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IB MYP와 한국 국가교육과정을 병행하는 음악교사의 교육과정 매개와 전문성 재구성

Music Teachers' Curricular Brokering and Professional Reconfiguration Between the IB MYP and the Korean National Curriculum

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Abstract This study examined how five middle school music teachers in Daegu public schools authorized to offer the International Baccalaureate Middle Years Programme (IB MYP) negotiated the parallel implementation of the programme and the Korean National Curriculum. Data included semi-structured interviews and teacher-produced unit plans, activity sheets, and assessment rubrics. Inductive thematic analysis showed that teachers reconstructed music lessons between concept-based inquiry and musical practice, coordinated assessment across MYP and national reporting systems, enacted both curricula under constrained conditions, and reconfigured their professionalism through isolated learning, growth, and strain. Participants valued inquiry, reflection, and criteria-based assessment when these practices deepened musical understanding and clarified judgment. The study conceptualizes teachers' interpretive, coordinative, and documentary work as curricular brokering, through which they recast musical learning into forms recognized by the two assessment and reporting systems. It develops professional reconfiguration as an ecological process in which repeated brokering changed teachers' judgment and professional roles while pedagogical growth, expanded responsibility, and occupational strain arose together. Sustainable implementation requires music-specific guidance, distinct recognition of arts subject-group and music-specific consultation, formal cross-cultural collaboration for schools with one music teacher, and stronger alignment across curriculum, assessment, and reporting.

Key words: IB MYP, Korean National Curriculum, music teachers, curricular brokering, professional reconfiguration

초록 이 연구는 대구 공립 IB MYP 월드스쿨의 중학교 음악교사 5명이 IB MYP와 한국 국가교육과정을 병행하여 운영하는 과정을 탐색하였다. 연구자는 반구조화 면담과 교사가 작성한 단원계획서, 활동지, 평가 루브릭을 수집하고 귀납적 주제분석을 실시하였다. 교사들은 개념기반 탐구와 음악적 실천을 조율하며 수업을 재구성하고, MYP 평가와 국가 기록 체계 사이에서 평가를 조정하였다. 뿐만 아니라 제한된 시수와 문서 업무 속에서 두 교육과정을 실행하고, 고립된 학습과 성장, 직무 긴장을 경험하며 전문성을 재구성하였다. 참여 교사들은 탐구, 성찰, 준거기반 평가가 음악적 이해를 깊게 하고 판단의 근거를 분명하게 할 때 그 교육적 가치를 인정하였다. 연구자는 교사들이 두 교육과정의 요구를 해석하고, 평가를 조정하며, 음악적 판단을 서로 다른 기록 체계에 맞게 재구성한 일을 교육과정 매개로 개념화하였다. 또한 반복된 교육과정 매개 속에서 교사들의 판단과 역할이 변화하는 현상을 전문성 재구성으로 설명하고, 이를 전문적 성장, 책임 확대, 직무 긴장이 함께 나타나는 생태적 과정으로 해석하였다. 두 교육과정의 지속가능한 병행 운영을 위해서는 음악과 맞춤형 지침, 예술 교과군 협의와 음악과 협의의 구분, 학교 간 음악교과 협의의 공식 인정, 교육과정, 평가, 기록 체계의 제도적 정렬이 필요하다.

주제어: IB MYP, 한국 국가교육과정, 음악교사, 교육과정 매개, 전문성 재구성

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Ⅰ. Introduction

As Korean public education has placed greater emphasis on student-centered learning and the competencies needed in a changing society, the International Baccalaureate (IB) has expanded across the public-school sector. The Daegu Metropolitan Office of Education and the Jeju Special Self-Governing Province Office of Education led its early introduction, followed by other regions (Choi, 2024; Kim & Na, 2024). Educators and policymakers have turned to the programme out of growing interest in teaching that gives greater weight to students' thinking and participation than to rote learning and answer-focused instruction (Lee et al., 2018; Lim et al., 2021; Park, 2023). The IB's emphasis on concept-based inquiry and learner agency also resonates with the direction of Korea's 2022 Revised National Curriculum. In Korean public schools, however, teachers implement the IB alongside the national curriculum (Ministry of Education, 2022a). Under this arrangement, teachers may develop inquiry-oriented lessons, and they must also coordinate the expectations of two curricular systems.

Parallel implementation becomes analytically significant when teachers face demands that no single rule or curriculum document can resolve. Priestley et al. (2015) describe teacher agency as something teachers achieve through what they bring from past experience, what they seek to accomplish, and the conditions in which they act. From this perspective, tension marks a moment when established routines no longer provide an adequate response and teachers must interpret competing demands, establish priorities, or revise their practice. Tension therefore serves in this study as an entry point for examining agency in practice, rather than as evidence that the two curricula are inherently incompatible. Teachers may learn and innovate through such moments, while also experiencing uncertainty, additional work, and occupational strain. One question follows: how do teachers exercise professional judgment when two curricular systems meet in the same classroom?

Music makes this question particularly visible because students demonstrate musical learning through performance, rehearsal, and composition. Some evidence fits written or numerical records readily. Other evidence lives in the body and in time. Music teachers consequently make qualitative judgments about the processes through which students learn and the musical outcomes they produce (Bolden & DeLuca, 2022; Nyberg, 2015). Small (1998) conceptualizes musicking as participatory meaning-making, while Elliott and Silverman (2015) locate musical understanding in purposeful action and reflection. From these perspectives, decisions about evidence concern the substance of musical learning as well as the procedures used to assess it. Teachers must judge how institutional

records can represent what students demonstrate through sound, embodied participation, and increasing musical control.

