School ceremony and competency development

Analysis of the rehearsal process for a school celebration in terms of competencies

Erika Katonáné Kutai

Abstract

We are researching school communities from the perspective of how schools, which are groups of individuals, can become functioning communities and how they can support the development of their members. To this end, we have focused research on examining the rituals of communities and the opportunities that drama education provides for enriching these rituals. Therefore, in this study, the learning and creative activities of a high school drama group, from the preparation of the ceremony script to the performance are analysed. The main research question is what learning-supporting role the rehearsal process plays, and in which competence areas the participating students have experienced development during the preparation for the ceremony.

Keywords: ceremony; competence; competence development

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Introduction

School celebrations are not only significant for remembering past events in the life of school communities, but also influence the experiences of the present and future. Therefore, it is essential to examine the process of preparing festive programs. Celebrations that are held merely out of obligation and have become hollow can be detrimental not only because they create a sense of wasted and boring time, but also because of their message. These celebrations also have their messages, just like those that fulfill the role of remembrance. They also convey messages about the relationship between the community and the past, only that something is not right in the relationship between the two. These celebrations also influence the experiences of the present and the future, but these experiences will not promote the strengthening of the community, which, in turn, hinders the development of the individual within the community. The celebration becomes an obligatory, empty event, although it holds the potential for cultural memory (Assmann 2018) and ritual (Turner 2002, Gennep 2007). Holidays help structure time and segment the order of everyday life. Moreover, holidays create opportunities for personal gatherings where one can partake in collective memory through personal presence. (Assmann 2018) Therefore, I am researching the role of school celebrations in the life

of school communities, as well as the relationship between the individual and the community. I have chosen the case study as my research method.

We followed a high school drama group throughout their rehearsal process, from the creation of the script for the holiday performance to the final presentation. Due to the impact of the paradigm shift affecting education as a whole, it can be stated that today, during the teaching-learning process, the focus is on the educational possibilities inherent in students' activities rather than the knowledge conveyed by the teacher (Kaposi J. 2019).

The results indicate that the competencies in learning, communication, digital literacy, thinking, personal and social skills, creative creation, self-expression, cultural awareness, as well as employment, innovation, and entrepreneurial skills can be developed among students participating in the organization of celebrations. The creative process can be very motivating for children, providing a sense of achievement. It can strengthen students' positions within the community or help them find their place, and, in addition, the creation process provides a realistic context for the learning process (Nahalka 2002).

Methodology and results

The main question of the case study

What knowledge, skills, abilities, and attitudes can be developed during the preparation of a holiday program?

Method

Case Study:

The location of the trial process: Vörösmarty Mihály Primary and Secondary School in Kápolnásnyék

The duration of the trial process: between September 13, 2021 – October 23, 2021.

Terminology Questions

The focus on competencies has been driven by the requirements dictated by the world of work and the labor market, and this has led to a shift in the knowledge-centered learning objectives of educational systems. Thinking along the lines of competency areas aids in the development of personality, contributes to the development of social contexts, shapes the career paths of students, and helps achieve further educational results (Csépe-Katona-Szili 2017). The learning and teaching based on competencies focus on solving various problems, understanding phenomena, and "consider transversal competencies in content definition rather than formulations related to knowledge areas (language communication competence), taking into account the competencies expected in independent living, social integration and responsibility, and the world of work." (Csépe- Katona- Szili 2017). Csépe Valéria-Katona Nóra- Szili Tamás: Priority Competency Areas EFOP-3.2.15-VEKOP-17- 2017-00001 within the framework of the highlighted project „Development of measurement-evaluation and digital enhancements related to the public education framework, creation and renewal of innovative educational organization

procedures," the concept of competence is defined. According to this, "competence includes knowledge and skills, abilities, attitudes, and values that enable a person to successfully perform a task" (Csépe-Katona-Szili 2017).

