

business
communications

jack whelan

part un

who am i?

B.A. Boston College



Go Eagles!



also to a masters degree from

yale



worked in publishing industry in new york
city for almost ten years



(if you can make it there, etc.)

As an editor--mostly in history of ideas



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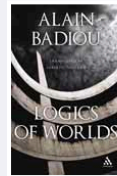
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Philosophy

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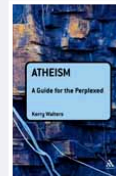
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[Literature, In Theory](#)
Julian Wolfreys

(heady stuff)

but also worked in . . .

production

sales

marketing

(gritty in the city)

it was all about helping
authors to package their
ideas effectively

if you have good ideas, but you can't
communicate them effectively. . .

you will be perceived as on the same
level as someone who has no ideas

so what else do you bring to the table?

(you may be asking yourself)

i'm a writer, too!

speechwriting

scriptwriting

magazines

ghostwriting

blogging

consulting

and i've taught this course

for

over

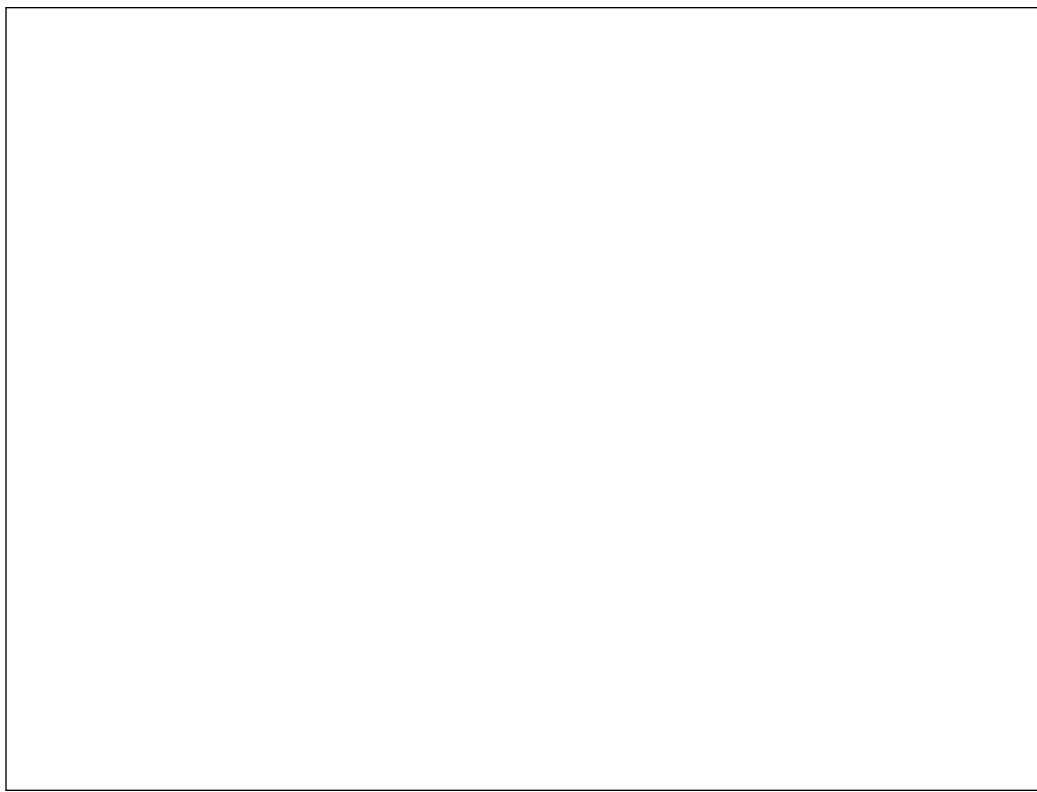
twenty

years

!!!!!!!!!!!!

since 1986, to be exact

mostly at uw



but i've been here at ewu bellevue
since the beginning

so enough about me already--
what's this course about?

course goals

to make you

compelling, engaging, memorable

(good luck with that)

business students are smart, but boring

(when it comes to writing and speaking)

but they don't have to be

but you can only do so much in ten weeks

we can lay a foundation

then it's up to you to build on it

we can diagnose what ails you

and prescribe a cure

but you have to follow doctor's orders

(i'm the word doctor)

so how exactly are we going to go
about this?