The IB MYP and Korea's 2022 Revised Music Curriculum share several educational aims. Both value student participation, reflection, and conceptual understanding (International Baccalaureate Organization, 2022; Ministry of Education, 2022b). In MYP Arts, teachers assess students according to Criteria A–D: Investigating, Developing, Creating or performing, and Evaluating (IBO, 2022), while the 2022 Revised Music Curriculum organizes learning through performance, listening, and creation (Ministry of Education, 2022b). Even where the two frameworks converge in aim, teachers must still determine how they will operate together in particular lessons.

Music teachers in MYP schools relate national achievement standards to IB concepts and inquiry structures. They interpret MYP criteria in the context of musical activity and convert classroom judgments into the National Education Information System (NEIS). Music also belongs to the MYP Arts subject group, which may require teachers to coordinate assessment practices with colleagues who teach other arts subjects. These expectations recur as teachers plan units, teach students, assess their work, and enter formal records. Teachers negotiate them through concrete decisions about what students will do, what will count as evidence, and how they will record that evidence. Negotiation in this context refers to situated professional work through which teachers interpret curricular language, preserve educational priorities, and make the two systems workable for particular students and school settings.

As teachers make these decisions repeatedly, they may revise how they understand their work and their responsibilities as music educators. Building on research on curriculum brokers (Leat & Thomas, 2018), I use curricular brokering to refer to the interpretive and coordinative work through which teachers connect two curricular systems in lessons, assessment, and records. Professional reconfiguration refers to the changes in teachers' pedagogical judgment, assessment practice, professional role, and understanding of music education that develop through repeated brokering. I understand this reconfiguration as an ecological process in which professional growth, expanded responsibility, and occupational strain arise through teachers' interaction with temporal, relational, and structural conditions. Oh (2018) argues that teachers reconstruct curriculum by anticipating classroom life and making decisions with particular students in mind, while Priestley et al. (2015) locate such decisions within the conditions through which teachers exercise agency.

Research on MYP implementation in public-school systems has documented difficulties in aligning curriculum and assessment with national reporting requirements and local policy conditions (Dickson et al., 2021; Hung & Liu, 2024; Visser, 2010). Korean researchers have examined

differences between national achievement standards and IB assessment frameworks, as well as the ways schools adapt IB programmes to local settings (Choi, 2021; Jung, 2023; Kim & Choi, 2022; Lee, 2021; Park, 2023). Recent qualitative studies have also shown that teachers value inquiry-oriented planning and student reflection while carrying increased workloads and seeking professional support during implementation (Kim & Na, 2024; Shin, 2023). Most previous research, however, has focused on policy adoption, programme structures, or teachers in general education subjects. Music education research has established the importance of practice-based evidence and qualitative judgment, yet little is known about how music teachers coordinate lesson design, assessment, and documentation when the MYP and a national curriculum operate together. Researchers have also paid limited attention to how this work changes teachers' professional judgment and their understanding of music education. I therefore turn to teachers' accounts to trace how this coordination changes their practice and sense of professional work.

Daegu provides an information-rich context for this inquiry. The region began developing a Korean-language IB system through an agreement with the International Baccalaureate Organization in 2018, and as of December 2025 its public-school network included 33 authorized IB World Schools, with approximately 80 schools involved in IB implementation (Daegu Metropolitan Office of Education, 2026). Music teachers there encountered parallel implementation within a regional structure that had developed over several years. Their experiences offer a basis for examining issues that may gain wider relevance as more Korean public schools adopt the IB.

Against this background, I examine how middle school music teachers experience and negotiate the parallel implementation of the IB MYP and the Korean National Curriculum across lesson design, assessment, and record keeping. By centering teachers' accounts, this study extends IB research from programme structures and policy adoption to the professional work through which two curricula are enacted in the same classroom. Two research questions guided the study:

1. What possibilities and tensions do middle school music teachers experience in lesson design, assessment, and record keeping while implementing the IB MYP alongside the Korean National Curriculum?
2. How are music teachers' professional judgment and practice reconfigured as they negotiate these demands within the conditions of parallel implementation?

Ⅱ. Methods

1. Research design and participants

I adopted a qualitative research design and inductive thematic analysis to examine how music teachers experienced and negotiated the parallel implementation of the IB MYP and the Korean National Curriculum. Five teachers participated, each working in a different public IB MYP World School in Daegu. I analyzed recurring patterns across the full dataset and treated differences among the five school settings as contextual variation within a shared regional policy environment. The ecological view of teacher agency informed the research questions and the later interpretation of the findings (Priestley et al., 2015). Through this lens, I considered how teachers drew on prior experience and professional relationships as they responded to the conditions of their schools. I developed the initial codes from participants' accounts. After developing the themes, I returned to the ecological perspective to interpret how teachers' professional judgment interacted with the conditions surrounding their work.

I selected participants through criterion-based purposive sampling. Each participant met three criteria: current employment at an authorized public IB MYP World School in Daegu, responsibility for teaching music, and direct experience of implementing the MYP alongside the Korean National Curriculum. I also sought variation in total teaching experience and length of MYP implementation experience. The participants therefore represented different stages of their teaching careers and different points in the process of adapting to the programme. All five participants worked at different schools. Four had previously taught music under the national curriculum alone and could compare that experience with their current practice. Prior reports of tension or difficulty played no part in participant selection. During the interviews, I asked participants about educational gains and changes they valued as well as difficulties they had encountered.