Figure 1. Source: OECD – The Future of Education and Skills16

The above figure illustrates the process nature of thinking in competencies. Knowledge, skills, abilities, attitudes can serve as a starting point as they help students in successful learning and task completion. However, we cannot consider it secondary that these areas (knowledge, skills, attitudes) are not static, as they can be developed and evolve during task completion. In the case of competence-based learning processes, the activities applied influence competencies, and after the implementation of learning activities and tasks, a higher level of knowledge, skills, abilities, attitudes, and values are formed. In my case study focus, I placed the question of which competency areas are affected by the activities carried out during the rehearsal process of a ceremony, what knowledge and skills students acquire, and how their abilities, skills, and attitudes develop.

"The revised National Core Curriculum from 2020 is based on key competencies defined by the European Union and determines the cross-curricular (transversal) basic competencies, as well as additional competencies for learning. The basic competencies include a system of knowledge, skills, and attitudes related to speaking, reading, writing, text comprehension, orientation along quantitative, spatial-visual, and temporal relations, as well as knowledge and skills related to movement, laying the foundation for acquiring usable knowledge." (Csépe-Katona-Szili 2017). In our case study, we focus on examining the additional competencies of learning. The additional competencies of learning are:
1. Learning competencies
2. Communication competencies
3. Digital competencies
4. Critical thinking competencies
5. Personal and social competencies
6. Creative expression, self-expression, and cultural awareness competencies
7. Employee, innovation, and entrepreneurial competencies

The group

In the preparation and performance of the ceremony, 16 students (11 girls, 5 boys) from the 9th-grade advanced drama group participated, 3 students (2 girls, 1 boy) from the 10th-grade advanced drama group, and 1 girl from the 11th-grade class, totaling 20 students (14 girls and 6 boys). Excluding the older students, the majority of the group are complete beginners, having only studied drama for one year during their previous studies, mainly involving drama plays. They had no stage experience, and the members of the group either did not know each other at all or barely knew each other, so a completely beginner group took part in the rehearsal process.

The schedule and objectives of the work process

Rehearsal phase	Compiling the ceremony script	Table rehearsals	Block rehearsals	Full rehearsal	Dress rehearsal and performance
Date / Time	09. 13. 2 hours 09. 20. 2 hours	09.27. 2 hours	2 hours 2 hours	10. 15. 4 hours 10. 18. 5 hours	10. 20. 4 hours 10. 22.
Objective	Compiling the script	Understanding the texts, brainstorming ideas	Developing scenes in space	Developing scenes with text knowledge, set design, costumes, lighting and sound	Developing the rhythm of the performance, presentation

Figure 2. schedule of the work process

Developed competencies during the compilation of the ceremony script
    The compilation of the ceremony script can be done in various ways, as numerous collections have been published containing poems, texts, music, and songs from which we can choose. Additionally, we can watch a multitude of videos on the internet. It is advisable to select ideas together with the students and create the script together in the initial stage of assembling the program. During collaborative work, several difficulties may arise as student ideas do not always align with teacher expectations or the structure of the program, making it challenging to tell a child that their suggestion is not being accepted. However, if time is dedicated to creating the script together with students for our celebratory program, despite the challenges, this work will have numerous benefits.
    The first advantage is the development of students' learning competencies. The most apparent aspect of this development process is the enrichment of students'

subject knowledge, as they gather and select texts, music, songs, and ideas, read literary works, get acquainted with music pieces, and explore the causes, consequences, interrelations, and impacts of historical events. Therefore, this process facilitates the review of knowledge in various subjects: literature, Hungarian language, history, music, arts, drama, film culture and media literacy, digital culture. If stage movement is part of the performance, even physical education and dance subjects' knowledge can come to the forefront.

During the rehearsal process starting on September 13, 2021, we first discussed the conceptual arc of our performance. According to this, we wanted to first talk about the tyranny preparing for the events of October 23, 1956, then about the events of October 23, the battles in November, and the subsequent dilemma, the theme of emigration and remaining, and finally, about re-starting.

