

What We Don't Teach Arts Teachers: Rehearsal Culture, Hidden Curriculum, and the Reflective Rehearsal Pedagogy Framework

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Abstract

Rehearsal environments in performing arts education serve not only as venues for teaching technical skills but also as crucial pedagogical environments that communicate implicit lessons about authority, evaluation, inclusion, and artistic legitimacy. Although educator preparation emphasizes instructional practice, classroom management, and curriculum planning, comparatively little attention has been given to preparing performing arts educators to intentionally shape the socio-cultural dynamics of rehearsal practice. This conceptual framework examines how rehearsal culture may influence students' perceptions of fairness, psychological safety, and self-efficacy through casting practices, critique structures, leadership dynamics, and evaluative processes. To address this gap, this article proposes the Reflective Rehearsal Pedagogy Framework (RRPF), an educator preparation framework that conceptualizes rehearsal culture as an explicit competency within performing arts teacher preparation. The RRPF is organized around five interrelated competencies: transparent leadership and evaluation, critique pedagogy, ethical rehearsal leadership, intentional rehearsal design, and reflective professional practice. Together, these competencies provide a practical model for integrating rehearsal culture throughout educator preparation rather than leaving future performing arts educators to acquire these practices implicitly through experience alone.

Keywords: *hidden curriculum; teacher preparation; performing arts education; rehearsal culture; self-efficacy; psychological safety*

Educator preparation programs are designed to prepare future teachers to create meaningful learning experiences through effective instruction, classroom management, curriculum planning, and assessment (Hollins & Warner, 2021). In performing arts education, however, much of students' learning occurs not only through formal classroom instruction but also within the rehearsal process (Beare, 2011; Rossmanith, 2009). Rehearsal serves as a primary pedagogical environment in which students develop artistic technique, collaborate with peers, receive feedback, respond to evaluation, and navigate leadership dynamics (Beare, 2011). Consequently, rehearsal functions as far more than a space for artistic practice; it is also a pedagogical environment in which students encounter implicit lessons about authority, evaluation, belonging, fairness, and artistic legitimacy that may shape both their educational experiences and the rehearsal practices they later adopt as educators (Giroux & Penna, 1979; Jackson, 1968; Rossmanith, 2009). Despite the central role of rehearsal in performing arts education, educator preparation has traditionally emphasized classroom instruction while giving comparatively little attention to the pedagogical

practices that shape learning within rehearsal environments (Giroux & Penna, 1979; Portelli, 1993; Rossmanith, 2008).

Educational scholars have long described the implicit lessons students acquire through schooling as the hidden curriculum (Portelli, 1993). The concept was first introduced by Jackson (1968), who argued that students learn far more than the formal curriculum through their everyday experiences in school. Learners absorb implicit expectations, norms of behavior, values, and social processes that shape how they navigate educational environments. Expanding on Jackson's initial conceptualization, Apple (1982) argued that the hidden curriculum reflects institutional values by reinforcing socially accepted behaviors and expectations. Giroux and Penna (1979) emphasized that the hidden curriculum goes beyond standard instructional practices and extends to how educational settings reproduce societal hierarchies, authority structures, and cultural norms. Later scholars, including Portelli (1993) and Kentli (2009), expanded the concept to describe the hidden curriculum as an implicit form of learning that emerges through everyday

educational practices rather than explicit instruction alone. Viewed through this lens, rehearsal environments function as hidden curricula by communicating expectations about leadership, evaluation, belonging, and artistic legitimacy. Because these lessons are rarely made explicit, future performing arts educators may unintentionally reproduce them through inherited rehearsal practices rather than intentional pedagogical practice (Rossmanith, 2008, 2009).

According to Social Cognitive Theory, implicit learning occurs through observation, social interaction, and vicarious experiences (Bandura, 2001; Tadayon Nabavi & Bijandi, 2011). Social Cognitive Theory asserts that learners acquire knowledge not only through instruction but also through observing others, engaging in social interaction, and experiencing the consequences of others' behaviors (Bandura, 1977, 1986). Within rehearsal environments, students continually encounter models demonstrating the exercise of authority, the delivery of feedback, evaluative practices, and reinforcement or discouragement of specific behaviors (Jackson, 1968; Rossmanith, 2009). Gradually, they develop implicit understandings about effective rehearsal practices and leadership qualities based on these repeated encounters (Bandura, 1986; Rossmanith, 2009). Given that students develop rehearsal practices primarily through observation and participation, educator preparation programs cannot assume that future performing arts educators will develop healthy rehearsal pedagogy through experience alone. Instead, rehearsal pedagogy should be treated as an explicit competency within performing arts teacher preparation.

