

SEC모델을 활용한 음악교과 정합성 평가 도구 연구*

Developing an Alignment Instrument for Music Education in South Korea: An Approach Based on the Surveys of Enacted Curriculum (SEC) Model

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Abstract This study presents a curriculum alignment assessment instrument grounded in the distinctive characteristics of music education in South Korea and the structural orientation of the 2022 Revised Music Curriculum. The Surveys of Enacted Curriculum (SEC) model provided the methodological foundation for establishing a common content classification framework through which the intended curriculum and enacted classroom practice could be examined within an integrated analytical structure. The instrument underwent iterative refinement through practitioner review involving in-service music teachers and was subsequently evaluated for content validity. The Content Validity Index (CVI) was assessed across six dimensions: (a) overall structure of the alignment instrument, (b) topic classification framework, (c) organization of cognitive demand and Categories of Learning Objectives (CLOs), (d) appropriateness of teacher survey items, (e) applicability within school settings, and (f) domain-specific alignment instruments. The findings demonstrated that all dimensions satisfied established standards for content validity. By demonstrating how alignment instruments can be reconstructed in relation to the curricular configurations and educational conditions of distinct national contexts, this study advances a context-sensitive perspective on curriculum alignment research with implications for diverse cultural settings.

Key words: curriculum alignment, music curriculum alignment, Surveys of Enacted Curriculum (SEC), intended curriculum, enacted curriculum, music teachers, secondary music education

초록 본 연구는 한국 음악교과의 특수성과 2022 개정 교육과정의 구조를 반영한 교육과정 정합성 평가 도구를 개발하고, 내용타당도를 검증하는 데 목적이 있다. 이를 위해 SEC모델을 토대로 의도된 교육과정과 실제 교사의 수업 실행을 공통의 내용 분류체계에서 비교·분석할 수 있는 정합성 평가 도구를 설계하였다. 개발된 도구는 현직 음악교사를 대상으로 한 실무자 검토를 거쳐 수정·보완되었으며, 이후 내용타당도를 검증하였다. 검토는 ① 평가 도구의 전반적 구조, ② 주제(Topic) 분류체계, ③ 인지적 요구 수준과 학습목표 범주의 구성, ④ 교사 설문 문항의 적절성, ⑤ 현장 적용 가능성, ⑥ 영역별 정합성 평가 문항의 적절성을 중심으로 이루어졌다. 연구 결과, 모든 검토 항목이 내용타당도 기준을 충족하는 것으로 확인되었으며, 개발된 도구는 학교 현장에서 이루어지는 음악 수업의 실행 양상을 체계적으로 진단하고 분석하기 위한 기반을 마련한 것으로 나타났다. 나아가 본 연구는 교육과정 정합성 평가 도구가 각국의 교육과정 구조와 교육 환경, 그리고 문화적 맥락에 따라 어떻게 재구성될 수 있는지를 제시함으로써, 교육과정 정합성 연구에 맥락적 적합성과 문화적 특수성을 고려한 새로운 관점을 제공하였다는 점에서 의의를 지닌다.

주제어: 교육과정 정합성, 음악과 교육과정 정합성, SEC 모델, 의도된 교육과정, 실행된 교육과정, 음악 교사, 중등 음악교육

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I . Introduction

Curriculum constitutes a foundational document that articulates the philosophy and direction of national education and provides a guiding framework for both students and teachers. In Korea, the national curriculum has undergone substantial transformation since the Seventh National Curriculum, most notably through its transition toward learner-centered and differentiated education (Kim & Jeong, 2023; Ministry of Education, 2022b). The current framework, the 2022 Revised National Curriculum, continues this reform trajectory while placing stronger emphasis on school autonomy and teacher agency. Across successive revisions, curricular flexibility and teacher-led implementation have emerged as central policy priorities. The General Guidelines for the 2022 Revised middle school Curriculum identify curricular decentralization and autonomy as key principles and emphasize curriculum operation that reflects local school conditions and learners' characteristics (Ministry of Education, 2022b). Furthermore, the Ministry of Education (2024, p. 3) positions teachers as central agents of instructional and assessment innovation through the slogan "a classroom revolution led by teachers." This policy direction reflects the growing significance of teachers' active interpretation and reconstruction of the curriculum. By granting schools and teachers greater authority and responsibility, current reforms seek to support more autonomous and context-sensitive forms of curriculum enactment.

Music education represents a domain in which teachers' curricular reconstruction is particularly pronounced. Music teachers constitute a professionally diverse group whose backgrounds include Korean traditional music, Western classical music, composition, and related specializations. These differences in expertise directly influence instructional content and classroom activities. For example, a study examining instructional emphases across teachers' disciplinary backgrounds reported that teachers with piano majors allocated the largest proportion of instructional time to instrumental performance activities (Yang & Cho, 2024). Research has also shown that teachers trained primarily in Western music often experience difficulties when teaching Korean traditional music (Shim & Lee, 2024). Such findings indicate that teachers' disciplinary orientations and professional expertise substantially shape both the organization and enactment of instruction. As viewed, curriculum implementation in music education frequently differs according to teachers' interpretive perspectives and pedagogical approaches.

Curriculum alignment refers to the logical coherence and structural interconnectedness among curriculum, instruction, and assessment and it remains a central principle of standards-based educational reform (Polikoff et al., 2020; Webb, 1997). Across many educational systems, national

content standards have provided the basis for establishing coherent relationships in educational alignment. Webb (1997) argued that such alignment across major components of the educational system—including curriculum, instruction, assessment, and teacher professional development—represents a fundamental condition for educational quality. Similarly, Cohen (1987) maintained that the effectiveness of educational reform cannot be adequately understood without close examination of teachers' enacted instructional practices. From this perspective, previous scholarship has consistently identified curriculum implementation as one of the principal factors shaping the success or failure of educational reform and has emphasized that effective enactment is no less important than the development of high-quality curriculum frameworks themselves (Seo, 2016).

Curriculum alignment research has predominantly concentrated on relationships among curriculum-related documents, such as analyses of consistency between curricula and textbooks (Cheon, 2011; Heo, 2010; Kim & Jung, 2026; Park & Yoon, 2026) or between curricula and performance assessment items (Bang, 2023). By contrast, relatively limited attention has been directed toward systematic investigation of the relationship between intended curricula and teachers' enacted instructional practices, despite classroom implementation constituting a central dimension of curriculum enactment. Several studies have explored alignment through teachers' perceptions of instructional practice (Cheon, 2025; Kim, 2016), whereas others developed teacher self-reflection instruments to monitor curriculum implementation in music education (Kim et al., 2018; Lee, 2019). However, these approaches remain limited in their capacity to analyze the correspondence between intended curricula and enacted classroom instruction within a shared analytical framework or to examine how the multidimensional learning objectives and core competencies of music education are realized in classroom practice. Music education possesses multidimensional educational characteristics encompassing cognitive, affective, or social dimensions, and even under the same curriculum, the content and level of classroom implementation may vary depending on teachers' disciplinary backgrounds, educational beliefs, and teaching and learning environments (Kim & Song, 2020). Therefore, systematically examining how curricular intentions are reconstructed into actual classroom content and activities constitutes a key task in ensuring the quality of curriculum enactment. From this perspective, the development of an alignment assessment instrument capable of examining the relationship between intended curricula and teachers' enacted instructional practices can provide an important methodological foundation for curriculum enactment research.