Then the gathering work could begin, followed by the selection process, during which not only knowledge acquisition took place but also the development of text comprehension, text creation, and text analysis skills, attention, and concentration when collecting literary works. The students found many texts and music related to the selected topics, such as Gyula Illyés's "A Sentence About Tyranny" for tyranny, György Faludy's "1956, You, Star!" for the events of October 23, Lóránt Zas's "In November" for the November battles, Makray R. László's "The Prayer Of The Departed" and "The Prayer Of The Living" for the emigration theme, and Mihály Váci's "Something Is Nowhere" for the theme of re-starting. For songs, they used Zsuzsa Koncz's "Alas Tulip, Tulip," the folk song "The Winds Blow Cold," an excerpt from the musical *Somewhere in Europe*," Kuksi's song, and Kormorán's "When You Go Far Away" for their performance.

Among attitudes, sparking students' curiosity and interest is a crucial task for educators, because the success of a performance may depend on how much students feel ownership of it. During the selection of texts and songs, cooperation within the group developed as they shared tasks and discussed who would delve deep into which topic. Naturally, there were debates and even conflicts during the work process, which also led to the development of their assertiveness, as they often had to stand by their opinions, argue, and communicate while expressing their own feelings. In this case, active listening was also necessary to understand their peers' arguments.

During this phase of the rehearsal process, deepening knowledge related to communication competencies primarily manifests in the verbal communication aspect. However, during their research at home, students also needed knowledge of digital communication, and, accordingly, the ability to use digital tools. When finalizing the script, their text creation skills developed as, even though it was based on existing texts, the completed script can be seen as a new text. The selection of texts also contributed to the development of students' debating skills. Among attitudes, in this stage, it is important to cultivate intrinsic motivation so that students are aware that they are responsible for the collaborative work. There are more active learners and those who prefer to stay in the background, but this should not mean that only a few students are involved in the work. Active construction of knowledge during collaboration can yield results in the joint work.

We have already touched upon the development of digital competencies, but it is important to highlight that in this phase of the rehearsal process, there is a discussion about communication rules in the digital space, as communication using digital tools occurs during the selection process. Furthermore, the discussion includes the safe and ethical ways of using digital tools, how to handle digital content, and how to create it. The research work at home provided an excellent opportunity for digital problem-solving and collaboration in the digital space. During the selection of texts, my group members primarily used the internet as a source, which led to discussions regarding the ethical rules to follow when selecting digital content, and how to safely choose them.

According to Valéria Csépe, the development of critical thinking competencies „encompasses processes crucial in collecting and organizing quantitative and qualitative data, transforming information using various logical procedures, interpreting and analyzing it. Through modeling, students practice interpreting connections between phenomena and drawing conclusions and making decisions based on critical and critical evaluation, and analysis of available data and facts." (Csépe-Katona-Szili 2017, 13).

When compiling the text of the performance, we can mobilize students' knowledge of art analysis and interpretation because during the selection process, decisions on why a specific text should be included in the script can only be made after interpreting the artworks. Students must decode the message of the artwork, which requires them to recall their knowledge of stylistics, versification, and text analysis. Critical evaluation is necessary for organizing and selecting the collected material, during which students' ability to create connections also develops.

Various attitudes also develop within the competency of critical thinking when working with artworks, such as shaping one's relationship with artworks. It is a well-known fact that the majority of students do not read compulsory literature, even though these works form the basis of the literary canon. Few people enjoy poetry, and they encounter it mostly on the internet, with a decreasing number of students browsing through poetry collections. As a result, it is more challenging to make literature an enjoyable experience for students during classes. However, creating the text for the performance can be a great opportunity to discuss the values and beauties of Hungarian and world literary works.

It is also important to talk about decision-making during the process of selecting texts. This process is a part of everyday life, so students need to be prepared to make decisions. They should know how to ask questions, present logical arguments, seek evidence for their arguments, and draw conclusions. Why does the student recommend a particular text to be part of the performance? With what arguments can they support their opinion? These questions need to be discussed when making decisions about selecting each text.