I assigned a code to each participant and removed or generalized information that could reveal the identity of a teacher or school. Daegu has a limited number of public MYP World Schools, and most employ only one or two music teachers. I therefore report participant characteristics only where they bear directly on a particular analysis. I explain this reporting decision below in relation to my positionality.

2. Development of the interview protocol and data collection

I developed the interview protocol from the research questions and previous studies of curriculum enactment, teacher agency, music assessment, and IB implementation (Bolden & DeLuca, 2022; Dickson et al., 2021; Nyberg, 2015; Oh, 2018; Priestley et al., 2015). I organized the protocol around four phases of teachers' work: preparation, lesson design, implementation, and reflection. Using this sequence, I gave each interview a common direction while leaving participants room to develop accounts that reflected their own experience. Questions about preparation addressed how participants had come to understand the MYP and what forms of professional learning they had experienced. The lesson-design questions focused on how teachers related national achievement standards to MYP concepts and inquiry structures. Questions about implementation examined classroom practice and how teachers assessed and recorded student learning. In the reflection phase, I asked participants how parallel implementation had changed their teaching and their sense of their own professional work. These questions elicited accounts of changes in teachers' professional judgment and roles, together with the growth and strain they associated with parallel implementation. These accounts later informed the analysis of professional reconfiguration.

Before conducting the interviews, I asked one master teacher and one doctoral researcher in music education to review the protocol. They examined whether the questions addressed the research purpose and whether the wording would elicit concrete accounts. I revised the wording and sequence of several questions following their review. Through this process, I checked the relevance, clarity, and coverage of the interview content.

<Table 1> Interview domains and guiding topics

Phase	Focus	Guiding topics
Preparation	Understanding the curriculum	Adaptation to the MYP; participation in IB and music-related professional development
Lesson design	Curriculum reconstruction	Relationships between national achievement standards and MYP concepts; changes in lesson planning; collaboration with colleagues
Implementation	Teaching, assessment, and record keeping	Application of MYP goals and criteria; student responses; MYP assessment and NEIS reporting; consultation within the Arts subject group
Reflection	Changes in professional work and support	Changes in teaching and perceptions of professional work; professional growth and work-related strain; available support; suggestions for institutional and policy improvement

I conducted semi-structured interviews using open-ended questions. Each interview began with a common question inviting the participant to describe how music teaching had changed since the introduction of the MYP at their school. Participants then developed their accounts according to the experiences they regarded as important. I adjusted the order of questions as the conversation progressed. When an answer remained general, I asked the participant to describe a particular lesson, assessment decision, or event.

The interviews took place on July 26 and 27, 2025. Each participant completed one or two sessions, with the total interview time amounting to approximately 60 minutes per participant. With participants' consent, I audio-recorded every interview, transcribed it in full, and checked each transcript against the recording. The dataset comprised the interview transcripts and documents that participants had produced for their teaching. These documents included unit plans, activity sheets, and assessment rubrics developed during MYP implementation.

3. Data analysis

I analyzed the interview transcripts and teacher-produced documents using the six phases of thematic analysis proposed by Braun and Clarke (2006): familiarization, initial coding, development and review of themes, definition and naming of themes, and production of the analytical account. I moved recursively among these phases. I first read each transcript several times and examined it alongside the relevant unit plans, activity sheets, and assessment rubrics. During this process, I recorded the decisions participants described, the changes they perceived in their teaching, and the conditions surrounding those experiences.

I divided the transcripts into meaning units and developed codes inductively from participants' accounts rather than from the domains of the interview protocol. Initial codes included "building an IB concept onto a national achievement standard," "using two assessment frameworks for one task," "difficulty representing performance through writing," and "seeking advice from music teachers outside the school." I compared codes across participants and merged, separated, or renamed them as the analysis developed. I did not retain a fixed count of the earliest code labels because they changed throughout the recursive process; the first stable analytic structure consisted of 16 subcategories.

I organized the 16 subcategories into five provisional themes concerning lesson design, assessment, implementation conditions, professional learning and support, and professional growth and strain. I then reviewed these themes against the coded extracts, complete transcripts, and teacher-produced

documents. During this review, I relocated workload and consultation issues to the theme addressing implementation conditions, integrated isolated professional learning with accounts of growth and strain, and treated participants' proposals for guidance and institutional support as implications. This process produced four final themes: (1) reconstructing music lessons between concept-based inquiry and musical practice; (2) negotiating assessment across MYP and national reporting systems; (3) enacting parallel curricula under constrained conditions; and (4) reconfiguring professionalism through isolated learning, growth, and strain.

4. Researcher positionality, ethics, and trustworthiness

I was working as an IB MYP music teacher in a Korean public school during the study. My position gave me practical knowledge of the programme language and the school routines participants described. This familiarity supported communication during the interviews. It also required me to examine whether I was interpreting an account through my own experience before attending fully to the participant's meaning. I addressed this concern by writing analytic memos throughout coding and theme development. In the memos, I recorded prior assumptions, moments when I strongly identified with a participant's account, and interpretations that required further evidence. When an account appeared to confirm my own experience, I returned to the surrounding interview context and compared it with other participants' accounts before incorporating it into a theme. I used my professional experience to understand the context while checking each interpretation against the data.

