

Kathy Larkins

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Sent: Wednesday, February 10, 2021 7:10 PM
To: Kathy Larkins
Subject: DCP Module #8 Exam - Part 2 - Communication Skills



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Here's what we got from you:

DCP Module #8 Exam - Part 2 - Communication Skills

Please enter in your DCP Coordinator or Approved Proctor's email into the space below.

Email address *

k2@zducks.com

Participant Information

Participant Name *

Christine Pirot

Chapter *

Diamond Jubilee Chorus

*

MM

02

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DD

10

/

YYYY

2021

Classification: *

Director/Co-director

☒ Assoc/Asst. Director

Candidate

Respond to each question below.

1. List (3) examples of non-verbal communication techniques that a chorus director can use to project confidence to their chorus? (2 points per response) *

Distinguish your answers with A, B, & C for the different parts of your answer.

A. The chorus director can make eye contact with their chorus remembering to make it meaningful by looking at each person. B. The chorus director can remember to stand tall and smile! and make sure that depending on their height, they stand in a position where they can be seen by the entire chorus. C. The chorus director should be aware of personal space and make an effort to speak with each chorus member personally. Sometimes touch can be helpful (if the chorus member is comfortable) - a high five (in non covid years) or a pat on the back or even a hug can go a long way in showing the chorus you care and projecting confidence about your ability to lead the chorus empathetically and sincerely.

Respond to each question below.

2. Using some of the tools and techniques discussed in Module 8, describe some methods you might use to communicate effectively with a 40-voice, inter-generational chorus with members ranging in age from 25-70. (3 points possible) *

Some ways to communicate effectively with this chorus could include weekly email E-newsletter with a "word from the director". They could include accomplishments from the week prior, outline some opportunities to improve and set the plan for next week. I might also diversify my mode of communication - for instance, our chorus this year has gotten very good with digital, because that's the world we're currently living in, but many of our chorus members are more comfortable in the non-digital world and would benefit from a phone call. I'm a big proponent of talking to people one on one. If I can't do that in person at the rehearsal, I would make an effort to connect over a phone call. When communicating with the group - some specific techniques I could use to make sure we're communicating effectively - I could rephrase what they're saying ensuring I understand and I could ask probing questions to get them to elaborate (I use this especially when I think they're not being entirely truthful with their words or they're holding something back). Again - eye contact when communicating and giving them my full attention through active listening would be important. I want to make sure that I'm staying in the moment and able to understand what they're saying, not just "listening to listen".

Respond to each question below.

3. Describe what "active listening" means and then list (3) characteristics of an active listener. (2 points per response) *

Distinguish your answers with A, B, C, & D for the different parts of your answer.

A. Active listening means that I am making an effort to truly hear and comprehend what the person is saying. B. An active listener will rephrase parts of the conversation to ensure they are understanding correctly C. An active listener will ask probing questions to learn more about the topic or to discover a deeper thought D. An active listener will face the person they are speaking with and use non-verbal communication such as smiles, appropriately expressive eyes or even head nods to show that they are engaged and paying attention.

Respond to each question below.

4. An individual member consistently makes singing errors and is upsetting those around them. How would you go about giving this member FEEDBACK in an effort to help them get better going forward? (2 points possible) *

I believe in regular mini PVI's for chorus members and hope that I would catch this prior to it causing too much strife on the risers. However, if this became an issue on the risers even after PVI's, I would take the time to meet with that chorus member one on one. I'm assuming I've already built a rapport and am aware of why she is struggling because I've worked with her in a PVI. I would not mention that the chorus members are upset. I would focus on the unit sound and say something to the effect of, "You know how hard we've been working on the unit sound and blend and we've come a long way. I'm working on a plan to get us to the next level and I need your help. In your PVI's, you've been working really hard on your music, but I've noticed we're still having to review a lot of notes instead of technique. I'd like us to work together to chart a path forward. Next week, we'll be working on "this song". I'd like you to work really hard between now and then to get all of your notes and words correct on "this song". After rehearsal, we can connect again to talk about how you felt up there and we can plan for moving forward!"

Respond to each question below.

5. An effective email message includes which of the following: (1 point possible) *

- A. A polite salutation
- B. A clear, specific subject heading
- C. "Breaths" of empty space between topics or paragraphs
- D. A signature line with your title, organization, and contact information
- E. All of the above

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