what are the

resources

at our disposal?

three or four things:

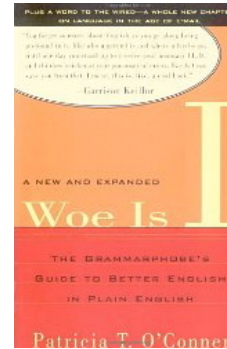
1. website

2. coursepack

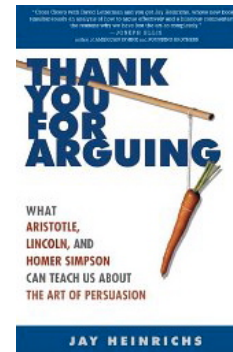
3. me



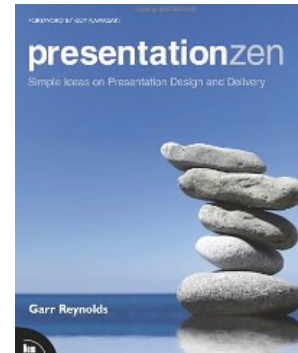
4. the books



Patricia T. O'Conner, *Woe Is I*



Jay Heinrich, *Thank You for Arguing*



Garr Reynolds, *Presentation Zen*

ok--now what about

grades

no curve

(what you get is what you get)

assignments, quizzes, midterm, business
plan

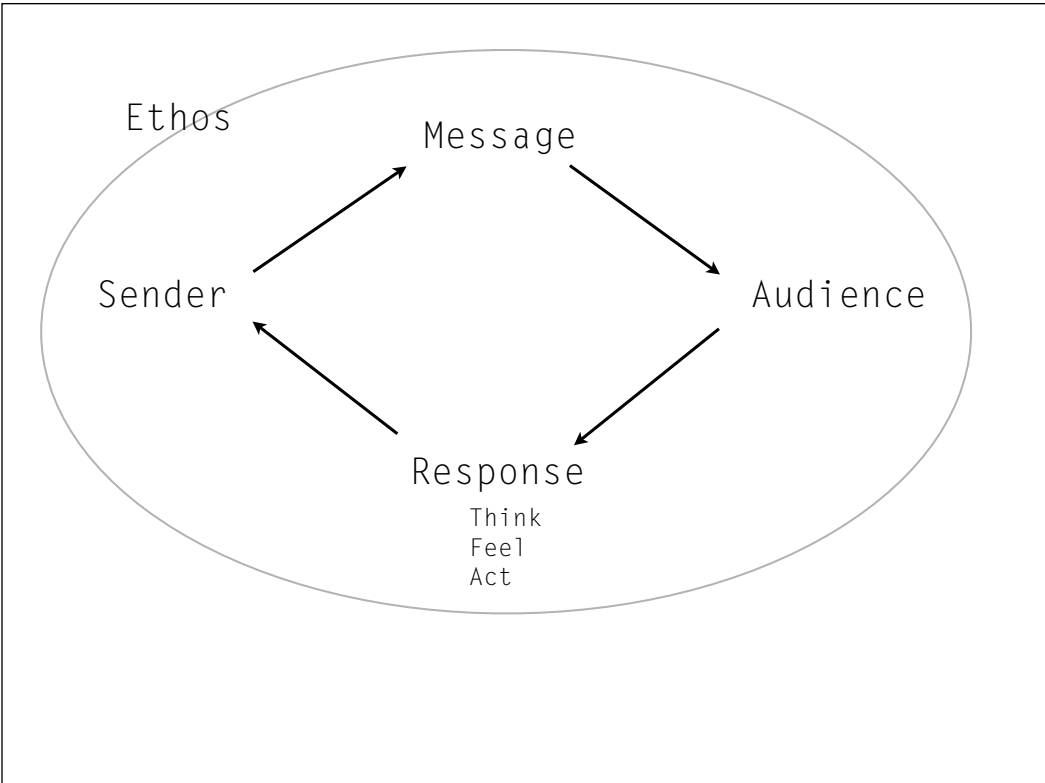
it's all explained in the syllabus

moving on to more substantive
matters . . .

what is a
communication
event?