My insider position also shaped how I protected participants' identities. As an IB MYP music teacher working in the same region, I knew that detailed participant profiles could make individual teachers identifiable to colleagues or administrators. I therefore limited reported characteristics to information required for interpreting the analysis. When a school condition was analytically important, I described it in broad terms, such as a small school setting or a school serving many students from culturally and linguistically diverse backgrounds. I began participant recruitment in June 2025. Following the ethical guidelines of the British Educational Research Association (BERA, 2018), I explained the purpose of the study, the interview procedure, the use of quotations, and the handling of teaching documents to each volunteer. Participants gave initial consent during recruitment and confirmed their willingness to participate before the interviews. They could decline to answer a question or withdraw from the study. I removed identifying details from transcripts, quotations, and descriptions of school contexts. After drafting the manuscript, I sent

the relevant quotations and interpretations to the participants. They checked whether I had represented their accounts accurately and whether any passage could reveal their identity or school. I revised passages when participants requested clarification or stronger protection of anonymity.

A peer researcher reviewed samples of the initial coding and the developing thematic structure. We discussed whether the proposed themes remained grounded in participants' accounts, whether I had preserved differences among teachers, and whether any interpretation exceeded the available evidence. I revised the boundaries among subcategories and provisional themes and refined the names of the four final themes after these discussions. I compared participants' accounts with the unit plans and assessment materials they provided. When a participant described connecting a national achievement standard with an MYP concept or applying more than one assessment framework, I examined the relevant document to see how the decision had been formally represented. I treated these documents as records of planned and formalized practice and used them to elaborate and check my interpretation of the interviews. When developing or revising a theme, I returned to the complete transcripts and checked each claim against several passages or sources. This process kept the final interpretations within the evidence provided by the participants.

Ⅲ. Results

Participants generally valued the concept-based inquiry, student reflection, and criteria-based assessment introduced through the MYP. At the same time, they adjusted lesson design, assessment, and professional learning as they implemented the MYP within the Korean public-school system. Their accounts showed both the educational possibilities they recognized and the demands they carried while making the two curricula work together.

1. Reconstructing music lessons between concept-based inquiry and musical practice

Participants usually began with the content and achievement standards of the Korean National Curriculum and then connected them with MYP concepts and inquiry structures. They valued concept-based inquiry when it deepened students' musical understanding. They became cautious when conceptual explanation narrowed the range of musical experience or occupied the place of musical activity.

1) Extending musical understanding through transfer and reflection

Participants valued concept-based design when students carried an understanding from one musical context into another. T201 described a dramatic-music unit in which students explored communication through score analysis and later applied the concept to popular music and performance:

> IB does seem to support transfer. Even when the genre changes or the content changes, the students still seem able to carry something over (T201).

Teachers also observed that students became more attentive to their intentions and learning processes. T202 compared this approach with lessons that had moved quickly into performance:

> Before, it was more like, “Let’s try it—just do it.” But now it has become, “Try putting your intention into words.” The students have more time to regulate their learning in that way. And I think the reflective part is good. Because they keep getting feedback, when they write things down and listen to other students present, they start to realize for themselves what was good and what was lacking (T202).

Participants valued reflection when students used language to reconsider a musical decision or identify what they wanted to change. In these instances, speaking and writing directed students back to their musical work and made their learning process more explicit.

2) Balancing conceptual depth and the breadth of musical experience

Teachers could examine one topic in depth through unit-based inquiry, but this left less time for varied repertoire and other musical activities. T201 described the risk of allowing one topic to occupy much of a semester:

> Even within a single class period, students can have musical enjoyment and reach a particular achievement standard. But with a unit, if it is not designed well, the students may spend multiple lessons across a whole semester on just one topic, like dramatic music. I do think that is a limitation (T201).

T203 similarly found that sustained work toward one inquiry goal could tire both students and the teacher:

> The topic of the class becomes too unified, so the students spend a whole semester doing different activities toward that one goal. I felt some regret about that. The students get tired of it, and I get tired of it too (T203).

Participants therefore adjusted the duration and scope of inquiry units. They sought enough continuity for students to develop an idea while retaining opportunities to encounter different musical works and practices. Their decisions concerned both the depth of a unit and the range of musical experiences available across the semester.

3) Interpreting abstract frames while preserving musical experience

Participants reinterpreted MYP concepts and command terms as language and tasks that middle school students could understand. T205 explained this responsibility as follows:

> The concepts in the IB curriculum are abstract, so middle school students often find them difficult to understand. Teachers need to reinterpret those concepts at a level appropriate for middle school students (T205).

Teachers found this work more demanding when they selected national curriculum content first and then tried to connect it with an MYP concept or criterion. Some described the resulting design as "forcing things to fit." Participants also questioned lessons in which students spent more time explaining concepts than engaging with music. T205 described the sense of loss that accompanied such lessons:

> There were times when I felt skeptical because it seemed like education in which music itself was no longer the focus and music was becoming a tool. It felt as though music was being used to connect with other subjects or to explain certain concepts, and as we kept having to think about generalization and transfer, I felt a strong sense of loss about dealing with the essential content of music itself (T205).

T203 connected the same issue with students' affective relationship with the subject, stating, "We cannot let them develop a resistance to music." Participants continued to use conceptual inquiry when students could connect it directly with listening, performing, or creating. They reduced conceptual explanation when it began to dominate the lesson.

