position.

**Glittering Generalities.** Glittering generalities are intensely emotionally appealing words so closely associated with highly valued concepts and beliefs that they carry conviction without supporting information or reason. They appeal to such emotions as love of country, home; desire for peace, freedom, glory, honor, etc. They ask for approval without examination of the reason. Though the words and phrases are vague and suggest different things to different people, their connotation is always favorable: "The concepts and programs of the propagandist are always good, desirable, virtuous." Generalities may gain or lose effectiveness with changes in conditions. They must, therefore, be responsive to current conditions. Phrases which called up pleasant associations at one time may evoke unpleasant or unfavorable connotations at another, particularly if their frame of reference has been altered.

**Vagueness.** Generalities are deliberately vague so that the audience may supply its own interpretations. The intention is to move the audience by use of undefined phrases, without analyzing their validity or attempting to determine their reasonableness or application.

**Rationalization.** Individuals or groups may use favorable generalities to rationalize questionable acts or beliefs. Vague and pleasant phrases are often used to justify such actions or beliefs.

**Simplification.** Favorable generalities are used to provide simple answers to complex social, political, economic, or military problems.

**Transfer.** This is a technique of projecting positive or negative qualities (praise or blame) of a person, entity, object, or value (an individual, group, organization, nation, patriotism, etc.) to another in order to make the second more acceptable or to discredit it. This technique is generally used to transfer blame from one member of a conflict to another. It evokes an emotional response which stimulates the target to identify with recognized authorities.

**Least of Evils.** This is a technique of acknowledging that the course of action being taken is perhaps undesirable but that any alternative would result in an outcome far worse. This technique is generally used to explain the need for sacrifices or to justify the seemingly harsh actions that displease the target audience or restrict personal liberties. Projecting blame on the enemy for the unpleasant or restrictive conditions is usually coupled with this technique.

**Name Calling or Substitutions of Names or Moral Labels.** This technique attempts to arouse prejudices in an audience by labeling the object of the propaganda campaign as something the target audience fears, hates, loathes, or finds undesirable.

Types of name calling:

- **Direct** name calling is used when the audience is sympathetic or neutral. It is a simple, straightforward attack on an opponent or opposing idea.

- **Indirect** name calling is used when direct name calling would antagonize the audience. It is a label for the degree of attack between direct name calling and insinuation. Sarcasm and ridicule are employed with this technique.

- **Cartoons, illustrations, and photographs** are used in name calling, often with deadly effect.

Dangers inherent in name calling: In its extreme form, name calling may indicate that the propagandist has lost his sense of proportion or is unable to conduct a positive campaign. Before using this technique, the propagandist must weigh the benefits against the possible harmful results. lt is best to avoid use of this device.The obstacles are formidable, based primarily on the human tendency to close ranks against a stranger. For example, a group may despise, dislike, or even hate one of its leaders, even openly criticize him, but may (and probably will) resent any nongroup member who criticizes and makes disparaging remarks against that leader.

**Pinpointing the Enemy:** This is a form of simplification in which a complex situation is reduced to the point where the "enemy" is unequivocally identified. For example, the president of country X is forced to declare a state of emergency in order to protect the peaceful people of his country from the brutal, unprovoked aggression by the leaders of country Y.

**Plain Folks or Common Man:** The "plain folks" or "common man" approach attempts to convince the audience that the propagandist's positions reflect the common sense of the people. It is designed to win the confidence of the audience by communicating in the common manner and style of the audience. Propagandists use ordinary language and mannerisms (and clothes in face-to-face and audiovisual communications) in attempting to identify their point of view with that of the average person. With the plain folks device, the propagandist can win the confidence of persons who resent or distrust foreign sounding, intellectual speech, words, or mannerisms.

The audience can be persuaded to identify its interests with those of the propagandist:

- **Presenting soldiers as plain folks.** The propagandist wants to make the enemy feel he is fighting against soldiers who are "decent, everyday folks" much like himself; this helps to counter themes that paint the opponent as a "bloodthirsty" killer.

- **Presenting civilians as plain folks.** The "plain folks" or "common man" device also can help to convince the enemy that the opposing nation is not composed of arrogant, immoral, deceitful, aggressive, warmongering people, but of people like himself, wishing to live at peace.