Within the areas of personal and social competencies, during the compilation of the script students can expand their knowledge and understanding. This includes the formation of a positive self-concept because they must represent their own standpoint regarding a chosen text, which is only possible if the student asks themselves: Who am I? Where do I fit in the world? Additionally, the strengthening of na-

tional identity occurs as we select literary and musical works related to our national holidays. Students also need to reflect on their relationship with the community – family, school, nation – during the selection process. (Csépe-Katona-Szili 2017)

In order to reach an agreement that everyone agrees on, students need to pay attention to their social relationships, especially emphasizing adaptability. Examining the connections of historical events related to national holidays can help students recognize social issues. Among attitudes, it is crucial to highlight the responsibility towards a community, as students are responsible for their group, and if they fail to complete their assigned task, it affects the performance of others as well. Along with self-acceptance and acceptance of others, opportunities arise for assertive behavior, striving for compromises, encouraging students to reflect on their activities and those of others, ultimately leading to the development of a realistic self-esteem (Csépe-Katona-Szili 2017).

In the process of compiling the script, students' competencies in creative expression, self-expression, and cultural awareness also develop, as they get to know the methodological knowledge of compiling a script. In addition to text analysis skills, we also discussed the potential impact of the compiled script on the audience, meaning their fellow students, and how a creative work can influence others' thinking. This work process provided an opportunity to create a learning environment where students had the opportunity for "engagement in artistic self-expression – through movement, music, visual arts, and language –, practicing essay writing, participating in individual and group projects, and creating digital products to support learning" (Csépe-Katona-Szili 2017 18).

The unfolding of creativity also emerged during our work, experiencing artistic self-expression in compiling the script. Among attitudes, an emphasis was placed on respect – respect for literary, musical, and visual arts creations, respect for diversity, as well as appreciation and acceptance of each other's creations and work. In connection with this, we discussed the intellectual property rights of creators.

The process of compiling the script also provided opportunities to develop employee, innovation, and entrepreneurial competencies, as they gained experience in the conditions required for quality work and how to work to ensure the success of the performance. Furthermore, they could become acquainted with a theater profession and acquire various knowledge related to the work of a dramaturge. Among the skills, I would highlight willingness for innovation and openness, which are essential demands in today's job market for employees. Contemporary and classic texts were included in the selection, but it was crucial for each text to be presented in a new light. Among attitudes, I would emphasize openness to each other's ideas. Accepting another's idea was challenging for the students – most of them were attached to their own concepts. However, for quality work, they had to learn to compromise.

The competencies developed during the interpretation of texts and collection of ideas for the performance are practiced during table rehearsals

During a rehearsal process, after preparing the script, table rehearsals take place where the compiled script is discussed, and texts are distributed among students who individually memorize the texts and learn the songs at home. Develop-

ment occurs in similar areas as in the compilation of the script concerning learning competencies. Subject knowledge is complemented with stylistic and versification knowledge, along with discussions on text memorization methods. This is related to improving concentration and focus, as well as imparting study methodological knowledge. Text memorization is not among the students' favorite activities, so to facilitate this, we perform concentration exercises and they can try various learning strategies and methods. We discussed each student's learning difficulties and strengths, offering advice to help each other's learning. Additionally, if students realize that active concentration helps them memorize texts in a shorter time, we also assist in their preparation for daily lessons.

Text memorization carries a significant importance as it can hinder the rehearsal process if someone fails to learn their text on time. During the preparation for a performance, students approach learning with increased responsibility, thus enhancing their internal motivation. This motivation can have a long-term impact on their lives as successful learning aids in achieving their educational goals.

In terms of knowledge related to communication competencies, the focus shifts from written texts to the understanding of linguistic and non-linguistic elements necessary for the communication of verbal texts. Understanding of spoken language styles and registers comes to the forefront. Regarding skills and abilities, working with texts focuses on enhancing comprehension of written texts and applying correct reading strategies to aid in the development of their communication competencies. In addition to the previously mentioned attitudes of openness, sensitivity, and a critical approach, constructive dialogue and tactful language usage also contribute to the success of teamwork and students' development (Csépe-Katona-Szili 2017).