Although considerable scholarly research has emphasized rehearsal pedagogy as central to learning experiences in performing arts education, there is comparatively little explicit pedagogical literature addressing the preparation of performing arts educators in rehearsal pedagogy (Beare, 2011; Rossmanith, 2008). Teacher candidates typically receive substantial instruction regarding lesson planning, classroom management, assessment, and curriculum development (Giroux & Penna, 1979; Hollins & Warner, 2021). In contrast, they receive far less formal guidance concerning structuring rehearsals, providing critiques, communicating evaluation decisions, managing hierarchy and power differentials, or creating psychologically safe rehearsal environments (Beare, 2011; Plaisance et al., 2024;

Rossmanith, 2009). Consequently, future performing arts educators frequently draw on rehearsal practices learned as students instead of evidence-informed pedagogical approaches (Bandura, 1986; Rossmanith, 2009). This paper argues that rehearsal pedagogy should constitute an essential competency within teacher preparation programs for performing arts educators. To support the intentional development of this competency, the Reflective Rehearsal Pedagogy Framework (RRPF) is proposed as a conceptual educator preparation framework for embedding rehearsal pedagogy within performing arts teacher preparation.

The Reflective Rehearsal Pedagogy Framework (RRPF) was created to bridge the gap between educator preparation programs and rehearsal pedagogy within performing arts teacher preparation. Rather than treating rehearsal pedagogy as an implicit skill acquired solely through experience, the RRPF recognizes it as a distinct teaching competency that should be intentionally developed during educator preparation (Hollins & Warner, 2021; Rossmanith, 2008). Grounded in hidden curriculum theory (Apple, 1982; Jackson, 1968) and Social Cognitive Theory (Bandura, 1986), the framework guides the intentional design, facilitation, and evaluation of rehearsal environments. By building on scholarship related to the hidden curriculum and educator preparation, this paper contributes to the literature by offering an actionable model for preparing future performing arts educators to intentionally shape rehearsal culture.

The Hidden Curriculum in Education

The concept of hidden curriculum suggests that education extends beyond the explicit transmission of academic knowledge (Portelli, 1993). Apart from curricular goals and outcomes, students learn implicit norms, values, and social expectations through classroom structures and interpersonal interactions (Giroux & Penna, 1979; Jackson, 1968). Implicit knowledge acquired through these experiences informs students' understanding of authority, success, participation, and belonging within educational settings (Kentli, 2009).

The hidden curriculum was originally described by Philip Jackson as the system of implicit expectations and social processes that students must master to succeed within school systems (Kentli, 2009). The essential elements of

educational life, in Jackson's view, were "crowds, praise, and power," and he argued that students were continually socialized through evaluative processes, behavioral regulation, and the hierarchical structures of educational institutions (Jackson, 1968). Since then, scholars have expanded the concept to explain how schools reproduce broader social norms, institutional values, and power structures (Apple, 1979; Giroux, 1983).

Critical theorists such as Michael Apple and Henry Giroux argued that the hidden curriculum was not simply an accidental product of educational processes but a mechanism through which schools normalized dominant norms, institutional power, conformity, competitiveness, and social hierarchies (Apple, 1982; Giroux & Penna, 1979). Through social interaction, systems of reward, and assessment, students internalized beliefs about whose opinions mattered, what success meant, and which behaviors would be rewarded or marginalized (Giroux & Penna, 1979; Portelli, 1993).

More recent scholarship has expanded hidden curriculum theory by examining its relationship to classroom climate, psychological safety, belonging, and self-efficacy (Edmondson, 1999; Tschannen-Moran & Hoy, 2001; Wentzel, 2012). Recent research indicates that implicit rules of classroom conduct can significantly impact students' participation, engagement, and willingness to take intellectual or artistic risks (Beare, 2011). While many studies focus on traditional classroom settings, these dynamics may be especially pronounced in performance-based learning environments because of their evaluative structure, collaborative nature, and emphasis on embodied performance (Beare, 2011; Rossmanith, 2009).