- **Humanizing leaders.** This technique paints a more human portrait of US and friendly military and civilian leaders. It humanizes them so that the audience looks upon them as similar human beings or, preferably, as kind, wise, fatherly figures.

Categories of Plain Folk Devices:

- **Vernacular.** This is the contemporary language of a specific region or people as it is commonly spoken or written and includes songs, idioms, and jokes. The current vernacular of the specific target audience must be used.

- **Dialect.** Dialect is a variation in pronunciation, grammar, and vocabulary from the norm of a region or nation. When used by the propagandist, perfection is required. This technique is best left to those to whom the dialect is native, because native level speakers are generally the best users of dialects in propaganda appeals.

- **Errors.** Scholastic pronunciation, enunciation, and delivery give the impression of being artificial. To give the impression of spontaneity, deliberately hesitate between phrases, stammer, or mispronounce words. When not overdone, the effect is one of deep sincerity. Errors in written material may be made only when they are commonly made by members of the reading audience. Generally, errors should be restricted to colloquialisms.

- **Homey words.** Homey words are forms of "virtue words" used in the everyday life of the average man. These words are familiar ones, such as "home," "family," "children," "farm," "neighbors," or cultural equivalents. They evoke a favorable emotional response and help transfer the sympathies of the audience to the propagandist. Homey words are widely used to evoke nostalgia. Care must be taken to assure that homey messages addressed to enemy troops do not also have the same effect on US/friendly forces.

If the propaganda or the propagandist lacks naturalness, there may be an adverse backlash. The audience may resent what it considers attempts to mock it, its language, and its ways.

**Social Disapproval.** This is a technique by which the propagandist marshals group acceptance and suggests that attitudes or actions contrary to the one outlined will result in social rejection, disapproval, or outright ostracism. The latter, ostracism, is a control practice widely used within peer groups and traditional societies.

**Virtue Words.** These are words in the value system of the target audience which tend to produce a positive image when attached to a person or issue. Peace, happiness, security, wise leadership, freedom, etc., are virtue words.

**Slogans.** A slogan is a brief striking phrase that may include labeling and stereotyping. If ideas can be sloganized, they should be, as good slogans are self-perpetuating.

**Testimonials.** Testimonials are quotations, in or out of context, especially cited to support or reject a given policy, action, program, or personality. The reputation or the role (expert, respected public figure, etc.) of the individual giving the statement is exploited. The testimonial places the official sanction of a respected person or authority on a propaganda message. This is done in an effort to cause the target audience to identify itself with the authority or to accept the authority's opinions and beliefs as its own. Several types of testimonials are:

**Official Sanction.** The testimonial authority must have given the endorsement or be clearly on record as having approved the attributed idea, concept, action, or belief.

Four factors are involved:

1. **Accomplishment.** People have confidence in an authority who has demonstrated outstanding ability and proficiency in his field.This accomplishment should be related to the subject of the testimonial.

2. **Identification with the target.** People have greater confidence in an authority with whom they have a common bond. For example, the soldier more readily trusts an officer with whom he has undergone similar arduous experiences than a civilian authority on military subjects.

3. **Position of authority.** The official position of authority may instill confidence in the testimony; i.e., head of state, division commander, etc.

4. **Inanimate objects.** Inanimate objects may be used in the testimonial device. In such cases, the propagandist seeks to transfer physical attributes of an inanimate object to the message. The Rock of Gibraltar, for example, is a type of inanimate object associated with steadfast strength.

Personal Sources of Testimonial Authority:

- **Enemy leaders.** The enemy target audience will generally place great value on its high level military leaders as a source of information.

- **Fellow soldiers.** Because of their common experiences, soldiers form a bond of comradeship. As a result, those in the armed forces are inclined to pay close attention to what other soldiers have to say.

- **Opposing leaders.** Testimonials of leaders of the opposing nation are of particular value in messages that outline war aims and objectives for administering the enemy nation after it capitulates.

- **Famous scholars, writers, and other personalities.** Frequently, statements of civilians known to the target as authoritative or famous scholars, writers, scientists, commentators, etc., can be effectively used in propaganda messages.