Internationally, the Surveys of Enacted Curriculum (SEC) model has been widely adopted as a methodological framework for addressing limitations associated with existing alignment research,

particularly difficulties involved in systematically comparing intended curricula with enacted classroom instruction. The SEC model evaluates curriculum alignment through a shared content language that integrates topical categories with levels of cognitive demand and permits intended and enacted curricula to be examined according to common analytical criteria (Porter, 2002). By converting teachers' self-reported instructional practices into structured empirical data, the SEC framework enables curriculum enactment to be examined, overcoming limitations of perception-based and document-centered approaches. Drawing upon the SEC framework, the present study seeks to develop an initial alignment assessment instrument that reflects the multidimensional nature of Korean music education. Following that, the study evaluates its content validity and discusses its potential applicability within the enactment of Korean music education.

II. Literature Review

1. Curriculum alignment

Curriculum alignment refers to the logical coherence and structural interconnectedness among curriculum, instruction, and assessment, and constitutes a central component of standards-based educational reform (Polikoff et al., 2020; Webb, 1997). Across countries, national content standards have served as the foundation for coordinating curriculum, teaching, and assessment in a consistent manner, with the aim of strengthening educational quality and accountability. Korea has likewise maintained a national curriculum system through continuous revisions since the introduction of the national curriculum in 1954 (So, 2019). Within this context, alignment research plays an important role in examining the extent to which nationally prescribed standards are faithfully reflected in classroom instruction and assessment practices, providing a means of evaluating policy implementation and ensuring educational quality (Polikoff et al., 2020; Webb, 1997).

The concept of alignment is closely associated with a view of curriculum as a multilayered structure composed of the intended curriculum, enacted curriculum, and attained curriculum, rather than as a single and uniform entity (Van den Akker, 2003). The intended curriculum encompasses the educational goals and content established at the national or curricular level and is subsequently materialized through classroom instruction shaped by teachers and institutional contexts. Through engagement with instructional experiences, learners develop the attained curriculum, represented by the knowledge, competencies, and learning outcomes emerging from educational practice.

From this perspective, curriculum functions as an organically interconnected system characterized by continuous interaction across curricular layers, while the degree of coherence and continuity among these dimensions constitutes a critical factor in determining educational quality. The analysis of consistency and interconnectedness across curricular layers is commonly conceptualized as vertical alignment.

Cohen (1987) argued that the success of educational policy is ultimately determined by instructional practice within classrooms and emphasized that understanding how the intended curriculum is realized in practice is essential for evaluating policy implementation. This perspective underscores the importance of systematically monitoring and examining the relationship between the intended and enacted curriculum as a means of ensuring curricular quality. Accordingly, the present study focuses on analyzing the relationship between the intended and enacted curriculum, approaching curriculum alignment from the perspective of vertical alignment.

2. SEC model

1) Conceptual framework

Alignment research employs diverse methodological approaches depending on the scope and focus of analysis, among which Webb's (1997) Depth of Knowledge (DOK) framework and Porter's (2002) Surveys of Enacted Curriculum (SEC) model are widely recognized as representative approaches. The DOK framework examines alignment between curriculum and assessment through the concepts of depth and range of knowledge, allowing researchers to analyze the level of cognitive complexity expected of learners with considerable precision (Webb, 1997). Despite this advantage, the absence of a standardized analytical language restricts the generalizability of findings and limits objective comparison across external indicators. The framework also encounters difficulties in quantitatively representing the degree of alignment itself (Porter, 2002). In response to these limitations, Porter (2002) introduced the SEC model as a more systematic approach to alignment analysis.

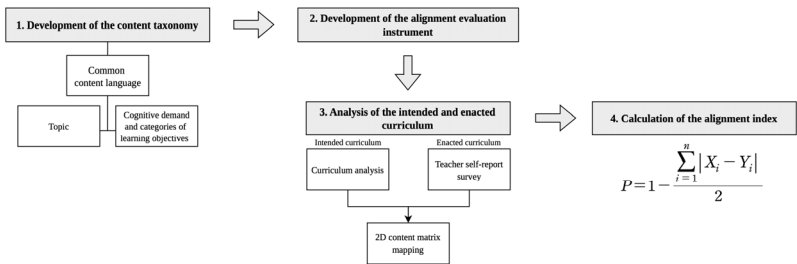
The SEC model is grounded in a common content language that integrates instructional topics with cognitive demand and Categories of Learning Objectives (CLOs) in order to capture classroom enactment in an objective and consistent manner. Topics indicate the scope of instructional content addressed during classroom activity, whereas cognitive demand and CLOs represent the level of thinking and educational expectations learners are expected to achieve (Porter, 2002). This

shared content language establishes a consistent level of depth and specificity across curriculum standards and instructional practice, enabling systematic analysis of curriculum alignment. Because of these methodological strengths, the SEC model has become one of the most widely used approaches for investigating relationships between intended and enacted curriculum and for diagnosing levels of curriculum alignment (Blank, 2005; Polikoff et al., 2020; Porter, 2002; Yang, 2022). The SEC model has demonstrated robustness as a curriculum alignment framework through accumulating evidence of content, concurrent, and representation validity (Camburn et al., 2017; Polikoff et al., 2015; Porter et al., 2011). Furthermore, Polikoff et al. (2020) presented the SEC model as an analytical toolkit that can be flexibly modified according to specific research contexts, suggesting its methodological flexibility. Such findings support that the SEC framework can be reconstructed in accordance with curricular contexts and effectively utilized as an analytical instrument for examining curriculum alignment. The SEC framework has primarily been applied to subjects such as mathematics and science, in which cognitive processes constitute the central focus of learning (Matthews & Kyi, 2019; Porter, 1991, 2002). In response to the multidimensional nature of music education, Yang (2022) expanded the conventional SEC framework and introduced the CAPSCt model, a system of Categories of Learning Objectives encompassing cognitive, affective, psychomotor, social and cultural domains. The CAPSCt model is based on Bloom's taxonomy, encompasses multiple levels of learning objectives rather than a single level, and provides a systematic framework for examining the multidimensional characteristics of music education.

2) Methodological structure and analytical procedure

The process of conducting alignment analysis through the SEC framework proceeds through several sequential stages. First, a content taxonomy is established to reflect both the objectives of the study and the disciplinary characteristics of the subject area. The content taxonomy provides a common content language through which curriculum standards and enacted instructional practices are compared using a consistent analytical unit. It constitutes a foundational analytical framework for the systematic and objective examination of alignment across the two domains (Polikoff et al., 2020). Second, an alignment evaluation instrument is developed on the basis of the constructed taxonomy. The instrument is designed to examine teachers' instructional practices through self-report measures. Third, the developed instrument is employed to analyze both the intended and enacted curriculum. Analysis of the intended curriculum is conducted through a committee of two to five reviewers who code relevant content within a content matrix.

