

An analysis of the contestation over the
pedagogic device in an applied design
curriculum in post-Apartheid South Africa

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This work has not been previously submitted in whole, or in part, for the
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Date: January 2010

Abstract: This project investigates a contested *pedagogic discourse* operating in the field of fashion design education in the post-Apartheid South African higher education context. The investigation is realised through a case study analysis of the pedagogic practices and context of a registered private provider of higher education that is externally moderated by a public institution operating in the same vocational field and education band. At the level of micro-practices, the research is located firmly within curriculum studies. However, the study also delivers an understanding of macro-practices by illuminating the symbolic construction of competing pedagogic relays - the products of contested ideological perspectives. The focus on macro-practices repositions the research within the *sociology of education*. The contested pedagogic *discourse* (as a reproductive practice) is analysed with reference to the theoretical framework provided by Basil Bernstein. Bernstein's pedagogic *device* is relied upon to provide a sociological account of the pervasive social order that influences the *instructional* and *regulative* features of the contested *pedagogic discourse*. The broader contestation arising in the fashion design arena (in post-Apartheid South Africa) is reflected in the struggles at competing local pedagogic sites to impose ideological readings onto the pedagogic reproductive relay. The 'internal language of description' is operationalised using *Critical Discourse Analysis* (as the 'external language of description') to analyse secondary data from the *official* and *pedagogic recontextualising fields*. The same analytical method is extended to the analysis of the primary data (a focus group transcript) that records four capitalised respondents' reflections on the *evaluative rules* (derived from the discursive practices) of the fashion design curriculum under scrutiny. An analysis of the discursive practices implicated in the contested *recontextualised* pedagogic practices and context of the private provider curriculum (the case study) illuminates the original research phenomenon that is traced back to the researcher's reflections on contested 'voice' and 'message' discourses that evolved over a period of five years of external moderation. The research findings substantially support the coherence and validity of Bernstein's theoretical concepts (the 'internal language of description'), in accounting for competing *recontextualisations* of *regulative discourse* to construct ideologically driven *pedagogic discourses* in the field of reproduction for the vocational sector of fashion design education.

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Chapter 1

1.1 Introduction

This research project is located within *curriculum studies* and involves a case-study analysis of contestations arising from competing pedagogic discourses and practices within the vocational field of fashion, in post-Apartheid South Africa. The demarcation (time and place) of the pedagogic discursive context points sociologically, to processes of cultural and economic change that have exerted influence upon the restructuring of South African higher education during a period of radical political and social transformation. This research is thus absorbed into a broader sociological narrative of cultural reproduction practices in post-Apartheid South Africa through the analysis of the construction of a pedagogic identity that is the product of multiple discursive acts of 'symbolic control'.

Curricula, from a sociological perspective, reflect aspects of what is valued in a particular field and for a particular time; in the associated field of practice; and, more broadly, in the society in which the field is located. While a vocational field such as fashion generates core 'knowledge' that is largely uncontested (procedural/technical, e.g. the manufacturing practices entailed in making clothing) there are other areas of the vocational field practices that are significantly contested (e.g. the aesthetic aspects of the design craft, as symbolic enactments of identity). This contestation will likely play itself out during the process of the pedagogising of the knowledge. The dynamics entailed in the selection, shaping, distribution and evaluation of knowledge often reflect competing group, community, social and even global relational values. These values are a product of competing ideologies that shape the pedagogic identity that is produced and reproduced through the pedagogic exchange.

The departure point for this research project is to recognise that a curriculum can serve as a sociological indicator of competing ideological values operating within cultural reproduction practices and may therefore expose the competing interests and tensions implicated in their construction:

...the selective organization, transmission and evaluation of knowledge is intimately bound up with patterns of authority and control. The battle over curricula is also a conflict between different conceptions of social order and is therefore fundamentally moral (Bernstein 1975, p. 81)

Initial lines of enquiry include the manner in which knowledge is organized and sequenced; and, the values brought to these sometimes explicit, sometimes implicit, sometimes even tacit practices. Subsequent lines of enquiry might include the ideological and hegemonic realizations of curriculum content and how such realizations promote or curtail students' life choices. Other inquiries concern how dominant, dominating and dominated pedagogic identities are constructed by the curriculum selections made. For this research project, the most significant questions concern how these pedagogic realizations come to be contested at all. Wherein lies this contestation? Why can practitioners operating in a particular field or sub-field not agree on the knowledge to be pedagogised?

At the very least, cursory answers to these preliminary questions strongly suggest that curricula necessarily entail choices even where a body of largely uncontested, 'procedural' knowledge may exist. These choices, seemingly objective and derived from a 'neutral' reservoir of knowledge are instead the products of competing contexts that expose a range of ideological and subjective interests. These competing interests directly influence what is taught, to whom, how so and finally, what 'performance' or 'text' counts as legitimate and valid at the conclusion of a particular educational exchange. These interests and subjectivities resonate throughout the educational system and at a number of levels from global ideologies to nation states to institutions (educational and otherwise) all the way down to individual actors (educators and learners).

As an illustration of this point, Bernstein, in discussing 'pedagogic rights' within democratic societies records the following:

A school metaphorically holds up a mirror in which an image is reflected. There may be several images, positive and negative. A school's ideology may be seen as a construction in a mirror through which images are reflected. The question is: who recognizes themselves as of value? What other images are excluded by the dominant image of value so that some students are unable to recognize themselves? In the same way, we can ask about the acoustic of the school. Whose voice is heard? Who is speaking? Who is hailed by this voice? For whom is it familiar? (Bernstein 2000, p. xxi)

The curriculum that is the subject of this research project is a registered and accredited curriculum delivered by a licensed private higher education provider in South Africa. Historically, the provision of private higher education in South Africa has often been the subject of criticism from educational agencies of the state as well as from public institutions of higher education. Perhaps criticisms of the sector, particularly in the provision of higher education, has its origin in the mistrust that is associated with profit-making in educational contexts and the improbability of this motive coexisting comfortably with the traditional notion of higher education operating in the service of the public good - ‘...the entry of private players in higher education means education as business’ (Nayyar in Badat 2008, p. 9). Notwithstanding this concern, and, given the inclination of many private providers towards the market in the construction of their pedagogic identities, the sector is seen as playing its part in delivering sorely needed skills.

The post-’94 systemic shift towards a single, national system of education provision in South Africa, whether private or public, general, further or higher, drew the private higher education sector firmly into the quality assurance and technical compliance landscape. This included the requirement to be quality assured by the *Higher Education Quality Committee* of the *Council on Higher Education*. For the first time, private providers were also compelled to be licensed by a government agency - the *South African Department of Education*. This policy shift was part of the new state’s (post-Apartheid, post-1994) broader political transformation agenda. The policy shift was seen as essential for education to play its part in a) a programme of national economic reconstruction (in order to respond to the pressures of globalization); b) the redress of an unjust and inequitable past (an economic and social justice political project); and, c) the pursuit of excellence, innovation and creativity (to ensure South Africa’s successful transformation - social and economic). This research project focuses on the pressure exerted on one design curriculum to accommodate two apparently conflicting transformational ‘value positions’ for this particular vocational sector, and the subsequent contestation arising from the construction of its *pedagogic discourse*.

The first value position promotes *performativity* in the curriculum and is premised on the notion that effective educational transmissions ought to privilege pedagogic performances that are useful in the global economic

context. The analysis and critique of *Mode 2* knowledge production and reproduction practices is well established through the work of Gibbons (1998), Young (1999), Muller (2000) and Castells (2001), amongst others. The discursive response to globalisation constructed in the *South African Department of Education White Paper 3* (1997) explicitly requires higher education curricula to demonstrate a commitment to South Africa's national macroeconomic development goals (GEAR¹) through the construction of economically responsive learning programmes. An analytical exercise to demonstrate this bias is undertaken in Chapter 4. A new 'morality' is proposed for higher education that reflects a significantly marketised notion of higher education and demonstrates clear support for a *Neo-liberal* political project on economic transformation.

The second position is concerned with *social and cultural redress* through the assertion of an African identity. Combined with the *Neo-liberal* agenda at the political level, the notion of the *re-centered* state in post-Apartheid South Africa enjoys significant political currency. A key aspect of this political project supports a new cultural 'competency'² that celebrates Afrocentricity and the Africanisation of knowledge in order to realize a transformed social and cultural order. This political project is essentially concerned with the redress of debilitating inequalities based on ethnic, racial and cultural differences that characterised Apartheid South Africa and that took both symbolic and material form. The post-'94 transformational goal admits into the discursive space a new moral and social 'voice' that was previously silenced under the hegemonic influence of the Apartheid education system. The *re-centered* state is thus attempting to project a new moral dispensation and identity for South African society in the post-1994, globalised era. Calls for the establishment of the legitimate voice of the 'African university' as uniquely African are increasingly being heard (see Ntuli 2002, and Makgoba 2003³). Heated debates around *Afrocentrism* versus *Afroscepticism* have generated what Horsthemke (2005, p. 1) characterizes as 'a kind of dialogical impasse between two diametrically opposed positions, with both sides accusing one another of racial hegemonism'.

¹ Growth, Employment and Redistribution (GEAR) macroeconomic strategy.

² The term *competency* is used here with direct reference to Bernstein's *performance* (deficit-driven) versus *competence* (all contributions are welcome) cline, set out in his discussion on pedagogic models in relation to *recontextualisation* practices in the process of pedagogising knowledge (2000, pp. 44-50). The reference is premature but will become clear after reading Chapter 2.

³ These examples are merely illustrative.

In the broader field of fashion practice, as in the field of fashion education in South Africa, these two value positions find significant traction, often times on contested ground. While it is beyond the intention and scope of this research project to enter the debates surrounding the analysis of the contestations and struggles that characterise the differentiation of *Afrocentrism* and *Eurocentrism* from each other as social categories generating symbolic and material consequences - and particularly as they pertain to fashion field practices and vocational education and training in South Africa - it is clear that ‘...the complexity of local fashion production (illustrates) ...the diverse aesthetic, economic, social, and political forces at work in the production and marketing of changing styles’ (Rovine, 2009, p. 134). Rovine’s⁴ words describe the multiple ‘local fashion production’ contexts that represent the African fashion system and that, in her words, ‘...explore the garments that are produced at the intersection of two subjects that have only recently been addressed together: Africa and fashion’ (2001, 133).

1.2 The Research Rationale

The curriculum under scrutiny requires a minimum of three years, full-time study and leads to the award of a National Diploma qualification⁵ for the vocational field of fashion design and technology.

The learning programme integrates 12 courses that can either be described as ‘creative’, ‘technical’ or ‘theoretical/contextual’ - the programme’s course clusters. Combined in a single learning programme, the programme courses realize a significant level of hybridity across the curriculum experience in terms of the different kinds of knowledge, skills, attitudes and identities entailed in these course clusters. The programme prescribes an exit-point, exit-level, summative assessment event for final year students that can be characterised as an integrated capstone task.

⁴ Rovine (2009, p. 134) cites the works of van der Plas & Willemsen (1998); Mendy-Ongoundou (2002); Mustafa (2002); Geoffroy-Schneider (2005); Rovine (2004); Rabine (2002); Bastian (1996); Gondola (1999); Hansen (2000); Picton (1995); Renne (1995), Rovine (2008); and, Perani & Wolf (1999) as significant works analysing local design practices in Africa.

⁵ *South African National Qualifications Framework Level 6*, on the revised *10 Level Higher Education Qualifications Framework*.

The assessment event briefs (from different courses across the three clusters) that direct the realisation of the integrated capstone task are 'process' focused rather than being 'thematically' prescriptive. That is to say, there is no explicit thematic ('look-and-feel', aesthetic) direction given to what students must produce in terms of the eventual fashion artefacts (an apparel range), nor for what commercial purpose. Instead, the various assessment event briefs clearly indicate specific processes that must be followed that target research and vocational (design & technical) craft practices. The assessment event can be further characterised as a 'high-stakes' task for students as well as for assessors, course supervisors and external moderators in terms of the assessment and moderation judgments reached in support of final certification.

The capstone task is internally supervised and assessed, and externally moderated. External moderators are drawn from the public higher education sector for the same field. After the students' work has been internally assessed, the moderation participants - internal assessors, internal supervisors, external moderators - discuss a sample of student artefacts. Although the external moderation process maintains course boundaries in the sense that Creative Design and Computer Design outputs are moderated separately from each other and from Pattern Design and Garment Construction outputs for the same integrated task, the integrating thread and requirement (an apparel range) is evident. The assigned grades for the selected sample are discussed for two main quality assurance purposes. The first is as part of the institution's processes for external moderation/verification of the internal assessment judgments reached. The second is to evaluate the institution's broader output and impact values that direct its construction of graduate competency and the subsequent identity formation - the 'legitimate text'.

It is important to bear in mind that prior to this capstone assessment event, the institution's 'design message' for what counts as a successful 'design solution' (the 'legitimate text') is consistently relayed to students throughout the three-year undergraduate process. The largely problem-based approach to 'successful' design is advanced within a supra-content curriculum notion that is directed at the market metaphor of 'hanger-appeal,' specifically **global** 'hanger-appeal'. Local 'hanger-appeal' is not considered a sufficiently successful 'solution' to the 'problem' of designing

commercially successful apparel unless the value of a local aesthetic is part of a current global trend discourse.

The learning programme does create the pedagogic space for students to explore local or exotic/indigenous dress narratives. When such impulses find their way into the **global** trend discourse, the exploration and realisation of these is explicitly encouraged but always within the context of global 'hanger-appeal'. However, when these trends lose their global commercial currency, these narratives are explicitly discouraged. Rovine (2009, p. 134) recognises this practice in her deliberations on the contradictions that inhere in African fashion's role in global and indigenous fashion economies: 'Fashion is difficult to define in a global context, requiring a negotiation of the slippery territory between practices classified as "African" and categories associated with a particular market for modern, Western garments... Africa, and other non-Western sites, has no place in this conception of fashion, except as an occasional source of inspiration.'

Local or exotic/indigenous dress narratives may extend beyond the obvious notion of 'Afrocentric' design signatures to include 'Asian-centric' signatures or signatures directed at individual dress narratives (often located in personal histories) from 'Afrochic' to 'Boerechic'⁶. Students are therefore permitted the pedagogic space to provide convincing locally or personally inspired 'solutions' to the 'problem' of contemporary, global 'hanger-appeal' but the content selections entailed in the construction of the undergraduate curriculum explicitly operate to privilege the global market. This remains the institution's dominant intrinsic practice for the assessment and evaluation of pedagogic outputs and impacts. The result of this privileging is that 'success' in terms of validating students' realizations of local, personal or exotic influences/signatures, is a rare occurrence indeed. The construction of this ideological 'bias' in the pedagogising of the relevant vocational knowledge essentially steers this investigation. Put another way, this research attempts to understand and explain the evaluative practices that validate the realization of the 'legitimate text' and subsequent contestations arising from these practices.

⁶ *Boerechic* is a term that combines the Afrikaans (one of South Africa's indigenous languages) word for 'farmer' (*boer*) with 'chic', to relay a local dress identity drawn from the cultural narrative of the white Afrikaner culture in South Africa.

1.3 The Research Questions

The questions explored in this research project consider the sociological nature of the pedagogic relay under scrutiny. My research questions therefore enquire into the nature of the pedagogic and social ‘legitimacy’ of the *recontextualised message systems* (curriculum, pedagogy, assessment) of a South African applied design curriculum, as the products of a contested *pedagogic device*. Bernstein’s *pedagogic device* accounts for the ‘hidden voice’ of *pedagogic discourse*. What is at stake is not merely contestations arising from a particular *code modality* (a distribution of power and a set of principles of control to maintain a particular discursive and social order) nor is it merely the processes of repackaging ‘knowledge’ (selection, sequencing, pacing, criteria). What is also at stake is contestation arising from the sociological structuring of the pedagogic relay - i.e. the symbolic regulation of consciousness realized through the reproductive power of a particular pedagogic relay.

The two research questions addressed in this research project are:

- 1) How does dissensus manifest at a local pedagogic site in relation to its *message systems* (curriculum, pedagogy, evaluation)?

And

- 2) Why do the *recontextualised message systems* of this design curriculum generate disagreement in the vocational field about what should be valued as the ‘legitimate text’ for the South African fashion context?

These questions are addressed through the analysis of a selection of discursive arrangements that collectively affect this one design curriculum. The analysis attempts to understand the contestation arising from the way in which the institution goes about harmonizing or ‘papering over’ the underlying tensions between competing symbolic rationales and ideological positions in the *official recontextualising field* (ORF) and in the *pedagogic recontextualising field* (PRF), in its *message systems*. The research endeavour thus attempts to offer a theoretical understanding and explanation of the institution’s ‘different modalities of pedagogic practice

(that) provide for acquirers the principles for the production of what counts as the legitimate text' (Bernstein, 2000: xvi).

1.4 An Overview of the Research Project

The purpose of this research project is to consider the pedagogic identity constructed via one design curriculum as the 'symbolic' product of a contested *pedagogic discourse*. The main analytical work is generated from the external moderation of the capstone assessment event, specifically the *2005 External Moderators' Report* (Appendix A). The analysis and explanation of this text begins to surface contestation that points to the different values brought to the marking process by the internal assessors and external moderators. It is not clear exactly what the nature of the dissensus is; on what basis it is constructed? This must be inferred from the text in the context of the explanations and interpretations provided but it is never explicitly available to the reader. The main thrust of the subsequent analytical work conducted essentially attempts to pinpoint what the contestation is really all about and then, more significantly perhaps, to account for how contestations, based on competing ideologies, are implicated in the pedagogising of knowledge, sociologically speaking. Unraveling the content and structure of the proposed contestation is advanced through subsequent analysis of the discursive repertoire that surrounds this one design curriculum in order to try to explain the pedagogic 'legitimacy' of the institution's *message systems* that is embedded in an intrusive - and sometimes contradictory - regulatory framework that provides other local providers with alternative pedagogic options which compete with each other in the field of educational practice.

In Chapter 2, I discuss the theoretical concepts and descriptions necessary for understanding the contested *message systems* (curriculum, pedagogy, evaluation) of this one design curriculum. The theoretical terrain is explored through the descriptive and theoretical language of Bernstein's sociological framework and through an exploration of how this framework conceptualises pedagogic practices and their impact on symbolic formations of consciousness and identity - 'I am concerned essentially with *contemporary resources* under conditions of cultural/economic change for constructing a sense of belonging to and different from, and for the management of internal sense making and external relationships in time,

space and context' (Bernstein 2000, p. 205). The literature selected for review focuses on the central purpose of the research project, which asks after an account of the sociological structuring of a particular *pedagogic discourse* as the outcome of a contested process of pedagogising knowledge.

Given this central research purpose and the limitations of space associated with a minor dissertation, other relevant literature is sacrificed. This includes literature from the field of vocational education and training (including fashion) as well as literature in relation to the contestations proposed - that of the state's contradictory value positions on mode 2 knowledge and the marketisation of educational outputs and impacts versus their desire to assert a new morality for a new South Africa through the 'Africanisation' of the knowledge system; and, the contestation between the binary classifications set up after the analysis and interpretation of the data selected for this project as between the *global-economic-Eurocentric* social category and the *local-cultural-Afrocentric* social category.

Bernstein's notion of the *pedagogic device* is relied upon to understand how 'knowledge', and in this case occupational procedures and practices, are pedagogised and how pedagogic consciousness and identity are 'managed' and regulated during a period of significant social change. The work of Bernstein illuminates *pedagogic discourse* as a struggle for 'symbolic control' in its construction. The nature of 'symbolic control' is vested in the biases or ideologies that permeate *pedagogic discourse* and are carried by distributions of power (that regulate the recognition of which 'meanings' are relevant to a particular context) and principles of control (that regulate the realization of the privileged meanings, i.e. how they must be put together). These biases or ideologies are not regarded as 'contents' but rather as a 'way of making relations' between one social category and another in constructing the dominant social order. The *distributions of power* and *principles of control* that inhere in pedagogic practices therefore function to maintain dominant and dominating discourses and to shape the subsequent pedagogic consciousness produced through these interactional practices.

In Chapter 2, I map out the theoretical framework while in Chapter 3, I set out the research design and methodology and discuss the techniques used

in the analysis. I describe the data generation process and discuss the key validity considerations that are relevant to the overall research design and methodology. In Chapter 4, I present an analysis of the data generated for this research project by operationalising the descriptive and interpretive stages of Critical Discourse Analysis (the ‘external language of description’) and tie the key findings back to Bernstein’s ‘internal language of description’. In Chapter 5, I offer conclusions and a critique of this research.

Chapter 2

2.1 An Introduction to the Theoretical Context

In Chapter 1, I proposed a contestation over the *pedagogic device* in the construction of the *message systems* of one design curriculum and set out a number of possible lines of enquiry. These lines of enquiry hinted at how the selections made and the values brought to the pedagogic practices and context, point to the principle of social ordering. I also suggested that these ‘biases’ are symbolic constructions based on ideological position taking that play themselves out in the construction and subsequent operationalisation of particular pedagogic ensembles in order to validate the *legitimate text* for a given context. In the case of this research project, the *legitimate text* is concerned with what constitutes success in an applied design curriculum operating in post-Apartheid South Africa. The opening paragraph of Chapter 1 positioned this research endeavour within *curriculum studies* but the subsequent lines of enquiry abstract the research problematic to the level of sociological enquiry and more accurately position the study within the *sociology of education*.

The theoretical terrain is thus expanded beyond the pedagogical to include the sociological. The preliminary account of how two seemingly contradictory ideological positions are reconciled in this one design curriculum records a distinct privileging of ‘global performativity’ in curriculum outputs that devalues the new ‘morality’ of ‘African nationalism’ promoted by ‘cultural performativity’ (in post-Apartheid higher education) in the execution of the vocationally specific, craft-based knowledge. The more grounded lines of enquiry thus ask after the nature of this ‘privileging’ (in the pedagogic practices and context) and the nature of the relayed ‘message’ (the *pedagogic discourse* constructed). Through the theoretical framework explored in this Chapter, I will demonstrate how a fuller explanation of the proposed contestation illustrates the complexity of the research phenomenon at the sociological level and provides a lens into the micro practices of many of the compelling issues facing educational sociologists at the macro level.

Via the theoretical framework provided by Bernstein, I will trace the grounded lines of enquiry back to the sociological level of the enquiry. I will further consider whether I find Bernstein's framework to be theoretically coherent for this case study and therefore able to contribute to a better understanding of my research phenomenon (and its potential application to understanding other vocational design contexts in South Africa). Bernstein's treatment of the three educational *message systems* (curriculum, pedagogy, and evaluation) as cultural transmissions of competing authority and control, offers a *realist* framework to draw on, as I attempt to investigate the contestation surrounding one design curriculum.

2.2 Classification and Framing

Bernstein's work in the sociology of education develops a theory of the pedagogising of knowledge in which pedagogy, as a mechanism of socialization (cultural reproduction-production), is relied upon to explain how the social structure outside the classroom permeates the curriculum and its transmission mechanisms. Bernstein's (1975, p. 17) initial project was to recover the 'original specialised interactional practice' from an analysis of contextual texts - '... the selection, creation, production, and changing of texts are the means whereby positioning of subjects is revealed, reproduced, and changed'. The essence of Bernstein's (2000, p. 4) code theory project is directed at an understanding of how *power* and *control* in pedagogic practices are translated into communicative principles to shape the construction of *pedagogic discourse* and how these principles 'differentially regulate' the acquisition of different forms of consciousness 'with respect to their reproduction and the possibilities of change'. The translation of *power* and *control* relations provides a description of the different modalities of *pedagogic discourse* that function to regulate symbolic control of the social base.

Bernstein's intention is thus to provide descriptions of the key features of communication (*power* and *control*); of how they are structured and distributed to produce forms of pedagogic interaction (relations between and relations within categories). 'The forms of interaction in which I am interested are those of pedagogic practice and the category relations in which I am interested are those of pedagogic discourse, its agents and its

contexts' (Bernstein 2000, p.5). Bernstein developed a language to account for these two key features of communication in order to provide general principles that could generate specific descriptions of agencies of cultural reproduction and of their transmission and acquisition practices and contexts. *Classification* (C) is the principle that accounts for the 'translation of power' and 'power relations' and *framing* (F) is the principle that accounts for the 'translation of control relations' (ibid). The descriptive schematic delivers its understanding of the relations underpinning a particular pedagogic ensemble by combining the separate *classification* and *framing* values to produce different *code modalities*.