2. Negotiating assessment across MYP and national reporting systems

Assessment brought MYP criteria, national reporting procedures, and the Arts subject-group structure into the same tasks. Participants modified assessment designs so that evidence could serve more than one system. In doing so, they encountered separate questions about the coherence, fairness, and validity of assessment.

1) Designing coherent evidence across the two systems

Teachers often attempted to use one task for both MYP assessment and reporting through the National Education Information System (NEIS). They added criteria or products when the original assessment did not meet both sets of requirements. T201 described how one assessment expanded during this process:

> For the summative product, we used A and B—Investigating and Developing—but then, to make it fit the NEIS assessment required by the national curriculum, we ended up doing all of A, B, C, and D (T201).

Schools also divided the four MYP Arts criteria between music and visual arts. Participants found that this arrangement could separate stages they regarded as connected within an artistic process:

> If visual arts does A and B, then music does C and D. That means B and C get separated. You end up having to do reflection when there is no actual outcome yet, because C has been skipped (T201).

Some teachers responded by assessing all four criteria in music even when their schools had allocated particular criteria to another Arts subject. They wanted to preserve the sequence from investigation and development to performance and evaluation. This decision maintained continuity within the musical task but increased the amount of assessment completed by teachers and students.

2) Distinguishing equal procedures from fair representation

Participants questioned whether one Arts subject-group level could represent a student's musical achievement when music and visual arts contributed to the same result. T204 described how

students' differing strengths could affect the final level:

> A student who is good at visual arts but not music can receive a Level 8, while a student who is good at music but not visual arts can end up with a lower level. That is unfair (T204).

Participants held that fairness required more than procedural equality. The reported result also had to preserve meaningful differences in subject achievement. A combined Arts result could obscure the musical progress identified by the music teacher and represent achievement at the broader subject-group level instead.

3) Protecting the validity of musical assessment

Teachers accepted reflection as part of musical learning. What they questioned was whether writing-heavy evidence continued to represent the musical learning that an assessment intended to measure. One participant taught at a school serving many students from culturally and linguistically diverse backgrounds. The teacher observed that some students demonstrated strength in artistic activities while finding extended Korean-language tasks difficult:

> No matter how well a student performs, if they cannot properly write about their experience or reflection, it is difficult for them to receive a high score. That is something I struggle with when it comes to fully reflecting musical talent or potential in assessment (T205).

Participants distinguished students' capacity to reflect on music from their capacity to produce extended written responses. They used writing when it revealed musical intention or self-evaluation, while also seeking evidence from performance and records of the learning process. Their concern centered on whether the resulting score represented musical achievement or fluency in the language used to document it.

3. Enacting parallel curricula under constrained conditions

Participants implemented the two curricula within limited instructional time, large student loads, and expanded documentation requirements. They could revise lessons and assessments, but they had less authority over the timetable, staffing, and the way schools organized consultation across the Arts subject group and individual subjects.

1) Providing feedback within limited time and large student loads

Music teachers usually met each class once or twice a week and often taught several classes across multiple grade levels. T203 described the gap between the number of students assigned to one music teacher and the feedback expected in the MYP:

> Those subjects may go into two classes, but we go into seven or eight. One teacher has to see the whole process, from formative assessment through to the summative. Even if you stayed up all night giving feedback, it still would not be enough (T203).

T202 likewise stated that teachers lacked enough time “to look closely” when they carried too many classes. Participants could collect evidence of student learning, but they struggled to review each student’s process and provide individualized feedback. Teachers often completed this work beyond scheduled lessons and regular working hours.

2) Completing parallel records alongside instructional work

Participants completed national assessment and NEIS reporting before processing MYP assessment, internal standardization, meeting records, and final achievement levels. T202 described the accumulated work:

> Even after all the NEIS assessment is finished, we still have to do the IB assessment, internal standardization, meeting records, and final grades. Once you do IB, the work really feels like it becomes three or four times as much. That kind of thing is exhausting (T202).

Teachers connected this documentation with reduced time for reading MYP guides, revising lessons, and examining students’ musical responses. One participant who taught several grade levels described preparing multiple unit plans and teaching–learning–assessment documents each semester. Participants experienced parallel implementation as a repeated cycle of planning, assessing, reporting, and preparing additional MYP records.

3) Coordinating arts subject-group and music-specific consultation

Schools scheduled Arts subject-group consultation within teachers’ timetables and counted it toward their teaching hours. Music and visual arts teachers used the scheduled hour to coordinate

shared rubrics and compare judgments across the two subjects. Music teachers also needed to discuss how they would interpret criteria, examine student performances, and revise music units.

> If we are going to assess using the same rubric, the consultation process has to be very detailed. But there is so much to discuss, one hour a week is not enough. Given the number of classes we teach, I sometimes wonder whether it is really being implemented properly (T204).

Teachers completed the Arts subject-group consultation as scheduled. They then resolved many music-specific questions individually or through informal contact with music teachers at other schools.

4. Reconfiguring professionalism through isolated learning, growth, and strain

Parallel implementation changed how participants planned lessons, justified assessment, and understood their responsibilities as music teachers. They developed new forms of professional judgment, but much of this learning depended on personal interpretation, informal relationships, and repeated classroom experience.

1) Learning through individual interpretation and informal relationships

Participants reported that professional development often addressed broad IB principles or combined music and visual arts. Teachers found few concrete examples of how MYP concepts and criteria could operate in music classrooms. T201 described the resulting burden:

> There is no professional development for music that says, "You can teach like this," or "When you run into this kind of difficulty, this is how you can handle it." In the end, having to figure everything out on your own is an enormous burden, and that is very stressful (T201).