Data concerning the enacted curriculum are collected through teacher self-report surveys. These surveys generally adopt four- to six-point Likert scales and include items addressing instructional content through combinations of topics, cognitive demand and Categories of Learning Objectives, together with questions concerning instructional characteristics such as teaching methods and material use, as well as teacher- and school-related background variables including teaching experience and school context (Polikoff et al., 2020; Porter, 2002; Yang, 2022). The collected data are subsequently entered into a two-dimensional content matrix, where distributional differences between the intended and enacted curriculum are compared at the level of individual matrix cells. The alignment index is calculated to provide a quantitative representation of curricular coherence. In the alignment formula, X_i represents the relative proportion assigned to cell i in the enacted curriculum matrix, whereas Y_i represents the relative proportion assigned to the corresponding cell in the intended curriculum matrix (Porter, 2002; Yang, 2022). Each proportion reflects the relative emphasis of the content represented at the intersection of a specific topic and CLO level within the content matrix (Porter, 2002; Yang, 2022). The index ranges from 0 to 1, with values approaching 1, indicating a higher degree of alignment (Porter, 2002). The overall procedure for applying the SEC framework can be schematically illustrated as shown in Figure 1.



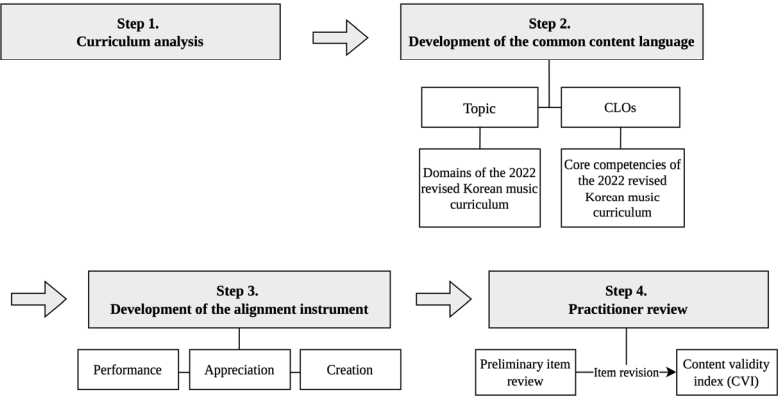
[Figure 1] SEC-based alignment analysis procedure

III. Method

1. Research procedures

The purpose of the present study was to develop and validate an initial form of alignment

assessment instrument between the Korean secondary music curriculum and enacted classroom instruction. The study was conducted according to the following research procedures. First, the characteristics of the 2022 Revised Korean Music Curriculum were analyzed, and a common content language was established to support comparisons between curriculum standards and instructional practice within a common analytical framework. Based on such framework, an initial form of alignment assessment instrument was developed. The instrument was subsequently revised and refined through the first round of practitioner review. Finally, a second round of practitioner review was conducted to establish the content validity of the revised alignment assessment instrument. The procedure is illustrated in Figure 2.



[Figure 2] Procedures for developing an SEC-based alignment instrument

2. Instrument development

1) Curriculum analysis

The present study selected the 2022 Revised Korean middle school Music Curriculum as the primary object of investigation and carried out a systematic curriculum analysis to support the development of an alignment evaluation instrument. The inquiry encompassed the historical development of national music curricula in Korea, policy documents issued by the Ministry of Education (2024) and previous scholarship addressing the characteristics and directions of the Revised Curriculum (Hahm & Seung, 2023; Lee & Kim, 2025; Park, 2023). Through this process, the principal characteristics of the 2022 Revised Korean Music Curriculum were identified.

The investigation demonstrated that the Revised Curriculum is structured around a competency-based framework grounded in core ideas and marked by a substantial reconceptualization of the creative domain, both of which informed the development of the alignment evaluation instrument. The organizational structure of the curriculum domains established the framework for topic construction, whereas achievement standards guided the development of subtopics and survey items. The core competencies articulated within the 2022 Revised Korean Music Curriculum further informed the reconstruction of the Categories of Learning Objectives (CLOs).

2) Development of the common content language

(1) Topic

To establish topics within the common content language, the present study adopted Porter's (1991) criteria for topic construction as its principal analytical reference. Porter (1991) claimed that topic selection should be grounded in a sampling framework capable of encompassing the full scope of the analytical target while maintaining an appropriate degree of specificity that avoids excessive breadth or unnecessary detail. Yang (2022), who extended the SEC framework to music education, likewise reflected disciplinary characteristics through the establishment of four topic domains: Appreciation, performance, creation and culture.

In response to the structural characteristics of the 2022 Revised Korean Music Curriculum, the present study identified "domains and achievement standards" as the principal units for topic construction. Within the Revised Curriculum, achievement standards present knowledge and understanding, processes and skills, as well as values and attitudes in an integrated manner and provide teachers with pedagogical direction for instruction, learning and assessment (Lee & Kim, 2025). The 2022 curriculum further organizes achievement standards around core ideas and encourages teachers to reconstruct classroom instruction on this basis. As viewed, achievement standards possess validity as analytical units representing the intended curriculum. In addition, the Revised Curriculum structures subject content according to domain-based organization. The present study therefore established performance, appreciation and creation as the three primary topic domains. This categorical structure may strengthen the applicability of the alignment evaluation instrument within school settings and support broader examination of instructional practices across classroom contexts.

(2) Cognitive demand and categories of learning objectives (CLOs)

The present study adopted Yang's (2022) CAPSCt model as the principal framework for establishing cognitive demand and Categories of Learning Objectives (CLOs) within the common content language. The framework was subsequently reconstructed in accordance with the five core competencies articulated in the 2022 Revised Korean Music Curriculum. The process began with the reclassification of the original CAPSCt domains of cognition, affect, psychomotor, sociality and culture into categories corresponding to the competency structure of the Revised Curriculum. Levels for each category were then established and subsequently reinterpreted to reflect the terminology and conceptual system employed within the 2022 Revised Curriculum.

① Creativity competency

The cognitive domain was reconstructed as creativity competency, conceptualized as the capacity to generate original musical ideas and modes of expression through association, integration and transformation grounded in foundational musical knowledge and skills. The hierarchical structure of the competency levels drew on the cognitive categories proposed in the CAPSCt model and was organized according to the sequence of Remembering and Understanding (Level 1), Applying (Level 2), Analyzing (Level 3), Evaluating (Level 4) and Creating (Level 5). This framework reflects a developmental continuum extending from comprehension of fundamental musical concepts to creative production and integrative musical expression.