Table 3 of Appendix I summarises the *code modality* of the design curriculum under scrutiny in this research project by assigning strong (+) or weak (-) values to brief (one-word) descriptions of the nature of the pedagogic practice for each of the programme courses. This coding exercise is empirically unsubstantiated but draws on the researcher's experience (*critical subjectivity*⁷) as curriculum advisor to illustrate the notion of hybridity in relation to the transmission and acquisition practices and its subsequent affect on the realization of the *legitimate text*.

For Bernstein *power* and *control* are the essential features of the internal structuring of any 'message', which can be thought of as the *legitimate text* to be acquired in any pedagogic exchange. The acquisition of the *legitimate text* marks us socially, cognitively and culturally and determines distributions of privilege in society. The communicative principles (*classification* and *framing*), which regulate the forms of interaction that develop into tangible *pedagogic discourses* (practices and contexts) can thus be traced back to *power* and *control relations*. Why *power* and *control*? Bernstein proposes that any communicative ensemble (pedagogy) has an internal affinity for specialization of some sort or another in order to specialize the subsequent identity that is relayed thereby shaping consciousness by separating out discourses, agents and contexts to preserve a specialization (of some sort or another) so that acquisition can be enhanced or curtailed (for some reason or another).

⁷ 'Critical subjectivity' involves the theorising of the research phenomenon prior to the conduct of the analysis and privileges the researcher's experiential base, defined by Strauss (in Maxwell 1996, p. 28) as the 'researcher's technical knowledge, research background, and personal experiences.'

Classification marks the unique 'voice' (the syntax for the generation of meanings) of a particular social category and defines the relationship of that category to all other categories. Social categories are differentiated from each other by the discourses, contexts and agents that 'sponsor' their specialization. What drives the specialization of a particular category's *voice* is the principle of insulation so that where the *voice* is highly specialized and well insulated, the *classification* (of that category) is strong and the *power* that inheres in its recognition as a specialized category is established. And, vice-versa in the case of weak *classification*. Bernstein (2000, p. 12) emphasizes that whether the insulation is weak (-) or strong (+), *classification* always relays *power* and *power relations*. Any attempt to challenge the social 'space' - an arbitrary meaning or punctuation - between one specialized category and another, reflects a challenge to the underlying *power relations* of a particular social category.

In the context of this study, the category 'global' can only be established in relation to the category 'local'; 'Eurocentric' in relation to 'Afrocentric'. The stronger the boundary relation is between 'global' and 'local' or between 'Eurocentric' and 'Afrocentric' (as social categories) the more specialized these different *voices* are and the stronger the communicative principle (C+) will be that separates the binaries out from each other. This is in order to limit or enhance the acquisition of these two different 'messages' (the syntax for the realization of a range of possible meanings). Ideologically, strong *classifications* (C+) of social categories create oppositions or dichotomies while weak *classifications* (C-) create affinities or continuums.

The boundary relation between 'local' and 'global' can vary from one context to another. Imagine a context in which the insulation of the categories 'global' and 'local' is strong (C+), e.g. in a third-world-rural context. The significant differences between these two categories in the local context will be both material and symbolic and will be carried by the social divisions of labour in that local context (in the social base). In contrast, within a first-world-industrialized context, the insulation of the boundary relations between the categories 'global' and 'local' will be weak (C-). This is because the two categories 'overlap'. Many of the material and symbolic features (discourses, agents, contexts) of the two social categories are evident within each other and the subsequent social divisions of labour may not significantly differentiate these two categories

from each other. The explanation of this difference (relayed by the *classification* principle) recognises first-world-industrialized countries as having generated the social divisions of labour associated with globalization thereby seamlessly appropriating these material and symbolic features and social divisions into their local contexts. The upshot is that in a first-world-industrialized context, 'local' and 'global' social categories are not significantly specialized from each other and the effects (of globalisation) on the local social base are reduced (less *power*). What is considered 'local' in these contexts is subsequently 'pushed down' the social order to the level of cultural 'tradition' or 'folklore'.

Framing (F) refers to the communicative principle underpinning the subsequent pedagogic practice constructed to relay the distributions of *power* that inhere in the *classification* of category relations. *Framing* is localized to the context in which the *classification* of a particular category relation (the *voice*) is to take hold and provides the means for acquiring the *legitimate text* or specialized *message*. Bernstein (2000, p. 12) points out that '...framing is concerned with how meanings are to be put together, the forms by which they are to be made public, and the nature of the social relationships that go with it'. In this way, *framing* regulates the relations within an already *classified* category or set of categories between transmitters of the specialized *voice* and acquirers of the specialized *message*.

Framing regulates both the *rules of the social order (regulative discourse)* and the *rules of the discursive order (instructional discourse)*. The rules of the social order are concerned with 'control over the social base which makes the transmission possible' (Bernstein 2000, p. 13); the forms that the hierarchical relations take in any pedagogic relation (i.e. expectations of character, manner, conduct) while the rules of the discursive order 'refer to selection, sequencing, pacing and criteria of the knowledge' (ibid). Significantly, for Bernstein, the *regulative discourse* embeds the *instructional discourse* and is the dominant discourse⁸. Combinations of the *framing* values of these two analytically separate discourses will produce different pedagogies - either visible or invisible. In a visible pedagogy, the *framing* (of both discourses) is strong and the *evaluative* rules of the

⁸ The generative value of the dominance of the *regulative* over the *instructional* has been questioned by a number of Bernsteinian scholars - among these Muller (2006) - as merely illustrative of these critiques. Restrictions of space do not allow for a detailed discussion here.

instructional and *regulative* discourses are explicit. In contrast, within contexts in which the *framing* over the *instructional* and *regulative* discourses is weak, the pedagogy is described as ‘invisible’ or ‘progressive’ and acquisition becomes more challenging since the rules governing the acquisition of the *legitimate text* are not easily transmitted or acquired.

Classification and *framing* both have an internal and external feature. With *classification*, the internal features refer to power discourses that inhere within category relations in respect of the ‘arrangements of the space and the objects in it’ (Bernstein 2000, p. 14). For example, school uniforms carry different power relations between scholars (ordinary pupils and prefects) and between scholars (acquirers) and teachers (transmitters). Clearly, *classification* always has an external feature in terms of specializing category relations. Similarly, *framing* has an internal and an external feature where the internal features relay the control relations within the context (selection, sequencing, pacing, criteria) while the external feature simultaneously relays the control relations on external influences on a particular pedagogic context. These external influences may carry, for example, competing *classifications* of category relations in others’ ‘knowledge’, often realized in the differences between official and local⁹ pedagogic practices or in competing local pedagogic practices.

Consider the value of these theoretical descriptions for the current research project by imagining a local pedagogic context in which there is strong *framing* (F+) of the *regulative* and *instructional* discourses that privileges for example, Eurocentric design values in both the rules of the social order (conduct, character, manner) and the rules of the discursive order (selection, criteria). This pedagogic construction would be designed to relay an explicit distribution of *power* that maintains a strong boundary relation (C+) between the social categories ‘Eurocentric’ and ‘Afrocentric’ in a local pedagogic context. This represents the internal feature of the *framing* procedures. However, the external feature of the *framing* must simultaneously regulate competing external influences generated either from a national/centralized pedagogic discourse, or from competing local pedagogic discourses, or both.

⁹ Bernstein’s use of the term *local* is an oppositional reference to the *official* arena and demarcates pedagogic contexts in which there is local control of the pedagogic relations and context that are not subject to ‘official’ (national) pressures that establish the practices and contexts at a local pedagogic site. It has nothing to do with the geopolitical divide in earlier sections of this chapter and of Chapter 1.

Imagine a competing local pedagogic context that valorizes Afrocentric design values by specialising the Afrocentric *voice* in its *pedagogic discourse*. This communicative ensemble enters the *framing* procedures of the first local context from the outside as a challenge. The *framing* procedures of the first local context must *control* the forms of communication directed at the realisation of the intended specialized transmission and acquisition of the preferred consciousness and pedagogic identity labeled 'Eurocentric'. This is achieved by strengthening the *framing* values of the acquisition context to mediate (control) the potential effects of the external *message* (of Afrocentrism) and any challenge it may pose. In both of these contexts, the categories 'Eurocentric' and 'Afrocentric', remain strongly insulated from each other. However, these competing *messages* will act as a challenge to the other's *voice*.

A significant feature of the theory points out that while challenge may come at the level of both the *classification* and the *framing*, challenge or resistance at the level of the *framing* of the pedagogic practice by either transmitters or acquirers operates 'within the terms of the classificatory principle' (Bernstein 1975, p. 39). Thus, the potential for significant change in the social base is limited by the strength of the *classification* values. Bernstein (1975, p. 33) points out that it is impossible to separate *voice* and *message* and for this reason the *classificatory* principle is present in every pedagogical relation: 'All 'voices' are invisibly present in any one 'voice'. We will observe this in the analysis and interpretation presented in Chapter 4 of the 2005 External Moderators' report in relation to the *Practical Design* course of the curriculum. The upshot of this is that the 'yet to be realized' within any challenge to pedagogic practice is operating at a deeper level, as the 'message' of the 'yet to be voiced'. The 'yet to be voiced' functions as a 'potential challenge to the distribution of power and varies with its principles (while) the 'yet to be realized' is a potential answer to the principle of control and varies with those principles' (Bernstein 1975, p. 39). Whether the challenge comes from inside or outside the pedagogic interactional context, the question that needs to be asked is in whose interests is this challenge and weakening of the boundary relation? Who has sponsored it? Who is set to gain from it and who is set to lose from it?

In discussing the relationship between codes and consciousness, Bernstein (2000, p. 16) focuses on the process of acquisition that shows the 'biasing

of the pedagogic consciousness of the acquirer and the transmitter'. It is in the process of the acquisition of the *legitimate text* that the pedagogic practice (*framing*) shapes the consciousness of the acquirer. The *legitimate text* can be understood to be anything that attracts any form of evaluation - of a complex repertoire of understandings, or behaviours, or skills, or the simplest of any of these. It is essentially the *framing* values of the interactional practice that regulate the acquisition of the *legitimate text* since they regulate (control) the acquisition of the distribution of *power* already carried by the *classification* procedures in a particular context.

This explains why Bernstein (2000, p. 16) recognizes ideology as operating as a way of 'making relations' (part of *framing*) rather than as a pointer to content. Ideologies are carried by the *rules of the social order* (the regulative) and the *discursive order* (the instructional) that carry the *relations* of a particular ideological position (the content). However, it is in the regulation (the control of - *framing*) of the *voice* of a particular *message* that ideologies are realized and enacted. I will proceed to a discussion of how consciousness is shaped and identities are produced in Sections 2.3 and 2.4, but at this juncture, it is clear that underpinning the forms of interaction (*control relations*) that specialize the various social categories carried by an ideological arrangement are the fundamental *relations of power*.

Bernstein's interest in the question of the role schools play in the process of distributing society's *power* led him to question how it was that societies circulate their various forms of knowledge and how consciousness is subsequently specialized (via educational transmissions) in their own image. These lines of enquiry led to the development of the main theoretical concept alluded to in this research project, that of the *pedagogic device*.

2.3 The Pedagogic Device

Bernstein's *pedagogic device* uncovers the sociological structuring of the pedagogic relay. While *classification* and *framing* allow for description and understanding of the *distributions of power* and *principles of control* that function to regulate symbolic control of the social base, the *pedagogic device* provides the means to analyse and understand exactly whose *power*

and *control* is being relayed by the *code modality* of a given pedagogic context. The theoretical move is from understanding the internal logic of the communicative principles that direct the formation of consciousness and identity to understanding the broader sociological structuring of the relay. Bernstein (2000, p. 23) points out that what is required, is to know the ‘processes whereby particular code modalities are constructed, institutionalized, distributed, challenged and changed’ and it is via the theoretical construct of the *pedagogic device* that these processes are illuminated.

Bernstein’s (2000, p. 27) *pedagogic device* is predicated on a comparison with the language device in which a ‘meaning potential’ is realized (via a ‘carrier’) in a particular context resulting in pedagogic communication (the ‘carried’). What mediates the transmission of a given *message* into contextually meaningful communication is the *pedagogic device* - a set of rules, hierarchically organized and interrelated. These rules regulate both **what** pedagogic communications are to be realized (e.g. a *global-Eurocentric-economic performance and identity*) from a given meaning potential (fashion design practice in South Africa) in a particular context (e.g. South African higher education), and, **how** these communications are to be realized (by delocating and refocusing separate discourses to constitute a new *text*). The *pedagogic device* thus provides ‘the *social grammar*, without which no message is possible.’ (Bernstein 2000, p. 25).

The *device* does not simply act as a neutral carrier or relay of a given meaning potential. During the transformation process (via/inside the *device*), the *device* acts selectively on the transformation of a given meaning potential according to the ‘rules’ of the context (e.g. dominant social orders or divisions of labour). Thus, ‘...the rules of the device are essentially implicated in the distribution of, and constraints upon, the various forms of consciousness’ produced through the mediating influence of the *device* bound by the contextual rules in which the pedagogic communication is to be realized (Bernstein 2000, p. 28).

The relative stability of the rules of the *pedagogic device* is maintained through a set of principles designed to promote the ideological interests of dominant groups. The rules of the *pedagogic device* are prone to challenge and become ‘sites for appropriation, conflict and control’, which means that challenge may come from inside the structuring of the *device*

(Bernstein 2000, p. 28). The pedagogic communication (the carried) realized (via the carrier) according to the boundaries set by the contextual rules for its realization can represent a slow and incremental challenge to the relative stability of the rules of the *device* (if the challenge operates from within the device). Alternatively, a competing pedagogic communication can represent a radical challenge to the relative stability of the rules of the *device* if the challenge operates outside of the device. Either way, the possibility of challenge and change is present and translates into a weakening of the *framing* (first) and *classification* (second) values of a particular code modality to ‘disrupt’ a dominant distribution of *power* (*classification*) via the principles of *control* (*framing*) on the pedagogic interactional practices of a particular pedagogic context.

The target of any challenge is essentially the boundary relation (between social categories) and the subsequent distributions of ‘privileged meanings’ to different groups. The effectiveness of the *device* is therefore limited by what Bernstein (2000, p. 38) refers to as ‘internal’ and ‘external’ features. The former contains its own paradox: ‘Although the device is there to control the unthinkable, in the process of controlling the unthinkable it makes the possibility of the unthinkable available’ (ibid). The external limitation entails an alternative distribution of *power* that speaks through the device creating potential sites of challenge and opposition. The analysis presented in Chapter 4 will illuminate aspects of the sociological structuring of competing pedagogic relays (micro practices) that draw their legitimacy from a range of competing ideological resources to appropriate the rules of the device. This, to mark the dominance of their ideological position for the field of vocational, applied fashion design practice in South African higher education (the macro context).

The rules of the *device* represent the ordering/disordering principles of the ‘pedagogising of knowledge’ and operate in different fields¹⁰ (populated by agents, agencies, institutions). Maton and Muller (2007, p. 7) point out that the ‘*field of production* where ‘new’ knowledge is constructed and positioned’ is associated with the *distributive* field and its rules. The *field of recontextualisation* ‘where discourses from the field of production are selected, appropriated and repositioned to become ‘educational

¹⁰ Bernstein’s concept of *field* is compared to Bourdieu’s concept of *capital* by Singh (2002, p. 573): ‘In the course of struggles, the very shape and social divisions of the field become a central stake, because alterations to the relative worth and distribution of resources equate to modifications of the structure of the field (i.e. the social division of labour and the social relations within the field).’

knowledge'' is associated with the *recontextualising* field and its rules, and the '*field of reproduction* where pedagogic transmission and acquisition takes place' is associated with the *evaluative* field and its rules (ibid). The fields of the *device*, like the rules of the *device*, are hierarchically arranged so that the *distributive* field and rules (*field of production*) come before the *recontextualising* field and rules (*field of recontextualisation*) which in turn generate the *evaluative* field and rules (*field of reproduction*). The hierarchical relationship of the rules and their associated fields is essential to understanding how the 'hidden voice' of *pedagogic discourse* operates within agencies of cultural reproduction. Moreover, my research design relies upon the three fields as a structuring principle for the analysis of the data sets generated for this study. Extracts from the discursive ensembles generated by various agents and agencies of cultural reproduction (for this case study) occupying different field positions are relied upon to illuminate the contestation.

Agents and agencies of cultural reproduction and production participating in these three fields do so in order either to maintain or challenge the ordering/disordering principles of the *pedagogic device* in their own ideological interests. It is for this reason that an analysis of the contestation over the *pedagogic device* in this one design curriculum provides an excellent theoretical framework.

2.3.1 The Distributive Rules

The *distributive rules* function 'to regulate the relationships between power, social groups, forms of consciousness and practice' (Bernstein 2000, p. 28). The rules essentially recognize the specializations that are carried by the *classification* principle of the *code modality* and therefore function to stratify society by distributing specializations to different groups 'accomplished' in a particular specialisation. The *distributive rules* carry the essential distinction between the two basic classes of knowledge in society, which Bernstein calls 'mundane'¹¹ and 'esoteric'¹². The significance of this distinction is that the 'control of the unthinkable lies essentially, but not wholly, in the upper reaches of the educational system' in modern complex societies while the thinkable is 'managed by secondary and primary school systems' (Bernstein 2000, p. 29). Moreover, it is useful

¹¹ The 'knowledge of the other'; 'the knowledge of how it is'; 'the knowledge of the possible' = 'the thinkable' (Bernstein 2000, p. 29).

¹² The 'possibility of the impossible' = 'the unthinkable' (ibid). The contents of these classes of knowledge are not tied to their class since the characteristics 'mundane' and 'esoteric' are relative to a given context (time and space).

to bear in mind that Bernstein does not disregard the possibility that control of the 'unthinkable' may be vested in agencies and institutions outside of the upper echelons of the education system; for example, generated from resources of labour directed at the field of symbolic control (ibid).

For Bernstein (2000, p. 29), this distinction between two fundamental classes of knowledge (system of meanings) generates an order of meanings. In this order, the form of abstraction (not the content) in the class 'esoteric' enjoys priority since the indirect form of the abstraction offers greater value of generality beyond a specific context and as such occupies the higher social orders that are reflected in the social divisions of labour in society (the context) for a particular time (the age). However, all meanings, but particularly those of the 'esoteric' class create a 'gap' (the internal paradox of the *device*) or a space in which struggle and contestation over the meanings that relate the two worlds may prosper. Acquisition of the higher order ('esoteric') abstract formulations (the 'otherness of knowledge') is significantly dependent upon an individual's position in the social division of labour (premised on the principle of the distribution of specialized knowledge forms to specialized groups operating in the *field of production*). Thus, acquisition of the higher order 'esoteric' class of knowledge is significantly more challenging to those not privileged by the social division upon which the 'esoteric' meanings are premised.

The distinction between 'esoteric' and 'mundane' can be thought of as constructing a continuum of possibilities rather than a dichotomy of classes of knowledge so that a particular knowledge discourse could display elements of both classes. To explain the point in the context of this research project, imagine a vocational pedagogic context constructed from a range of courses into a coherent programmatic learning experience (curriculum) called 'fashion design'. There may be some courses in the curriculum that reflect a more direct relation between the material and immaterial worlds. For example, strongly codified procedural knowledge ('knowledge of how it is') that has evolved over a long period into a corpus of largely uncontested, context-dependent techniques and practices would reflect a more direct (albeit still distant) relationship between the pedagogised knowledge and the material base from which it is drawn. In all likelihood, these courses would generate less contestation (in the fields of

practice) in the process of pedagogising this knowledge. Examples of such courses in a fashion design curriculum would include technical courses directed at the manufacture of clothing (pattern-making, sewing, production practice).

Consider that there may be other courses in the curriculum that reflect a less direct relation between the material and immaterial (symbolic) worlds. These represent discourses in which the knowledge to be pedagogised is not merely procedural but involves other intangible (immaterial/symbolic) features. Even where these discourses include elements of the procedural (e.g. craft-based competences), these may not have been unequivocally established. In these discourses, both the intangible features and the techniques or procedures underscoring for example, 'design' ('doing' or 'theorising' design) or 'fashion' ('doing' or 'theorising' fashion) reflect contested 'meanings'. The greater contestation of these 'meanings' is vested both in the less direct relationship between the material and immaterial worlds generating these discourses, and in the lack of generalities between competing discourses that may be differently (uniquely) specialized.¹³ Examples of such courses in a fashion design curriculum would include creative and theoretical courses directed at the 'design of fashion apparel' (e.g. design practice, design theory, trend forecasting).

Within the 'esoteric' class of knowledge, there may be variations in the relationship between the material base and its immaterial (symbolic) abstraction for a particular subject discourse directly affecting the pedagogising of the knowledge - for example what counts as 'successful design'; what has 'hanger appeal' (the *legitimate text* or *message*). Even where the pedagogy is explicit, those courses reflecting a less direct relationship between the material and immaterial base will in all likelihood experience greater challenge in relation to the internal and/or external features of the *classification* and *framing* of the *pedagogic discourse*. In these cases, there would be an expectation of a greater degree of contestation surrounding the pedagogising of the knowledge. What

¹³ A discussion of *knowledge discourses* (vertical and horizontal); *knowledge structures* (hierarchical and horizontal) and *grammars* (strong and weak) - see Bernstein 2000, Chapter 9 - would add substantial value to the characterisation of the knowledge and the knowledge stakes at this juncture, as much as a discussion of Maton's (2000) 'languages of legitimation' would. However, restrictions of space do not allow for this.

accounts for the different degrees of contestation is located in the distributive function of the *distributive rules* of the *device*.

Gamble's (2004) work on characterising the structure of craft knowledge from a case study analysis of cabinetmakers questions Bernstein's own characterisation of craft as a *vertical discourse* displaying a *horizontal knowledge structure* and *weak grammar* and asks whether it should not in fact be considered a *horizontal discourse* since the basis of the pedagogic discourse and transmission practices (manual practice designed to satisfy the material needs of its segments) is realised in the *particular* rather than in the *general*. Gamble (2004) draws on a number of theorists to illuminate the context-dependency/independency structure of the knowledge and subsequent pedagogic enactments emphasising craft's reliance on *particularism* - marked by oral transmission - while recognising that the transmission-acquisition model has a strong *regulative* feature in the master-apprentice relationship (explored in Gamble 2009) - but that remains embedded in the *particular*.

By drawing out fractal distinctions (using Abbott's self-similarity principle) on both the *general* and *particular* sides (from Sohn Rethel's characterisation of this foundational epistemological division) Gamble (2004, p. 197) is able to demonstrate (through her case study) that craft 'operates at the level of principle, but it is *principle in the particular*' and not in the *general* while recognising the significant contribution of the *visualisation* principle present in all design crafts albeit realised through the *particular* material segments of the transmission (a tacit relay). Gamble (2004) places a significant emphasis on the notion that design crafts are relayed via a disembodied principle located in illustrative rendering rather than discursively through a prominent and robust syntax (words) and appears to significantly rely on this generative distinction to explain why crafts cannot be considered on the *general* side as a knowledge form realising either *procedural* or *principled* knowledge in this category.