Nonpersonal Sources of Testimonial Authority:

**Institutions, ideologies, national flags, religious, and other nonpersonal sources** are often used. The creeds, beliefs, principles, or dogmas of respected authorities or other public figures may make effective propaganda testimonials.

Factors To Be Considered:

**Plausibility.** The testimonial must be plausible to the target audience. The esteem in which an authority is held by the target audience will not always transfer an implausible testimonial into effective propaganda.

**False testimonials.** Never use false testimonials. Highly selective testimonials? Yes. Lies (fabrications)? Never. Fabricated (false) testimonials are extremely vulnerable because their lack of authenticity makes them easy to challenge and discredit.

## PROPAGANDA TECHNIQUES WHICH ARE BASED ON CHARACTERISTICS OF THE CONTENT BUT WHICH REQUIRE ADDITIONAL INFORMATION ON THE PART OF AN ANALYST TO BE RECOGNIZED

**Incredible truths.** There are times when the unbelievable (incredible) truth not only can but should be used.

Among these occasions are:
- When the psychological operator is certain that a vitally important event will take place.

- A catastrophic event, or one of significant tactical or strategic importance, unfavorable to the enemy has occurred and the news has been hidden from the enemy public or troops.

- The enemy government has denied or glossed over an event detrimental to its cause.

**A double-cutting edge.** This technique has a double-cutting edge: It increases the credibility of the US/friendly psychological operator while decreasing the credibility of the enemy to the enemy's target audience. Advanced security clearance must be obtained before using this technique so that operations or projects will not be jeopardized or compromised. Actually, propagandists using this technique will normally require access to special compartmented information and facilities to avoid compromise of other sensitive operations or projects of agencies of the US Government. Though such news will be incredible to the enemy public, it should be given full play by the psychological operator. This event and its significance will eventually become known to the enemy public in spite of government efforts to hide it. The public will recall (the psychological operator will "help" the recall process) that the incredible news was received from US/allied sources. They will also recall the deception of their government. The prime requirement in using this technique is that the disseminated incredible truth must be or be certain to become a reality.

**Insinuation.** Insinuation is used to create or stir up the suspicions of the target audience against ideas, groups, or individuals in order to divide an enemy. The propagandist *hints*, *suggests*, and *implies*, allowing the audience to draw its own conclusions. Latent suspicions and cleavages within the enemy camp are exploited in an attempt to structure them

into active expressions of disunity which weaken the enemy's war effort. Exploitable vulnerabilities. Potential cleavages which may be exploited include the following:

- Political differences between the enemy nation and its allies or satellites.

- Ethnic and regional differences.

- Religious, political, economic, or social differences.

- History of civilian animosity or unfair treatment toward enemy soldiers.

- Comforts available to rear area soldiers and not available to combat soldiers.

- People versus the bureaucracy or hierarchy.

- Political differences between the ruling elite, between coalitions members, or between rulers and those out of power.

- Differences showing a few benefiting at the expense of the general populace.

- Unequal or inequitable tax burdens, or the high level of taxes. The audience should be informed of hidden taxes.

- The scarcity of consumer goods for the general public and their availability to the various elites and the dishonest.

- Costs of present government policies in terms of lost opportunities to accomplish constructive socially desirable goals.

- The powerlessness of the individual. (This may be used to split the audience from the policies of its government by disassociating its members from those policies.) This technique could be used in preparing a campaign to gain opposition to those government policies.

**Insinuation devices.** A number of devices are available to exploit these and similar vulnerabilities:

- **Leading questions:** The propagandist may ask questions which suggest only one possible answer. Thus, the question, "What is there to do now that your unit is surrounded and you are completely cut off?" insinuates that surrender or desertion is the only reasonable alternative to annihilation.

- **Humor:** Humor can be an effective form of insinuation. Jokes and cartoons about the enemy find a ready audience among those persons in the target country or military camp who normally reject straightforward accusations or assertions. Jokes about totalitarian leaders and their subordinates often spread with ease and rapidity. However, the psychological operator must realize that appreciation of humor differs among target groups and so keep humor within the appropriate cultural context.