Within performing arts classrooms, hidden curriculum processes emerge through rehearsal practices, casting decisions, traditions of critique, and the role of the director (Rossmanith, 2008, 2009). Because much of artistic training relies on modeling, observation, and social reinforcement, students may develop implicit ideas of competence and status even if these concepts are never stated explicitly (Bandura, 1986; Beare, 2011). In this way, the rehearsal process serves not only as a space for artistic training and learning, but also as a powerful socializing environment in which students develop attitudes toward

fairness, inclusion, and personal worth within the artistic community (Beare, 2011; Giroux & Penna, 1979).

Social Learning and Rehearsal Culture

Albert Bandura's Social Cognitive Theory provides a framework for understanding how hidden curriculum structures are transmitted and reinforced within performing arts classrooms (Bandura, 2001). Rather than viewing learning solely as the result of direct instruction, Social Cognitive Theory emphasizes the role of observational learning, social modeling, and environmental reinforcement in shaping behavior and self-perception (Bandura, 1986; Tadayon Nabavi & Bijandi, 2011). According to Bandura, students develop beliefs about competence, appropriate behavior, and social expectations through the reciprocal interaction between individual cognition, observed behavior, and environmental conditions (Bandura, 1986; Tadayon Nabavi & Bijandi, 2011).

Within rehearsal-based learning environments, these processes are especially evident because artistic training frequently occurs through observation, imitation, and informal social reinforcement rather than explicit instruction alone (Dallacqua et al., 2022; Rossmanith, 2008, 2009). Students continuously observe how directors distribute praise, allocate attention, assign roles, and respond to mistakes or creative risk-taking (Jackson, 1968; Rossmanith, 2009). Through these interactions, students begin to internalize implicit messages about authority, artistic legitimacy, and social status within the ensemble (Giroux & Penna, 1979; Rossmanith, 2009).

Bandura's concept of self-efficacy is particularly relevant within performance-based educational settings (Bandura, 1997; Conrad, 2004). Self-efficacy refers to an individual's belief in their capability to successfully perform a task or navigate a challenging situation (Bandura, 1997; Betz, 2007). Research suggests that self-efficacy is strongly influenced by social modeling, evaluative feedback, and perceived success experiences (Bandura, 1997; Tschannen-Moran & Hoy, 2001). In rehearsal environments, students may therefore develop beliefs about their own artistic competence not solely through formal assessment, but through repeated exposure to implicit social cues such as casting decisions, public critique practices, peer

comparison, and the attention they receive from directors (Rossmanith, 2009; Sambell & McDowell, 1998).

These observational processes may also shape students' perceptions of fairness and psychological safety within rehearsal spaces (Edmondson, 1999; Plaisance et al., 2024). Students who observe favoritism, inconsistent critique standards, or unequal access to creative opportunities may perceive the rehearsal environment as unpredictable or exclusionary (Goldenberg & Klavir, 2017; Rossmanith, 2009). Conversely, rehearsal cultures that model collaborative critique, transparent expectations, and equitable participation may strengthen student belonging, creative risk-taking, and artistic confidence (Plaisance et al., 2024; Rossmanith, 2009).

Because rehearsal culture operates through continuous observation and social interaction, hidden curriculum structures are often reproduced without deliberate intent (Portelli, 1993; Rossmanith, 2008). Students not only learn artistic techniques within these environments, but also internalize broader assumptions regarding power, status, evaluation, and interpersonal relationships (Apple, 1982; Giroux & Penna, 1979; Jackson, 1968). As students later assume leadership roles such as student directors, choreographers, or peer mentors, they may reproduce and normalize the same evaluative and hierarchical practices they previously observed, further reinforcing the social norms embedded within rehearsal culture (Dallacqua et al., 2022; Rossmanith, 2009).

The Structure of Performing Arts Classrooms

Performing arts classrooms differ from many traditional educational environments because learning occurs through collaborative rehearsal processes that integrate instruction, evaluation, and performance into a single social space (Dallacqua et al., 2022; Heddon & Milling, 2006; Rossmanith, 2009). Rather than relying exclusively on linear instructional models, rehearsal-based learning frequently emphasizes experimentation, repetition, revision, and collective artistic development (Heddon & Milling, 2006; Rossmanith, 2009). Within this environment, students continuously negotiate interpersonal dynamics, artistic expectations, and evaluative systems while simultaneously developing technical and creative skills (Dallacqua et al., 2022; Rossmanith, 2009).