I would suggest that not all vocational craft contexts match the characteristics of Gamble's empirical site and that while many crafts probably do operate in the *particular*, there are crafts that blend aspects of the two knowledge forms (*general* and *particular*) and either have established *general* epistemological tenets although practiced/realised in

the *particular* (or a multiplicity of *particulars*). Alternatively, and perhaps in all craft contexts, there is an inevitable trajectory from the *particular-procedural*, to the *particular-principled* (Gamble's position) and beyond this to the *general-procedural* and onto the *general-principled*. My position then is that it is not the form of knowledge that limits its context-independency but rather the time it takes to do so - a *recontextualisation* process realised via the pedagogising of the knowledge. This dynamic view of the growth of knowledge in the crafts (and indeed in any knowledge field) suggests a generalised epistemological trajectory in which knowledge and the pedagogising of it, is a continuous journey towards formalising the *general-principled* form of the knowledge and that the goal of all craft pedagogies is in fact to realise the *general-principled* in the 'word' quite apart from the visual rendering since it is the most adept of its practitioners (whether 'masters' or 'apprentices') who are able to generate a clear syntax expressed in *principles* (or at least who can generate a clear syntax in the *particular* until a clear syntax for the realisation of the *principles* in the *general* is established via *recontextualisation* and struggle in the field of *production* from the field of *reproduction*).

To de-restrict the code via an elaborated syntax and code that succeeds in crossing the divide between the *particular* and *general* by the pedagogising of the knowledge is in my view, a key target of any craft transmission context. I think of architecture, as a blend of knowledge forms historically driven to its current status by the most adept of its practitioners incrementally developing a clear syntax of *general-principled* meanings. Gamble's (2009) later work describes how a tacit relay in the pedagogic transmission practices of the master-apprentice model may create access via the *regulative* features of the model, to verticality for those not previously exposed to, and privileged by, an elaborated code orientation. The argument is compelling but again its usefulness to the craft context of fashion design (where it is possible to advance to a doctoral level) is limited by the nature of Gamble's empirical site. Gamble (2004, 2009) seems to suggest that all trades can be characterised as crafts, however I do not think that all crafts can be likened to trades and the associated pedagogic model where segmental enactments dominate the transmission-acquisition context.

Returning to the current curriculum example, the *discursive gap* will be less contested in the technical vocational courses reflecting stable procedures (techniques and practices). By contrast, the creative and theoretical courses will generate a more contested *discursive gap* since these knowledge types/discourses are characterized epistemologically, by a greater susceptibility to the vicissitudes of competing discourses surrounding the notion of 'fashion design' that populate the social discursive space outside of the internal pedagogic context and interactional practices. However, both remain regulated by the *distributions of power* and *principles of control* that are carried by the *code modality* of a specific pedagogic context. Any 'distribution of power will regulate the potential of this gap in its own interest, because the gap itself has the possibility of an alternative order, an alternative society, and an alternative power relation' (Bernstein 2000, p. 30). Specialised agents, agencies and practices together constitute a specialised field for the production of specialised discourses created via the *classification* principle and distributed via the *distributive rules* of the *device* and are thus linked to the *field of production*, sociologically speaking.

Bernstein (2000, p. 13) suggests that this field is increasingly being controlled by the state if not by direct control over the meaning potential carried by the *device* to produce contextually relevant pedagogic communications, then by increased regulation from agencies of the state through controls over the inputs and outputs of *pedagogic discourse*. The analysis presented in Chapter 4 will illuminate the post-'94 South African state's efforts to balance competing symbolic imperatives for higher education provision - i.e. the desire to simultaneously realize global market imperatives while asserting a new African morality for a 'new South Africa' distributed as a coherent neo-liberal political, economic and cultural ensemble (the *re-centred* state position). The analysis will further show that for the higher education context of fashion education, these two symbolic imperatives compete with each other in fundamental ways, fueling contestations in the field of practice (the evaluative rules) drawn from the distributive and recontextualising rules.

The *distributive rules* are thus constructed from social divisions that may inhere in class, race, gender and economic structures. Differential social, cultural and economic capital are encoded into the *distributive rules* in order to maintain, through cultural reproduction, the dominant narratives

that constitute the field of production and that maintain relations of symbolic power. Disruptions and schisms are therefore likely to find their source in the unsettling of these dominant political, cultural or social narratives. It is likely, for example, that a *distributive rule* that valorizes globalization over localization will be challenged on local political or cultural grounds within whatever social spaces are accorded for such contestation. This is done in order to try and 'correct', by symbolic contestation, the differential access to social 'goods' set up by the selective and unequal distribution of different forms of knowledge and consciousness to different groups. The challenge may come by way of challenging the insulation of these symbolic categories, or by reinforcing the insulation but challenging the ascendancy of the 'global' over the 'local'.

2.3.2 The Recontextualising Rules & Pedagogic Discourse

Pedagogic discourse is described by Bernstein as a *recontextualising* principle responsible for embedding the *rules of discursive order* (the *instructional discourse* - 'a discourse of skills of various kinds and their relations to each other', Bernstein 2000, pp. 31-32) in the *rules of social order* (the *regulative discourse* - 'the moral discourse which creates order, relations and identity', *ibid*). Bernstein's description of *pedagogic discourse* as embedding the *instructional* in the *regulative* proposes that it is less a discourse and more a principle that brings these two discourses into a relationship with one another to create one discourse or *text*. In this way, the *recontextualising* principle 'selectively appropriates, relocates, refocuses and relates other discourses to constitute its own order' and therefore cannot be identified with the original discourses that have been recontextualised (Bernstein 2000, p. 33). The original discourses are 'rewritten' according to the contextual rules of their new focus. The principle implies that 'hanger appeal' for example, as a discourse pertinent to the practice of fashion, can be differently realised depending on the context in which it is *appropriated, relocated, refocused and related to other discourses*.

Since *pedagogic discourse* operates as a principle 'for delocating a discourse, for relocating it, or refocusing it' in the process of the disordering and reordering, a 'space' is created in which ideology can act (Bernstein 2000, p. 32). The newly delocated, relocated/refocused

discourse (i.e. the single new *text* constituted by the principle of the newly configured and embedded in the *regulative*) reflects an ideological transformation. In the context of this study, imagine that the instructional practices of 'clothing manufacture' are delocated from their historical (technical/technological) craft context¹⁴ and refocused to emphasize their relationship to two related discourses - 'fashion' and 'design'. In this new configuration, 'clothing manufacture' is a subordinate discourse in the new set of discursive and practical arrangements. This new relation essentially disrupts (disorders) the classical internal relations of 'clothing manufacture' and refocuses the inputs, processes and outputs of this discourse in the service of two emerging discourses called 'fashion' and 'design'. The new ensemble - 'fashion design' with 'clothing manufacture' in an essential but subordinate position - creates a new voice/message (the *text*) that now carries the name and the discursive and practical arrangements and identity of a knowledge discourse called 'fashion design'. Moreover, there is a new ideology at play that is no longer traceable back to the relations made by the three previously separate discourses but is reformed (refocused) by the new relations constituted by the new curriculum. Whatever the new ideological configuration is, it will be carried by the reordering of these discourses via the contents and context of the new *pedagogic discourse*. Within the new configuration, the boundary relation of the previously well-established discourse of 'clothing manufacture' will be significantly weakened in the reordering of the 'knowledge' to realise its new location, focus and ideology.

The field of *recontextualisation* is differentiated by Bernstein (1990, p. 192) into two sub-fields. The first, the official recontextualising field (ORF), is dominated by the state and includes 'specialised departments and sub-agencies of the State and local educational authorities together with their research and system of inspectors' (ibid). In the context of this study, the ORF is represented by the licensing and quality assurance authorities - the *South African Department of Education*, the *South African Qualifications Authority* and the *Council on Higher Education*. Bernstein (ibid) describes the second sub-field, the pedagogic recontextualising field (PRF), as being largely based in civil society and including communities of specialist publications (journals, conferences, specialized media in education including their readers and advisors); professional bodies not

¹⁴ A context in which there are clear rules (F+) for the acquisition of the specialized procedures (the *instructional discourse*) according to the modeling practices of the traditional apprenticeship (the *regulative discourse*).

necessarily specialized in educational discourse but still able to exert influence both on the state and upon sites of educational practice (e.g. professional bodies or accreditation councils); and lastly, university departments of education and their research.

The PRF for this case study context is difficult to characterize because in most of the relevant pedagogic contexts, the instructional practices are advanced in the *field of reproduction* ‘informally’ through traditional modeling practices appropriate to the vocational sector. These are performed by educators and other industry practitioners¹⁵ not schooled in educational theory and practice who essentially mimic their own induction into the relevant field practices, whether in formal pedagogic settings or within vocational practice contexts. It is also worth noting that the vocational discourse at stake only begins after further education is completed and there are few subject discourses in the further education curriculum that serve as direct preparation for this particular context. It is fair to say that transmission and acquisition in the higher education setting begins ‘from scratch’.

The new discourse of ‘fashion design’ is a recent introduction into the higher education pedagogic setting. This may be why practitioners in this vocational context - industry advisors, educators, researchers and curriculum developers - fail to recognize or constitute a binding PRF¹⁶ in the manner envisaged by Bernstein. Nevertheless, there must be a PRF albeit it difficult to identify and characterize. For the private sector in South Africa, it is fair to say that the PRF is largely populated by educators who become curriculum developers (*recontextualisers*) often through successful interventions in the field of reproduction. In the public sector, the PRF is similarly populated either by educators who become curriculum developers (*recontextualisers*) through successful interventions in the field of reproduction or by their induction into the PRF via success in the educational induction process. It is furthermore reasonable to conclude that the influence of journals, conferences and university departments of

¹⁵ It is useful to bear in mind that there are still traditional apprenticeships available in this vocational context and that many practitioners - some very successful - are not inducted into the vocation in formal educational settings but through the apprenticeship model located in industry, or alternatively may be ‘self-taught’.

¹⁶ It is worth noting that the fulfilment of the regulatory quality assurance functions for all higher education providers in South Africa may well be generating an embryonic ‘traditional’ PRF for this, and aligned, vocational sectors (commercial and applied design) through the upskilling of educationalists in educational research programmes.

education on the instructional discursive practices for this vocational context, both at public and private institutions, has been minimal. The upshot of this is that the PRF is largely constituted and realized at multiple local sites according to local criteria based on the local transmission context.

Returning to the case study context, the *recontextualising* practices are undertaken largely by the same agents responsible for the transmission within the boundaries established by the ORF. The analysis conducted in Chapter 4 will illuminate the influence of the ORF on this one design curriculum and the broader vocational context. It will show that the ORF projects ‘ambiguity’ thus permitting a high degree of autonomy in the construction of *pedagogic discourse* at local pedagogic sites as it grapples with its *re-centred* political project. In the public sector, an established (centralised/national) curriculum has been followed and continues to be followed at the newly established *Universities of Technology*, with some local autonomy over the transmission practices. In contrast to this, previous *Technikons* that have been absorbed into comprehensive University structures through the merger processes in South African higher education are currently dealing with a new set of challenges in operationalising the national (centralised) curriculum within an educational and pedagogic context that demands different discursive arrangements and pedagogic interactional practices. These Fashion Departments¹⁷ are experiencing a new set of *recontextualisation* challenges in making the centralized curriculum for this vocational sector ‘fit’ the comprehensive University structure.

South African higher education is currently experiencing increased pressure by the state to control the PRF through multiple sources of state regulation on learning inputs and outcomes via a quality assurance regime. The analysis conducted in Chapter 4 will show that the ORF significantly valorizes an instrumental and marketised notion for higher education while simultaneously attempting to assert a new cultural African ‘morality’ for higher education delivery in post-Apartheid South Africa. The consequences of this complex, often contradictory, political, economic and cultural project includes multiple interpretations of *regulative discourse* in the construction of *pedagogic discourse* at local pedagogic sites.

¹⁷ These insights are drawn from informal discussions and interactions between myself and Head-of-Department and senior lecturer in the public provider sector.

Rabine (2002, p. 13) illustrates the post-'94 South African state's dilemma in terms of balancing these competing symbolic imperatives. She argues that local fashion systems generated by, and operating under, the systemic influences of transnational circulation patterns are '...born of both post-colonial political pressures that intensify demands for (an authentic) ethnic identity and the transnational market pressures that intensify the sale of clothing as fashion' generating what she calls '...the contradictory union between two forms of globalisation' (ibid):

One concerns the emergence of varied post-colonial identity politics. Clothing, with its power to transform the body into symbolic medium, to aestheticize ... the body, and to place the body in social interactions, became a choice material for efforts to construct new identities. The other concerns structural adjustments ... as part of the global restructuring and deregulation of capital. (Rabine, 2002, p.14)

Opportunities for agents in the field of recontextualisation at different local pedagogic sites to *selectively appropriate, relocate, refocus and relate other discourses to constitute their own order*, illustrates how local *code modalities* 'regulate the production of pedagogic contexts, the relations between agents in these contexts, and the texts produced by these agents at the macro level of state policy formation (ORF) and micro levels of classroom interactions' (Singh 2002, p. 577). Understanding the mechanisms involved in competing *recontextualisations* of *regulative discourse* and their impact on *instructional discourse*, influencing as they do, the realisation of ideological perspectives (through their *classification* and *framing* procedures) speaks to the essence of this research project. A weak *distributive rule* (for this context) coupled with an ambiguous ORF generates equally high levels of contestation between *recontextualising* agents operating in the PRF responsible for developing and delivering fashion design curricula in post-Apartheid South Africa (according to the *recontextualising rules*). The empirical evidence to support this argument and the subsequent analysis of these empirical referents represents the cornerstone of the research conducted in this project.

The dominance of the *regulative discourse* is a key construct in Bernstein's theory because it accounts for the *recontextualisation* of the 'how' in *pedagogic discourse*. This is removed from the conventional idea that the *instructional discourse* *recontextualises* the 'how' (selection, relations, sequencing, pace) in an instrumental and utilitarian fashion rather than an ideological one. It signifies how *regulative discourse* not only

recontextualises the ‘what’ of pedagogic discourse but also the ‘order in the instructional discourse’ (Bernstein 2000, p. 34). This explains Bernstein’s position on the single discourse, the ‘one voice’, and his understanding of *pedagogic discourse* as a principle that brings the *instructional* and the *regulative* into a special relationship. The rules of the device ‘activate’ the principles of selection and transmission of *pedagogic discourse* that the *regulative discourse* frames and controls.

In summary, *pedagogic discourse* specializes time, a text and a particular space and brings them into a special relationship with each other to create specialized meanings (the *privileged text*). The process by which this disordering and reordering (to create a new specialization) occurs is *recontextualisation*, practiced by agents operating in the field of *recontextualisation* and according to the *recontextualising rules*. These practices function to create fundamental cognitive and cultural punctuations captured in the category relations and carried through the interactional context and interactional practices that ‘marks us cognitively, socially and culturally’ so that ‘(e)verything from this level downwards will have a cognitive and cultural consequence’ (Bernstein 2000, p. 35). Considered in this light, it is clear how *pedagogic discourse* achieves its own discourse that extends beyond the principle of the embedding of the *instructional* in the *regulative*.

2.3.3 The Evaluative Rules & Pedagogic Practice

The principles of *classification* and *framing* and their procedures provide the ‘internal logic’ for the construction of *pedagogic discourse* with specific reference to their regulation of modalities of pedagogic practice. However, it is the *evaluative rules* of the *pedagogic device* that represent pedagogic practice at the level of the classroom. For Bernstein, every pedagogic practice is there for the sole purpose of conveying the criterial rules for the acquisition of the *legitimate text*, privileged by the *distributive* and *recontextualising* rules that have preceded it. Bernstein’s (2000, p. 26) notion of the *evaluative* rules condenses the social purposes and moral order of the *pedagogic device* in *evaluative* judgments of learners and their work. For Bernstein the ‘purpose of the device is to provide a symbolic ruler for consciousness’ (ibid). These *evaluative* rules communicate the *evaluative* criteria in education through which particular identities are ‘validated’ over others.

Bernstein explains pedagogic practice by transforming the special relationship between *time*, *text* and *age* at the abstract level of *pedagogic discourse* into the concrete level of pedagogic practice. In this formulation, punctuations of *time* at the level of pedagogic practice are transformed into ‘wholly imaginary and arbitrary’ age stages (Bernstein 2000, p. 35). Similarly, *text* is transformed into specific *contents* and *space* into specific *contexts*. These represent the most recognizable level of pedagogic practice in the classroom. Underpinning this visible level of pedagogic practice are ‘the social relations of pedagogic practice and the crucial features of the communication’ (Bernstein 2000, p. 37). *Age* is subsequently transformed into *acquisition*, *content* into *evaluation* and *context* into *transmission*. The transformation at the abstract level of *pedagogic discourse* to the visible, classroom level of pedagogic practice is easily recognizable while the final transformation of age-to-acquisition, content-to-evaluation and context-to-transmission reflecting ‘the social relations of pedagogic practice’ is perhaps more difficult to fathom.

Together, the three levels constitute pedagogic practice and in this transformation schematic the illumination of how evaluation underpins the entire construct is achieved; how it ‘condenses the meaning of the whole device’ and provides the key to understanding the purpose of the pedagogic device, which is to ‘provide a symbolic ruler for consciousness’ (Bernstein 2000, p. 36). The evaluative rules essentially regulate the formation of consciousness and the pedagogic identity. This is because at the most abstract level of the schematic, specializations of the relationship between *time*, a *text* and a *space* for a particular social category are related to other social categories to construct ideological biases that shape the consciousness of transmitters and acquirers. These are realised in the *pedagogic discourse* through the pedagogic practice at the level of the classroom and at the level of the social relations reflected in the specialized features of the communication acting upon the *recognition* and *realization* of the *privileged text* through activities of evaluation.

In broad summary, the *distributive rules* of the *device* are operationalised in the *field of production* by procedures directed at creating the *privileged text*. The *recontextualising rules* of the *device* are operationalised in the field of all the possible *recontextualisations* of the *privileged text* to direct transmission practices and the *evaluative rules* of the *device* are

operationalised in the *field of reproduction* to direct the acquisition of the *privileged text*.

2.4 Pedagogic Discourse - Opposition & Struggle

In the revision of *Pedagogy, Symbolic Control and Identity*, Bernstein (2000, pp. 41 - 63) traces the recontextualising consequences of the 'knowledge' concept of *competence*¹⁸ across the social sciences marking the outcomes of this unique convergence (which had its origins in the 1960's) as a signifier of the potential for struggle in the pedagogic *recontextualising* field. Bernstein records how this convergence was pedagogically realized across fields with profoundly different epistemologies, methods and principles of description, all grappling with the same notion. Bernstein's discussion on how the concept of *competence* came to be *recontextualised* in the pedagogic field - specifically for its distribution in primary and secondary educational contexts demonstrates the consequences of the *recontextualising* rules on pedagogic practices and contexts.

To illuminate further his original argument, Bernstein (2000, pp. 44 - 53) differentiates two *pedagogic models* and a range of *modes* or variations within each of these. *Competence* and *performance models* and their *modes* are contrasted both between and within these two broad categories to illustrate variations of opposition and struggle in pedagogic field practices and contexts. What is useful about this discussion for the purposes of this research project are the descriptions Bernstein generates of the various oppositions that give rise to different *pedagogic models* and *modes* and their differentiation from each other. Moreover, what is particularly useful to this research endeavour is the analysis of their presence (or absence) in the ORF and the PRF, which can be applied to the contemporary South African higher education milieu as will become evident in Chapter 4. This is particularly so, in relation to the post-'94 effort by the South African government to pursue a project of the 're-centred state' in post-Apartheid South African higher education in the face of symbolic contestation in the PRF. This will be demonstrated by the analysis of the data presented in Chapter 4.

¹⁸ '...the concept refers to procedures for engaging with, and constructing, the world' (Bernstein 2000, p. 42)

The *competence model* incorporates three oppositional modes that are united in their focus on ‘similar to’ relations (to knowledge) but from different locations within the field of *competence*. The three modes of the *competence model* are described by Bernstein (2000, pp. 50 - 51) as the *liberal/progressive*, the *populist* and the *radical* positions. The value of these descriptions to this research endeavour will be clear in the analysis (Chapter 4) in terms of their opposition to the various modes generated by the *performance model*¹⁹. The analysis conducted in Chapter 4 will also show that the *performance model* enjoys significant support in state policy frameworks and in the ORF²⁰. This model also gives rise to three *modes* that are united by their focus on ‘different from’ relations (to knowledge) distinguishable from each another by ‘the mode of specialization of their texts’ - i.e. ‘according to their knowledge base, focus and social organisation’ (Bernstein 2000, p. 51).

Bernstein’s (2000, pp. 51 - 53) three *performance modes* are described as *singulars*, *regions* and *generic*. As stated, these modes are united by their orientation towards ‘differences from’ and deficits relative to the privileged performance or output of the pedagogic practice and context (the *legitimate text*). However, they are also differentiated from each other by what Bernstein (2000, p. 52) terms the ‘narcissistic’ orientation of *singulars* ‘protected by strong boundaries and hierarchies’ as compared with the orientation of *regions* that operate as ‘the interface between disciplines (singulars) and the technologies they make possible’ - a hallmark of the new organization of higher education. The distinguishing features of the orientation of the first two are in turn contrasted with the orientation of *generics*, which are ‘constructed and distributed outside, and independently of, pedagogic recontextualising fields’ and are focused on the principles of work-and-life and are ‘produced by a functional analysis of what is taken to be the underlying features necessary to the performance of a skill, task, practice or even area of work’ (Bernstein 2000, pp. 52-53).

¹⁹ Bernstein describes a *performance model* of pedagogic practice as one that ‘places the emphasis on a specific output of the acquirer, upon a particular text the acquirer is expected to construct and upon the specialised skills necessary for the production of this specialised output, text or product’ (Bernstein 2000, p. 44).

²⁰ The *South African Qualifications Authority* framework includes multiple references to a populist-radical ideology underpinned by the premise that all can succeed, characteristic of competence modes and pedagogic models, generating a *re-centred* state position in which the state attempts to balance these pedagogic imperatives.

Again, the descriptive value of these *models* and *modes* and their application to this research endeavour will be illuminated in the analysis conducted in Chapter 4 and with specific reference to the symbolic contestations arising from the PRF for this vocational context (time, text, space). Complicit in this 'struggle' for competing legitimacy (in transmission and acquisition practices and contexts) is the ORF's contemporaneous efforts at valorizing the *performance model* (specifically the *regionalization mode*) - driven by a dominant Neo-liberal political ethos - while simultaneously attempting to provide for a *re-centred* state position on multiculturalism and cultural pluralism that appears to draw significantly on the resources of the *competence model* (specifically the *populist* and *radical* modes). However, these latter modes operate inside the pedagogic *recontextualising* field as 'dominated' ideological positions given the overt valorization of an instrumental, marketised approach to the organization and transmission practices for higher education reflected in the contemporary higher education ORF.

Contestations arising from this 'balancing act' are exacerbated by a relatively autonomous PRF in the private sector competing in the field of pedagogic *recontextualisation* with the public sector PRF that is differently compelled in their pedagogic practices and contexts to observe a more direct and responsive recognition of the ORF and its transformation project (balancing economic and cultural performances). To achieve this, the PRF at local, public sector sites produces a mixed model of *competence* and *performance* to mirror the state's 'balancing act'. Bernstein (2000, p. 56) recognizes this as a distinct possibility in the pedagogic *recontextualising* field: '... (a) therapeutic mode may be inserted in an economic mode, retaining its original name and resonances, whilst giving rise to an opposing practice'.

In modeling pedagogic identities²¹ (the products of contested ideological signifiers in the arena of official knowledge, i.e. knowledge constructed by the state), Bernstein (2000, pp. 65-66) develops a classification based on contemporary 'resources for the construction of local identities under today's conditions of cultural, economic and technological change' to

²¹ A pedagogic identity is defined by Bernstein as the result of 'embedding a career in a collective base. The career of a student is a knowledge career, a moral career and a locational career. The collective base of that career is provided by the principle of social order ... expected to be relayed in schools and institutionalised by the state. The local social base of that career is provided by the orderings of the local context' (Bernstein 2000, p. 66).

better understand the discursive potential in the field of opposing identity constructions as each vies for ascendancy at the level of state constructed 'official knowledge'. Bernstein's classification of pedagogic identities in the **official arena** are differentiated between those that can be described as being based on 'centring resources' that are managed by the state in order to try and engage with contemporary change, and those that are based on 'de-centred resources' designed for the same purpose, i.e. to generate curriculum reforms (to cope with contemporary change) 'drawn from local contexts or local discourses ...' (Bernstein 2000, p. 66).