When recording and sharing the script, musical, and sound effects, students' digital competencies also develop, as these activities require knowledge of digital communication forms, as well as awareness of the dangers of the digital environment and the protection of personal data. Through the use of digital tools, not only can their skills for cooperation and relationship-building in the digital space improve, but also their ability to use word processing, data management, graphic design, audio and video editing, browsing programs, searching for information and data, and storing information (Csépe- Katona-Szili 2017). Developing attitudes towards these online contents is also crucial, as they needed to ensure the selection and critical handling of ethical and secure content when finalizing the script copies and creating the audio and video materials for the performance.

During desk tests, one of the most important activities is the interpretation of texts, where we can witness the development of thinking competencies. The interpretation of textual relationships and the analysis of text data provide opportunities to apply analytical, synthetic, and algorithmic thinking forms within the texts (Csépe-Katona-Szili 2017).

The students chose literary texts, from which they composed the script for the performance. This allowed them to develop not only in the interpretation of relationships within the texts but also in the skill of creating connections between different texts. During desk tests, numerous decision-making situations arise regarding the

texts and ideas, just as they do during the compilation of the script. Therefore, this rehearsal phase also offers an opportunity to develop the attitude towards handling decision-making situations.

Personal and social competencies are highlighted, particularly because the entire group is together when discussing the final script. During group readings, students can identify their level of text comprehension compared to their peers, which can motivate them to improve. For participating in group discussions, they need to know and apply the behavior and communication rules accepted by the community, as well as social values and moral norms. Of course, the students are not on the same level in this regard either, which has led to conflicts, but it also created an opportunity to discuss ways to resolve these conflicts. The fact that the outcome of their joint work is a performance affects the students' attitudes. Successful performance requires cooperation, assertiveness, respect for others during disputes, recognition of prejudices, and striving for consensus (Csépe-Katona-Szili 2017). This may not always be clear to every student, but it provides an opportunity for awareness and conscious development.

At this stage of the rehearsal process, the development of competencies in creative creation, self-expression, and cultural awareness is primarily evident during the interpretation of texts. This is when students learn about the main elements of Hungary's cultural heritage, which can enhance their ability to appreciate works of art and require creativity during brainstorming sessions. The relationship to Hungarian historical and cultural values involves several attitudes, such as preserving traditions, recognizing the country's historical events, literary and musical works, being open to receiving artworks, having nuanced thinking about the role of artworks, and respecting the intellectual property rights of creators (Csépe-Katona-Szili 2017).

Among the knowledge areas that can develop employee, innovation, and entrepreneurial competencies, I would highlight the implementation of ideas during social and professional activities, and understanding the director's work. Among the skills and abilities, problem-solving skills are activated, particularly when we wanted to solve the problem of how to bring the selected texts to life during the performance. This made it clear to the students that achieving the goal requires planning processes that involve critical, reflective, and creative thinking skills, as well as the attitude of flexible adaptation to changing roles.

Competencies developed during scene development rehearsals, memory rehearsals, and full rehearsals.

During the development of scenes, learning competencies shift into the realm of stagecraft knowledge. The rehearsal process takes place in a play space, where improvisational exercises replace the work done with the text. Thus, one of the areas of development in this rehearsal phase is improvisational ability. As for attitudes, openness also plays a role here, but it pertains to the openness associated with collaborative improvisation with peers, where students can experience the joy of engaging in stage activities.

During memory rehearsals, scenes are developed with the students mostly knowing their lines. During full rehearsals, the process involves performing with

lines memorized, along with the set, costumes, lighting, and sound (Nánay 1099, 68). At this stage, understanding stage cues becomes crucial, and increasing the intensity of the developed scenes is a key task. The acquired text knowledge must be applied, and musical skills are also developed through rhythm exercises and singing songs. These rehearsals require a lot of patience, discipline, and perseverance to finalize the performance.