② Aesthetic competency

The affective domain addresses transformations in learners' interests, attitudes and values and encompasses developmental progression from the stage of receiving musical stimuli to the internalization and enactment of musical values within everyday life (Yang, 2022). So, the present study conceptualized this domain as aesthetic competency, understood as the capacity to perceive the aesthetic dimensions and intrinsic value of music and to engage in reflective understanding of life through emotional responsiveness and musical sensitivity. The hierarchical structure of the competency levels was linked to Yang's (2022) affective categories and organized according to the sequence of Receiving (Level 1), Responding (Level 2), Valuing (Level 3), Organization (Level 4) and Characterization (Level 5). This framework reflects a developmental continuum that extends from awareness of the aesthetic dimensions of music to emotional empathy, interpretive engagement with musical meaning and the cultivation of musical sensitivity within everyday life.

③ Student agency competency

The psychomotor domain was excluded from the analytical scope of the present study because its correspondence with the competency structure of the 2022 Revised Curriculum appeared comparatively limited. Instead, student agency competency was introduced as an additional Category of Learning Objectives (CLOs) in order to reflect more directly the curricular vision of cultivating “self-directed individuals” articulated in the Revised Curriculum. Student agency competency denotes the capacity to sustain engagement with musical life through self-identity, musical confidence and voluntary participation, fostering the ability to shape one’s life proactively through music (Ministry of Education, 2022a, 2022b). The concept extends beyond the completion of classroom tasks and encompasses processes through which learners initiate, sustain and critically reflect upon musical experiences within everyday contexts. The present study conceptualized student agency competency as the capacity to cultivate self-initiated musical engagement through meaningful connections between musical activity and lived experience.

The hierarchical structure of student agency competency was established on the basis of Grow’s (1991) Staged Self-Directed Learning Model (SSDL) and organized according to the sequence of Dependent (Level 1), Interested (Level 2), Involved (Level 3) and Self-directed (Level 4). Grow (1991) conceptualized self-directedness as a developmental progression consisting of four learner stages accompanied by corresponding instructional approaches. Since the original SSDL model was formulated primarily in relation to adult learners, the present study modified its application in consideration of the developmental characteristics of secondary school students and the educational orientation of the 2022 Revised Korean Music Curriculum. Particular attention was given to achievement motivation, self-management and self-confidence, identified by the Korean Educational Development Institute (2020) as constituent dimensions of self-management competency. On this basis, the student agency competency items were structured to facilitate gradual expansion of these dimensions through stage-specific behavioral characteristics.

④ Communication competency

The social domain addresses experiences of interaction and collaboration emerging through musical activity and encompasses developmental progression from participation facilitated by others to autonomous engagement grounded in communal responsibility. The study therefore reframed this domain as communication competency, understood as the capacity to respect and attend to diverse forms of musical expression and to exchange ideas and emotions through collaborative interpersonal relationships. The hierarchical structure of communication competency

was organized according to Yang's (2022) social categories and consisted of Awareness (Level 1), Guidance (Level 2), Assistance (Level 3), Collaboration (Level 4) and Autonomy (Level 5). This framework reflects developmental expansion from foundational participation to collaborative interaction and reflective musical communication.

⑤ Community competency

The cultural domain represents developmental processes through which learners broaden cultural understanding and cultivate intercultural competency, progressing from recognition of unfamiliar cultural forms to the incorporation of diverse cultural perspectives into personal outlooks and lived experience (Yang, 2022). The study reformulated this domain as community competency, conceived as the capacity to engage with diverse musical cultures through openness, inclusivity and ethical responsibility within communal contexts. The hierarchical structure of community competency was established in accordance with Yang's (2022) cultural categories and organized according to the sequence of Identifying (Level 1), Understanding (Level 2), Coping (Level 3), Managing (Level 4) and Integrating (Level 5). This framework reflects a developmental trajectory extending from initial awareness of musical diversity to active enactment of communal values and cultural responsibility through musical participation.

3) Preliminary alignment assessment instrument development

Preliminary items were developed through the reconstructed common content language in order to evaluate alignment between the 2022 Revised Korean Music Curriculum and enacted classroom instruction. The preliminary instrument was structured as a self-report measure capable of examining patterns of instructional practice among teachers. Terminology and expressions employed within the 2022 Revised Music Curriculum were incorporated that the instrument would retain contextual relevance within school settings.

3. Participant

The practitioner review was conducted with seven in-service music teachers to examine the validity of the initial alignment assessment instrument. In-service teachers were selected as the review panel because the instrument was designed for use as a teacher self-report survey in authentic school contexts. Accordingly, it was necessary to evaluate both the comprehensibility

of the items and the instrument’s practical applicability from the perspective of classroom practitioners. <Table 1> presents the number of participants and their professional backgrounds across each stage of the review process.

<Table 1> Professional and demographic characteristics of the practitioners

Review stage	Participant	Degree	School location	Teaching experience
1st & 2nd	P 1	Master’s	Seoul	4 years
	P 2	Master’s	Daegu	4 years
	P 3	Master’s	Gyeonggi	5 years
	P 4	Master’s	Gyeonggi	5 years
2nd	P 5	Bachelor’s	Gyeonggi	6 years
	P 6	Bachelor’s	Jeju	4 years
	P 7	Master’s	Seoul	1 years

4. Practitioner review

The review process was carried out in two stages, with all data collected online via Google Forms. The first stage served as a preliminary validation process to examine the appropriateness of the developed instrument and its applicability within authentic instructional contexts. In-service teachers reviewed the instrument through reference to their instructional experiences and evaluated whether the items could appropriately represent classroom practice and support alignment assessment without substantial ambiguity or difficulty. Revisions and refinements were introduced in response to the feedback obtained during this stage.

The second review examined the content validity of the revised evaluation instruments. The validity questionnaire employed a four-point Likert scale accompanied by an explanatory guide outlining the overall purpose of the study and definitions of key terminology. Open-ended response sections were additionally provided to enable reviewers to offer suggestions for revision and elaboration for each item. The questionnaire consisted of six dimensions: (a) assessment of the overall alignment instrument, (b) examination of the Topic classification framework, (c) examination of the cognitive demand and Categories of Learning Objectives (CLOs) classification framework, (d) assessment of the appropriateness of teacher survey items, (e) examination of practical applicability within school settings and (f) assessment of preliminary items across the performance, appreciation and creation domains.

5. Data analysis

The Content Validity Index (CVI) was used to evaluate the content validity of the developed assessment instrument. The CVI is derived from expert evaluations of item relevance and provides a quantitative procedure for determining whether the components of an assessment instrument appropriately correspond to its intended constructs and measurement objectives (Lynn, 1986; Yusoff, 2019). Item relevance was assessed through a four-point Likert scale, and the CVI for each item was calculated by dividing the number of participants assigning ratings of 3 or 4 by the total number of participants (Lynn, 1986). The present study examined both the Item-level Content Validity Index (I-CVI), which evaluates the adequacy of individual items, and the Scale-level Content Validity Index (S-CVI), which examines the validity of the instrument as an integrated scale. Acceptable threshold values for the I-CVI vary according to the number of participants. Since seven teachers participated in the present study, the minimum acceptable I-CVI value was established at .83 (Yusoff, 2019). In addition, S-CVI/Ave values above .90 and S-CVI/UA values above .80 were adopted as the minimum criteria for acceptability (Polit et al., 2007).