(inquiring minds want to know)

let's diagram it



two more basic things:

first, how to solve a problem

you do it in four steps

analysis
strategy
execution
evaluation

and one more thing . . .

you need to know how to tell a joke

(it's the secret to life-long happiness)

i mean a "story" joke:

There was a priest, a rabbi, and a minister...

and they went into a bar, see...

. . . you get the idea

ok...here's another example:

now you do it

not today

next week

some guidelines

be natural

think on your feet

(don't read or memorize)

Speak up

don't be crudely offensive

have fun with it

part deux

- movie clip: introducing nick
- pto: pronouns & plurals
- jh: winning over vs. winning
- coursepak: analysis



english bootcamp



pto:chap 1

pronouns & case

Person	Nominative	Accusative
First Person	I, we	me, us
Second Person	you	you
Third Person	he, she, it they	him, her, it, them
Relative Pronoun	who, whoever	whom, whomever

pronouns & case

Woe is me.

Woe is I.

Woe = I

The predicate nominative

subjects or objects?

Mary likes Joe. She likes him.
Joe likes Mary. Him likes she.

She and him went out for a walk.

The teacher told Sally and I to
do our homework.

Us three didn't know what to do
next.

like/as/than

I never met anyone like her.

I never saw anyone play the game
better than her.

Like I said, ...

who/whom

Mary is the candidate who/whom we think will win.

Mary is the candidate who/whom we hope to elect.

Mary is the candidate who/whom we think will win.

Mary is the candidate who/whom [we think will win].

Mary is the candidate who/whom [we think she will win].

Mary is the candidate who/whom [we think she will win].

Mary is the candidate who we think will win.

Mary is the candidate who/whom we hope to elect.

Mary is the candidate who/whom [we hope to elect].

Mary is the candidate who/whom [we hope to elect her].

Mary is the candidate who/whom [we hope to elect her].

Mary is the candidate whom we hope to elect.

subjects or objects?

This is between you and I.

With we in this position, it will
be hard for them.

For you or I this wouldn't be
difficult.

subjects or objects?

I never met anyone who/whom
looked so tired as she/her.

I never met anyone who looked so
tired as she [does].

No one plays the game like she
does.

No one plays the game like her.

pto: chap 2

plurals???

HMO	HMOs
WMD	WMD
rbi	rbi

other problems

- Cross your ts?
- Cross your "t"s
- Cross your `t's

- politics

- statistics

- octopus

rhetorical
considerations

'winning over' vs. winning

there are no rigid formulas

but there are tried-and-true ways
to "approach" different problems

some approaches work

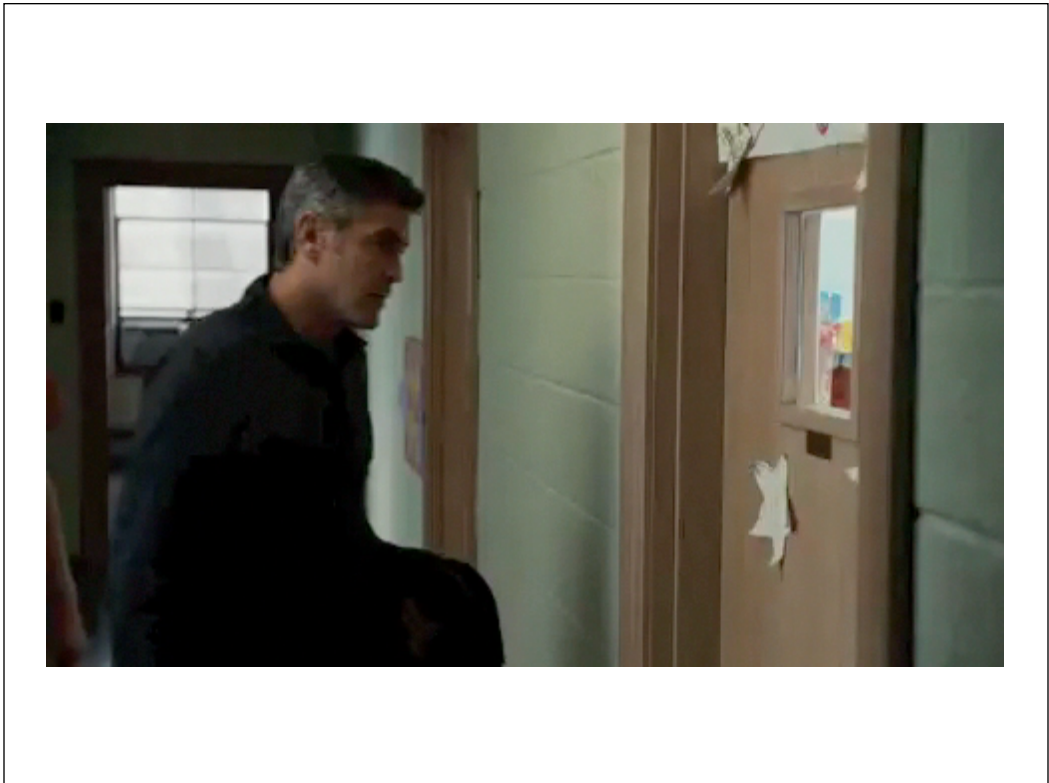
and others just don't . . .