Limitations of space do not allow for a full discussion of the four pedagogic identities in the official arena nor of the different resources that generate their construction. Briefly, however, the *de-centred* state sponsored pedagogic identities are constructed from resources that focus on the past either to 'appropriately recontextualise the past in the future' (the past being constructed from 'grand narratives' that may be religious, cultural or national) but do not 'enter into an exchange relation with the economy' as is the case with the *retrospective identity* (Bernstein 2000, p. 67). Alternatively, they may attempt to 'selectively recontextualise the past to defend or raise economic performance' as they attempt to deal with cultural, economic and technological change as is the case with the *prospective identity*, which is associated with the Neo-Conservative political agenda and, unlike *retrospective identities* 'it is careers (that is dispositions and economic performances) which are foregrounded and embedded in an especially selected past' (Bernstein 2000, p. 68).

In the context of this study, it is the *de-centred market identity* (DCM) that is most relevant since this identity's alignment to a similar projection in the local pedagogic context is relied upon to generate an understanding of the legitimacy of the contested *message systems* in this one design curriculum. Bernstein (2000, p. 68) describes the DCM in which autonomy is necessary 'so that the institution can vary their resources in order to produce a competitive output'. He explains that the resources that construct the DCM allow institutions operating in this arena 'autonomy over (its) own position in the market: that is to optimize its position with respect to the exchange value of its products, namely students (while) the pedagogic practice will be contingent on the market in which the identity is to be enacted' (Bernstein 2000, p. 69). Thus, comments Bernstein the 'transmission here arises to produce an identity whose product has an

exchange value in a market' (ibid). In summarizing the influence of the market on the *DCM*, Bernstein (ibid) explains that 'the D.C.M. position constructs an outwardly responsive identity rather than one driven by inner dedication. Contract replaces covenant ... We have here a culture and context to facilitate the survival of the fittest as judged by market demands' (ibid). What is new about the tension between the 'extrinsic' and 'intrinsic' for Bernstein (2000, p. 71) is 'the official institutionalizing of the *D.C.M. Identity* and the legitimizing of the identity it projects'.

As an international benchmark, Whitty and Power (2003, p. 308) validate the influence of the decentralized market on higher education in the United Kingdom, by suggesting that: 'Within the range of political rationales, it is the neo-liberal alternative which dominates, as does a particular emphasis on market type mechanisms. This decentralization via the market is also articulated with justifications of quality and efficiency, drawing on the discourse of the new public management with its emphasis on strong ... management and external scrutiny - made possible by the development of performance indicators and competency-based²² assessment procedures reinforced in many cases by external inspection'. Monkman and Baird (2002, p. 502) suggest that while neo-liberal ideology and globalization should be treated as separate, they are in fact inextricably interwoven with each other - 'It could be said that neoliberalism is globalization's ideology'.

It is evident that the ORF for higher education in South Africa has attempted a difficult 'balancing act' in asserting a *re-centered prospective* identity (based on the assertion of African culture) while simultaneously valorizing the *DCM* identity under the pressures of globalization and the *Washington Consensus* in the local context (*Growth, Employment and Redistribution Macroeconomic Strategy*). Both are underpinned by a Neo-liberal, macro-economic policy and are legitimated by the ideology of globalisation.

Bernstein (2000, pp. 56 - 63) develops his modeling of the pedagogic field of identities to include **local modes based on local positions, resources and identity projections** using the same model as for the official arena. His assertion is that these local identities and the resources for their

²² The term *competency* here is based on the performance model of transmission and is different to Bernstein's use of *competence* in his discussion of the *competence model* discussed in the previous section.

construction may appear as a challenge to the profanity of 'a virtually secular, market driven official pedagogic discourse, practice and context' that represent at the local level a 'revival of forms of the sacred external to it' (Bernstein 2000, p. 78). The *instrumental identity* from the local field is aligned to the *DCM* in the official arena. Here the market provides the resources for its construction which remains afterwards always contingent on shifts in the market and therefore the identity is permeable and dynamic - 'The economic base of these identities orients their politics: anticentralist ... dependent upon the segmentations of the shopping mall.' (Bernstein 2000, p. 73).

Prospective identities in the local arena, like those in the official arena, draw actively on 'narrative resources' 'of becoming, but a new becoming not of an individual but of a social category, e.g. race, gender or region' (Bernstein 2000, p. 76). The 'group basis of prospective identities contain gatekeepers and licensers (and) it may well be that it is more accurate to conceive of each social category (gender, race, region) as giving rise to its own arena of positions, struggling to dominate the narrative resource for the construction of authentic becoming' (ibid). Significantly, 'de-socialization procedures are necessary to erase the previous identity (and) engage in economic and political activity to provide for the development of their potential' (Bernstein 2000, p. 76).

Bernstein (2000, p. 65) believes that current curriculum reform is emerging 'out of a struggle between groups to make their bias (and focus) state policy and practice ... (thereby constructing) in teachers and students a particular moral disposition, motivation and aspiration, embedded in particular performances and practices'. Because the various positions differ with regard to bias and focus, Bernstein (2000, p. 66) points out that the pedagogic identities they project also differ. This has implications not only for the construction of identities under contemporary conditions of cultural, economic and technological change, but also for the relation between 'the official pedagogical identities of the state and the local identities available in communities and groups' (ibid). Any one of the educational reform positions can be 'regarded as the outcome of the struggle to produce and institutionalize particular identities' (ibid).

The theoretical position constructed in this Chapter indicates that an attempt to include two apparently competing discourses - a *global-*

economic-Eurocentric discourse and a *local-cultural-Afrocentric* discourse - at a local pedagogic site generates contestation in the vocational field. This is because the two curriculum imperatives appear as incompatible rather than as complementary in this case study. The further theoretical contribution of this Chapter demonstrates that the ability of any 'repackaged' educational experience 'designed' to realise ideologically driven readings of particular social, cultural or economic narratives may be contested by competing *pedagogic discourses* and discursive practices operating in the fields of *production* (where knowledge is produced), *recontextualisation* (where knowledge is pedagogised), and *reproduction* (where knowledge is transmitted and acquired). This Chapter demonstrates how these ideologically-driven discourses and practices compete in an 'arena' of struggle to shape consciousness and identity through the operationalisation of a set of rules that function together - and in a particular order - as the 'hidden voice' of *pedagogic discourse*.

The analysis conducted in Chapter 4 will expose a strong boundary relation (C+) between the social categories 'local/Afrocentric' and 'global/Eurocentric' in the **cultural arena** (for the reconstruction of a new African *voice* and *message* in post-Apartheid South Africa). This strong boundary relation is maintained at two competing local pedagogic sites - one public and one private. However, the local pedagogic sites generate oppositional *legitimate texts* in which the specialisation of the global/Eurocentric is valorized at the private provider site while at the public provider site, an opposing *text* is legitimated (in an effort to align the pedagogic practices and context with the state's *re-centered* political position). The question then is how does the private provider 'get away with' constructing an alternative *pedagogic discourse* that realises an entirely different pedagogic identity and consciousness?

The answer points to a dominant social order constructed discursively in the ORF and operationalised at the local private PRF. The communicative ensemble constructed at the private provider site observes the dominance of the **economic** political project (a Neo-liberal construction that valorizes global performativity in pedagogic outputs) over the lower order **cultural** imperative (that valorizes cultural competency in pedagogic outputs). Both local pedagogic sites attempt to maintain a weak boundary relation (C-) between the social categories 'global' and 'local' in the economic arena in their *recontextualising* practices. However, where the public provider

attempts to reconcile the ‘local’ in the cultural arena with the ‘global’ in the economic arena (the *re-centered* state position; prospective identity), the private provider’s *recontextualisation* of the distributions concerning ‘global’ and ‘local’ chooses the economic distribution over the cultural distribution (based upon a dominant social order), ignoring the latter since its ideological bias sees the two as incompatible. This bias is relayed by the *classification* principle and controlled by the *framing* principle of its pedagogic communication in which the neo-Liberal bias is *distributed* via the transmission-acquisition context where the *evaluative rules* of the device are operationalised based on the *recontextualisation* of the new discourse of *global-fashion-design* to project an *instrumental identity* onto the vocational field and field practices. Given that these two competing *pedagogic discourses* and identity projections are generated from the same discursive ensemble in the ORF, the sociological structuring (via ideological readings) of *pedagogic discourse* in the PRF is validated.

In Chapter 3, I set out the research design and methodology and address the key validity issues. In Chapter 4, I proceed to the analysis of the research data.

Chapter 3

3.1 The Research Design

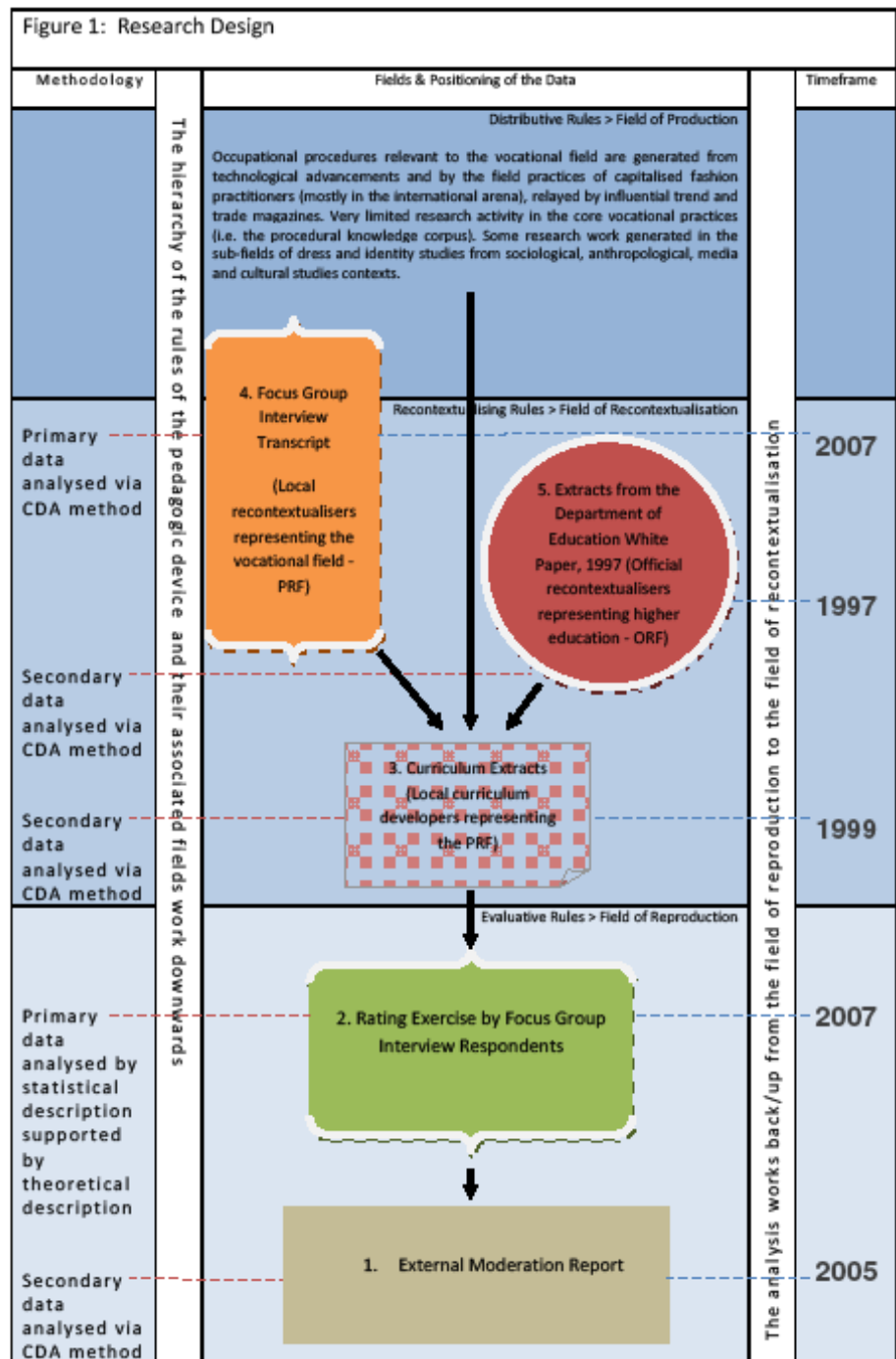
Bernstein (2000) distinguishes between two different ‘languages’ in theory and research: the ‘internal language’ constructs conceptual objects and the relations between them (the theory) while the ‘external language’ must be able to point descriptively to the external empirical referents and relate these back to the ‘internal language’ of the theory. The *internal* and *external languages of descriptions* are operationalised in this study to enable an analysis of a range of data (both secondary and primary, quantitative and qualitative) organised according to their positioning within the *pedagogic device* and the associated fields of *production* (where the *distributive* rules are operationalised/realised), *recontextualisation* (where the *recontextualising* rules are operationalised/realised) and *reproduction* (where the *evaluative* rules are operationalised/realised).

Figure 1 sets out the organizational schematic reflecting the positioning of the data sources in the different fields and their location in time. The data sources are numbered in the order in which they were analysed. The data are context bound, the context being that of higher education in South Africa and are time-bound in that the various data span a period from approximately 1995 to 2005, a period of significant social transformation in South African higher education. The logic of the design works up the *device* from the analysis of the assessment event in the *field of reproduction* back to an analysis of the curriculum in the *field of recontextualisation* to an analysis of the *recontextualisation rules* in the PRF and the ORF.

3.2 The Research Methodology

From the outset of this project, it was clear that the research was closely aligned with theoretical and practical issues associated with language (*voice* and *message*) and discursive practices (*text* generation). Moreover, it was clear that the methodological approach would need to match the theoretical context but from outside of a linguistics milieu since I had neither the understanding nor training to conduct a linguistics-driven analysis. Moreover, the choice of research methodology, needed to both draw on my...

Figure 1: Research Design



‘critical subjectivity’²³ in the realisation of an effective methodological approach and account for it in the conduct of the study in terms of validity considerations. The methodological approach taken thus focuses substantially (although not exclusively) on a qualitative, quasi-linguistic analysis utilising a version of discourse analysis as the ‘external language of description’ - specifically the Critical Discourse Analysis (CDA) method - to ‘test’ the conceptual framework of Bernstein with particular reference to the *pedagogic device* (the ‘internal language of description’).

In exploring the research phenomenon, a range of data was drawn upon. These include firstly, the institution’s *2005 External Moderation Report* (Appendix A). This was used as a ‘springboard’ to establish the contestation in relation to the *evaluative* rules of the *pedagogic device*, analysed using a version of CDA set out in Table 1. Secondly, assessed student artefacts from the 2005 academic year were evaluated by a group of respondents in May 2007, ahead of convening a focus group interview session with the same respondents. The respondent sample was selected on a convenience basis from a list of top fashion commentators in South Africa, which was published by *Pursuit Magazine* - South Africa’s foremost trade journal for the fashion industry (see Appendix B). Respondents were asked to rate photographic representations of four third year design ranges from the 2005 academic year based on assigning a rating between 1 and 10 to each range without repeating their rating score. This process generated an ascending rating for each respondent from least valued to most valued (see Appendix C)²⁴. The analysis of the respondents’ evaluations of the assessed student artefacts was conducted using a simple descriptive statistical method. This analysis usefully surfaced the dissensus in relation to the *evaluative rules* in statistical terms and provided a conversational and conceptual ‘hook’ to the participants of the focus group interview. Both these data sets are positioned in the *field of reproduction* where the *evaluative rules* of the *pedagogic device* are operationalised and realised.

²³ ‘Critical subjectivity’ involves the theorising of the research phenomenon prior to the conduct of the analysis and privileges the researcher’s experiential base, defined by Strauss (in Maxwell 1996, p. 28) as the ‘researcher’s technical knowledge, research background, and personal experiences.’

²⁴ The rating exercise was piloted on a group of fourth year students at the institution to assess its usefulness to the process of primary data generation and its usability for the focus group interview session. Adjustments were made to the exercise and the instrument after the conduct of the pilot. Most particularly the rating instrument was streamlined and shortened to allow the discussion to move on from the evaluative aspect of the rating exercise to a discussion of pedagogic issues.

The analysis of the next three data sets comprised the primary analytical task with all three positioned in the field of *recontextualisation*. The first of these was a series of three extracts from the institution's curriculum statements written around 1999 - as illustrative of the local PRF's construction of *pedagogic discourse* - see Appendix D1. The analysis of this text (in Chapter 4) is premised by a theoretically driven description of the one design curriculum to assist in generating a fuller understanding of the curriculum. The theoretical description is operationalised by generating a detailed description of the *code modality* of the curriculum across a range of descriptions of the rules of the *social* and *discursive orders* visible at the level of the classroom. The strength or weakness of the *classification* and *framing* principles are encoded into the description of the *code modality* by assigning strong (+) or weak (-) values respectively to the descriptions of the pedagogic practices and context. This coding exercise is empirically unsubstantiated and therefore cannot be independently validated but draws, legitimately, on the researcher's experience (*critical subjectivity*).

Next, a transcript was produced from the focus group interview conducted in May 2007 (Appendix D2). Respondents were asked to reflect on the institution's educational outcomes represented by student artefacts and to offer judgments as to whether the artefacts represented a valid and successful realisation of what a South African designer ought to 'know', 'do' and 'be' (the *legitimate text*). An open-ended discussion format allowed respondents to debate the critical issues affecting the formation and distribution of cultural, professional and academic identities. A schedule of questions (Appendix E) was sent to the respondents ahead of the focus group interview session together with the rating exercise (Appendix C). This was done so that respondents had a fair sense of the terrain that would be discussed during the focus group interview session since the respondents were considered experts in the discourse of fashion but not of pedagogic practice. Lastly, a foundational text extract from the South African higher education regulatory framework (published in 1997) was selected for analysis as illustrative of the ORF and the *regulative discourse* sponsored by the ORF (Appendix D3). These texts were analysed using the same version of the CDA method set out in Table 1.

CDA (the 'external language of description') is an elaborate and sophisticated system for deconstructing the contextual meaning of texts by targeting the language, grammar and situatedness of texts as social-

semiotic representations of the world. The premise upon which CDA rests is that texts frequently encode ideological and hegemonic representations of the world through the functional systemic features of the language, whether consciously or unconsciously. Its *critical* agenda is related to a specific interest in issues of social justice that cannot be elaborated due to restrictions of space. This orientation in the method rests upon 'linguistically defined text-concepts, and linguistic-discursive textual structures (that) are attributed a crucial function in the social production of inequality, power, ideology, authority, or manipulation' (van Dijk cited in Blommaert 2005, p. 29).

Space restrictions mean that it is only possible to include limited features of the CDA method in the analysis. The full analytical value of the CDA method is therefore not in evidence in the analysis conducted but its generative value as an analytical method and a possible 'external language of description' for the operationalisation of Bernstein's conceptual framework is partially realized. The selection of the CDA method seemed suitable to the theoretical and conceptual field of reference and the research questions posed because issues of 'voice', of 'discourse' and of 'discursive practice' appeared descriptively accessible if analyzed as socially constitutive, contextually bound, lexicogrammatical choices that generate an understanding of their meaning and significance in constructing social practices and theories. Thus, the suitability of the method to the demarcated 'internal language of description' is supported by general agreement that language - as a functional and symbolic regulator of communication (written and spoken discursive acts) - is a central construct in Bernstein's pedagogic project. Maton & Muller (2007, p. 2) point out that although Bernstein's project is not a study in socio-linguistics, that any inquiry into the 'sociological significance of any symbolic or linguistic ensemble is (an enquiry) after its social base, its grounding in a material social form of life'. Maton & Muller (2007) quote Bernstein to make the point:

Language was the structuring interface by means of which a complex set of ordering and disordering processes were specialized by the social base of its speakers. What was paramount for me was the identification of origins of these ordering and disordering processes, their maintenance and change (Bernstein 2001, p. 363)

Ordinarily the analytical moves in CDA are from description to interpretation to explanation. That is to say, there is a trajectory from 'what' (description) to 'how' (interpretation) to 'why' (explanation). I chose to place the interpretation of the text first in order to provide for the situatedness of the text prior to the description and explanation of each of the texts. This approach was a practical decision designed to meet space requirements. The second analytical stage of CDA (placed first in my analyses) is concerned with *discourse-as-discursive-practice*. This stage concentrates on the interpretation of the relationship between the text and the encoded interactions constituted in and by the text, with an analytical focus on discourse as being something that is consciously produced and circulated for specific consumption purposes and with an emphasis on those elements that link the text to its wider social context.

The first analytical stage of CDA (placed second in my analyses) is concerned with *discourse-as-text* and concentrates on descriptions of the text as having particular linguistic and organizational features that are simultaneously evident in the wording (vocabulary), word patterns (e.g. metaphor), grammar (e.g. transitivity), cohesion (e.g. conjunctions, schemata) and the text structure (e.g. turn-taking systems and episode marking).

Fairclough (1989) proposes ten sets of questions to realize the descriptive stage of analysis in CDA. The ten sets of questions represent ten analytical categories that either a) deconstruct the naturalized encodings of the experiential, relational or expressive **values of words** in the text; or b) deconstruct the naturalized encodings of the experiential, relational or expressive **values of grammatical features** in the text; or c) deconstruct the interactional conventions used, or the **structural features** used, in the text. I selected five analytical techniques from these extensive descriptive categories. These five techniques focus on either the **interactional conventions/structural features of the texts**, or on the **experiential, relational or expressive values of words in the texts** and are summarized in Table 1. My selection is based on the techniques' suitability to expose ideological referents in the discursive practices constituted in and by the selected texts.

The final analytical stage of CDA concerns itself with *discourse-as-social-practice*. This stage concentrates on the explanation of the relationship

between the interactions and the social context and views its target as ‘the ideological effects and hegemonic processes in which discourse is seen to operate’ (Blommaert 2005, p. 29). In this final stage of explanation, the findings on how the various discourses are functioning as social practice are tied back into the explanatory framework provided by the ‘internal language of description’, namely the *pedagogic device*.

Table 1 summarizes the integration of the analytical stages, methods, targets and techniques that I have selected from the CDA method.

Table 1: Summary of Features of the CDA Method Selected for Analysis of Texts

Analytical Stage & Purpose	Analytical Technique
1. An analysis of <i>discourse-as-discursive-practice</i> that advances an <u>interpretation of the relationship between the texts and the encoded interactions constituted in and by the texts</u>, with an analytical focus on those elements that link the texts to their wider social context.	The interpretive stage of the analysis is concerned with what Blommaert (2005, p. 30) calls ‘the way in which participants arrive at some kind of understanding of discourse on the basis of their cognitive, social, and ideological resources (that) already requires a degree of distancing between the researcher and the objects of analysis. From Fairclough (1992), my <u>interpretations</u> of the texts focus on: 1) Context: What interpretations are participants giving to situational and intertextual contexts? Situational context = an aspect of member’s resources of interpretation that interpret cues about <u>social ordering</u> in institutional and societal settings. Intertextual context = how is the current discourse connected to previous discourses or series of discourses to create <u>expectations about a commonly understood social experience or practice</u>. 2) Discourse type: What types, schemes, frames & scripts are being ‘used’? Type = what is going on? who is involved? what are the relations? how is language functioning? Schema (plural), scheme (singular), often referred to as ‘genre’ in discourse analysis = the representation of an activity type relying on predictable elements in a predictable sequence. Frame = a representation of natural and social entities that construct topics, content or referents within the activity type. Scripts = the subjects involved in the production of the text and their relationships to one another.