IV. Results

1. Summary of the practitioner review

The practitioner review examined the comprehensibility and appropriateness of the preliminary assessment items. Comments from the first review revealed a shared concern that the distinctive characteristics of the performance, appreciation and creation domains had not been sufficiently reflected, resulting in limited consistency in the response structure across items. Participants further noted that the uniform application of identical question and response formats across all domains restricted the instrument's capacity to capture the pedagogical characteristics specific to each instructional area. For example, the Level 4 item within the creativity competency category in the performance domain employed expressions associated primarily with compositional activity, which created the possibility that respondents would interpret the item as pertaining to creation instruction rather than performance-based learning contexts. In response to these observations, the items were rigorously reviewed and reorganized to reflect the instructional characteristics

<Table 2> Alignment assessment instrument for the performance domain

CLOs	Core competency	Level	Item
Cognitive	Creativity	1	The teacher implemented activities to help students understand the basic concepts of music (elements, characteristics, notation).
		2	The teacher implemented activities in which students performed musical expressions using instruments, voice, and media.
		3	The teacher implemented activities in which students analyzed musical elements and characteristics of performance pieces and reflected them in their performance.
		4	The teacher implemented activities in which students reflected on and evaluated their own performances (e.g., self-evaluation, portfolios, checklists).
		5	The teacher implemented activities in which students presented various forms of performance connected to everyday contexts (e.g., participating in school or community festivals, preparing performance plans).
Affective	Aesthetic	1	The teacher guided students to recognize the beauty and value of sound through performance activities.
		2	The teacher implemented activities in which students expressed various feelings, emotions, experiences, and thoughts through music.
		3	The teacher implemented activities in which students understood the background and context of performance pieces to recognize the meaning and value of music.
		4	The teacher guided students to internalize the value of music through performance activities (e.g., writing reflective journals after participation in performances).
Self-directedness	Student agency	5	The teacher guided students to participate in basic performance activities according to teacher guidance.
		1	The teacher guided students to participate in basic performance activities according to teacher guidance.
		2	The teacher guided students to develop confidence and interest in musical expression through performance activities.
		3	The teacher guided students to set their own performance goals and independently manage the performance process and outcomes (e.g., checklists, practice journals, portfolios).
		4	The teacher guided students to voluntarily plan and practice performance activities in everyday life.

<Table 2> Continued

CLOs	Core competency	Level	Item
Social	Communication	1	The teacher implemented performance activities for musical expression and communication.
		2	The teacher guided students to listen to and empathize with others' musical expressions.
		3	The teacher implemented activities in which musical expression and communication were achieved using media and various expressive methods (e.g., voice, instruments, body movement, objects, virtual instruments).
		4	The teacher implemented collaborative musical expression activities such as choir and ensemble performances.
		5	The teacher implemented activities in which students evaluated their own and others' performances from various perspectives (e.g., peer evaluation, self-evaluation).
Cultural	Community	1	The teacher implemented activities that allowed students to experience the diversity of performance cultures, including Korean traditional music, Western music, popular music, and world music.
		2	The teacher implemented activities in which students understood the characteristics and contexts of various performance cultures, including Korean traditional music, Western music, popular music, and world music.
		3	The teacher guided students to respect and embrace both traditional and contemporary performance cultures.
		4	The teacher implemented activities reflecting the diversity of traditional and contemporary performance cultures (e.g., researching and presenting various performance cultures).
		5	The teacher implemented activities contributing to the community through performance activities connected to schools and local communities (e.g., school, and community linked performances).

Note. CLOs = categories of learning objectives

<Table 3> Alignment assessment instrument for the appreciation domain

CLOs	Core competency	Level	Item
Cognitive	Creativity	1	The teacher implemented activities to help students understand the basic concepts of music in appreciation pieces (elements, characteristics, notation).
		2	The teacher implemented activities in which students explained or expressed appreciation content using musical elements.
		3	The teacher implemented activities in which students analyzed the musical characteristics and structure of appreciation pieces.
		4	The teacher implemented activities in which students evaluated the meaning and value of music by connecting internal and external aspects of appreciation pieces (e.g., comparing and evaluating similarities and differences among music across periods and cultures).
		5	The teacher implemented activities in which students newly interpreted and reconstructed the meaning of music through appreciation activities connected to everyday life and other subject areas.
Affective	Aesthetic	1	The teacher implemented appreciation activities to help students recognize the beauty and value of music (e.g., the status and cultural value of Korean traditional music).
		2	The teacher implemented appreciation activities in which students shared feelings and emotions through listening to music
		3	The teacher implemented appreciation activities in which students understood the external background and roles of music to recognize its meaning and value (e.g., the meaning and role of music in society and culture).
		4	The teacher implemented appreciation activities to cultivate and internalize musical sensitivity (e.g., forming internal attitudes toward the value music brings to life through various everyday music appreciation activities).
		5	The teacher guided students to experience emotional stability in life based on the value and beauty of music.
Self-directedness	Student agency	1	The teacher guided students to participate in music appreciation activities according to teacher guidance
		2	The teacher guided students to search for and listen to music using various media and develop interest in music.
		3	The teacher guided students to set goals for appreciation activities and independently manage the appreciation process and outcomes (e.g., portfolios, reports, appreciation journals).
		4	The teacher guided students to expand musical experiences by independently seeking and listening to music in everyday life.

<Table 3> Continued

CLOs	Core competency	Level	Item
Social	Communication	1	The teacher implemented activities in which students explained or expressed opinions about appreciated music.
		2	The teacher guided students to respect different musical sensitivities and values.
		3	The teacher implemented activities in which students shared various musical feelings and emotions using media.
		4	The teacher implemented collaborative musical communication activities in which students compared and discussed appreciation results through group activities.
		5	The teacher guided students to critique their own and others' appreciation outcomes from various perspectives and reflect on the communication process.
Cultural	Community	1	The teacher implemented activities in which students appreciated music from various periods, societies, and cultures.
		2	The teacher implemented activities in which students understood the musical characteristics and cultural contexts of various periods, genres, and cultures.
		3	The teacher guided students to appreciate music while respecting the values of diverse musical cultures.
		4	The teacher implemented activities in which students reflected on the diverse meanings and roles of music by comparing and appreciating music from various cultures (e.g., explaining similarities and differences among music across periods and cultures).
		5	The teacher implemented activities in which students comprehensively reflected on the meaning and role of music by comparing music from various cultures with the music of their own community (e.g., understanding the various roles of music in industry, economy, and ecological environments).