from *The Verdict*
(1982)



From The Verdict, 1982

from *Up in the Air*
(2009)



From Up in the Air, 2009
Chapter 3 Blame, Values, Choice

tactics clooney uses:

- asks questions
- concession
- focus on future
- apt metaphor

coursepacking

analysis

- defining the issues
- defining the goals
- defining the audience

message 1

Dear Mr. Goodwin:

Our sincere apologies. I am enclosing a credit of \$108.00--a refund for the amount charged you on August 8.

We regret the charge, especially since you have always been one of our most reliable clients. In your letter of August 15, you mentioned that you had instructed the United Oregon Bank of Portland to transfer \$45,000 to your account here on August 1. Unfortunately they did not make the transfer until August 10--which explains why on August 8 we were forced to make the overdraft charge of \$108.00 against your account.

I am enclosing copies of the August 10 teletype from United Oregon and our subsequent credit to your account. You might wish to get in touch with your Portland bank to be sure that they send any future transfers on the date specified by your company.

Meanwhile, however, I hope the enclosed refund will close this particular incident satisfactorily. We'll do our best to continue to serve you promptly--but also with fairness and understanding.

message 2

Dear Mr. Goodwin:

We are writing you in regard to overdraft charges of \$108.00 charged against your account on August 8. Enclosed you will find a credit for this amount.

In your letter of August 15, you stated that the United Oregon Bank of Portland was instructed to transfer \$45,000 on August 1 for credit to your account with our bank. We accept your good intentions and are crediting your account accordingly. However, this transfer was not made by the Oregon Bank until August 10. We are enclosing copies of the teletype record as well as of our credit to your account. The Oregon Bank did not transfer the funds on the date requested; and as a result, overdraft charges were incurred against your account.

May we suggest that you contact the Oregon Bank with reference to this matter so that any future transfers will be received by our bank on the date specified by your company?

Because you are one of our valued clients, however, we are refunding the \$108.00 overdraft charge-- and we trust the situation will not recur in the future.

message 1.1

Dear Mr. Goodwin:

I am so very, very sorry. Please don't feel badly about us. Here, take the \$108.00. We don't want it. This is all a big, terrible mistake.

You are one of our most important customers. So important, I can't believe we could have done something so lacking in consideration for the special status you have. Please, please don't hold this against us. It really wasn't our fault--honest.

We just didn't know that United Oregon Bank failed to make the transfer of \$45,000 as you I'm so surely instructed them to do. We just didn't know.

So please accept our apologies for this terrible mistake, and if there is anything else we can do to make you feel better about this incident please do not hesitate to call.

message 2.1

Dear Mr. Goodwin:

We are writing about the \$108.00 overdraft charge you were complaining about in your August 15 letter. Although you're completely in the wrong about this, we've decided to give you a break this time and give the \$108 back to you.

It wasn't our fault that you bounced a \$45,000 check. If you're going to write big checks like that, make sure the money is there to cover them. We didn't know you told United Oregon Bank of Portland to transfer the money. Even assuming you told them when you said you did--August 1--they didn't get the money to us until August 10, two days after your check arrived.