Teachers also found it difficult to establish shared interpretations of translated programme documents. T204 explained:

> The guide provides a systematic framework, but it gives few concrete methods for interpretation. Each trainer interprets it differently, and the more training I attend, the harder it seems to become (T204).

T205 found experienced teachers' classroom examples useful but remained uncertain when teachers interpreted the same documents differently. Participants therefore relied on personal contacts and examples shared informally across schools. T202 described the need for accumulated experience:

> I really felt the need for some kind of space where people could share with one another and reduce the number of failures (T202).

Participants sought music-specific examples that could inform their judgment while allowing them to adapt lessons to their own students. Each teacher assembled this knowledge from personal contacts, professional development, and scattered examples of practice.

2) Revising professional judgment and the role of the music teacher

Participants described changes they valued in their professional thinking. T204 began to consider how present lessons could contribute to students' continuing engagement with music:

> When deciding what to teach, it has become natural for me to think about what students need to learn now so that they can live as lifelong learners of music (T204).

Participants also became more explicit about the grounds on which they assessed students. T205 described one change in assessment practice:

> It helped secure the legitimacy of assessment, something that may have been somewhat overlooked in the subjective rubrics derived from the national curriculum (T205).

Teachers continued to teach musical skills and repertoire while assuming greater responsibility for connecting curricular aims, learning activities, and evidence of achievement. They reconsidered why students undertook a musical task and how they could explain their judgments to students and colleagues.

3) Experiencing prolonged adaptation, fatigue, and professional insecurity

Participants described a long period of adaptation before they could use MYP ideas confidently in their teaching. T201 estimated the time required as follows:

> I think you need to do it for at least three years. In the first year, you are doing it without really knowing what it is. After repeating the cycle for about two or three years, that is when I think you begin to understand IB (T201).

Participants used two vivid Korean expressions to describe this period. T201 called the initial stage "maenttang-e heding" (맨땅에 헤딩), literally "headbutting bare ground," to describe beginning implementation without sufficient preparation, guidance, or an established model. T203 described the experience as "ji pal ji heundeuneun" (지 팔 지 흔드는; "swinging one's own arms"), emphasizing that teachers had to find their way through personal effort without adequate direction or institutional support. T201's expression captured the absence of a secure starting point, while T203's expression conveyed the isolation of continuing the work largely on one's own.

Participants developed practical confidence by planning units, teaching students, assessing their work, and revising their decisions over several years. The same process demanded additional time and emotional energy. After describing the assessment, standardization, and documentation that continued after NEIS reporting, T202 summarized the experience plainly: "It is just so hard." Teachers sometimes moved to another school just as they began to understand the programme through practice, and incoming teachers then began a similar process again.

Participants also connected this fatigue with broader concern about the future of music teaching. T201 described declining opportunities to work alongside experienced music teachers:

> Just imagine my own child learning ukulele from a physical education teacher. In our time, teachers of the same subject worked in the same school, and we learned a great deal from senior music teachers, but that is becoming less and less possible. Music teachers really are in crisis. Music teachers may disappear (T201).

Participants reported greater confidence in concept-based planning and criteria-based assessment after several years of practice. The same years brought fatigue from repeated trial and error, responsibility for learning the programme largely through personal effort, and anxiety about the changing position of music teachers.

Ⅳ. Discussion

Parallel implementation required music teachers to interpret curricular language, coordinate different assessment logics, and recast musical judgments for distinct institutional purposes. Leat and Thomas (2018) examined how brokers contributed to localized curriculum development. Building on their work, I use curricular brokering to describe the process through which music teachers connected the IB MYP and the Korean National Curriculum within the same lessons, assessments, and records. Through repeated brokering, teachers revised their professional judgment, assessment practices, and professional roles. I describe these cumulative changes as professional reconfiguration and interpret them as an ecological process in which professional growth, expanded responsibility, and occupational strain developed through teachers' interaction with working conditions and professional relationships. Institutional readability identifies one product of this brokering: the forms through which teachers made musical learning recognizable to both systems.

1. Musical doing and conceptual inquiry: A problem of proportion and sequence

Participants located the tension in how they proportioned and sequenced musical practice and conceptual inquiry. They valued inquiry when students transferred musical understanding to a new context or used reflection to reconsider a performance. They became cautious when conceptual explanation occupied much of the lesson or when students treated music as material for demonstrating a general idea. Teachers therefore focused on the relationship between conceptual language and musical action.

Praxial accounts locate musical understanding in purposeful action and reflection (Elliott & Silverman, 2015; Small, 1998). From this perspective, verbal explanation gains educational value when it directs students' attention back to sound, performance, or compositional choice. The participants' experiences also accord with Cronenberg and Tang's (2023) account of reflection as a resource for change when teachers connect it with concrete action. Chan and Lee (2021) similarly emphasize the guidance learners need as they develop reflective literacy. Under parallel implementation, teachers also used reflection as assessment evidence and institutional documentation. They therefore had to decide whether speaking and writing sharpened students' musical attention or became formal products that occupied the place of musical activity.

Teachers made a related judgment when they balanced depth and breadth. A sustained inquiry

unit gave students time to develop one idea, but it reduced their encounters with contrasting repertoire and forms of musical participation. Participants continued to value depth, yet they also treated musical breadth as educationally significant because students developed understanding through encounters with varied sounds, practices, and cultural contexts. These encounters cannot always be compressed into one extended conceptual frame. In music education, breadth may constitute a mode of learning rather than a superficial accumulation of content.