In terms of communication competencies, non-verbal communication comes to the forefront. Students learn about the role of body language, facial expressions, and gestures in communication. Among the skills, I would first mention the active listening and attention skills applied during the interpretation of instructions. Equally important is considering others' viewpoints, as this is essential for creating a scene. The use of constructive dialogue during scene development, tactful language, and sensitivity to others' opinions are attitudes that help group members ensure the success of their collaborative creation.

After acquiring text knowledge, during rehearsals and final dress rehearsals, students must be aware of the role of speech quality and intonation in communication, as well as how to recognize and interpret the nonverbal cues of the message sender according to the context. In this stage of rehearsals, attitudes, in my opinion, can mainly develop towards striving for sophisticated expression and correct language usage (Csépe-Katona-Szili 2017, 11).

The development of digital competencies is not as relevant during the stage of refining scenes in the rehearsal process, as the use of digital tools is not typical at this point. However, during the final rehearsals where lighting and sound play a role, knowledge of digital technology is necessary, as the possibilities of digital technology can be maximized in preparation for a performance.

In terms of critical thinking competencies, various forms of thinking are activated during the compilation of scenes, and drawing conclusions is inevitable after presenting an improvisational scene. Understanding phenomena that arise during the creation of scenes is an important skill. For example, when developing statue plays related to tyranny, there was a need to incorporate discussions to understand the phenomenon of tyranny, during which students formulated questions, created connections, and drew conclusions (Csépe-Katona-Szili 2017). In this phase, decision-making also takes precedence among attitudes, as it was necessary to select the most successful improvisational scenes to decide which ones would be included in the final performance.

During the dress rehearsals, it was necessary to think about the entire performance as a whole. Instead of focusing on developing individual parts, the emphasis shifted to the relationship between the parts and the whole, recognizing connections within the entire performance. In terms of attitudes, perhaps the most challenging situations arose when identifying issues during the rehearsal and making appropriate decisions based on that reflection.

Collaborative scene development and improvisation exercises are excellent opportunities for the development of personal and social competencies. Creating scenes together can impact not only self-expression but also their social relationships through collaboration. A healthy self-concept and self-esteem are essential

for sharing ideas with peers, presenting growth opportunities in this area. Organizing and executing learning processes with peers, developing internal motivation, and applying conflict resolution strategies that arise during teamwork all contribute to the development of personal and social competencies.

During the final dress rehearsals, the concept of national identity often emerged, exploring how theater can influence national identity and community norms, and what our performance reveals about our national identity. In the process of organizing and implementing learning processes with peers involving movement and text, it is inevitable to evaluate others' knowledge and express it appropriately, which sometimes led to conflicts. However, as conflict resolution methods were applied and a culture of striving for consensus developed, these conflicts were handled effectively.

The competencies of creative expression, self-expression, and cultural awareness are developed through exercises in refining scenes, providing students with the opportunity to explore the elements of theater arts during scene development. In this process, their creativity strengthens as they seek ways of self-expression, and their openness to various forms of expression grows. They learn to accept others' ideas, while also learning to defend their own perspectives, opinions, and ideas when necessary.

During the final rehearsals involving sets, costumes, lighting, and sound design, students can understand how theater, as a multidisciplinary form of art, influences the world and immediate environment.

During scene development, the development of employee, innovation, and entrepreneurial competencies can be reflected in the fact that scenario exercises provide students with the opportunity to discover their own strengths and weaknesses. Adaptation to given situations, assuming individual roles in group tasks, is a characteristic of this competency area. Flexible adaptation to changing roles, reflective and creative thinking are necessary during improvisational or situational games.

During the dress rehearsals, students had the opportunity to learn about various theater professions – set designer, costume designer and maker, sound technician, lighting technician, decorator, dresser, prompter – in addition to the work of the dramaturge and director, which could even assist them in their career choices. In this phase of rehearsals, it is important for students to feel a sense of responsibility towards the outcome of the performance, to trust that their work will be successful, and to be able to persistently work towards that success.

The competencies developed during the dress rehearsal and the performance

The dress rehearsal already runs like the actual performance, with some curious classmates and friends participating as the audience, which is important because it allows the performers to become accustomed to the audience's reactions, and if necessary, changes can still be made afterwards.