2. An analysis of <i>discourse-as-text</i> in which the emphasis is placed on the <u>description of the texts</u> as having particular linguistic and organizational features.	From Fairclough (1992), my <u>descriptions</u> of the texts focus on combinations of the following techniques: Descriptions of how the texts' <u>choices of words, both depend upon, and help to create, social relationships</u> between participants. 1) The first technique identifies a reliance on <i>formality</i> in the text, which signals a demand for formality in the social relations constituted in and by the text. 2) The second technique identifies the use of <i>euphemism</i> in the text in which a particular word is substituted for a more conventional or familiar one in order to avoid negative values. Thus, if a particular word might generate ideologically unsympathetic readings of the text, the author may choose the more accessible, less 'offensive' word from the pairing/grouping for use in the text in order to 'win over', the listener, ideologically. The analysis of <i>euphemism</i> is said to target encodings of the relational values of words rather than the experiential values of words. Descriptions of <u>how larger scale structures in the texts influence the meaning of those texts</u> through the ordering of events to create social relationships between participants. 3) The third technique concentrates on the <i>ordering of events</i> in the text in which the participants' (authors/speakers and readers/listeners) expectations - part of their resources as members of a particular social interaction - about the structure of social interactions (revealed through the <i>ordering of events</i>) are important to the interpretation stage of the analysis. Fairclough (1989, p. 138) notes that 'the significance of global structuring (of texts) is...longer term: such structures can impose higher levels of routine on social practice in a way which ideologically sets and closes agendas'. Descriptions of how the texts <u>consciously encode the world through word choices that produce different ideological readings in their representations</u> of the world. 4) The fourth descriptive technique concentrates on the <i>classification scheme of overwording</i> in the text, which is signaled by a high frequency of particular word choices indicating a 'preoccupation' on the part of the 'author' with a particular aspect of reality and may therefore point to ideological position taking or struggle. 5) The fifth descriptive technique concentrates on <i>metaphorical transfer</i> in the text, signaling that a naturalized discourse is transferred consciously and systematically to another domain for ideological effect.
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3. An analysis of <i>discourse-as-social-practice</i> that provides an <u>explanation of ideological realizations</u> constructed in and by texts, to support the generation of critical social theory.	During the explanation stage of the analysis, ‘the researcher draws on social theory in order to reveal the ideological underpinnings of lay interpretive procedures. Social theory creates the distance necessary to move from ‘non-critical’ to ‘critical’ discourse analysis’ (Blommaert 2005, p. 30). Blommaert’s reference to ‘social theory’ refers to an explicit ‘internal language of description’. During the explanation stage of the analysis the discourse (reflected in the text) is portrayed as part of a social process, i.e. as a social practice showing how it is determined by social structures and what reproductive effects the discourses can cumulatively have on those structures reproducing or changing them. The emphasis can be on ‘process’ (<i>framing</i>) or ‘structure’ (<i>classification</i>). From Fairclough (1992), my <u>explanations</u> of the texts focus on combinations of the following techniques: 1) Social determinants: what power relations at the situational, institutional and societal levels help shape the discourse reflected in the text? The analysis of power relations in this context is analogous to an analysis of Bernstein’s ‘rules’ of the <i>pedagogic device</i> - <i>distributive, recontextualising and evaluative</i>.) 2) Ideologies: What elements of members’ resources drawn upon in the interpretation (participants’ and researcher’s) have an ideological character? MR are constructed from background common-sense assumptions that members bring to the process of interpretation and are cued or activated by the text in a dialectical relationship between the ‘member’ and the ‘text’. These ideologies are ‘playing’ in the discursive space provided by the <i>pedagogic device</i> as discourses are ‘delocated’ and ‘relocated’. 3) Effects: How is the discourse positioned in relation to situational, institutional and societal levels? Is the discourse covert (creative) or overt (normative)? Does the discourse contribute to sustaining power relations or to transforming them?
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3.3 Validity Considerations

Two principle concerns are raised in relation to the validity of this research project. The first validity concern addresses the broader methodology of discourse analysis generally, and that of CDA specifically. The second validity concern recognizes the threat of researcher bias in the execution of this research project.

Blommaert's (2005, pp. 31-37), and my own, criticism of the CDA method addresses the methodological deficiency of the method through a focus on 'issues of interpretation and context' and particularly, the method's 'deficient notions of context'. Blommaert's (2005, p. 34) criticism is leveled at an overemphasis of the multifunctional aspects of a given text - the lexicogrammatical, structural and interdiscursive features - as discursive forms 'frozen in time and space'. I agree with the criticism and within the space constraints of this dissertation have not been able to respond to the threat it presents to the internal validity of the analysis particularly in relation to Appendix D1 (extracts from the curriculum statements) and D3 (extracts from the *South African Department of Education White Paper*, 1997). This is particularly true of the latter but is less of a concern in relation to the external moderation text (Appendix A) and the focus group interview text (Appendix D2) since I participated significantly in *the ways in which society operates on language users and influences what they can accomplish in language long before they open their mouths* in relation to these two data sets. I therefore believe that such participation and understanding has mediated the potential negative effect on the internal validity of the analyses generated from these texts. This, notwithstanding the influences of my 'critical subjectivity' and intertextual history on the analysis.

Moreover, Bernstein's *pedagogic device* and the structuring of the various fields in relation to the rules of the device, builds into the model a direct chronology (based on the hierarchy of the rules of the *device* and the associated fields) so that the *distributive rules* in the *field of production* pre-date activity in the *field of recontextualisation*, which in turn predates what agents draw on in the *field of reproduction*. In this way, the model 'demands' that 'agency' follow 'structure' thus mediating the negative influence of not knowing *the ways in which society operates on language*

users and influenc(ing) what they can accomplish in language long before they open their mouths except in the field of production where the distributive rules are operationalised and realised. Nevertheless, Blommaert's original criticism that useful and potentially significant data remains absent to the researcher is recognised to be a valid potential threat to the internal validity of studies that use discourse analysis as their main methodology.

Turning to the second validity challenge presented by the CDA method, that of researcher bias, Blommaert (2005, p. 31) relays Widdowson's (1995-1998) assertion that 'CDA provides biased interpretations of discourse under the guise of critical analysis (that) begs questions about representativeness, selectivity, partiality, prejudice, and voice'. The analysis that is 'forced' upon the reader reduces the opportunity for the reader to direct her/his own reading of the text as the method progresses through the various stages entailed in the analysis of the text via the complexity of the CDA method.

To counter this valid criticism of the method and the potential threat to the internal validity of the analysis constructed in Chapter 4, I have provided the data (in Appendices) from which my interpretations, descriptions and explanations are drawn, except in relation to the coding exercise undertaken in support of the theoretical description of the programme *code modality* (see Appendix I) since the data to support this validation would require the inclusion of the full programme curriculum statement of 186 pages and involve an empirical analysis that is beyond the space restrictions of this minor dissertation. This provides the reader with the opportunity to judge the degree of bias evident in the analysis from his or her own reader-perspective and to consider alternative ways in which the data could be read. Given that the main 'critical' impulse of the analysis is less about the liberation of dominated 'voices' but instead has a limited emancipatory impulse (in attempting to understand or test a particular theory), the high-stakes consequences of a biased and conscious misreading of the data sets is reduced, and would at the very least provide further opportunities for academic reflection and debate. The true emancipatory potential of the 'external language of description' is thus purposefully constrained by the 'intentionalism' reflected in the 'internal language of description' and therefore does not attempt to deliver a 'symptomatic analysis'.

Further consideration of the internal validity challenge of researcher bias includes the degree of selection involved in the secondary data sets. These selections include the curricula for only two courses from a range of twelve potential courses contained in the institution's hybrid learning programme - although I believe these two courses reflect best the *recontextualisation* process and procedures at the institution. Next, I had to make a selection of a text from the *ORF*, a field that is populated by an enormous range of texts. It was not possible to screen all of these for relevance and suitability and therefore, in the interests of restricting the size of the research project, the selection was based on the foundational value of the document and its reflection of the *ORF*. Moreover, the selected text makes a significant contribution to the construction of the regulative quality assurance discourse for higher education in post-Apartheid (post-'94) South Africa. I chose to limit the analysis of previous moderators' reports to only one - the 2005 academic year - because the focus group respondents were asked to rate and reflect upon student artefacts from the same academic cycle. In order to present a coherent and focused institutional 'snap shot' I decided not to include external moderation reports from multiple academic cycles.

Next, I selected four student artefacts (photographic representation of the final year ranges) from hundreds of possibilities. Here the selection process was the most painstaking and difficult. Even though I decided to restrict the selections to a single academic cycle for the reason mentioned previously, the range of available artefacts made the selection exercise both difficult and problematic from an 'intentionalist' perspective. The pilot exercise included ten student ranges for rating and discussion by the focus group respondents. However, the conversation quickly deteriorated into squabbling over respondent's ratings and consumed most of the two hours allocated for the session. I therefore decided to limit the selection to four student ranges that in my opinion (in consultation with lecturers from the institution) reflected either 'neutral', 'Afrocentric', 'Exotic' or 'Eurocentric' design signatures. Although the decision was a prudent one in terms of the practicalities of conducting the focus group interview, it likely contributed to the respondents taking up firmer positions than they might have otherwise done.

The focus group discussion session included questions and prompts explicitly designed to solicit responses that would have a bearing on

Bernstein's 'internal language of description'. The deliberate choice of questions and prompts was embedded in the need to have respondents 'speak' a language that could be interpreted within the parameters of Bernstein's theoretical constructs and this conduct also supports the criticism of an 'intentionalist fallacy'. In order to counter this danger, I cite the specificity of the theoretical terrain and the construction of a deductive research design. This configuration was both enabled and constrained by the 'internal language of description' (which necessitated an 'intentionalist' design) since the overall theoretical purpose of the research was to test the coherence of Bernstein's theory and its application to a particular case study.

3.4 Research Ethics

Where analysis has relied on individual human agency or authorship, references to individual identities have been omitted in order to uphold the anonymity of the participants/respondents. In these cases, the anonymity of the research subjects has been guaranteed by the researcher and the *Department* under the Terms of the *Research Ethics in the Faculty of Humanities, Draft Policy Document* (available on the *University of Cape Town* Website). See Appendix F and G.

Further reflections on my role as researcher point to a similar dilemma discussed by Pendlebury and Enslin (2001) in their account of Phurutse's (2000) difficulty in accommodating his 'native voice' (allowing him to speak from inside the community in a manner that recognizes and fulfills the implicit 'warrant of trustworthiness' issued by the community for whom he speaks) and his 'research voice' (exercising the responsibilities associated with his membership of a research community). My direct involvement with the institution ('critical subjectivity') whose curriculum is the subject of this research, casts the curriculum in subjective terms, while my research endeavour attempts to move it out of the realm of the subjective and position it as a discursive 'object' within an external objectified terrain populated by multiple subjectivities.

My resolution of this very common problematic in relation to social scientific research echoes Pendlebury's and Enslin's (2001, p. 369)

valorization of the 'universalist approach to these issues' in particular, in terms of guarding against 'paternalism, misrepresentation and betrayal' in the research exchange. I am reminded by Pendlebury and Enslin (2001), citing Nussbaum's (1999) words, that one's 'research must promote those human capabilities, including agency and choice, that are necessary for the quality of life of those who have participated in the research' (ibid). Certainly the potential for this research endeavour to act as a relay back onto the *evaluative rules* of the institution and encourage them to frame the criterial rules more strongly and thus generate a more explicit pedagogy to assist those learners that may be disadvantaged by a lack of 'social capital', would provide a positive outcome to my critical subjectivity.

Chapter 4

4.1 Introduction to the Analysis

The primary analytical focus of this research is realized through the discourse analysis of three texts located in the *field of recontextualisation*. The first of these texts is drawn from the institution's *curriculum statements* reflecting the overall rationale and purpose of the fashion design programme, as well as the pedagogic inputs, processes and outputs of the *Practical Design* and the *Design Theory* courses. These two courses as well as the programme Introduction and Rationale were selected for analysis as they most vividly articulate the *recontextualisation* processes at the private institution and point to the tensions fueling the proposed contestations in the PRF at competing local sites. The second text is the transcript produced from a *focus group interview* conducted with four 'capitalized' respondents operating in the vocational field of fashion. This text offers a commentary on the pedagogic discursive practices and context of this one design curriculum by way of reflections on the *evaluative* rules of the reproductive relay. The third text is an extract from the *South African Department of Education White Paper 3* (1997) selected for its representation of the foundational drivers setting the political and social agenda of the ORF in South African higher education in post-Apartheid, post-1994 South Africa. The state's efforts to balance market and cultural/symbolic imperatives in higher education are in clear evidence in this text.

This analytical project is supported by a preliminary analysis of two data sets from the *field of reproduction* that together establish the proposed contestation referred to in the research title and questions without declaring its exact form or content. The first text is the 2005 External Moderation report (part of the quality assurance regime for higher education) for the *Practical Design* course of this one design curriculum. The second text records the outcome of a rating exercise undertaken by the four focus group respondents ahead of the conduct of the focus group interview. Both texts offer reflections on what constitutes the realisation of the *legitimate text* - i.e. legitimate vocational practice for the field of fashion design, albeit from different field positions.

All the data sets are organized and related to each other according to their positioning within the overall research design (see Figure 1, Section 3.1). The logic inherent in the design works backwards from the *field of reproduction* (the External Moderation report and the rating exercise) to the *field of recontextualisation* (the institution's curriculum statements and the focus group interview transcript reflecting the local PRF, and the *Department of Education White Paper* text, reflecting the ORF). There are no texts reflecting activity in the *field of production* for this study. The absence of a representative text in the *field of production* is implicated in the contestation and struggle in this vocational field.

4.2 Establishing the Proposed Contestation (in the *Field of Reproduction*)

Appendix A provides an extract from the *2005 External Moderation Report* text. The text records evaluative quality assurance comments made by the external moderators drawn from a public institution operating in the same field. These comments relate to the assessment judgments reached by the internal examiners for the final assessment event (part of the integrated capstone task) of the *Practical Design Course*.

This text not only provided the rationale for this research but the analysis thereof offers empirical evidence of a degree of contestation over the *pedagogic device*. The text is a comment on practice in the *field of reproduction* since it is concerned with reaching quality assurance judgments regarding the *recontextualised* pedagogic practices reflected in the curriculum under scrutiny. A key aspect of the *evaluative rules* of the institution is exposed in the assessment moment (final acquisition) via the assessment criteria applied by the internal 'markers'. The summary quality assurance judgments reached by the external moderators suggest that the institution has constructed its *pedagogic discourse* on the basis of a set of strongly held beliefs (ideology) that circumscribe what a successful designer ought to 'know' (the epistemological construction), 'do' (the construction of praxis) and 'be' (the ontological construction). The institution's bias presents as an apparently implicit construction. The external moderators' report offers an equally 'soft' or implicit critique of

the institution's pedagogic bias and surfaces dissensus in relation to the operationalisation of the *evaluative rules*.

Recall that in terms of Bernstein's scheme, ideology (a syntax of meanings) does not comprise 'content' as much as it carries the dynamics underpinning category relations. In the context of this research project, I have proposed two distinctive category relations: the *global-economic-Eurocentric performance* and *local-cultural-Afrocentric competence*. Bernstein tells us that what marks a particular category (i.e. its specialisation as a category) is its insulation from other categories. There are no direct empirical references to support the category relations proposed in this research to try to describe (i.e. ground) the form and content of the proposed central contestation in this text. As such, they must be inferred (by analysis and interpretation) by the researcher. Empirically, all that can be deduced is that dissensus is apparent. Dissensus must rest on some level of disagreement, generating some degree of contestation. The categories that I have proposed, and their relation to each other, are based on 'my own *critical subjectivity* (essentially 'field notes'). My *critical subjectivity* is drawn from many conversations I have participated in, between educational managers, heads-of-fashion-departments and academics operating in the field of fashion education at competing local sites of delivery. The viability of the category relations proposed and their relation to each other has not been explicitly tested on all of the 2005 external moderation panel members, but has been 'tested' on two of them. Both panelists concur with the category relations proposed (and their relation to each other) as representing the collective view of the 2005 external moderator panel based on discussions with the institution at the time and on other occasions (where I have been present) and after the conduct of the moderation session among themselves. They further confirm that the report (text) is not explicit in this regard but agree that this content was never intended to be included in the report.

These category relations give rise to particular transmission and acquisition practices within the pedagogic context via the *classification* (recognition) and *framing* (realization) codes of the interactional context. These practices in turn shape the pedagogic consciousness of transmitters and acquirers alike since they act to enable or curtail the construction of the *legitimate text* that signifies successful acquisition. In doing so, the transmission and acquisition practices reveal 'the biasing of the pedagogic

consciousness of the acquirer and transmitter' (Bernstein 2000, p. 16). The text thus implicitly encodes how these 'relations' underscore not only the specific interactional practice reflected in the assessment practices being scrutinized (in the text), but also the external relations of the interactional practice captured between a group of private and public pedagogues through the external moderation activity itself (reflected by the text).

The contribution made by the analysis of this text provides empirical evidence in support of the first research question of **how** dissensus in the *message systems* of one design curriculum manifests in the South African higher education context, i.e. through a challenge to the evaluative rules of the institution. Moreover, the analysis begins to point empirically to eventual answers to the question of **why** dissensus arises through tracing its source back to significant *intertextual* differences between the *scripts*' relation to the ORF operating in South African higher education.

Returning to the text, the *situational context* of external moderation can be interpreted as constructing a commonly understood institutional and social experience (*discourse-as-discursive-practice*). The *scripts*²⁵ are cast in positions of 'regulator' and 'regulated' thereby constructing a discursive order in which power relations naturally inhere, or at least, are expected to. The language is functioning to capture predictable features of the *genre* of regulative (quality assurance) discursive interactions. The *scripts* thus approach the discursive interaction with preconceived ideas about the activity *type* in relation to a familiar *schema*²⁶ in which a face-to-face verbal interaction is conducted. During the conduct of this social interaction, questions are asked/demanded (by the external moderators) and answers are provided (by the institution's markers) according to a predetermined set of criteria (the text 'template') drawn down from the *frame* of educational management and regulation that is commonly realized through external quality assurance practices.

At the descriptive level of the text (*discourse-as-text*) the key empirical finding indicates a dominant *classification*²⁷ *scheme* reflected in the patterns of *overwording* in relation to 'criteria' (nine references: lines 17,

²⁵ See p56 for a definition of 'scripts'

²⁶ See p56 for a definition of 'schema'

²⁷ The term *classification* used here has reference to the CDA method for referring to patterns of *overwording* and is not related to Bernstein's use of the term in relation to the principle of *power* as part of his codes theory.

19, 24, 29, 35, 43, 47, 48, 70) and 'values/d' (three references: lines 20, 24, 37). This *classification scheme* flags a preoccupation on the part of the external moderators with encouraging the internal markers to declare their assessment values (their bias/ideology) more explicitly. More importantly, it activates dissensus in relation to the *evaluative rules* of the *pedagogic device* and suggests a clear discontent with, and therefore challenge to, the way in which these have been operationalised in the assessment judgments reached by the institution's 'markers'.

The patterns of *overwording* in the text represent a clear challenge to the institution's *framing* procedures and the scripts provide a number of qualifications to strengthen their challenge. They record that there is a 'space for misinterpretation' (line 21); that the internal marker's *framing* of the criteria 'might not be supportive of full transparency' (lines 22-23); that their values 'are not explicit' (line 25); that the criteria statements 'did not point, with sufficient clarity to what the assessor was really looking for' (lines 49-50) and 'remain unclear' (lines 70-71); and, that they are 'not explicitly stated' (lines 81-82). The patterns of *overwording* therefore function beyond a surface challenge to make the assessment criteria (part of the *evaluative rules*) more explicit. They also tacitly recognize contestation in the *recontextualisation* procedures (carried by the *distributive rules* of the *device*) and hint at a significant *discursive gap*, wherein the internal and external 'markers' are competing to try and make their biases accepted practice in this vocational pedagogic field. Recall that '(e)valuation condenses into itself the pedagogic code and its classification and framing procedures, and the relationships of power and control that have produced these procedures' (Bernstein 2000, p. 18).

The analysis of this text relays the external moderators' *covert* challenge to the institution's expression of its pedagogic values or bias by way of an *overt* appeal to make its assessment criteria more explicit through stronger *framing* practices. In doing so, the external moderators are, by implication, competing in an *arena of struggle* with the internal markers to mark their own bias. My interpretation of this text is that the external moderators are drawing on an intertextual discourse that reflects the state's *re-centered prospective identity* projection in their (regulative) challenge. In opposition, the moderated institution's bias privileges the *global-economic-Eurocentric-performance* as a reflection of a local *instrumental identity*, aligned to the DCM identity in the official arena. There is a struggle

between the 'internal' and 'external' markers to appropriate particular readings (their biases) drawn from the *regulative discourse* for higher education (in South Africa) in the construction of an appropriate (symbolic) *pedagogic discourse* for this vocational context. This *covert* challenge is pursued by the external 'markers' (whether consciously or unconsciously) in an attempt to challenge the possible/potential impact of the institution's *recontextualised* pedagogic practices on consciousness and identity in the *field of reproduction*, and, perhaps more significantly, to challenge its potential to influence the *field of production* for this particular vocational context in South Africa.

The second analytical exercise undertaken to establish the proposed contestation between the constructed social categories (i.e. *global-economic-Eurocentric performance* and the *local-cultural-Afrocentric competence*) draws on a rating of student artefacts that represent a small selection of the pedagogic outputs (the *legitimate text*) of the curriculum under scrutiny (from the 2005 academic cycle). The focus group respondents were asked to rate a series of photographs depicting four students' ranges (the outcome of the capstone task). The exercise was set up as a precursor to the conduct of the focus group interview. The analysis of the rating exercise is positioned as part of the preliminary analysis in the *field of reproduction* since acquisition has already taken place. The respondents' ratings thus provide a useful quantitative 'springboard' for considering the issues relevant to this study. The outcome of the rating exercise and the subsequent analysis thereof (see Appendix H including Table 2) establishes high levels of dissensus between the institution and some of the four respondents, considered 'experts' in the vocational field of fashion. The ratings are revisited in the analysis of the *focus group transcript* text in Section 4.4.

When dissensus surfaces in the *2005 External Moderation Report* text and the rating exercise it exposes a rift between what various field practitioners consider to be valid educational transmissions (reproductions) - i.e. the *legitimate text* for the vocational field of fashion design. The aspect of contestation surrounding the institution's pedagogic practices and context is thus empirically established, if not the specific form and content of the contestation. The evidence of contestation addresses the question of *how* dissensus concerning the *message systems* of one design curriculum manifests in the South African higher education context. That

is, by way of disagreement articulated in the *field of reproduction* concerning the *evaluative rules* of the institution. I next turn my attention to the realisation of the primary analysis. Recall that the focus is primarily addressed through the discourse analysis of three texts reflecting activity in the field of *recontextualisation*: a) extracts from the institution's curriculum statements; b) the full transcript produced from the focus group interview; and, c) an extract from the *South African Department of Education White Paper 3* (1997).

4.3 An analysis of the Institution's Curriculum (Operating in the *Field of Recontextualisation*)

Prior to conducting the analysis of extracts from the institution's curriculum statements, I offer a theoretically informed description of some of the key features of the institution's full programme curriculum in Appendix I, including Table 3. This description illuminates a number of theoretical applications offered in Chapter 2 and assists in the explanation of the proposed contestation over the *pedagogic device* by describing the broader pedagogic interactional practices and context using Bernstein's theoretical concepts. These theoretical descriptions are not empirically substantiated since the work involved in this exercise is beyond the scope and space limitations of a minor dissertation. However, I have drawn on my experience as the technical curriculum developer for this programme as well as my in-depth knowledge and understanding of the programmed course contents and the relationships that exist between the various courses.

Table 4 of Appendix J describes the lexicogrammatical features of the selected extracts from the institution's curriculum statements (Appendix D1).

The interpretation of this text (*discourse-as-discursive-practice*) indicates that the *situational* context is constructed from the recognition that higher education provision operates within a regulative framework requiring providers to discursively frame the pedagogic relay between the 'regulator' the 'regulated educator' and the 'educated' (and beyond this, to the vocational sector). The *scheme* is thus largely driven by a technical-

managerial discursive repertoire that draws on a rationale of quality assurance evaluation for licensing purposes. The function of these discursive arrangements is to communicate pedagogic inputs, processes, outputs and impacts to educators, students and (indirectly) sectoral stakeholders. The *scripts* involved in the production of the text are masked but a reasonable assumption can be drawn that they are active participants in curriculum development and design at the institution.