Teachers could maintain a productive relationship between the two curricula when students moved between musical experience and conceptual articulation. Students performed, listened, created, or revised; they then used language to examine what they had done and returned to musical action with a clearer purpose. Concept-based inquiry deepened music learning through this sequence. When abstract explanation became the starting point and primary outcome, teachers retained the formal structure of inquiry while students encountered less of the musical activity that gave the inquiry substance.

2. Representing musical learning across assessment and reporting systems

By institutional readability, I mean the process through which teachers recast musical performance, learning processes, and reflection into forms that assessment and reporting systems can recognize. Music teachers heard and observed learning in classrooms, but they could not transfer those experiences directly into MYP levels or NEIS records. They selected features of students' work, organized evidence, and reformulated their judgments as criteria, scores, feedback, and written records. Teachers actively produced the institutional readability of musical learning through this work. Music assessment researchers have long emphasized the qualitative judgment required to interpret both learning processes and musical outcomes (Bolden & DeLuca, 2022; Nyberg, 2015). Music teachers encountered additional assessment problems when they had to express the same professional judgment through two institutional formats. Researchers examining MYP implementation have documented pressures arising from curriculum alignment, assessment requirements, and national reporting systems (Dickson et al., 2021; Hung & Liu, 2024; Visser, 2010). The music teachers in this study faced these pressures at the level of evidence. Evidence that fitted rubrics and records readily could receive greater weight, while learning demonstrated through sound, embodied coordination, or gradual technical development remained harder to record.

Teachers also distinguished administrative equality from subject-specific fairness. Schools applied one Arts subject-group procedure to every student, and subject-specific judgment lost

some precision in the process. A student could display contrasting levels of achievement in music and visual arts, while the reporting system combined those achievements into one result. Participants judged fairness by whether the reported level preserved meaningful differences in students' musical achievement. Their concern shows that equal procedures and fair representations serve different purposes. The first provides consistency across students; the second protects the accuracy of subject-specific judgment.

Written reflection raised a related question of validity. Teachers used writing to examine students' intentions and self-evaluation, but language proficiency sometimes influenced the resulting score more strongly than musical achievement. Wesolowski (2020) argues that music assessment gains validity when the task reveals the musical ability it intends to measure and limits the influence of unrelated factors. Participants encountered this issue when students performed competently yet struggled to produce extended responses in Korean. Teachers then had to decide whether the evidence still represented musical learning or had begun to represent proficiency in the language of assessment. Teachers' accounts show that validity depended on institutional rules as well as technical assessment decisions. Individual teachers could adjust rubrics, vary the balance of evidence, or give greater attention to performance and process. Wider structures still determined which evidence entered official records and how music contributed to an Arts result. As teachers rendered musical learning into institutionally recognizable forms, they also influenced which dimensions of that learning became most visible. Through documentation, teachers also shaped the enacted curriculum: the forms of evidence that institutions could recognize began to shape what teachers planned, collected, and assessed.

Each reformulation made some aspects of learning clearer while reducing the nuance of others. Parallel implementation therefore placed music teachers in a consequential position between classroom judgment and institutional recognition.

3. Professional reconfiguration and the ecological vulnerability of agency

Priestley et al. (2015) describe teacher agency as an achievement formed through teachers' purposes, past experiences, relationships, and working conditions. Participants exercised agency throughout parallel implementation. They revised units, interpreted criteria, created additional evidence, and sought advice beyond their schools. These actions demonstrate active professional judgment. Limited instructional time, fragmented professional support, and discontinuity in staffing increased the personal cost of sustaining that judgment. The Korean expressions maenttang-e

heding and ji pal ji heundeuneun captured this condition. T201 used maenttang-e heding to describe beginning implementation without preparation, guidance, or an established model. T203 used ji pal ji heundeuneun to describe continuing through one's own effort without adequate institutional support. Both expressions locate the difficulty in the conditions surrounding implementation. Teachers had to produce usable subject knowledge while enacting the programme, and they carried much of that localization work individually.

International researchers have similarly shown that teachers reshape curricular reforms within the conditions of local schools. Yu and Leung (2019) and Zhang and Leung (2023) identify class size, workload, and uneven professional support as important influences on the relationship between intended standards and enacted practice. Researchers studying music teachers' professional learning have also emphasized the importance of sustained practice, collegial relationships, and continuing support (Yang, 2023; Yang & Zhang, 2025). The present study extends this literature by showing how teachers learned a new programme while brokering two curricular and reporting systems. Public-school transfer practices intensified this difficulty. Teachers sometimes moved schools just as they began to understand the programme through repeated planning and assessment, and incoming teachers then began a similar learning process. Schools retained documents more easily than the judgment teachers had developed while creating and revising them. Subject-specific knowledge therefore accumulated mainly through individual experience and informal professional relationships.

Participants nevertheless described meaningful professional growth. They became more deliberate curriculum interpreters and assessment designers, articulated the purposes of musical tasks, examined the evidence supporting their judgments, and considered how current lessons could support students' later musical lives. These changes in judgment and role formed one dimension of professional reconfiguration.

Repeated curricular brokering also expanded teachers' responsibility. After completing formal Arts-level coordination, music teachers still resolved music-specific curricular and assessment questions individually. They invested additional time and emotional energy beyond the formal allocation. Professional growth, expanded responsibility, and occupational strain therefore developed together through the same process.