We'll give you the benefit of the doubt this time. Just make sure it doesn't happen again. We can't have our customers--even big depositors like you--bouncing checks all over the place.

defining the
issues

what's the crux?

what's coming at you that you
have to deal with?

what is in the situation that gives
rise to the need to write?

what is the fire that needs to
be put out?

defining your
audience

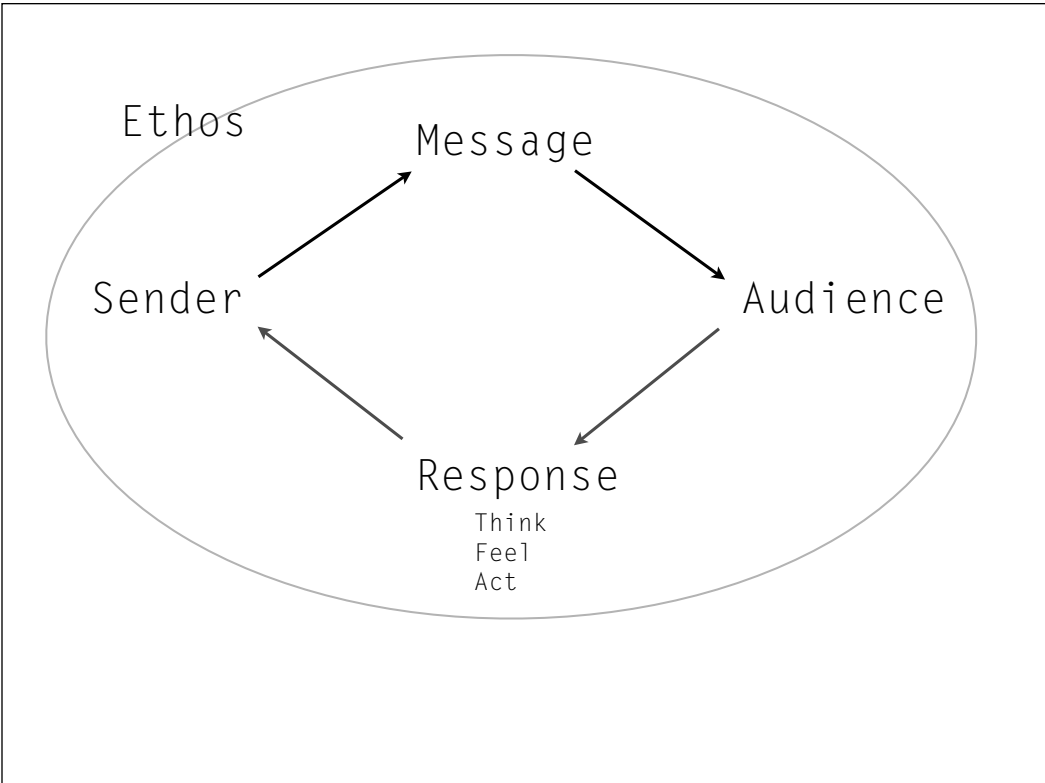
scope

ethos

need

scope

- primary audience
- secondary audience



ethos

- group mentality
- credibility
- tone

ethos |'ē θ äs|

noun

the characteristic spirit of a culture, era, or community as manifested in its beliefs and aspirations : *a challenge to the ethos of the 1960s.*

ORIGIN mid 19th cent.: from modern Latin, from Greek **ēthos** 'nature, disposition,' (plural) 'customs.'

"Custom is our nature." --Pascal

group mentality

work with accepted group
attitudes and behaviors

(what about giving your audience a
little shock?)

credibility

defines receptivity audience
has to your message

(if you don't have any, you better get
some)

tone

defines your relationship to
the audience

(is it working for you or against you?)

credibility

measure of audience receptivity to
your message

(if you don't have any, you better
get some)

need

tasty

well-cooked

(not raw)

easy to chew

(should go down smoothly and easily)

so lose the jargon and abstract
technical talk

(nobody's impressed . . .

. . . they're just annoyed)

it should be easy to swallow, too

(keep paragraphs and sentences on the
short side)

and easy to digest

(less is more)

why should your audience care?

it's not just about what you
need to say . . .

. . . it's about what your
audience needs to know

audience needs most

for you to be not boring

definition of 'boring'

giving audience information that
answers questions it doesn't
have.

defining the goal

audience response on thinking,
feeling, action levels

proactive vs. reactive

the end
(for today)