Because rehearsal environments function as both pedagogical and performance spaces, hidden curriculum structures often become deeply embedded within daily artistic practice (Rossmanith, 2008; Sambell & McDowell, 1998). These structures may emerge through casting practices, critique practices, rehearsal hierarchies, peer leadership dynamics, and the distribution of directorial attention (Jackson, 1968; Sambell & McDowell, 1998). Although such practices are frequently treated as traditional or unavoidable aspects of arts training, they also function as socializing processes that communicate implicit lessons regarding status, legitimacy, authority, and belonging within the ensemble (Giroux & Penna, 1979; Rossmanith, 2008).

Casting practices represent one of the most visible forms of hierarchy within performing arts education (Rossmanith, 2009). Beyond their practical function in assigning performance roles, casting decisions often shape students' perceptions of competence, value, and social standing within the rehearsal environment (Giroux & Penna, 1979; Rossmanith, 2009). Students may interpret role size, stage placement, or director attention as indicators of artistic worth or institutional approval, particularly in environments where evaluative criteria remain implicit or inconsistently communicated (Jackson, 1968; Sambell & McDowell, 1998). As a result, casting practices may influence students' sense of fairness, inclusion, and self-efficacy in ways that extend beyond the performance itself (Bandura, 1997; Beare, 2011).

Similarly, critique practices serve as powerful means through which rehearsal culture communicates expectations and behavioral norms (Rossmanith, 2009). Because artistic work is frequently tied to personal identity and emotional vulnerability, evaluative feedback within rehearsal spaces carries significant social and psychological weight (Plaisance et al., 2024). Public critique, inconsistent feedback standards, or highly director-centered evaluation models may discourage creative risk-taking and reinforce unequal power dynamics within the ensemble (Giroux & Penna, 1979; Rossmanith, 2009). In contrast, collaborative critique frameworks that emphasize reflection, dialogue, and transparent expectations may strengthen psychological

safety and student engagement (Plaisance et al., 2024; Portelli, 1993).

The distribution of authority within rehearsal spaces further contributes to the hidden curriculum of performing arts education (Giroux & Penna, 1979). Directors, student leaders, choreographers, and stage managers frequently function as visible models of artistic and interpersonal conduct (Bandura, 1986). Students therefore learn not only through formal instruction, but also through observing how authority is enacted, how conflict is resolved, and how creative contributions are acknowledged or dismissed within the ensemble (Bandura, 1986). When leadership structures rely heavily on intimidation, favoritism, or rigid hierarchy, students may internalize these dynamics as normal aspects of artistic practice (Beare, 2011; Giroux & Penna, 1979).

At the same time, rehearsal culture often produces tension between collaboration and competition (Goldenberg & Klavir, 2017). While performing arts programs frequently promote ensemble solidarity and collective artistic creation, students may simultaneously compete for visibility, recognition, leadership opportunities, and directorial approval (Beare, 2011; Giroux & Penna, 1979). These competitive dynamics are not inherently harmful; however, when left unexamined, they may contribute to social fragmentation, exclusion, and reduced psychological safety within the rehearsal environment (Beare, 2011; Edmondson, 1999). Rehearsal structures that emphasize transparency, equitable participation, and collaborative problem-solving may help mitigate these effects while preserving artistic rigor and performance standards (Plaisance et al., 2024; Portelli, 1993).

Taken together, these hidden curriculum structures demonstrate that rehearsal culture functions as more than a neutral instructional space (Giroux & Penna, 1979; Jackson, 1968). Through repeated social interaction, observation, and evaluation, students develop implicit beliefs about competency, legitimacy, authority, and belonging within artistic spaces (Bandura, 1986; Rossmanith, 2009). Consequently, the rehearsal room serves not only as a site of artistic training, but also as a pedagogical environment that shapes students' professional

identities, interpersonal relationships, and future leadership practices (Goldenberg & Klavir, 2017).

The Reflective Rehearsal Pedagogy Framework (RRPF)

The literature reviewed throughout this article suggests that rehearsal culture represents a distinct area of pedagogical competency that should be developed intentionally rather than acquired solely through experience (Hollins & Warner, 2021; Rossmanith, 2008, 2009). In response, the Reflective Rehearsal Pedagogy Framework (RRPF) proposes five interrelated competencies designed to prepare future performing arts educators to intentionally shape rehearsal culture through their pedagogical practice (Beare, 2011). Rather than prescribing a single course or curriculum, the RRPF is intended as a flexible educator preparation framework that can be integrated throughout teacher preparation coursework, field experiences, supervised rehearsal observations, and professional development opportunities (Hollins & Warner, 2021; Portelli, 1993).