- **Pure motives:** This technique makes it clear that the side represented by the propagandist is acting in the best interests of the target audience, insinuating that the enemy is acting to the contrary. For example, the propagandist can use the theme that a satellite force fighting on the side of the enemy is insuring the continued subjugation of its country by helping the common enemy.

- **Guilt by association:** Guilt by association links a person, group, or idea to other persons, groups, or ideas repugnant to the target audience. The insinuation is that the connection is not mutual, accidental, or superficial.

- **Rumor:** Malicious rumors are also a potentially effective form of insinuation.

- **Pictorial and photographic propaganda:** A photograph, picture, or cartoon can often insinuate a derogatory charge more effectively than words. The combination of words and photograph, picture, or cartoon can be far more effective. In this content, selected and composite photographs can be extremely effective.

- **Vocal:** Radio propagandists can artfully suggest a derogatory notion, not only with the words they use, but also by the way in which they deliver them. Significant pauses, tonal inflections, sarcastic pronunciation, ridiculing enunciation, can be more subtle than written insinuation.

**Card stacking or selective omission.** This is the process of choosing from a variety of facts only those which support the propagandist's purpose. In using this technique, facts are selected and presented which most effectively strengthen and authenticate the point of view of the propagandist. It includes the collection of all available material pertaining to a subject and the selection of that material which most effectively supports the propaganda line. Card stacking, case making, and censorship are all forms of selection. Success or failure depends on how successful the propagandist is in selecting facts or "cards" and presenting or "stacking" them. Increase prestige. In time of armed conflict, leading personalities, economic and social systems, and other institutions making up a nation are constantly subjected to propaganda attacks. Card stacking is used to counter these attacks by publicizing and reiterating the best qualities of the institutions, concepts, or persons being attacked. Like most propaganda techniques, card stacking is used to supplement other methods. The technique may also be used to describe a subject as virtuous or evil and to give simple answers to a complicated subject. An intelligent propagandist makes his case by imaginative selection of facts.

The work of the card stacker in using selected facts is divided into two main phases:

- **First**, the propagandist selects only favorable facts and presents them to the target in such a manner as to obtain a desired reaction.

- **Second**, the propagandist uses these facts as a basis for conclusions, trying to lead the audience into accepting the conclusions by accepting the facts presented.

**Presenting the other side.** Some persons in a target audience believe that neither belligerent is entirely virtuous. To them propaganda solely in terms of right and wrong may not be credible. Agreement with minor aspects of the enemy's point of view may overcome this cynicism. Another use of presenting the other side is to reduce the impact of propaganda that opposing propagandists are likely to be card stacking (selective omission).

**Lying and distortion.** Lying is stating as truth that which is contrary to fact. For example, assertions may be lies. *This technique will not be used by US personnel.* It is presented for use of the analyst of enemy propaganda.

**Simplification.** This is a technique in which the many facts of a situation are reduced so the right or wrong, good or evil, of an act or decision is obvious to all. This technique (simplification) provides simple solutions for complex problems. By suggesting apparently simple solutions for complex problems, this technique offers simplified interpretations of events, ideas, concepts, or personalities. Statements are positive and firm; qualifying words are never used.

Simplification may be used to sway uneducated and educated audiences. This is true because many persons are well educated or highly skilled, trained specialists in a specific field, but the limitations of time and energy often force them to turn to and accept simplifications to understand, relate, and react to other areas of interest.

Simplification has the following characteristics:
- **It thinks for others:** Some people accept information which they cannot verify personally as long as the source is acceptable to them or the authority is considered expert. Others absorb whatever they read, see, or hear with little or no discrimination. Some people are too lazy or unconcerned to think problems through. Others are uneducated and willingly accept convenient simplifications.

- **It is concise:** Simplification gives the impression of going to the heart of the matter in a few words. The average member of the target audience will not even consider that there may be another answer to the problem.

- **It builds ego:** Some people are reluctant to believe that any field of endeavor, except their own, is difficult to understand. For example, a layman is pleased to hear that "'law is just common sense dressed up in fancy language," or "modern art is really a hodgepodge of aimless experiment or nonsense." Such statements reinforce the ego of the lay audience. It is what they would like to believe, because they are afraid that law and modern art may actually be beyond their understanding. Simple explanations are given for complex subjects and problems.