Note. CLOs = categories of learning objectives

<Table 4> Alignment assessment instrument for the creation domain

CLOs	Core competency	Level	Item
Cognitive	Creativity	1	The teacher implemented activities to help students understand the basic concepts of music for creative activities (elements, characteristics, notation).
		2	The teacher implemented activities in which students created music in simple forms by applying musical intentions or ideas using media or methods (e.g., notation, applications, programs).
		3	The teacher implemented activities in which students analyzed musical elements and characteristics according to creative intentions (e.g., explaining the intentions of musical products).
		4	The teacher implemented activities in which students reflected on and evaluated musical products based on copyright and ethical awareness (e.g., discussing the importance of copyright, evaluating others' musical products).
		5	The teacher implemented music creation activities connected to everyday life and other subject areas (e.g., music creation and utilization related to safety, health, character, environment, and ecological transition).
Affective	Aesthetic	1	The teacher guided students to participate in creative activities while recognizing the beauty and value of music.
		2	The teacher implemented creative activities in which students expressed their feelings and emotions through musical intentions or ideas (e.g., explaining the intentions of musical products).
		3	The teacher implemented creative activities in which students expressed intended musical characteristics through music in simple forms.
		4	The teacher implemented activities in which students internalized the value of music through creative experiences connected to everyday themes (e.g., creative activities related to safety, health, character, environment, and ecological transition).
		5	The teacher implemented activities to cultivate ethical awareness and responsible attitudes toward music creation (e.g., presenting ways to practice copyright respect in everyday life).

<Table 4> Continued

CLOs	Core competency	Level	Item
Self-directedness	Student agency	1	The teacher guided students to participate in basic music creation activities according to teacher guidance.
		2	The teacher implemented activities in which students developed interest in creative activities and cultivated music creation abilities (e.g., understanding various notation systems, partially transforming musical pieces).
		3	The teacher guided students to set goals for creative activities and independently manage the creative process and outcomes (e.g., checklists, creative journals, portfolios).
		4	The teacher implemented activities in which students voluntarily generated ideas in everyday life as active creators (e.g., generating ideas based on understanding the uses and effects of music in everyday life according to various themes).
Social	Communication	1	The teacher guided students to participate in creative activities for musical expression and communication.
		2	The teacher guided students to listen to and empathize with others' musical expressions.
		3	The teacher implemented activities in which musical communication was achieved using media, notation systems, and software.
		4	The teacher implemented collaborative activities in which students created and shared music together according to creative intentions.
		5	The teacher implemented activities in which students evaluated their own and others' musical products from various perspectives (e.g., evaluating others' musical products).
Cultural	Community	1	The teacher implemented activities in which students recognized diverse musical cultures, including Korean traditional music, Western music, and popular music.
		2	The teacher implemented activities in which students understood the characteristics and contexts of diverse musical cultures, including Korean traditional music, Western music, and popular music.
		3	The teacher guided students to respect and embrace the diversity of musical products through collaborative creative activities.
		4	The teacher implemented activities in which students expressed music in simple forms using elements from diverse musical cultures (e.g., Korean traditional music, Western music, and popular music).
		5	The teacher guided students to contribute to the community through creative activities connected to other subject areas and various domains of everyday life (e.g., music videos, musical dramas).

Note. CLOs = categories of learning objectives

of each domain more precisely, and the wording of individual items was revised and refined according to the pedagogical characteristics of the corresponding area. Through this process, the original set of 24 items was expanded into 72 items through separate reconstruction for the performance, appreciation and creation domains. The revised instruments across the domains are presented in Tables 2, 3 and 4, respectively. The items for each domain were constructed based on the same Categories of Learning Objectives (CLOs) and competency levels while reconstructing the content and wording of the items to reflect the musical characteristics and teaching and learning contexts of each domain. This design preserved a common analytical framework while enabling curriculum alignment analysis that reflects the distinctive characteristics of the performance, appreciation, and creation domains of music education.

2. Content validity of the overall alignment instrument

The results indicated I-CVI values ranging from .86 to 1.00, which confirmed that all items satisfied the minimum criterion for content validity (.83). These findings indicate that the practitioner panel evaluated the overall structure and appropriateness of the instrument positively. The results for Items A1, A2, A3, and A5 demonstrated strong content validity with respect to the organization of the instrument, the reflection of the research purpose, the potential for analyzing enacted instruction, and the representation of the distinctive characteristics of music education.

<Table 5> Content validity results for the overall alignment instrument

Item	Review criteria	<i>M</i>	<i>SD</i>	I-CVI
A1	This overall structure of the instrument is appropriate for analyzing alignment between the curriculum and instructional practices.	3.86	.38	1.00
A2	The subcomponents of the instrument adequately reflect the purpose of the study.	3.86	.38	1.00
A3	The instrument can be used to analyze actual instructional practices in middle school music classes.	3.86	.38	1.00
A4	The instrument provides an appropriate framework for examining alignment between the curriculum and instructional practices in middle school music education.	3.43	.79	.86
A5	The instrument is appropriate as an alignment analysis tool reflecting the specific characteristics of the music subject.	3.86	.38	1.00
A6	The instrument is designed in accordance with the context of the Korean curriculum and school instruction.	3.71	.49	1.00
A7	The instrument is appropriate for use as a research tool to analyze the relationship between the 2022 Revised Music Curriculum and actual instructional practices.	3.71	.49	1.00

The item concerning the potential applicability of the instrument received relatively lower ratings than the other items. However, it nevertheless satisfied the criterion for content validity. These findings support the content validity of the proposed instrument and suggest its potential applicability as an initial framework for curriculum alignment analysis in Korean music education.

3. Content validity of the topic classification

The results yielded I-CVI values ranging from .86 to 1.00, demonstrating that all items satisfied the minimum criterion for content validity (.83). These findings suggest that the practitioner panel evaluated the overall organization and appropriateness of the Topic classification framework positively. The results for Items B2 and B6 demonstrated that the Topic categories of the proposed alignment assessment instrument appropriately reflected the content structure of the curriculum and that the classification levels were appropriately organized. The results for Items B3, B4, and B5 also supported strong content validity regarding the specificity and comprehensiveness of the subtopics, as well as their appropriateness as content categories for curriculum alignment analysis. Although the clarity of the Topic classification received relatively lower ratings, it nevertheless satisfied the criterion for content validity. These findings provide evidence supporting the content validity of the proposed topic classification framework and position it as a common content classification

<Table 6> Content validity results for the topic classification

Item	Review criteria	<i>M</i>	<i>SD</i>	I-CVI
B1	The topic categories in this classification framework are clearly distinguished without overlap.	3.57	.79	.86
B2	The topic classification framework appropriately reflects the content structure of the 2022 Revised Music Curriculum.	4.00	.00	1.00
B3	The subtopics in this classification framework are specifically designed to distinguish differences in instructional content.	3.71	.49	1.00
B4	The subtopics in this classification framework comprehensively reflect the content and activities of the 2022 Revised middle school music classes.	3.86	.38	1.00
B5	This classification framework is appropriate for use as a content category framework for analyzing alignment between the 2022 Revised Curriculum and actual instructional practices.	3.86	.38	1.00
B6	The topics in this classification framework are organized at an appropriate level without being excessively subdivided or overly broad.	4.00	.00	1.00
B7	The topics in this classification framework are designed so that teachers can apply them to and evaluate their own instructional content.	3.71	.49	1.00

system capable of encompassing the performance, appreciation, and creation domains of music education.