Pillar One: Transparent Leadership and Evaluation

Transparent Leadership and Evaluation recognizes that many of the most influential decisions made during rehearsals, including casting, critique, leadership opportunities, and assessment, communicate implicit messages about fairness, competence, belonging, and artistic legitimacy. Because students often interpret these decisions as indicators of their value within the rehearsal process, future performing arts educators should be prepared to communicate expectations, evaluation criteria, and decision-making processes with clarity and consistency. Transparent leadership does not require identical opportunities or outcomes for every student. Rather, it requires that pedagogical and artistic decisions are grounded in clearly articulated objectives, communicated openly, and applied equitably (Giroux & Penna, 1979; Portelli, 1993). By making these processes explicit, educators can reduce unnecessary ambiguity, strengthen student trust, and foster perceptions of fairness while maintaining rigorous artistic standards (Plaisance et al., 2024; Portelli, 1993).

Teacher preparation programs can intentionally develop this competency by providing opportunities for preservice educators to practice transparent decision-making in

authentic rehearsal contexts. Candidates might develop casting rubrics that distinguish artistic criteria from subjective preference, conduct simulated casting conferences in which they explain and justify casting decisions, or analyze rehearsal case studies that examine how unclear evaluation practices influence students' perceptions of fairness and belonging. During field experiences and supervised rehearsal observations, candidates should be encouraged to examine how mentor teachers communicate expectations, provide feedback, and explain evaluative decisions. Reflective assignments can further support this competency by asking candidates to justify rehearsal decisions using clearly articulated artistic and educational objectives while considering how those decisions may influence student motivation, trust, and self-efficacy.

Pillar Two: Critique Pedagogy

Critique Pedagogy recognizes that feedback is one of the most influential teaching practices within rehearsal environments. Because artistic work is closely connected to students' identities, confidence, and willingness to take creative risks, the manner in which critique is delivered may shape both artistic growth and students' perceptions of psychological safety (Conrad, 2004; Plaisance et al., 2024). Future performing arts educators should therefore be prepared to facilitate critique as a structured learning process rather than as an exercise in authority or personal opinion. Effective critique emphasizes clear learning objectives, encourages dialogue and reflection, and challenges students while maintaining respect, trust, and psychological safety (Edmondson, 1999; Plaisance et al., 2024).

Teacher preparation programs can intentionally develop this competency by providing preservice educators with structured opportunities to practice giving and receiving constructive feedback before leading rehearsals independently. Candidates might analyze rehearsal videos to evaluate different critique strategies, rewrite ineffective feedback into specific and actionable responses, or participate in peer-led rehearsal simulations that emphasize dialogue, questioning, and reflective discussion rather than one-way evaluation. During field experiences, candidates should observe how mentor teachers structure critique sessions, communicate expectations, and encourage student

participation in the feedback process. Reflective assignments can further strengthen this competency by asking candidates to evaluate the effectiveness of their own critique practices and consider how different approaches may influence student confidence, motivation, psychological safety, and willingness to take creative risks.

Pillar Three: Ethical Rehearsal Leadership

Ethical Rehearsal Leadership recognizes that leadership within rehearsal environments extends beyond directing artistic work to shaping the learning environment in which students develop (Beare, 2011; Rossmanith, 2009). Every interaction between an educator and a student communicates implicit messages about authority, respect, professionalism, collaboration, and inclusion. Future performing arts educators should therefore be prepared to exercise leadership in ways that model ethical decision-making, establish healthy professional boundaries, encourage student voice, and foster psychological safety while maintaining high artistic expectations (Dallacqua et al., 2022; Plaisance et al., 2024). Ethical rehearsal leadership requires educators to recognize that how they lead rehearsals is itself a form of teaching, influencing not only artistic outcomes but also the leadership practices students may later adopt in their own educational and professional careers.