**Stereotyping** is a form of simplification used to fit persons, groups, nations, or events into readymade categories that tend to produce a desired image of good or bad. Stereotyping puts the subject (people, nations, etc.) or event into a simplistic pattern without any distinguishing individual characteristics.

**CHARACTERISTICS OF CONTENT WHICH MAY BECOME EVIDENT WHEN NUMEROUS PIECES OF OUTPUT ARE EXAMINED**

**Change of Pace.** Change of pace is a technique of switching from belligerent to peaceful output, from "hot" to "cold," from persuasion to threat, from gloomy prophecy to optimism, from emotion to fact.

**Stalling.** Stalling is a technique of deliberately withholding information until its timeliness is past, thereby reducing the possibility of undesired impact.

**Shift of Scene.** With this technique, the propagandist replaces one "field of battle" with another. It is an attempt to take the spotlight off an unfavorable situation or condition by shifting it to another, preferably of the opponent, so as to force the enemy to go on the defense.

## REPETITION

An idea or position is repeated in an attempt to elicit an almost automatic response from the audience or to reinforce an audience's opinion or attitude. This technique is extremely valid and useful because the human being is basically a creature of habit and develops skills and values by repetition (like walking, talking, code of ethics, etc.). An idea or position may be repeated many times in one message or in many messages. The intent is the same in both instances, namely, to elicit an immediate response or to reinforce an opinion or attitude. The audience is not familiar with the details of the threat posed. Ignorance of the details can be used to pose a threat and build fear. Members of the audience are self-centered. The target can take immediate action to execute simple, specific instructions.

**Fear of change.** People fear change, particularly sudden, imposed change over which they have no control. They fear it will take from them status, wealth, family, friends, comfort, safety, life, or limb. That's why the man in the foxhole hesitates to leave it. He knows and is accustomed to the safety it affords. He is afraid that moving out of his foxhole will expose him to new and greater danger. That is why the psychological campaign must give him a safe, honorable way out of his predicament or situation.

**Terrorism.** The United States is absolutely opposed to the use of terror or terror tactics. But the psychological operator can give a boomerang effect to enemy terror, making it reverberate against the practitioner, making him repugnant to his own people, and all others who see the results of his heinous savagery. This can be done by disseminating fully captioned photographs in the populated areas of the terrorist's homeland. Such leaflets will separate civilians from their armed forces; it will give them second thoughts about the decency and honorableness of their cause, make them wonder about the righteousness of their ideology, and make the terrorists repugnant to them. Followup leaflets can "fire the flames" of repugnancy, indignation, and doubt, as most civilizations find terror repugnant.

**In third countries.** Fully captioned photographs depicting terroristic acts may be widely distributed in third countries (including the nation sponsoring the enemy) where they will instill a deep revulsion in the general populace. Distribution in neutral countries is particularly desirable in order to swing the weight of unbiased humanitarian opinion against the enemy. The enemy may try to rationalize and excuse its conduct (terroristic), but in so doing, it will compound the adverse effect of its actions, because it can never deny the validity of true photographic representations of its acts. Thus, world opinion will sway to the side of the victimized people.

**Friendly territory.** Under no circumstances should such leaflets be distributed in friendly territory. To distribute them in the friendly area in which the terrorists' acts took place would only create feelings of insecurity. This would defeat the purpose of the psychological operator, which is to build confidence in the government or agency he represents.

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Appendix
by Jon Roland, July, 1998

To complete a discussion on this topic one should also review Logical Fallacies that are often used to persuade people.

To this should be cited some of the techniques used in public discourse:

- **Hang him by his words:** Misquoting or quoting out of context. From Cardinal Rechelieu: "Give me six lines written by the most honorable of men and I will find an excuse in them to hang him."

- **Hidden premise:** "When did you stop beating your wife?"

- **Guilt by association.** Your acquaintances are bad so you must be also.

- **Halo and reverse halo effect:** Inferring status or authority, or lack thereof, from cosmetic attributes. "He looks like a leader." "He acts like a loser."

- **Pygmalion effect:** Judging a person or his argument by the language or dialect he uses or who well he uses it.

- **Stigmatization:** Attributing bad luck to character deficiency.

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