The relationships between all the possible participants in the text are constructed from the social categories of ‘evaluator/regulator’, ‘evaluated educator/regulated educator’, ‘educated’ and ‘stakeholder’ (e.g. parent, professional bodies, sectoral interest groups). The relationships between these participants are directed by the social space set up for higher education quality assurance, licensing and provision in which minimum standards are evaluated for licensing the provider to prepare students for the relevant vocational sector. Answers to the questions of ‘what is going on?’ ‘who is involved?’ ‘who are the participants?’ and ‘how is language functioning?’ in the text are likely to be different for the different participant groups, and the subsequent interpretations of the text are therefore likely to generate different readings. Historical and contemporary *intertextuality* is thus a significant feature of this text and of *members’ resources*.

At the descriptive level of the text (*discourse-as-text*), the use of *euphemism* reflects elements of an ideologically designed language technique intended to mediate potentially unsympathetic readings of the negative effects of the ‘global market’ discourse in a locally constructed *pedagogic discourse*. The use of the term ‘contemporary’ (lines 17, 30, 100) for example, is intended to soften negative readings of the institution’s *regulative discourse* in generating an *instrumental identity* construction in relation to its pedagogic practices and context. Moreover, the substitution of the term ‘viable’ (lines 53, 65, 74, 90, 145) for ‘successful’ (conflated with ‘contemporary’ in relation to global ‘hanger appeal’) again relays the use of *euphemism* to soften the social relationships set up by the institution’s encoded bias. Thus, the use of *euphemism* in the text points to the construction and ordering of the social relationships constituted in and by the text. These are framed within a broader global discourse that valorizes the notion of global competitiveness (the *global-economic-Eurocentric performance*) and undermines the value

of the local (*local-cultural-Afrocentric-competence*) in the text. The result of this discursive ensemble is that both *the regulator* and the *educated* can have no doubt as to which *legitimate text* the institution privileges.

The social relationships demarcated by the description of the *ordering of events* in the text sets up the relative importance of the *Practical Design* course in the overall pedagogic relay and again recognizes the *legitimate text* as clearly targeting global 'hanger appeal'. This simultaneously creates a clear expectation amongst participants in the text that commercial, applied performances are privileged over those that might explore non-commercial purposes such as those associated with the *local-cultural-Afrocentric-competence* position. This is reinforced by descriptions of the geographical *orderings* in the text that emphasizes the significance of, influence of, and importance of, first-world European markets while simultaneously suppressing the currency of the local economic/cultural *message*. Participants in the text will again have little doubt that the dominance of the global (mostly Eurocentric) market is afforded high priority in the construction of the institution's *pedagogic discourse*.

The patterns of *overwording* and *metaphorical transfer* described explicitly embrace the ideology of the global market place constructing an *instrumental identity* projection at the local pedagogic site aligned to the *DCM* position in the official arena. These lexicogrammatical features represent the tangible traces of the institution's strong *classification* (C+) and *framing* (F+) of the *global-economic-Eurocentric-performance* bias. Recall that *framing* procedures relay the communicative principles underpinning the *pedagogic practice* (constructed to relay the distributions of *power* that inhere in the *classification* of category relations). These reflect the mode of *control* on the formation of consciousness in order to reproduce the boundary relations between the *global* and the *local* and beyond that to reproduce the boundary relations between the *global-economic-Eurocentric-performance* and the *local-cultural-Afrocentric-competence*.

The explanation (*discourse-as-social-practice*) of this text records how, and to what degree, the lexicogrammatical and structural features of the text dominate the functional elements of the discursive ensemble, demonstrating how *power* and *control* are translated into communicative principles (*classification* and *framing*) to shape the constructed *pedagogic*

discourse. Words choices such as ‘contemporary’ (lines 17, 30, 53, 100, 128), ‘sale/able’ (lines 14, 17, 29) and ‘commercial/ly’ (lines 18, 30, 65, 70, 74, 90, 155) in the curriculum statements become synonymous with an ideological position on fashion design (as a vocational practice) that targets the *global-economic-Eurocentric-performance*. This communicative ensemble regulates symbolic control of the social base and the subsequent pedagogic consciousness and identity of transmitters and acquirers. These lexicogrammatical and structural features are relied upon to encode discursively opposition to the main competing communicative ensemble - the *local-cultural-Afrocentric-competence (prospective identity projection)*.

The dominant power relation carried by this text is principally linked, *intertextually*, to the *South African Department of Education White Paper 3 (1997)* text (Appendix D3, analysed in Section 4.5). At the *situational* and *institutional* levels, the text is responding to the *South African Department of Education White Paper 3 (1997)* in an *overt* manner. The curriculum statements deliver a *normative* response to the regulative requirement to structure its pedagogic relay in a manner that addresses the new educational management and transformation imperatives of the dominant (ORF) text. What is not explicit in this text is the degree to which it *covertly* valorizes selective aspects of the *regulative* features of the *South African Department of Education White Paper 3 (1997)* by affirming the ascendancy of the global market metaphor - the Neo-liberal, DCM position in the ORF.

The analysis of this text makes an unequivocal contribution to answering the first research question of **how** dissensus in the *message systems* of one design curriculum manifests by emphasising the ideological bias of the discursive ensemble that generates the institution’s pedagogic discourse in the *field of recontextualisation*. Moreover, the analysis of the text begins to point to eventual answers to the question of **why** dissensus arises by tracing the source of this ‘struggle’ back to *intertextual* differences in *recontextualisation* practices in the PRF at local pedagogic sites and their relationships to the ORF operating in post-Apartheid (post-’94) South African higher education.

4.4 An analysis of the Focus Group Transcript (Operating in the *Field of Recontextualisation*)

Table 5 of Appendix J describes the lexicogrammatical features of the focus group interview transcript text (Appendix D2). The respondents are essentially discussing the proposed dissensus regarding the *evaluative rules* of the institution (and of fashion design practice more generally) and in particular, the privileging of the *global* over the *local* in the construction of its *pedagogic discourse*. It is worth reflecting on whether the respondents participating in the realisation of this text are representatives of the *field of recontextualisation* or the *field of production*. I have characterised the text as operating in the *field of recontextualisation* since the conversation is directed at reflections on the recontextualisation practices of the institution. It may however be more accurate to register Respondents 1 and 3 as representatives of both the *fields of production* and *recontextualisation*, given their contributions to the broader South African fashion discourse. These contributions extend to research, academic, and industry-related contexts (e.g. professional associations and quasi-governmental collaborations like the *Johannesburg Development Agency*, mandated to re-establish a robust clothing manufacturing district in downtown Johannesburg).

The interpretation of the text (*discourse-as-discursive-practice*) suggests that the *situational* context is likely to be interpreted by the respondents based on their relationship to, and understanding of, the institution and its pedagogic discursive practices and context. The *intertextual* context will likely be different for the four respondents based on their field practices while the activity *type*, *scheme* and *frame* are likely to be understood and interpreted in a similar fashion by the respondents since the focus group interview activity is significantly directing and controlling these aspects. There is also likely to be variation in sensitivity towards the manner in which language is functioning in the text as a direct reflection of the respondents' various encodings of their experiences and views from different field and social positions and experiences. Sociocultural, political and geographical referents in the backgrounds of the respondents are also likely to impact upon their interpretations of the encodings of the experiences and relations offered by the other participants in the text.

The focus group interview generated a significant amount of data that has been organised in the analysis around three broad discursive themes. These include a) the recognition of **technical excellence** (procedural knowledge) in the craft base of the vocational knowledge discourse under scrutiny; b) the extent to which the respondents support **global-economic-Eurocentric-performances** and whether they recognise this as a key pedagogic target for the vocational field (whether realised in public or private provider contexts); and c) whether they support **local-cultural-Afrocentric-competences** and of what nature (and again, whether these are realised in public or private provider contexts). The focus group exchange is weighing in on the contestations arising from competing ideological biases that inform the construction of *pedagogic discourse* at different local pedagogic sites - the institution that is the subject of the research, and the public sector institutions. The respondents all have a well-developed understanding of these differences in relation to educational provision for this vocational field.

Respondent 1 is the most capitalised respondent of the four if the rating system of the convenience sample is taken at face value. A White male not engaged directly in the production of fashion artefacts, but a significant voice of critical evaluation and thinking around South African fashion. He was not trained in fashion. Respondent 2 is a White female and a long-term graduate of the institution who, significantly, transferred from a public provider (ex Technikon) to this institution and therefore has the clearest understanding of the differences between the competing pedagogic contexts (i.e. between this institution and the public provider context) as part of her 'lived' experience. Respondent 2 is also the most accomplished in terms of producing commercial fashion artefacts and owns/operates a successful clothing label. Respondent 3 is a White female and is a curator and educator as well as owning and managing a successful CMT (cut-make-and-trim) manufacturing concern in Johannesburg. Respondent 3 also attended a public institution (ex-Technikon) for her education and training and now lectures at the institution that is the subject of this research and therefore also has a well-developed understanding of the differences between the local private provider site and the public provider sector. Respondent 3 is the most accomplished academic of the four respondents and frequently curates fashion exhibitions around South Africa as well as conducting research and presenting papers at international fashion conferences. Respondent 4 is a Black female and is a recent graduate of

the institution. She is the least ‘capitalised’ respondent of the four in terms of her ranking in the sample but is considered a ‘talent to watch’.

Returning to the description (*discourse-as-text*) and explanation (*discourse-as-social practice*) of the text, the first discursive theme I will discuss is the least contentious and generates the least discussion and debate amongst the four respondents. It is concerned with the extent to which excellence in the technical craft base (procedural knowledge) is valued by the respondents and is relied upon to differentiate the pedagogic outcomes of providers of education and training operating in the field of fashion design. Respondents 2 and 3 - but significantly Respondent 2 (lines 70-73; 153-154; 567-569) - are the only two respondents to articulate any appreciation for the technical craft base reflected in the design artefacts (photographic evidence). This suggests that the foundational procedural knowledge that comprises the technical education and training of fashion designers does not significantly influence or concern the respondents when reaching their judgments of the artefacts presented. As suggested in Chapter 2, the pedagogising of the procedural (technical craft based) knowledge does not generate dissensus among the four respondents.

The remaining two discursive themes represent the extent to which the respondents support *global-economic-Eurocentric-performances* and *local-cultural-Afrocentric-competences* in the pedagogising of fashion knowledge, offering direct commentary on the construction of *pedagogic discourse* at the local site of delivery. Coverage of these two themes dominates the discussion (at the intention of the focus group interviewer) with the respondents engaging in conversation regarding the rules of the *pedagogic device*. These discussions and reflections are encoded in the descriptions of *euphemism*, *overwording* and *metaphorical transfer* recorded in Table 5 of Appendix J.

The overarching discursive theme of the text is an explicit endorsement of the importance of the market metaphor of *global ‘hanger-appeal’*. This feature is particularly prevalent in responses made by Respondents 1 and 2, although their sensitivity to the explicitness of this *voice* (and *message* - the *privileged text*) is different. Respondent 2’s subsequent efforts to ‘soften’ her *voice* in relation to the importance of targeting *global-economic-Eurocentric-performances* where she overwhelmingly becomes the sponsor of *euphemistic* expressions is premised by her initial comment

on the subject, which is unequivocally relayed by lines 374-381: *But I remember a number of students from my tech days that even I could see were producing designs that had no market relevance and they were allowed to explore this personal, often local, signature and you knew they were going nowhere after graduation. I mean it's tough but it's the reality of the situation that there is a powerful and defining metaphor in everything we do and it's called 'hanger appeal'.*

While the other respondents also employ *euphemism* as a language device to soften their criticisms of *local-cultural-Afrocentric-competences*, they do so less often.

Evidence of *metaphorical transfer* is also very clear in the lexicogrammatical choices made by Respondents 1 and 2. They explicitly naturalize this discourse in the text through their evaluative judgments of a) the validity of the photographic artefacts presented for rating; and, b) their evaluative judgments of the pedagogic interactional practices and context that sponsored them. This is clearly articulated by Respondent 1 in lines 254-257 when he says: *Yes, there is only one market. At least only one I know about and write about. I don't know how much appreciation of it is in the curriculum, but I do not see it in the student collections here.* Respondent 2 equally reinforces this sentiment in lines 894-908: *I think in the end ...what we ...need is to communicate perhaps more authentic notions of localisation to the regulators who ...want the industry as a whole to be a global player in the fashion industry surely. I think in order to do that as an institution you need to ...favour globalisation long before local identities and signatures because how can you be a global player in something if you do not actually understand it fully? So I think as an institution they absolutely do need to look at globalisation, they do need, I do not want to say focus on it, but I do, it is very important to understand it. Crucially important. Because then howcan we fully be global players in the industry? ...if we are just focusing on the local industry, then how can we fully take part in the global industry?*

The respondents' sponsorship of the patterns of *overwording* identified in Table 5 is another marked feature of the text and is proportional to their overall contribution to the text.

Read in its entirety, the text clearly endorses the value of *global-hanger-appeal* as a crucial aspect of the pedagogising of the knowledge at stake. This is encoded by the respondents less in relation to the technical craft base of the pedagogic discourse, which remains uncontested, but significantly in relation to the *classification* procedures that strongly (C+) insulate the *global* from the *local*; that strongly (C+) insulate the *economic* from the *cultural*; and, that very strongly (C++) insulate the *Eurocentric* from the *Afrocentric*. The marked insulation of these boundary relations - generated from competing *recontextualisations* to produce the oppositional category relations I propose - supports the notion that competing *recontextualised* outcomes in the field of practice indeed do produce two very distinctive 'texts': the *global-economic-Eurocentric-performance* 'text' and the *local-cultural-Afrocentric-competence* 'text'. This is captured succinctly in lines 867-868 when Respondent 1 says, in response to a question on the apparent tension in the vocational sector between the local and the global: *Ja, I agree they are completely incompatible in the South African context. Not somewhat. Completely.*

These 'distributions' are based on a *distributive rule* that casts the technical-procedural craft aspects of the pedagogised knowledge (the largely *mundane* class of knowledge at stake) in uncontested terms while the *esoteric* class of knowledge that encodes the ideological biases of two different aesthetic and symbolic outcomes (via the design craft) is cast in highly contested terms. The *distributive rules* thus carry competing realisations of the *privileged text*. Competing *pedagogic discourses* at local sites of delivery that may make an appeal to balance global-economic-Eurocentric-performances with *local-cultural-Afrocentric-competences* (aligned to the state's *re-centered* position - *prospective identity*) stand in opposition to the private sector institution's *pedagogic discourse*. In the latter communicative ensemble, encodings of the dominant social division of labour embrace a broader narrative of globalisation and a strong *instrumental identity* projection for the vocational field. It is the private provider institution's communicative ensemble (bias/ideology) that attracts the clear and unequivocal endorsement of the four respondents.

The two competing ideologies are traced back to a weak *distributive field* (*field of production*) and an ambiguous or enabling ORF in the construction of two competing local *pedagogic discourses*. The focus group respondents' explicit endorsement of the private provider institution's *message systems*

is a marked feature of the text and their criticism of the competing public institution *message* an equally compelling feature. All the respondents clearly legitimise the significance of commercial projections onto the knowledge field (lines 178-196, 229-230, 243-282, 306-312, 373-381). This explicit endorsement is specifically linked to the ascendancy of the *global* over the *local* (lines 861-866, 909-910, 913-921, 966-973, 1020-1034).

While all the respondents recognise the potential value in realising a local product, each of them expresses concern regarding an ‘authentic’ local outcome (lines 764-786, 813-827, 1046-1092). This concern is captured clearly in lines 814-819 in which Respondent 4 says: *It isn’t a clichéd signature identity, you know, the pot, or the string of beads, it is working beyond that kind of cliché. So to say it will be out of fashion, that clichéd ethnic identities may have been and gone and passed, is quite true, but there is a genuine opportunity for authentic local identity in clothing that surpasses nationalistic clichés.* Significantly though, the respondents - in recognition of the state’s *re-centered* political project on cultural pluralism (often carried through *euphemisms*) - all call for a ‘subtle’ approach (lines 126-131, 619-623, 781, 816-825, 917-947, 1046-1092) to realising local pedagogic outcomes - ‘subtle’ is equated with notions of an ‘authentic’ *local*. Throughout the text, the ideological encoding of this appeal is never more clearly expressed than by Respondent 3 in line 781, when she says: *No fancy dress.*

It is useful to observe the respondents’ ratings of the photographic artefacts in relation to their statements. The consistency between Respondent 2’s ratings and her focus-group statements is very high. Respondent 3 shows the greatest awareness of the challenges of accommodating competing ideological biases in the construction of a local *pedagogic discourse* and her ratings and focus-group statements reflect the greatest degree of balance between the two positions (oppositions). This is not surprising given her delivery of the *Design Theory* course, which acts as an apparent balance to the domination of the *global-economic-Eurocentric-performance message* of the *Practical Design* course.

Respondents 1 (less so) and 4 (significantly), who in the rating exercise show the greatest appreciation for those student artefacts that display aspects of a *local-cultural-Afrocentric-competence*, appear to reverse their evaluative judgments of what constitutes the *legitimate text*. The

influence of the other more capitalised respondents on Respondent 4 may account for her retractions. Alternatively, it is reasonable to conclude that she is interested in finding a successful integration of both ideological positions that approximates the solution being sought in the public sector institutions and captured in her words in the previous paragraph (lines 816-819). Respondent 1 however, is the least apologetic about the domination of the *global-economic-Eurocentric-performance* position as a necessary feature of the pedagogising of the knowledge at stake. This, in apparent opposition to his ratings. He in fact admonishes the institution for not going far enough in explicitly valorising *global-economic-Eurocentric-performances* - and by direct implication, discouraging *local-cultural-Afrocentric-competences*. This is captured in lines 254-257 when he says: *Yes, there is only one market. At least only one I know about and write about. I don't know how much appreciation of it is in the curriculum, but I do not see it in the student collections here.* Respondent 1's contradictory statements may reflect a responsorial device to strengthening the group's position on the *legitimate text* for this vocational sector.

The descriptions of *euphemism*, *metaphorical transfer* and *overwording* at the descriptive level of the text (supported by the presentation, analysis and interpretation of the data in Table 5 of Appendix J) clearly signal the encoding of different relational values afforded the *global* and *local* contexts in relation to fashion more broadly, and the pedagogising of fashion knowledge for the South African context more specifically. A summary example of these encodings in the text, is captured in lines 917-928 by Respondent 1: *...you know there are a couple of persuasive studies in the field of fashion and design more generally that you can present the institution with empirical evidence that no nation has broken through to the global market on its national identity. You know I think we, after a long period of Euro-centric design have over-compensated. I think that maybe we should broaden what is a local identity. It is not only historical, it is not only ethnic, it can be contemporary, it can be urban and even it could be redefined by the work that comes out of this generation of designers and in five years time you know, as you said, different idea of what local is that will come through personal, original design.*

Tracing these descriptions via the interpretation of the text to the theoretical explanation of it, an overt validation of the *distributive* and *recontextualising* rules of the institution and the subsequent pedagogic

interactional practices reflected in the *evaluative* rules is recorded. Moreover, this endorsement *overtly* valorises the institution's construction of its *pedagogic discourse* and the foregrounding of the *global regulative* in its *instructional discourse* and subsequent practices. The respondents' validation of *global-economic-Eurocentric-performances* may act as a *covert* challenge to the *local-cultural-Afrocentric-competence* position of the public institutions in the *field of production* and may therefore also function as a *covert* challenge to the *code modality* of the public institutional sector. The respondents' (particularly Respondent 2) various attempts to soften their *message* (through *euphemistic* expressions) in support of *global-economic-Eurocentric-performances* over *local-cultural-Afrocentric-competence*, is realised in their collective appeal for a more 'subtle' realisation of the latter. This signals a degree of sensitivity to the ideological consequences of the ascendancy of the *global* over the *local* in relation to the state's *re-centered* political project. This appeal is however overshadowed by their *overt* validation of the power of the ascendant metaphor of *global-hanger-appeal* clearly marking their ideological bias and their subsequent validation of the institution's *recontextualising* practices. In this, the institution's *evaluative rules* are legitimized by all four respondents, including their regulation on the formation of a particular consciousness and pedagogic identity.

The analysis of this text also makes an unequivocal contribution to answering to the first research question of **how** dissensus in the *message systems* of one design curriculum manifests by emphasising the ideological bias of the discursive ensemble that valorizes global 'hanger appeal'. It also points substantially to the eventual answer to the question of **why** dissensus arises, through tracing its source back to competing *recontextualising* agents in the field of *recontextualisation*.

4.5 An analysis of an Extract from the *South African Department of Education White Paper³* (Operating in the *Field of Recontextualisation*)

Table 6 of Appendix J provides a descriptive summary of the lexicogrammatical features of an extract from the *South African Department of Education White Paper 3, 1997* (Appendix D3).

The text has an explicit purpose, which is to deliver a new vision and set of values to its stakeholders in order to realize transformation in the South African higher education sector. It would be reasonable to expect then that the discourse is operating *situationally*, *institutionally* and *societally* in an *overt* manner to establish this new vision and to comment on the previous set of organising principles for higher education. The extent to which the discourse carried by this text is an *overt* expression of a new set of principles and a new vision for the organization of higher education in South Africa depends upon the extent to which its broader political purpose (*re-centered* state with an emphasis on macro-economic development) is clear to all participants in the text. Its *normative* influence on the new organization of higher education is also a question of the degree to which participants in the text share in the new set of principles and in its vision. Its potential *creative* influence then is essentially entailed in the extent to which it succeeds in 'silencing' previous and current criticisms of this political project.

Considering for a moment the interpretive (*discourse-as-discursive-practice*) level of the text, the *situational* context is constructed from the recognition that higher education is a 'licensed' sector and that education provision (whether public or private) must operate within a nationally prescribed policy and legislative framework. Historical and contemporary *intertextuality* is a significant feature of the broader *context* of this text. While it may be fair to assert a sufficient understanding of the broad transformation agenda from pre-'94 Apartheid South Africa to post-'94 democratic South Africa among participants in the text, there is a reasonable expectation of significant variation in divergent readings of the state's *re-centered* position and the symbolic regulation of this discursive ensemble. Competing histories and interpretations will significantly influence expectations about a commonly understood social experience of transformation in South Africa generally, and higher education specifically, and of the associated discursive and pedagogic practices entailed in this transformation project.

In terms of its *type*, the extract is a policy document designed to give effect to the legislative and regulatory framework for the organisation of higher education in South Africa. Language in this text is functioning to

induct and ‘coerce’ the participants²⁸ into a common vision and purpose that can broadly be described as a transformative one, underscored by an ideologically driven political agenda. The *scheme* predictably structures the text into clear discursive ‘objects’ (e.g. ‘*Challenges, Vision and Principles*’; ‘*Needs and Challenges*’, ‘*Vision*’, ‘*Structure and Growth*’) with the text functioning to elucidate particular themes in relation to these discursive objects and the overall discursive function of the text. The *formal* (*formality* in the lexicon) language demarcates the social distance between the participants in the text. The thematic sequence predictably operates downwards from broad statements of vision and principles through to the finer detail and structuring of the transformation project for higher education in South Africa. This sequencing in the *scheme* provides interpretive resources for recognizing the priorities in the social objects and objectives constructed in the text. The *scripts* responsible for the text are masked (other than Ministerial recognition) but are assumed to be related through their participation in (higher) education and are assumed to have been drawn from educational management contexts, pedagogic contexts and ministerial/bureaucratic (legislative and regulatory) contexts.

At the descriptive (*discourse-as-text*) level of the text, the identified use of *formality* does two key things: a) it clearly marks the significance and importance of the national project of transformation and demands social and political respect for this project - it must be taken seriously as it signifies the position of the state, the key funder of the public institutions and the licensing regulator of both public and private institutions; and b) it strongly demarcates the social distance and spaces between the writer (as *recontextualiser*, ORF) and the readers (*recontextualisers*, PRF). This language technique clearly affects the *recontextualisation* practices of agencies and agents in the PRF by positioning their practices in relation to the formality and power demanded by this text (the ORF). All practicing *recontextualising* agents and agencies in the PRF will recognise that responsorial discursive ensembles must ‘speak to’ the political-social agenda of transformation and must discursively construct responses that are themselves formal enactments consistent with this policy framework document. The consensual underpinnings of the realisation of the text

²⁸ Participants in this text include the authors who are presumed to have been drawn from multiple institutional contexts (public and private, government and higher education) and the readers/users of the document (broadly the South African citizenry, more specifically direct stakeholders in higher education - both private and public).