Teacher preparation programs can intentionally develop this competency by providing preservice educators with structured opportunities to examine leadership, ethics, and power within rehearsal environments. Candidates might analyze rehearsal case studies involving favoritism, boundary violations, conflict management, or inequitable leadership practices before discussing alternative responses grounded in educational and artistic objectives. Supervised rehearsal experiences, peer teaching opportunities, and simulated rehearsal scenarios can provide candidates with opportunities to practice facilitating rehearsals, responding to conflict, encouraging student participation, and balancing artistic expectations with student well-being. Reflective assignments should encourage candidates to examine how their leadership decisions influence rehearsal climate, student trust, motivation, collaboration, and psychological safety while considering how those practices contribute to the professional culture they are creating.

Pillar Four: Intentional Rehearsal Design

Intentional Rehearsal Design recognizes that rehearsal is not simply a sequence of activities leading to performance but a pedagogical environment that should be deliberately structured to promote both artistic and educational growth. Future performing arts educators should be prepared to design rehearsals that align artistic objectives with clear learning outcomes, opportunities for collaboration, purposeful reflection, and equitable student participation (Beare, 2011; Plaisance et al., 2024). Rather than relying solely on inherited rehearsal traditions, educators should make intentional decisions about rehearsal pacing, instructional strategies, feedback opportunities, and student engagement based on established educational goals. Purposeful rehearsal design allows educators to create learning experiences that support artistic excellence while fostering inclusion, psychological safety, and meaningful student development (Beare, 2011; Plaisance et al., 2024).

Teacher preparation programs can intentionally develop this competency by engaging preservice educators in the deliberate planning, implementation, and evaluation of rehearsal experiences that integrate both artistic and educational objectives. Candidates might develop rehearsal plans that identify learning outcomes, instructional strategies, planned opportunities for feedback, student reflection, and collaborative problem-solving throughout the rehearsal process. During field experiences, candidates should observe how experienced educators structure rehearsals, sequence activities, adjust instruction in response to student learning, and balance performance preparation with educational goals. Supervised rehearsal leadership, followed by structured reflection and faculty feedback, provides opportunities for candidates to evaluate how their rehearsal design influences student engagement, artistic growth, collaboration, and the overall rehearsal climate.

Pillar Five: Reflective Professional Practice

Reflective Professional Practice recognizes that effective rehearsal pedagogy requires continual evaluation and refinement throughout an educator's career. Because rehearsal environments are shaped by changing student needs, artistic goals, and educational contexts, no single leadership or instructional approach is appropriate in every situation. Future performing arts educators should therefore

be prepared to critically examine their rehearsal practices, evaluate their impact on student learning and rehearsal culture, and adapt their approaches in response to reflection and evidence (Dallacqua et al., 2022; Hollins & Warner, 2021). Rather than relying solely on inherited rehearsal traditions, reflective practitioners intentionally assess how their decisions influence student engagement, psychological safety, artistic development, and professional growth.

Teacher preparation programs can intentionally develop this competency by embedding structured reflection throughout coursework, field experiences, and supervised rehearsal practice. Candidates might maintain rehearsal reflection journals, analyze recordings of rehearsals they have led, conduct self-assessments using the RRPf competencies, or participate in guided conferences with faculty and mentor teachers focused on continuous improvement (Hollins & Warner, 2021; Portelli, 1993). Capstone experiences may include the development of a personal philosophy of rehearsal pedagogy that synthesizes educational theory, field experiences, and reflective practice into a coherent approach to teaching. By establishing habits of continuous reflection during educator preparation, future performing arts educators are better equipped to adapt their rehearsal practices throughout their careers while remaining responsive to the evolving needs of their students (Hollins & Warner, 2021; Portelli, 1993).

Integrating the Reflective Rehearsal Pedagogy Framework

The five competencies of the RRPf are intended to function collectively rather than independently. Transparent Leadership and Evaluation promotes fairness and trust in decision-making, Critique Pedagogy develops constructive feedback practices, Ethical Rehearsal Leadership establishes healthy learning relationships, Intentional Rehearsal Design positions rehearsal as a purposeful educational experience, and Reflective Professional Practice supports continual growth across each competency. Together, these competencies provide a comprehensive educator preparation framework for intentionally shaping rehearsal culture (Hollins & Warner, 2021; Rossmanith, 2009). By embedding these competencies throughout teacher preparation rather than treating them as isolated topics, educator preparation

programs can better equip future performing arts educators to create rehearsal environments that promote artistic excellence, psychological safety, equitable participation, and meaningful student learning (Beare, 2011; Plaisance et al., 2024).