Within the competence of learning, theatrical activities such as acting, sound system operation, lighting, etc., have come to the forefront. A long learning process was nearing its end, requiring the application of acquired knowledge, which entailed self-evaluation, self-checking, and self-analysis.

Experiencing and overcoming obstacles that arise during a performance, such as a late start of the music, can enhance the skills of young actors. These not-so-pleasant situations allow them to learn how to cope with a scenario where events do not unfold as planned.

As a result of the difficulties, efforts, and successes experienced during rehearsals and performances, actors also have the opportunity to experience flow. Referring to the research of Mihály Csíkszentmihályi, Zalay Szabolcs states that "the experience of flow leads to a more complex consciousness because it simultaneously provides the feeling of differentiation and integration. At this time, the individual perceives themselves as unique, valuable, autonomous, and at the same time as a happy member of the Universe or the Community. Csíkszentmihályi considers this phenomenon one of the most interesting paradoxes of the flow experience, that people's actions are often easiest when they are performing the most challenging tasks (Csíkszentmihályi 2001; Szabolcs Zalay 2008, 47).

When it comes to the development of communication competencies, we can talk about knowledge of various types of linguistic and non-linguistic interactions, as well as the regularities of native language communication. Regarding the shaping of the presentation text, there is a focus on striving for sophisticated expression and correct language use.

In the cases of dress rehearsals and performances, students also take on the tasks of sound system operation and lighting, providing an opportunity to apply knowledge related to digital technology and discuss the ethical use of such technologies. Within the competence of thinking, I would highlight the development of attitudes, as creating motivation and making well-founded decisions are crucial for the success and recognition of the performance. This, in turn, can greatly impact the students' further learning process. Personal and social competencies are demonstrated by the participating students recognizing their own responsibilities and roles during the performance. In times of crisis, they employ coping strategies and strive to make quick and correct decisions in unexpected situations. Noteworthy within attitudes are positive self-assessment, realistic self-awareness, and reflectivity. (Csépe-Katona-Szili 2017) During dress rehearsals and performances, the development of competencies in creative expression, self-expression, and cultural awareness is evidenced in the creation of group artistic products. In terms of employee, innovation, and entrepreneurial competencies, I would highlight the attitude of responsibility towards the outcome of the performance. Additionally, the actors value collaboration with others as they collectively contributed to the success of the performance.

Conclusion

The results of the above case study also confirm what József Kaposi stated, namely that "the content of competence-based tasks is not necessarily closely tied to classical subject matter but rather relates more to fields of knowledge or interdisciplinary and specific development areas" (Kaposi 2019, 41). The rehearsal process

of a school ceremony is also a specific area of school educational work – starting from the preparation of the script all the way to the performance – as the teaching-learning process is supplemented by a creation process that requires drama education tools. According to József Kaposi, practices that require the tools of drama education „focus on the development of transversal skills (critical thinking, problem-solving, cooperation); on the other hand, they are suitable for developing methodological, intellectual, personal-social, and communication competencies, as the solutions rely heavily on students' creativity, active engagement, interactivity, and productivity" (Kaposi 2019, 42–43).

This research primarily approached the activities involved in the rehearsal process of school ceremonies with a focus on student competence development, detailing the potential for development. However, in the creative process, not only the students participate, but also the teachers/directors interact with the students. Thus, the conclusion is that the preparation process for school ceremonies holds competence development opportunities that apply not only to the students but also to the participating teachers/directors. Educators taking on the organizing roles for school ceremonies step outside the traditional classroom framework, and as a result of applying innovative methods of learning organization and pedagogical activities, teachers' skills, abilities, and attitudes also develop, whether we consider their subject-specific knowledge, the development of student communities, the planning of pedagogical processes, supporting learning, teacher communication, professional cooperation, and problem-solving, or the competencies related to students' personality development (Guideline 2019). The teaching and creative process established during the rehearsals for school ceremonies, alongside the development of student competencies, also impacts the professional development of educators.

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