(lines 5-10) conflated with the *formality* in the discursive repertoire makes it difficult for participants in the text (*recontextualisers* in the PRF) to be critical of its ideological encodings in their own responses.

The upshot of this demands that competing responses in the PRF (should they occur) must find the social (and discursive) 'space' to position their own ideological biases within the framework this text provides (see lines 221-229). Regardless of these challenges, the *formality* in evidence in the text helps to create the desired social relationships between the participants. These social relationships may be broadly characterized as 'regulator' and 'regulated', in which the regulator attempts to 'stamp' its authority on the social relationship but without alienating the 'subordinate'. The success of the regulator's political project relies on both 'willing subordination' of the 'regulated' and on *recontextualising* practices (in the PRF) that do not subvert or substantially challenge the political project of the *re-centered* state, which remains a 'soft' position.

While the text clearly reflects the *re-centred* state position - see for example lines 162-165, 287-291 as well as throughout the text, where cultural, intellectual and pluralist imperatives clearly feature - the space (both literally in the text and figuratively in terms of the social-political project at hand) afforded these imperatives is significantly dominated by appeals to economic and technological imperatives characteristic of the globalization agenda. In terms of the proposed contestation between the social categories 'global-economic' and 'local-cultural' the struggle is certainly realized on uneven ground if the text is anything to go by. The Neo-liberal position is a dominant feature of the text and although cultural and pluralist imperatives do feature in the text, it is quite clear which of the 'global-economic' or the 'local-cultural' value positions is most valued by the regulators. It may be fair to propose contestation in this regard, although reasonable to conclude in fact a 'no-contest' situation even if the intention or desire of the state is to project a re-centred state position. This interpretation of the text is material to validating the private provider's *regulative* interpretation in respect of constructing its *pedagogic discourse*. Equally though, *re-centring* impulses can be read from the text and the text therefore does generate ambiguity in relation to the ORF.

In considering the *ordering of events* in the text, recall that Fairclough (1989, p. 138) notes that 'the significance of global structuring (of texts)

is...longer term: such structures can impose higher levels of routine on social practice in a way that ideologically sets and closes agendas'. The 'performativity' of 'knowledge' is described in the marked up notes to Appendix D3 as the dominant pedagogic identity construction in the text. The *ordering of events* in the text is an example of 'global structuring' reflecting relational encodings that build momentum for the adoption of the state's macro-economic policy. Expect that participants in this text will pick up on these cues and interpret them to mean that the transformation project is primarily an economic one, and that the role of the individual actor-performer in society is to realize economic 'performances' through the acquisition of economically useful knowledge.

This in turn drives the political agenda for educational delivery, particularly in higher education, as the means for achieving globally relevant economic performances. Again, the text is not explicit in terms of evoking an unequivocal *re-centered* state position (in relation to the balancing of economic performativity and cultural pluralism). It can therefore be read as simultaneously valorising both a 'soft' *re-centered* state position - *prospective* identity - (lines 62-65, 162-165, 287-291, 329-332) and the Neo-liberal, DCM position (lines 166-174, 297-298) particularly in relation to the private provider sector (lines 345-348). This then delivers the necessary social (and discursive) 'space' for the PRF to operationalise competing *recontextualisations* in the construction of *pedagogic discourse* at local sites of delivery while still operating within the broad framework of the text's generative principles, vision and purpose.

Regardless of the outcome of these competing discursive ensembles, what the *ordering of the events* in the text unequivocally does is to foreground the significance of the state's macro-economic agenda as compared with its macro-cultural project on multicultural pluralism (lines 146-153, 166-174, 178-182, 297-298). This operates as a significant valorization of the DCM identity in the official arena and its complimentary identity projection - the *instrumental* identity projection - in the local arena. This is carried explicitly by lines 276-283: *It will improve the responsiveness of the higher education system to present and future social and economic needs, including labour market trends and opportunities, the new relations between education and work, and in particular, the curricular and methodological changes that flow from the information revolution, the*

implications for knowledge production and the types of skills and capabilities required to apply or develop the new technologies.

The three dominant *classification schemes* reflected in the patterns of *overwording* described in Table 6 (Appendix J) clearly indicate a preoccupation on the part of the *scripts* with particular aspects of social reality. This preoccupation reflects ideological position-taking or struggle in terms of the political and social transition from pre-'94 to post-'94. The effect of these patterns of *overwording* entrenches a clear agenda of change or transformation (from the 'broken' past) and, significantly, conflates the repair agenda of the transformation project with the state's political project to address the global imperative of a responsive macro-economic policy. The *covert* projection of this text entrenches the partnership between the Departments of *Labour* and *Education* (in post-'94 democratic South Africa) in order to naturalize the macro-economic development agenda within the pedagogic context. This policy-political project goes far beyond the enactment of a market management discourse (for higher education) and in fact successfully introduces a new ideology (of economic performativity) into the core pedagogic discursive practices of higher education. This, in a conscious effort to shift *creatively* the ideology of higher education towards global market signifiers. As previously stated, this discursive ensemble appears to be particularly true for the private provider sector; lines 345-348: *The Ministry recognises that private provision plays an important role in expanding access to higher education, in particular, in niche areas, through responding to labour market opportunities and student demand.*

The transformation project, at the political level, becomes a transformative partnership between the *Ministries of Education* and *Labour* in realizing educational outcomes that significantly valorize economic performances for an emerging economy in a global context (lines 166-174, 297-298). This project extends beyond the educational or pedagogic (at the *situational*, *institutional* and *societal* levels) to embrace a political narrative at the *societal* level. Thus, at the *societal* level, the text is operating *covertly* to shift the perspective of participants in the text to embrace this political agenda, which is vested in the ideology of a management-driven, marketised notion of educational outputs and impacts (lines 276-283). This appears as a new direction for higher education in South Africa. What is 'old/broken/unjust' and needs to be transformed into

the 'new/fixed/just' is to be realized through an economic form of social justice, which represents the new 'struggle' for higher education in South Africa. The extent to which this *covert* impulse succeeds in transforming the higher education sector will be mediated by the degree to which the upper reaches of the education system in South Africa adopt the new ideology in their revised pedagogic discursive practices.

The contribution made by the analysis of this text provides the definitive answer to **why** the *recontextualised message systems* of this one design curriculum generate dissensus in the vocational field regarding what should be valued as legitimate educational and cultural transmissions (the *legitimate text*). The answer to this question has been traced back from activity in the field of *reproduction* (Section 4.2) to the field of *recontextualisation* (Sections 4.3, 4.4 and 4.5).

The final answer to the **why** question indicates that the ORF for higher education in post-Apartheid (post-'94) South Africa has attempted to realise a difficult 'balancing act' in asserting a *re-centered prospective* identity projection. This communicative ensemble is a direct response to the macro-economic pressures of globalisation combined with the need to construct a new symbolic identity (multicultural pluralism) for South Africa. In doing so, the ORF has simultaneously - and perhaps consciously, in the case of the private provider sector - valorised the DCM identity projection in the official arena and its local equivalent (the *instrumental* identity projection). This has created an ambiguous, or perhaps simply enabling, ORF in which competing *recontextualisations* in the PRF create an *arena of struggle*. This occurs as each attempt to appropriate the rules of the *pedagogic device* to legitimize their pedagogic consciousness and the identities they project onto the field via the operationalisation of competing *code modalities* and ideologically-driven *pedagogic discourses*.

Chapter 5

5.1 Theorising Pedagogic Discourse in One Design Curriculum

Contemporary studies²⁹ in fashion recognise the medium to be one of the world's most powerful *voices*, generating complex sartorial elements that reflect and document the current zeitgeist through its diverse *texts* and *messages*. In this study, the stage for the interplay between sociological construct and sartorial expression is located in the *evaluative* moment of a capstone assessment task that reflects the outcome of significant ideological and symbolic contestation in the *fields of production, recontextualisation* and *reproduction*. Pedagogically it is a struggle over the legitimacy of the educational transaction. Sociologically it is a symbolic struggle over identity and consciousness formation in relation to the broader social order in post-Apartheid South Africa.

As an 'internal language of description', Bernstein's sociological theories and concepts provide many powerful theoretical tools to explain cultural reproduction practices that occur via the pedagogic relay. At the beginning of this enquiry, I offered the following quotation:

A school metaphorically holds up a mirror in which an image is reflected. There may be several images, positive and negative. A school's ideology may be seen as a construction in a mirror through which images are reflected. The question is: who recognizes themselves as of value? What other images are excluded by the dominant image of value so that some students are unable to recognize themselves? In the same way, we can ask about the acoustic of the school. Whose voice is heard? Who is speaking? Who is hailed by this voice? For whom is it familiar? (Bernstein 2000, pp. xxi)

This research project has aimed to answer these questions for a particular curriculum in fashion design operating at a local site of delivery in post-Apartheid South Africa. My early commonsense understanding of the research questions has been considerably developed by applying Bernstein's concepts to the research problem. What has been added is a theoretically informed sociological account of how both the *voice* and

²⁹ The work of Lehman (2001) is an excellent example.

message of any pedagogic relay are constructed and amplified. Through developing this explanation, I have found the conceptual language of Bernstein to be theoretically coherent and practically adequate for this case study.

When third year students reach the final capstone assessment event they are given the pedagogic ‘space’ to produce a body of work that reflects their own design solutions and values. This space is embedded in a set of pedagogic practices and a context characterised by a hybrid *code modality* generating mixed cues particularly in relation to the weak *framing* of the criterial rules (part of the *evaluative* rules of the *device*) for the realisation of the *privileged text*. When students arrive at the acquisition moment of the capstone assessment event - at the correct time (age) and with supposedly the correct reading (*message*) - the insulation of the knowledge boundaries that directly (e.g. *Practical Design*, *Pattern Construction*) and indirectly (e.g. *Design Theory*) support this assessment event are suppressed. However, the established *voice* that has hitherto been constructed - the *legitimate text* - maintains its dominant *message* of global ‘hanger-appeal’ - the *global-economic-Eurocentric-performance*. This implicit/tacit evaluative *message* however, is significantly masked in light of the fullest pedagogic repertoire apparently available to acquirers in the execution of the final, integrated assessment event through the suppression of the boundary relations between the *Practical Design* and *Design Theory* courses. The ‘confusion’ is exacerbated by the influence of competing, external *voices* and *messages* (generated from multicultural pluralism - *the state’s re-centered position*) that are made accessible to students by a weakening of the *framing* in relation to the criterial rules and the acquisition context effecting the *classification* of the boundary relations (between the *global-economic-Eurocentric* and *local-cultural-Afrocentric* social categories).

The hybrid nature of the pedagogic *code modality*³⁰ operationalised via the institution’s *message systems* thus produces significant ambiguity in relation to the capstone assessment event. The explanation of the hybridity of the *code modality* is underpinned by the complex sociological structuring

³⁰ See Table 3, where some courses are strongly *classified* (C+) and strongly *framed* (F+) (e.g. the technical courses); where others are weakly *classified* (C-) and weakly *framed* (F-) (e.g. the *Design Theory* course); and where others are weakly *classified* (C-) with mixed *framing* (F+) of the rules of the discursive order (e.g. the *Practical Design* course).

of the curriculum's *message* that is made accessible by Bernstein's *pedagogic device*. The differential weighting and importance (observe the credit values of these courses in Table 3 of Appendix I) afforded the courses keeps each of them clearly positioned in the pedagogic transaction in terms of their overall relative value and 'worth'. In the capstone assessment event, they are consciously integrated through a collective assessment brief that cuts across multiple creative, technical and theoretical courses. However, what is valued overall, remains constant, although masked by the ambiguity generated from all possible *recontextualisations*, including those from the outside (i.e. competing local pedagogic sites) entering the internal *framing* and operating as a challenge to the *classification* procedures that generate the institution's *message systems*.

Considering for a moment the technical courses (C+, F+) it is clear that these discourses (practices, contexts) although repositioned (delocated, relocated, refocused) as part of the *recontextualisation* process necessary for the emergence of the new discourse of 'fashion design', generate little dissensus as a result of a well-developed pedagogy and a very slight *discursive gap* in which ideology can play. This is certainly the result of many well-established and uncontested procedures articulated discursively (in words and diagrams)³¹. By contrast, the *Practical Design* course - in which the knowledge boundaries are weakly *classified* while the *rules of the social* and *discursive orders* are strongly *framed* (with the exception of the criterial rules) - reflects a clear effort on the part of the institution to control (regulate) the *discursive gap* as a result of contestation in the *field of recontextualisation* (and *production*) as different agents and agencies struggle to control the *gap* according to their own biases.

Significantly, the weak *framing* of the criterial rules for the *Practical Design* course and the appeal by the external moderators to strengthen their *framing procedures* (see Section 4.2 and Appendix D1) marks this struggle in the fields of *recontextualisation* and *production* from the field of *reproduction*. In the absence of a convincing field of *production* characteristic of a new vocational field, pedagogic practices vie for

³¹ This would seem to contradict Gamble's (2009) characterisation of craft knowledge and is a good example of a craft that has significantly extracted *general principles* from *particulars* and continues to develop the *knowledge form* towards greater *verticality*.

ascendancy in an effort to establish and maintain ‘capital’, part of the ongoing struggle to appropriate the rules of the *device* and stamp their authority on the broader vocational field and the official arena.

It would seem reasonable that the institution would strengthen its *framing* procedures over the criterial rules as part of the overall *evaluative rules* of the pedagogic practice and context. Why then does it not do so? The institution’s failure to declare its criterial rules explicitly may suggest one of two things. Either, the institution does not wish to agitate too strongly in the ‘arena of struggle’. This may be a direct consequence of its recognition of the state’s *re-centring* political agenda, which it prefers to ignore but not openly criticise. Alternatively, it views this *implicit pedagogy* (i.e. weak *framing* of the criterial rules) as part of a privileged transmission and acquisition strategy (the ‘rules of the game’) to be realised by only the most capable and astute of students able to negotiate this tacit repertoire.

My position now is that the amplification of the ‘loudest voice’ is rather the effect of the construction of *pedagogic discourse* at the local site of delivery. This acoustic is *recontextualised* within a broader narrative that explicitly recognises the ascendancy of the market metaphor of ‘hanger appeal’ and more particularly of the *global-economic-Eurocentric-performance* (an *instrumental* identity construction at the local site). This acoustic draws on the valorisation of the DCM identity projection in the official arena (the ORF) as part of the post-’94 project of transformation in South Africa generally, and higher education in particular. In fact, the *recontextualising* procedures at the local, private provider site predated the construction and realization of the post-’94 transformation agenda in South African higher education. However, the post-’94 ORF’s valorisation of both the *re-centered* state in the public domain (*prospective* identity construction) and the DCM identity (the Neo-liberal response to the *Washington Consensus* and globalisation) now functions to legitimize the pedagogic interactional practices (reflected in the *evaluative rules*) and context of the institution that is the subject of this research project.

This ‘balancing act’ by the state in constructing an enabling (perhaps ambiguous) ORF for the realisation of competing *regulative discourses* in the PRF at local sites of delivery exposes the ascendancy and power of a much broader regulative order (or ideology). This ideology recognizes the

ascendancy of global market imperatives for this vocational sector that largely subsume - on practical grounds - local, national or even regional competing narratives (particularly cultural ones) and imposes a new symbolic order on the pedagogic reproductive relay. Recall that the 'recontextualising principle not only recontextualises the *what* of pedagogic discourse, what discourse is to become subject and content of pedagogic practice. It also recontextualises the *how*; that is *the theory of instruction*. The theory of instruction also belongs to the *regulative* discourse, and contains within itself a model of the learner, of the teacher, and of the relation. The model of the learner is never wholly utilitarian; it contains ideological elements' (Bernstein 1996, p. 49, original emphasis).

The local private institution's ideological predisposition towards global 'hanger appeal' is clearly relayed in the *what* of its *pedagogic discourse*. This is an explicit construction. However, this ideological bias is also relayed through the theory of instruction (the *how*) by extending its ideological bias towards *global-economic-Eurocentrism* to include *global-economic-Eurocentric-performativity* as its preferred pedagogic model (carried by its *code modality* and maintained through the operationalisation of its *evaluative* rules). This operationalisation in relation to the pedagogic modality remains implicit/tacit and may account for why some learners 'fall foul' of the weak *framing* of the criterial rules. South Africa's current lack of accessibility to world markets (in this vocational sector) and the ambivalence towards global 'hanger-appeal' discursively expressed at some competing local sites of delivery may be the reason why there is still symbolic contestation in the field. It may simply be a question of time before it becomes clear that this private provider's social mandate (as a partial reflection of one aspect of the ORF) and others similar to it, triumph in the 'arena of struggle' over those that attempt to mirror the state's *re-centred* position in relation to multicultural pluralism. This, in response to the crushing pressures of a globalised social order. The 'morality' of the *regulative* is rewritten by the post-'94 ORF and the PRF operating at the local, private provider site in market terms - a revised notion of social justice on both practical and symbolic grounds that is fundamentally economic and not cultural.

If the analysis of the capitalised representatives operating in the *fields of recontextualisation* (and possibly *production*) reflected in Section 4.4 is anything to go by, the 'struggle' appears largely resolved. If and when a

‘win’ is recorded, questions will be asked about who wins and who loses, who has sponsored the ideological shift? For now, contestation and dissensus persist on the strength of competing interpretations of *regulative discourse* (that embed the *instructional discourse*) at local sites of delivery. This means that ‘for the time being’, this institution produces globally competitive practitioners - the *global-economic-Eurocentric-performance* - while other providers, including the public sector providers, produce locally relevant practitioners - the *local-cultural-Afrocentric-competence*.

The research questions have been empirically and theoretically addressed in the analysis by showing how competing ideologies in the *field of recontextualisation* vie for control of the *pedagogic device*. Thus, the sociological level of the enquiry addresses the distinction drawn between the *instructional* and *regulative discourses* that together realize *pedagogic discourse* and the extent of the influence of the latter over the realization of the former. The descriptions, interpretations and explanations of the selected texts advanced in Chapter 4 essentially establish the significance of the ideology of the global market discourse as the dominant and overarching ideological scheme - the *regulative discourse*.

What the valorization of the Neo-liberal political agenda as part of the transformation project for South Africa generally, and higher education specifically, offered this one design curriculum was a powerful post-rationalization for the institution’s already ‘transformed’ *message systems*. This retroactive rationalization emerged from a selective reading of the regulatory discourse and neatly provided the means to smooth over new (*prospective*) ‘hysterical’, ‘therapeutic’ or ‘protest’ impulses (projecting *local-cultural-Afrocentric-competences*) that attempted to enter the *discursive gap* to challenge the global market ideology of the institution’s *message systems*.

Thus, I conclude that the legitimacy and currency of the cultural and symbolic relays of this one design curriculum’s *message systems* is constructed on the basis of a) a weakly *classified field of production* since the nature of the knowledge being distributed in the field of *reproduction* may not be apparent until attempts are made to pedagogise it; a curriculum makes its structure explicit - see Appendix D2, lines 682-685 ...*it is a new ground, but there are no academic books out there, there are no*

fundamentals we can agree on, there is no record, there is no track record; b) an enabling or perhaps ambiguous regulative policy discourse (the ORF) specifically in relation to the goals of the post-'94 transformation agenda; and, c) the knowledge form and structure; i.e. vocational (procedural/contextual), the purpose of which is to 'produce' a commodity and to generate projected/instrumental identities that are directed outwards towards the market.

Anything else, for example, promoting local or exotic cultural narratives in design outputs, becomes no more than 'therapy' or 'protest' against the overwhelming 'force' of the global market place. I am however reminded of Respondent 3's response (lines 666-679) to the question of values at the local pedagogic site and the responsibilities entailed in the local pedagogic exchange for this particular vocational sector: *...I think I could say a bit about the notion of knowledge bearers and the responsibility of guiding, training, educating, teaching and the judgment and criteria brought to bear on design outputs that suggest a South African identity or an ethnic awareness or an ethnic identity. Clearly the currency lies with a globalised identity or an international identity which we all know this institution owns exceptionally well and that is why it is considered by many of the so-called knowledge bearers in our industry to be far and away the most successful institution. I mean I think that is fair to say. Would anyone disagree? However, can the institution talk the new language of localised identity? Can any of us yet? So what I am critiquing is the value of the knowledge bearers within this new realm, because it is such a new realm of understanding ...*

Critics of the institution's *recontextualised pedagogic discourse* might argue that the institution's *message systems* relay a 'voice' that is Eurocentric and that simultaneously 'devalues' localized identities and 'voices'. They might argue that it undermines the real possibility of an emerging national 'narrative' - an authentic *prospective identity* for the vocational field. The institution would however suggest that its *pedagogic discourse* specializes orientations to meanings appropriate to the vocation and for the global market place that legitimately favour *global-economic-Eurocentric-performances*. Global capital transforms the use value of clothing into a highly marketised exchange value called 'fashion'. In South Africa, identity is diffuse/split but remains dominated, previously by the 'colonial' but now by the 'global' identity projection. The 'protest' or

‘therapeutic’ need to contest this domination on local ground, to give voice to an authentic local multiculturalism, is symbolically hopeful but materially undermined without a sufficient base to ‘make it stick’.

5.2 Critique

Given restrictions in length, the critique of this research endeavour will be restricted to a discussion of the overall research design and the positioning of the research phenomenon within a strongly bound theoretical terrain, and to the methodological incompatibility between the ‘internal’ and ‘external languages of description’. Other critiques can be leveled at the research, not least of all the internal validity considerations in terms of operationalising the theoretical constructs and the selection dilemmas entailed in this process and implicated in potential researcher bias (see Chapter 3).

Returning to the concern with conceptual/theoretical ‘narrowing’ that frequently undermines deductive social scientific enquiry, I have recognized the implications of drawing heavily on existing theory and the threat of not recognizing what Becker (cited in Maxwell 1996, p. 34) refers to as ‘ideological hegemony’. I recognize that theories that serve to explain may themselves be embedded in a set of assumptions that uncritically narrow the researcher’s own focus and lead the researcher down a path that blinds her/him from alternative conceptualizations and formulations of the conceptual context. There is also a risk of compartmentalizing the different elements of the conceptual framework to simplify the analysis and explanation of its empirical referents. This simplification is part of the same problem of separating any part (the codes, the device, knowledge discourses, knowledge structures, grammar) of the conceptual framework from the whole. The *pedagogic device* is a comprehensive and elaborated framework that is difficult to do justice to in such a short dissertation since it reaches from macro structure to micro-practices. I therefore concede that I have worked within the conceptual framework provided by Bernstein, foregoing a critical treatment of the ‘internal language of description’ as this would require extensive theoretical work (and space) beyond the scope of a minor dissertation.

This concern required that I search for an 'external language of description' that could broaden the scope of the theoretical boundaries and open them up to allow the data to 'talk back' to the theory. Although the CDA method (as 'external language of description') was useful in achieving the analytical ends of the research endeavour and although a case can be made for its suitability to Bernstein's preoccupation with discursive practices and his broader critical agenda, the methodological incompatibility between the 'external language of description' and Bernstein's realist ontology is cause for concern in terms of the methodological refinement of the research piece.

The proposed methodological incompatibility between Bernstein's realist framework and CDA's discursive constructionist position is premised on the recognition that CDA's successes are measured primarily 'with the yardstick of linguistics and linguistically oriented pragmatics and discourse analysis' and its general bias 'towards linguistically defined text-concepts, and linguistic-discursive textual structures (that) are attributed a crucial function in the social production of inequality, power, ideology, authority or manipulation' (van Dijk in Blommaert 2005, p. 29). Given that Bernstein's initial interest was in '... the selection, creation, production, and changing of texts (which) are the means whereby positioning of subjects is revealed, reproduced, and changed' (1975, p. 17), which clearly reflects his interest in, and concern with, aspects of social justice, CDA would have seemed a reasonable methodological option.