4. Content validity of the cognitive demand and CLOs

The results produced I-CVI values of 1.00 across all items, demonstrating a consistently high level of content validity. These findings suggest that the practitioner panel evaluated the overall organization and appropriateness of the CLOs classification framework favorably. The results for Items C4 and C7 demonstrated that the cognitive demand levels and CLOs appropriately reflected the characteristics and structural orientation of the 2022 Revised Korean Music Curriculum. The results for Items C1, C2, C5, and C6 suggested the appropriateness of the classification framework with respect to the clarity of the classification criteria, the representation of the multidimensional characteristics of music education, the connections with the core competencies, and the distinctions across classification levels. In addition, the results for Item C3 indicated that the cognitive demand levels were designed according to a coherent and logically structured hierarchy. These outcomes support the content validity of the proposed cognitive demand and CLOs classification framework and suggest its appropriateness as a classification framework

<Table 7> Content validity results for the cognitive demand and CLOs

Item	Review criteria	<i>M</i>	<i>SD</i>	I-CVI
C1	The classification criteria for cognitive demand and categories of learning objectives (CLOs) in this framework are clearly distinguished.	3.71	.49	1.00
C2	The categories of learning objectives (CLOs) in this framework appropriately reflect the multidimensional characteristics of the music subject.	3.71	.49	1.00
C3	The cognitive demand levels in this framework are designed in a logical hierarchy from lower to higher levels of demand.	3.86	.38	1.00
C4	The cognitive demand and categories of learning objectives (CLOs) in this framework appropriately reflect the characteristics and features of the 2022 Revised Music Curriculum.	4.00	.00	1.00
C5	The correspondence between the five core competencies of the 2022 Revised Music Curriculum and the categories of learning objectives (CLOs) established in this framework is appropriate.	3.71	.49	1.00
C6	The cognitive demand levels in this framework are clearly defined so that the characteristics of each level can be distinguished from one another.	3.71	.49	1.00
C7	This framework is appropriate for use as a criterion for analyzing alignment between the 2022 Revised Curriculum and actual instructional practices.	4.00	.00	1.00

reflecting the core competencies of the 2022 Revised Korean Music Curriculum.

5. Content validity of school-level applicability

The results of the content validity verification concerning practical applicability within school settings yielded I-CVI values ranging from .86 to 1.00, confirming that all items satisfied the minimum criterion for content validity (.83). These findings suggest that the practitioner panel evaluated the instrument positively with respect to its potential for broad application in school settings. The results for Items E1, E4, and E6 indicated that the instrument was appropriate for teachers to respond by reflecting on their enacted instructional experiences and suggested its potential to support reflection on teaching and learning across diverse school contexts. The results for Items E2, E3, E5, and E8 supported the appropriateness of the instrument with respect to the identification of instructional patterns, diagnosis of curriculum implementation, applicability to curriculum alignment analysis and potential use in subsequent research. Although the item concerning teachers' response burden received relatively lower ratings than the other items, it nevertheless satisfied the criterion for content validity. These findings indicate that the proposed instrument has the potential to support both the diagnosis of curriculum enactment and teachers' critical reflection on instructional practice.

<Table 8> Content validity results for the school-level applicability

Item	Review criteria	<i>M</i>	<i>SD</i>	I-CVI
E1	This instrument is appropriate for teachers to respond based on their instructional experiences.	3.86	.38	1.00
E2	This instrument is appropriate for identifying teachers' instructional practices.	3.71	.49	1.00
E3	This instrument can be utilized as an analytical tool for diagnosing the status of curriculum implementation at the school or regional level.	3.71	.49	1.00
E4	The results derived from this instrument can be used as feedback data for improving school music instruction.	3.86	.38	1.00
E5	This instrument can be applied to analyze alignment between the 2022 Revised Curriculum and actual instructional practices based on real classroom instruction in school settings.	3.71	.49	1.00
E6	This instrument possesses general applicability across diverse school environments.	3.86	.38	1.00
E7	This instrument is designed so that teachers can respond without excessive burden.	3.57	.79	.86
E8	This instrument is applicable to field implementation and subsequent research.	3.71	.49	1.00

6. Content validity of the domain-specific alignment instruments

Content validity verification of the 72 preliminary items constructed to reflect the distinctive characteristics of each curricular domain generated I-CVI values ranging from .86 to 1.00, establishing that all items satisfied the minimum criterion for content validity (.83). These findings suggest that the practitioner panel evaluated positively the organization and appropriateness of the domain-specific alignment assessment items reconstructed to reflect the characteristics of the

<Table 9> Content validity results across performance, appreciation, creation domains

Performance	M	SD	I-CVI	Appreciation	M	SD	I-CVI	Creation	M	SD	I-CVI
CRE1	3.71	.49	1.00	CRE1	3.86	.38	1.00	CRE1	3.86	.38	1.00
CRE2	3.71	.49	1.00	CRE2	3.86	.38	1.00	CRE2	3.86	.38	1.00
CRE3	3.86	.38	1.00	CRE3	3.86	.38	1.00	CRE3	3.86	.38	1.00
CRE4	3.86	.38	1.00	CRE4	3.86	.38	1.00	CRE4	3.86	.38	1.00
CRE5	3.57	.79	.86	CRE5	3.86	.38	1.00	CRE5	3.86	.38	1.00
AES1	3.86	.38	1.00	AES1	3.86	.38	1.00	AES1	3.86	.38	1.00
AES2	3.86	.38	1.00	AES2	3.86	.38	1.00	AES2	3.86	.38	1.00
AES3	3.86	.38	1.00	AES3	3.86	.38	1.00	AES3	3.86	.38	1.00
AES4	3.86	.38	1.00	AES4	3.86	.38	1.00	AES4	3.86	.38	1.00
AES5	3.86	.38	1.00	AES5	3.86	.38	1.00	AES5	3.86	.38	1.00
SA1	3.71	.49	1.00	SA1	3.71	.49	1.00	SA1	3.86	.38	1.00
SA2	3.86	.38	1.00	SA2	3.86	.38	1.00	SA2	3.86	.38	1.00
SA3	3.86	.38	1.00	SA3	3.86	.38	1.00	SA3	3.71	.49	1.00
SA4	3.86	.38	1.00	SA4	3.86	.38	1.00	SA4	3.86	.38	1.00
COM1	3.86	.38	1.00	COM1	3.86	.38	1.00	COM1	3.86	.38	1.00
COM2	3.86	.38	1.00	COM2	3.86	.38	1.00	COM2	3.86	.38	1.00
COM3	3.86	.38	1.00	COM3	3.86	.38	1.00	COM3	3.86	.38	1.00
COM4	3.86	.38	1.00	COM4	3.86	.38	1.00	COM4	3.86	.38	1.00
COM5	3.86	.38	1.00	COM5	3.86	.38	1.00	COM5	3.86	.38	1.00
COMT1	3.71	.49	1.00	COMT1	3.71	.49	1.00	COMT1	3.86	.38	1.00
COMT2	3.86	.38	1.00	COMT2	3.86	.38	1.00	COMT2	3.86	.38	1.00
COMT3	3.86	.38	1.00	COMT3	3.86	.38	1.00	COMT3	3.86	.38	1.00
COMT4	3.86	.38	1.00	COMT4	3.86	.38	1.00	COMT4	3.86	.38	1.00
COMT5	3.86	.38	1.00	COMT5	3.86	.38	1.00	COMT5	3.71	.49	1.00