Rather than viewing rehearsal pedagogy as an implicit tradition acquired through participation alone, the RRPF reframes it as a set of competencies that can be intentionally developed throughout educator preparation. Because rehearsal culture influences students' experiences of authority, evaluation, belonging, and artistic identity, preparing future educators to shape these experiences intentionally has the potential to strengthen both student learning and rehearsal culture itself (Beare, 2011; Plaisance et al., 2024). The RRPF is therefore intended not as a prescriptive curriculum but as a flexible conceptual framework that educator preparation programs may adapt to their own institutional contexts while maintaining a shared emphasis on ethical, reflective, and student-centered rehearsal practice.

Implications for Educator Preparation and Future Research

The RRPF has several implications for educator preparation programs responsible for preparing future performing arts educators. First, it suggests that rehearsal pedagogy should be recognized as a distinct area of professional competence rather than an implicit skill acquired solely through participation in rehearsals. Although teacher preparation programs routinely address instructional planning, classroom management, assessment, and curriculum development, comparatively little attention has been given to preparing educators for the pedagogical decisions that occur within rehearsal environments (Beare, 2011; Portelli, 1993). Integrating rehearsal pedagogy into educator preparation would encourage programs to view rehearsal not simply as a means of producing artistic performance, but as a learning environment that intentionally supports student development, equitable participation, and psychological safety (Beare, 2011; Plaisance et al., 2024).

The RRPF is intended to provide flexibility in how programs incorporate these competencies into existing curricula. Rather than requiring the creation of a standalone

course, the framework may be integrated throughout methods courses, field experiences, supervised rehearsal observations, student teaching, and professional development opportunities. Embedding rehearsal pedagogy across multiple components of educator preparation encourages candidates to repeatedly apply, evaluate, and refine these competencies in authentic educational settings (Dallacqua et al., 2022; Hollins & Warner, 2021). Such an approach positions rehearsal pedagogy as an integral component of professional practice rather than an isolated topic within teacher preparation.

Because the RRPF is proposed as a conceptual educator preparation framework, additional research is needed to examine its implementation and effectiveness within performing arts teacher preparation programs. Future studies should investigate how the competencies can be integrated into existing educator preparation curricula and whether their inclusion influences preservice educators' confidence, instructional decision-making, and rehearsal leadership practices. Researchers might also explore how the RRPF affects students' perceptions of fairness, psychological safety, belonging, and self-efficacy within rehearsal environments (Bandura, 1997; Beare, 2011; Plaisance et al., 2024).

Further research should focus on developing valid and reliable instruments capable of assessing the five RRPF competencies and evaluating their implementation across diverse performing arts disciplines and educational settings. Longitudinal studies following preservice educators into their professional careers could examine how rehearsal pedagogy develops over time and whether intentional preparation influences subsequent rehearsal culture, leadership practices, and student outcomes (Boyd et al., 2009; Wetzel et al., 2018). As additional empirical evidence emerges, the RRPF can be refined and expanded to better support educator preparation programs seeking to intentionally develop rehearsal pedagogy as a core component of performing arts teacher education.

Conclusion

Rehearsal has long been recognized as the central learning environment within performing arts education, yet relatively little attention has been given to preparing future educators for the pedagogical decisions that shape rehearsal

culture. As a result, many of the leadership practices, evaluative approaches, and interpersonal norms that influence students' educational experiences continue to be transmitted implicitly through tradition and observation rather than through intentional educator preparation. This article argues that rehearsal pedagogy should be recognized as a distinct area of professional competence and intentionally incorporated into performing arts teacher preparation.

The Reflective Rehearsal Pedagogy Framework (RRPF) provides one conceptual model for accomplishing this goal by organizing rehearsal pedagogy around five interrelated competencies: Transparent Leadership and Evaluation, Critique Pedagogy, Ethical Rehearsal Leadership, Intentional Rehearsal Design, and Reflective Professional Practice. Together, these competencies encourage educator preparation programs to view rehearsal as both an artistic

and educational environment in which technical learning, professional identity, and interpersonal development occur simultaneously. By preparing future performing arts educators to intentionally shape rehearsal culture, teacher preparation programs have the opportunity to foster rehearsal environments that support artistic excellence, equitable participation, psychological safety, and meaningful student learning.

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