This reconfiguration was ecological because teachers developed and exercised professional judgment within conditions they could not determine individually. Participants continued to exercise agency, yet limited time, discontinuous collegial relationships, and uneven subject-specific support made that agency increasingly costly. I use ecological vulnerability to describe this condition.

Teachers expanded their professional capacity through practice, while the resources required to sustain and share that capacity remained unstable. Where music-specific guidance and consultation remained limited, individual teachers carried both the additional work and its emotional cost. The educational possibilities of parallel implementation therefore depended on the conditions under which teachers could exercise, share, and sustain their professional judgment.

Ⅴ. Conclusion and Implications

This study examined how five middle school music teachers negotiated the parallel implementation of the IB MYP and the Korean National Curriculum. Participants valued concept-based inquiry, reflection, and criteria-based assessment when these practices supported musical understanding. They also interpreted curricular language, coordinated different assessment requirements, and recast musical learning into forms that the MYP and national reporting system could recognize. Sustainable implementation therefore depends on whether schools and education authorities treat this coordination as an institutional responsibility.

The study contributes to curriculum implementation research in three ways. It conceptualizes the work through which teachers make two systems function as curricular brokering. It explains how music teachers produce the institutional readability of musical learning and how reporting formats influence the evidence teachers plan and collect. It also develops professional reconfiguration as an ecological process in which pedagogical growth, expanded responsibility, and occupational strain arise through repeated curricular brokering. Together, these concepts direct attention to how subject teachers make parallel curricula workable and what professional costs they assume.

1. Limitations, transferability, and future research

This study involved five music teachers working in five public MYP World Schools within one regional education system. Policies, staffing patterns, school size, and professional networks may produce different experiences elsewhere. The study therefore offers an analytical account of parallel implementation rather than a representative description of all Korean IB schools. I relied on teachers' accounts and the documents they produced rather than observing classroom practice. I also centered teachers' perspectives, while students, administrators, and education authority personnel may interpret the same practices and structures differently. The findings may

nevertheless inform settings in which teachers implement an externally introduced curriculum alongside national assessment and reporting requirements, particularly in performance-based subjects that depend on embodied, temporal, and process-based evidence.

Future research could follow teachers longitudinally from their first year of implementation or observe how they adjust inquiry, musical activity, and assessment evidence within lessons. Comparative research across regions, school sizes, and other performance-based subjects could examine whether curricular brokering and professional reconfiguration take similar forms elsewhere.

2. Implications for policy and practice

Based on the findings, I propose a three-level implementation support framework comprising subject-specific guidance for classroom practice, differentiated consultation within and across schools, and institutional alignment across curriculum, assessment, and reporting.

1) Developing subject-specific guidance for music teaching and assessment

Education authorities and professional networks should develop Korean-language resources that connect MYP principles with listening, performance, and creation. These resources should show how music teachers can coordinate Criteria A–D with the achievement standards and content of the 2022 Revised Music Curriculum while maintaining conceptual depth and varied musical experience. Assessment examples should combine performance, rehearsal records, creative products, oral explanation, and concise written reflection. Teachers could then examine students' intentions and self-evaluation while retaining musical action and development as central evidence. Such guidance would also help teachers assess students with varied levels of Korean-language proficiency without allowing extended writing to outweigh the musical learning under examination.

2) Differentiating consultation within and across schools

Schools and education authorities should recognize Arts subject-group consultation and music-specific consultation as distinct forms of professional work. Music and visual arts teachers need Arts-level consultation to coordinate shared criteria, assessment, standardization, and reporting. Music teachers need separate consultation to examine performances, compare musical judgments, revise units, and interpret criteria within listening, performance, and creation. The schools in

this study scheduled Arts subject-group consultation within teachers' timetables and counted it toward their teaching hours. Music teachers then arranged additional discussion of subject-specific curriculum and assessment through personal contacts or time outside the formal allocation. Schools should therefore distinguish the purposes of these two forms of consultation when they organize teachers' workloads.

Many small schools employ only one music teacher, so an internal music department meeting cannot provide subject-specific collegial review. Education authorities should count scheduled cross-school consultation among music teachers as part of teachers' official workload or teaching-hour allocation. Regional networks could give teachers regular opportunities to review student work, compare assessment decisions, and develop shared interpretations of MYP criteria in music. Schools and regional authorities should also preserve professional knowledge when teachers transfer. Structured handover, subject-specific mentoring, and annotated examples of student work could help incoming teachers understand the reasoning behind existing unit plans and assessment materials.

3) Aligning curriculum, assessment, and reporting at the institutional level

Education authorities should clarify how MYP assessment relates to national achievement standards, Arts subject-group reporting, and NEIS records before individual teachers begin reconciling them. Tarc and Beatty (2012) argue that curriculum, assessment, and reporting should be coordinated through programme and institutional design. Regional and national guidance should show how teachers can use student evidence across both systems while preserving subject-specific achievement and reducing duplicated procedures. Arts subject-group policies should also retain meaningful information about musical achievement when coordinating reporting across music and visual arts. Across these three levels, parallel implementation becomes sustainable when music teachers can exercise professional judgment without carrying institutional coordination through personal time and informal relationships. Ultimately, this support begins with recognizing music teachers as educational professionals whose subject-specific judgment is central to curriculum enactment.

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