Note. CRE = Creativity; AES = Aesthetic; SA = Student Agency; COM = Communication; COMT = Community

performance, appreciation, and creation domains. The results further suggested that reconstructing the same Categories of Learning Objectives (CLOs) to reflect the musical characteristics and teaching-learning contexts of each domain was considered appropriate for representing the distinctive characteristics of the respective domains. However, P6 observed that the Level 5 item within the creativity competency category (CRE5) partially reflected characteristics associated with listening or everyday musical engagement, which could obscure distinctions between curricular domains. The reviewers additionally noted the necessity of representing the distinctive nature of the performance domain more explicitly. These observations suggest that the item requires refinement so that greater emphasis is placed on performance-oriented musical expression and creative enactment. Collectively, these findings support the content validity of the proposed domain-specific alignment assessment items and suggest that the items reconstructed from the Categories of Learning Objectives (CLOs) appropriately reflect the characteristics, achievement standards, and curricular learning objectives of the performance, appreciation, and creation domains.

V. Discussion

The significance of the alignment instrument proposed in this study can be most clearly understood through its potential applications. The instrument provides a potential basis for examining the quality of curriculum enactment by enabling comparisons between achievement standards articulated in curriculum documents and the teaching and learning practices implemented in actual classroom settings through a shared analytical framework. The instrument makes it possible to systematically illuminate how knowledge, skills, values, attitudes, and competencies are emphasized, distributed, and balanced within music classrooms. In this respect, this study carries particular significance as it organizes the multidimensional characteristics of music education into analyzable categories, thereby extending alignment research of curriculum fidelity (Lee & Chue, 2013; McNeill et al., 2018). This perspective also resonates with curriculum enactment theories that conceptualize curriculum as a form continuously recontextualized and reconstructed through classroom practice (Remillard, 2005; Tran & O'Connor, 2024). Accordingly, the instrument proposed in this study offers an interpretive framework through which researchers and educators may examine what kinds of experiences are centrally constituted within music teaching and learning processes.

In another sense, this study fundamentally focuses on reconceptualizing alignment assessment as

a resource capable of supporting instructional improvement and teachers' professional reflection. Previous alignment studies have largely concentrated on correspondences between curriculum and assessment or between curriculum and textbooks (Mahroof & Saeed, 2021; Polikoff, 2015; Polikoff et al., 2011; Porter, 2006). Comparatively less attention has been directed toward understanding how teachers construct instructional content through pedagogical judgment and interpretation during classroom enactment. Teachers assume a central interpretive role through which curricular meaning is continually negotiated and rearticulated within the situated realities of classroom practice (Priestley et al., 2015). The instrument developed through this initial alignment framework was specifically designed to provide a structured point of reference through which teachers may reflect upon which core competencies are foregrounded or marginalized during instruction, how particular teaching and learning activities relate to curricular aims, and in what ways enacted learning experiences correspond to broader curricular intentions. From this perspective, the instrument derives its significance from its capacity to support reflective practice, particularly through encouraging teachers to reinterpret and reorganize their instruction through a curricular lens.

More specifically, the present study demonstrates the possibility of culturally and disciplinarily extending alignment research through the reconstruction of the internationally recognized SEC model within the context of music education in South Korea. The original SEC framework was developed primarily to examine alignment among curriculum, instruction, and assessment in fields that generally presuppose relatively explicit and highly structured content systems (Porter, 2002). Music education, however, cannot be adequately represented through the direct application of the same categorical logic alone. The discipline encompasses multiple dimensions that exceed functional knowledge transmission, including performance, interpretation, sensibility, cultural context, and creative expression. In response to these disciplinary characteristics, this study reconfigured the core competencies of the 2022 Revised Korean Music Curriculum into categories of curricular learning objectives (CLOs) on the basis of Yang's (2022) CAPSCt model, proposing an alignment analysis framework that reflects both the characteristics of Korean music education and the structural principles of the national curriculum. Such an effort preserves the underlying principles of alignment analysis and simultaneously invites recontextualization of the cultural and philosophical foundations of the Korean educational context. In international curriculum scholarship, alignment has often been discussed in relation to standardization and measurability (Webb, 1997). More broadly, the present study approaches alignment through a more flexible and context-sensitive perspective that reflects the distinctive nature of music education and further extends prevailing discussions in the domain.

VI. Conclusion

Alongside these contributions, the alignment framework proposed in this study also presents several issues that call for further investigation. As an initial step, this study developed a curriculum alignment assessment instrument and established initial evidence of its content validity through practitioner review. Future research should build on this foundation by examining the instrument's structural stability, construct validity, and practical applicability through empirical investigation in authentic school settings, while incorporating broader validation by curriculum and assessment experts.

The instrument also carries some limitations associated with its reliance on teacher self-report surveys, particularly in relation to response burden and the accuracy of retrospective recall. Alignment instruments have offered the advantage of transforming complex patterns of instructional enactment into structured forms of data; however, prior studies have somewhat identified fatigue associated with the number of items and the time required for completion as a substantial constraint (Polikoff et al., 2020; Porter, 2002). Although the present study addressed these concerns by revising the number and wording of the items, the item related to response burden received one of the lowest ratings in the evaluation of school-level applicability. Furthermore, P6 noted that the terminology and accompanying tables appeared relatively technical, requiring additional time for teachers to fully understand the instrument, and that a larger number of items could increase response time and reduce teachers' concentration. Such points highlight the importance of presenting the instrument in ways that enhance its clarity and accessibility, providing a direction for further refinement in subsequent validation and development efforts. Future research should focus on developing a more streamlined instrument without compromising its core analytical functions or on creating modular versions adaptable to different purposes and educational contexts. Extending validation beyond survey-based evidence would further strengthen the instrument's interpretive validity and ecological applicability by incorporating classroom observations, video-recorded lessons, teacher interviews, and student artifacts alongside survey data. Nevertheless, the present study establishes an important foundation for subsequent scholarship by articulating an alignment framework that reflects both the characteristics of music education and the context of the Korean curriculum while also proposing a shared analytical language capable of connecting intended and enacted curricula. As future applications and empirical validations accumulate across school settings, the alignment instrument developed in this study may contribute to a more nuanced understanding of the relationship between curricular intentions and

lived instructional experience in music education. Ultimately, such developments may support the construction of richer and more meaningful musical learning experiences and advancement of practical and scholarly discussions surrounding curriculum enactment across cultures.

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