However, although CDA does indeed uncover the social dimensions of language from a critical perspective that sees language as a key mediating influence on social reality, the method develops its social theory and critical agenda on the basis that language acts to construct social reality rather than as a tool of description of some external reality. CDA conceives discourse as a social phenomenon and seeks, consequently, to improve the social-theoretical foundations for situating discourse in society. In Fairclough, these theories and concepts (of power and ideology) are given a linguistic translation and projected onto discourse and communicative patterns in an attempt to account for the relation between linguistic practice and social structure, and to provide linguistically grounded explanations for changes in these relations (Blommaert 2005, p. 27). It is CDA's focus on 'linguistically grounded explanation' that places the method firmly within linguistics and cannot be said to approximate Bernstein's

interest in the analysis of the social structuring of pedagogic communication. This incompatibility manifested in a truncated approach to the CDA method and may have resulted in a constrained description of the data. However, it did provide the researcher with tools for the analysis of discourse that Bernstein's theory does not explicitly provide.

In considering the potential for researcher bias to generate an 'intentionalist fallacy', I concede that the data sets reflect a significant degree of selection. These selections included only two course curricula for analysis from a range of twelve potential course curricula. Moreover, a single selection was made from an enormous range of documents populating the ORF. I was also forced to restrict the selection of student artefacts to a single academic cycle and to only four, which almost certainly prejudiced the focus group respondents' ratings and likely contributed to them taking up firmer positions than they might otherwise have. The focus group discussion session included questions and prompts explicitly designed to solicit responses that would have a bearing on Bernstein's 'internal language of description'. This deliberate choice of questions and focused prompts was informed by the need to have respondents 'speak' a language that would be able to be interpreted within the parameters of Bernstein's theoretical constructs. This interview practice does support a possible criticism of 'intentionalist fallacy'. However, given the time and space constraints of a minor dissertation it was important to generate data that could 'speak to' the research questions. Lastly, the coding exercise undertaken in support of the theoretical description of the programme *code modality* (see Appendix I) is not empirically supported since the data required to support this validation would involve an empirical analysis that is beyond the space restrictions of this minor dissertation

The lack of generalisability (external validity) in the research outcomes is mediated by a reasonable assertion of internal ecological validity, restricted to vocational design contexts operating in South African higher education.

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Appendices

Appendix A

External Moderation Report for the *Practical Design* (PD03) Course
for 2005

Appendix A: External Moderation Report: Practical Design (PD03)

1 Date: 7th December 2005

A) Transparency:

5 *Has a) the assessment mechanism (the type of task), b) the required outcome and c) the assessment criteria, been clearly communicated to learners?*

10 a) A clear and substantial effort has been made to set out the parameters of the assessment task in respect of required evidence, technical protocols, academic conventions and the like and in a clear and transparent fashion with an emphasis placed on process.

15 b) The outcome is also clearly set out and offers significant opportunity for students to understand and grapple with the formative elements of the Practical Design curriculum, as well as the summative requirements of the specific task through a learner-centred and learner-driven approach.

20 c) The assessment criteria are broadly stated, which may be appropriate to the scope of the task however the absence of specific criteria and specific performance indicators, in terms of what will be valued by the assessors leaves a space for misinterpretation on the part of the learner that might not be supportive of full transparency. The moderators are of the opinion that the values the institution brings to the assessment criteria and the overall assessment process are not explicit although they can be clearly verbalised by the course assessor and course supervisor who appear to have engaged in a lot of conversation about the assessment criteria.

30 *B) Reliability:*

Have the criteria been fairly and uniformly applied throughout the moderation sample?

35 12 of 42 artefacts were randomly drawn by the moderators for scrutiny. The broad nature of the assessment criteria does leave enough space to interpret the assessment evidence in a number of ways. We found that certain values, not clearly stated in the brief, seemed to once again entail an authenticity challenge for those students at the low end of the moderated sample of design portfolios. While the course assessor and supervisor explained the need to open up the design space to individual interpretations and design identities, the assessment criteria, broad and perhaps too open in themselves, seem to indicate clear preferences but these
40 **were evenly applied throughout the sample.** While the reliability is considered to be high, the actual assessment criteria were discussed at length and the moderators where of the opinion that the criteria statements did not point, with sufficient clarity, to what

50 the assessor was really looking for as indicators of overall success in this final, integrated task.

C) Rigour:

55 *Is a) the assessment mechanism (the type of task), b) the assessment outcome and c) the assessment criteria, appropriate to the overall course and programme objectives?*

60 a) Yes, very much so. The final task requires a substantial integration of all the formative elements of the curriculum, includes a research component, and represents a significant breadth and depth of learning at NQF level 5. It can also be said to be well aligned to the overall outcome indication for this course, to produce a competent entry level designer.

65 b) Yes. The rigor required in terms of the outcomes, i.e. to produce a minimum of six full design ensembles and to render in free-hand and computer formats is significantly challenging.

70 c) Previous comments refer. The verbal indications seem to give a good voice to the breadth and depth of the criteria applied in the grading function, but these remain unclear in terms of the brief directive.

D) Rigour: Is a) the suitability of the assessment mechanism (the type of task), b) the assessment outcome and c) the assessment criteria, well matched the programme's NQF level?

75 a) and b) Yes very much so, offering evidence that NQF level 5 'applied' and 'critical-cross field' competencies are in clear evidence in the sample and are clearly addressed in the evidence requirements and the framing of the task brief.

80 c) Yes, although again inferred from discussion and not explicitly stated in the task brief.

E) Overall comments/adjustments:

85 The overall quality and the depth and breadth of the learning in evidence in the sample are very well aligned to the Practical Design course curriculum and the Fashion Design learning programme. It is clear that successful learners have developed significant knowledge and skills to perform effectively at the entry level of the

90 fashion design vocation. The thoroughness of the process and the quality required in the evidence of learning continue to suggest that the institution is at the cutting edge of the fashion design process in South Africa and continues to make a crucial and significant

95 contribution to the delivery of design competency for the industry.

Appendix B

Sample extract from *Pursuit Magazine*, March 2006

SA's Top 50 Fashionistas

The 50 Top People in Fashion – Right Now
by Raen Ellis

Conventional wisdom would have us believe that success is made through relationships, through "who you know". This might hold some weight in books like *Never Eat Alone* by the master of networking Keith Ferrazzi, but, at the end of the day, it is proving yourself through small victories in the day-to-day grind that leads to greatness, and your actions and habits that create lasting success. Such is the spirit behind this list.

Many of these people are already known for their fashion sense and enviable social skills, but some have been dug up and are working hard to carve a future for themselves.

Living stars, as it were. The Top 50 fashion people concept is based on those people who have caught the attention of the media based on their achievements, their contributions to fashion and the fashion landscape, and their positive contribution role within the fashion and style industries, as well as those who are bringing new business dynamics to the industry and/or using their current strengths to create positive futures for themselves and for others. These are innovative, talented people who defy the status quo every day, and those who have become masters of it. This is about real people with real vision, making real waves.

1. Lucilla Booysen Convenor – SA Fashion Week

A true power pillar in the industry, Lucilla pioneered the Fashion Week format in South Africa by launching SAFW in 1997. Working with Dion Chang, she has consistently helped countless designers expand their business horizons through her work at SAFW and the various business workshops it has spearheaded. What's most striking, however, is that Lucilla is unique in what she has achieved having created a designer-driven culture with real spin-offs – the most pioneering fashion personality to date.

2. Jackie Burger Fashion Director – Elle Magazine

Qualified in Sociology, Jackie has a keen understanding of the consumer. Having been the PR and later brand manager at Foschini, she then moved to *For Lo's* as fashion editor. Jackie is now fashion director for *Elle*. Having received the *Style Award* for most innovative fashion, a *Monde* award in Fashion Journalism, and been curator and guest speaker for Design Indaba's fashion section, as well as an SA "creative" for the Woolworths campaign and host of a *Ladies* programme on *Kyknet*, Jackie not only contributes to an industry she truly loves, but is herself an inspiration to the industry.



3. Nkensani Nkosi
Creative Direction – Stoned Cherry

Accomplished and talented actress and spokesperson for *Mae's* Face of Africa for which she travelled extensively throughout Africa for one year, it's Nkensani's start of Stoned Cherry as a label that really set her apart. Both highly creative and brilliant in business, she has managed to quickly understand a new Maana culture. She was also one of the start-up designers in the SA Designers at Woolworths after Stoned Cherry was launched at SA Fashion Week to rave reviews, and also won the best business in the SA fashion sector in 2010. *For Lo's* also awarded Nkensani a Lifetime Achievement Award and she currently co-hosts *Mase* on SABC 1.



4. Dion Chang Programme Director – SA Fashion Week

A renaissance man of SA Fashion, Dion is no stranger to any of us and perhaps therein lies his greatness. He has been at the forefront of commercial fashion and has imparted his knowledge by helping designers get to grips with the fashion business through his involvement with SAFW. Having studied fashion at the Technikon Natal and been awarded the *Bumma* South school day-making him a *Panini*, later joining the launch team of *Dik SA* in 1996, Dion has played a role in most of the prestigious fashion events on the SA calendar.





In paraphrasing Dine, "fashion is best viewed with one's cheeks". In 2005 Dine created a trends analysis company called Dux - looking at the trends society creates through its interaction with technology through to politics. Dine is living up to his own ideology and involving himself in revolutionising fashion business disciplines.

5. Gavin Rajah
Designer - Gavin Rajah

Having been actively involved in the launches of both Cape Town as well as Durban fashion weeks, Gavin has been a notable name in the industry. Currently, Gavin is making fashion more accessible through his involvement with events like the Dubai Couture Week - he believes that this event, like others, tap into the huge potential of the places that host them. Gavin encourages continued growth of his collections abroad and aims to use fashion as a platform in addressing important issues such as HIV/AIDS.

6. Thando and Vanya Mangaliso
Sun Goddess

The creative combinations of truly traditional African dress as seen in

the past, with modern fabrics and embellishments is what makes the Sun Goddess label unique. In short, the label sets out to celebrate our status as African gods and goddesses. Under the direction of Thando and Vanya Mangaliso, the label has made strides in the Asian market by selling in four outlets in Osaka and Tokyo. The pair was invited by the British Council to represent SA at the World Design Forum held in London in September 2003, participated in Nigerian Fashion Week, as well as at the National Black Artists Festival in Washington and Atlanta.

7. Amanda Laird Cherry
Designer & Store Owner

Co-owner and engineer of The Space retail concept, accomplished designer with both SA and Cape Town Fashion Week experience, and counting three labels in her stable, Amanda has become an establishment in the industry. She

FASHION: Feature

retails her labels Amanda Laird Cherry, ALC (men's RTW) and Cubavera through DDE and Soho in Durban, India Jane and Big Blue stores nationwide, as well as her co-owned store The Space - which also took an award for best retailer in the Fair Lady Catherine awards.

8. Colleen Elzen
Designer/Retail Owner - DDE

Colleen graced the halls of the then Natal Technikon between 1982 and 1984 and like most fashion graduates quickly learnt the know how in industry. It was in 1996 however, that Colleen's clear love for retail started shining through, with Neil (her husband) laying out plans for the retail concept DDE (Durban Designer's Emporium) - the birth of a business. Colleen's view of the market - that SA women require an increasingly South African, as opposed to a Eurocentric look, is apparent in her strong relationship with her customer - she believes this is the source of her love for retail. 2006 promises continued success on an already previously successful 2005.

9. Malcolm Kluk
Designer/Owner - Kluk

A consistent, creative and highly respected designer, Malcolm attained a BA (hons) and MA (hons) in fashion in London and landed an apprenticeship with John Galiano. Malcolm's passive approach to his industry standing leaves much room for him to surprise. His ideal of designing clothes that are current anywhere in the world, with an international spin, is apparent through his collections shown on various Fashion Week platforms.

10. Marcel Joubert
Chairman - Platinum Group

Having brought about the creation of one of SA's independent, now mammoth, retailers, Marcel Joubert is clear testament to what could happen if one perseveres. As part of a team that started the brand Vortigo, then later acquiring Hilton, Wince, Aca Joe and Jonni Button and building them into leading brands, Marcel has illustrated his true business savvy in the commercial clothing environment. Today, the company boasts over 57 stores in prime locations with a loyal following.

Appendix C

Instructions to focus group interview respondents.

				Please rate each of the ranges (A –D) by allocating a score of 1 – 10, without repeating any of the ratings; i.e. you can use '8', for example, once only, thereby requiring your scores to reflect the range you like the least to the most.										Please jot down a couple of keywords/phrases to refresh your memory regarding the reasons for your ratings for the focus group discussion.	
   				A	1	2	3	4	5	6	7	8	9	10	
   				B	1	2	3	4	5	6	7	8	9	10	
   				C	1	2	3	4	5	6	7	8	9	10	
   				D	1	2	3	4	5	6	7	8	9	10	

Appendix D

- D1: Extracts from the institution's curriculum statements
- D2: Focus group interview transcript
- D3: Extracts from the *South African Department of Education White Paper 3* (General Notice, Notice 1196 of 1997, Department of Education, Pretoria)

Appendix D1: Extracts from the institution's curriculum statements.

1	Creative/Design Course Cluster (Core, Fundamental & Elective): Practical Design, Design Theory, Trend Forecasting, Visual Studies, Computer Design Introduction:
5	In the competitive and changing world of international fashion, developing critical cognitive and practical skills to assist the fashion professional to gather, sort, analyse and present data and information from a global perspective is becoming increasingly essential in order to make informed and effective
10	decisions when it comes to the design, styling and production of apparel that will ultimately satisfy an ever more sophisticated retail environment in a shorter space of time. From the gathering of data and discerning of trends, through to the determination of saleable colours, design concepts, textiles
15	and silhouettes, to the processes of manufacturing and production on seasonal and bi-seasonal time lines, through to the effective distribution, management and sale of contemporary commercial apparel, the demands for theoretical models and critical skill sets to manage these new dynamics, including the
20	incorporation of new-age <i>Zeitgeist frames</i> of reference combined with strategic analysis of markets and trends, the fashion design professional as much as the fashion marketing and merchandising professional is required to consolidate detailed and complex information sources in order to make the right
25	decisions. The learning programme courses in this cluster are designed to provide these critical thinking and analytical skills while at the same time developing design skills to accommodate a more robust and proactive approach to the design and sale of
30	contemporary commercial apparel in the 21 st Century. Overall Learning Outcome: Each course in this cluster of the programme has clearly defined outcomes that the learner must achieve, but the overall programme outcome requires learners to develop the
35	methodological skills, and critical thinking skills to manage information, data and trends in order to make inductive and often intuitive decisions about the fashion industry with particular emphasis on forecasting and design practice. Teaching & Learning Strategy:
40	The overall pedagogic approach in this cluster is a largely inductive one in which learners are essentially 'guided' through the material and asked to develop the necessary thinking and analytical skills to manage the material independently at the exit level of the course cluster. Self-learning and self-discovery form
45	an important part of the learning process making it essential for learners to commit themselves to making effective use of the resources and guidance available to them. Contact sessions are not lecture driven, but essentially learner and/or group driven, with the lecturer or supervisor playing a facilitative role in
50	guiding the learners towards the desired learning outcome(s). It

55	must however be emphasized, that this cluster must guard against learning outputs that show little value in terms of producing viable contemporary fashion designers. Therefore teaching inputs, processes and outputs that deal with aspects of the learner's 'self' and with 'local' design and 'local' signatures must be handled sensitively, allowing students the space to explore these aspects of design, but not to the extent that their body of work becomes irrelevant in terms of the international (global) fashion context.
60	<u>Course - Design & Technical Drawing</u> <u>Level codes – DTD01, DTD02, DTD03</u>
65	Course outcome (at the exit-level) - Learners must demonstrate competency in all the associated skills and the design knowledge base. The learner's competency must enable them to design commercially viable clothing based on both familiar and unfamiliar contexts. The learner's competency must further demonstrate competency in the associated craft and technical skill sets of the design vocation, as well as an understanding of the theoretical foundations that drive the creative process towards commercial success. Learners must be able to demonstrate competency in the overall creative discourse as well as the ability to research, analyse, interpret, and communicate design information and the design process that results in commercially viable work-product at the appropriate NQF level.
70	General teaching & learning strategies for the course - A variety of teaching and learning strategies must be used to accomplish the learning objectives and will include lectures, seminars, group discussions, individual and group critiques, problem-based learning strategies and, diagnostic and formative assessments tasks. Learning strategies must emphasise the achievement of the minimum course outcomes at the exit level of the course without becoming overly prescriptive about the outcomes in relation to teaching and learning styles.
75	Assessment tasks must incorporate a broad range of assessment mechanisms and expression modalities that offer learners the opportunity to express the learning outcomes through combinations of written, oral, visual, and technological formats. The dominant pedagogy must be one that balances the needs of individual learners with the mandate of the institution to produce commercially viable designers for a global design context.
80	<u>Module number – 14</u>
85	<u>Module title - Final Ranges (Development to Final Selections)</u>
90	Learning inputs for the module - Learners are required to develop a visual theme through keeping visual diaries of inspirations that will ultimately produce a brief, devised by the learner, to support the design endeavours towards a final range of garments (minimum of four final selections). Learners must produce an extensive series of preliminary and developmental designs that reveal narrowing of the inspirational source influences towards a series of successful, contemporary solutions to the learner-centered and learner-driven design problematic. Learners are coached to develop maximum independence in using all the design principles taught during modules 1 – 13 in order to produce final design sketches with supporting <i>technical</i> drawings.
95	
100	
105	

Course – Design Theory

Course Codes – DTH01, DTH02

110 Course Outcome (at the exit-level) - Learners must demonstrate an understanding of the theoretical frameworks and the cultural and philosophical context in which applied design generally, and fashion design specifically, evolves, both internationally and locally.

115 General teaching & learning strategies for the course - A variety of teaching and learning strategies must be used to accomplish the learning objectives and will include lectures, seminars, group discussions, individual and group critiques, problem-based learning strategies and, diagnostic and formative assessments tasks. Assessment tasks must incorporate a broad range of assessment mechanisms and expression modalities that offer learners the opportunity to express the learning outcomes through combinations of written, oral, visual, and technological formats.

Module number – 1

Module title – The Fashion Landscape

125 Learning inputs for the module - Learners are introduced to elementary field research methodology, document analysis, and Internet research. Learners are coached to identify fashion 'types' (couture, contemporary, classical), sport & street) through visual processing and to apply the correct 'fashion' discourse, as well as differentiate clearly between local and international fashion contexts.

130 Learners are introduced to the principles of brand, branding and brand-driven product development including advertising and fashion-economy awareness. Learners choose one type of fashion to develop as a visual and written narrative (80 visual: 20 narrative).

Module number – 2

Module title - Design Identification

140 Learning inputs for the module - Learners are coached to structure an interview correctly and to present a style report. Learners proceed to identify the major design 'categories' and to explore to what extent they can be said to co-exist within both the international and the local economic and aesthetic context.

145 Learners identify local market players and the signatures of local designers, paying attention to the viable 'economies' of these categories.

Module number – 3

Module title – Designer Philosophies

150 Learning inputs for the module - Learners are coached to produce a short life-biography and develop creative layouts to communicate information. Learners are introduced to design philosophies from Japan, England, France, Italy, Amsterdam, and South Africa and are required to research the relationships of designers to their raw materials and their consumer in order to analyse commercially viable silhouette, proportion, colour, detailing etc. in relation to national/cultural design philosophies and identities. Learners choose one designer and produce a research-driven biographical narrative that explicates the underlying design philosophy within a clearly deconstructed cultural milieu.

Module number – 4

Module title – A View On ...

165 Learning inputs for the module - Learners are coached to develop editorials, interviews, and presentation skills similar to a *View* magazine in support of their final design ranges. Learners are guided in the presentation of trend information; researching trends e.g. cultural indicators; managing project development; information management skills; developing mood/theme boards; choosing themes; grouping trends; choosing editorial subjects (people, places etc.); layout considerations; narrative skills; dtp. considerations and print reproduction.

170

Appendix D2: Focus Group Interview Transcript

31 MAY 2007: DESIGN DISTRICT BUILDING

INTERVIEWER: Okay so the basic departure point for my research, as you know, is that a curriculum is a very useful lens through which to consider what is valued as valid knowledge. Those are the two important words, valued and valid. I essentially want to know what is valued by you as valid knowledge for a higher education fashion context.

Pedagogy in turn is a very useful lens for us to explore who is allowed to transmit this valid, valued knowledge, to whom and under what circumstances and then following on from this idea, assessment practices are very useful ways for us to consider what counts as the valid realisation of this valid, valued knowledge. Okay? Any questions about the context? (Silence)

So the questions I am going to ask, that I forwarded to you, speak to this basic idea. So, the first thing I am going to talk about is your ratings. If you look at the table and you work across, you can see the scores each of you gave to range A. One of you gave it a score of five. One of you gave it a score of eight. One of you a score of six, and one of you gave it a score of three.

So out of a possible score between zero and ten, we have a five, an eight, a six and a three. In the second range, range B, the first respondent gave it a seven, the second respondent a five, the third one an eight and the fourth one a nine.

In the third range, the first respondent gave it an eight, the second a seven, the third a ten and the fourth a six. And for the final range, range D, the first respondent gave it a six, the second respondent a six, the third respondent a four and the last respondent a seven.

So if we look at the four ranges, we can clearly see that there is significant disagreement between you regarding what you value in the first range, range A, because the first respondent gave it the lowest score, the second respondent the highest score, the third respondent their third best score and the fourth respondent their worst score. You can see those are the little numbers to the right of each score. Okay?

In the second range again, we have disagreement. The first respondent thought it was the second best range; the second respondent thought it was the least successful one, the third respondent thought it the second best range, and the fourth respondent thought it was the best range.

Then, regarding range C, the first respondent thought it was the best range, the second one second best, the third respondent thought it was the best range and the fourth respondent placed it as third best.

For range D the ratings reflect third best, third best, fourth best and second best or most successful.

So, I think Range C probably exposes the least amount of disagreement amongst you, followed by range D and the first range, in fact the first and second ranges, expose the greatest amount of disagreement amongst you.

So I am going to start by asking you, in any order, jump in as you like, what you based your ratings of these ranges on. In other words, what were the criteria you applied in deciding how to rate them.

55 RESPONDENT 1: Having just done it (the rating), I mean just at a quick glance, originality and a kind of distinctive signature, was what I was looking for.

INTERVIEWER: So you thought range C represented those things most to you, because?

60 RESPONDENT 1: Because of the detail, because of the craftsmanship, because of the signature coming through.

INTERVIEWER: Okay and how would you characterise that signature?

RESPONDENT 1: Uhm...

65 INTERVIEWER: Does it have a local flavour, an international flavour, a neutral signature?

RESPONDENT 1: I think a bit of local and international and I think that was what was strong for me. There are elements of craft but it is not overly anything.

70 RESPONDENT 2: I think for me it was the technical (indistinct – background interference) execution, the fits and the drape, the use of the fabric, difficult, so not just the originality of it but more the technical aspects.

75 INTERVIEWER: So you evaluated the technical execution of the design, in other words, could the student bring the design to life successfully?

RESPONDENT 2: Yes, yes and the use of fabric. It's a very difficult fabric to work with and it was very successful.

INTERVIEWER: Okay.

80 RESPONDENT 2: And the fit.

INTERVIEWER: How about you?

85 RESPONDENT 3: Oh, looking at sort of the end results of a range is quite a different process to actually how it got there. So it is quite difficult to actually make a judgement call and say that is the best range because you are seeing it as a visual, also at a distance, so you are making your assumption quite removed from the garment. So you ... I think one of my criteria was just in terms of shape. Shape, form, complexity and the continuity as well, throughout the pieces, as being a visual representation of the understanding of the concept of a design range.

90 INTERVIEWER: So the range that you valued the least, in terms of those criteria, what is it about that range that you thought did not reflect those criteria, the shape?

95 RESPONDENT 3: Range D, specifically, in terms of four very different silhouettes, none relating to one another, none relating to the same sort of ideology and, well...

INTERVIEWER: What would that ideology be?

RESPONDENT 3: In that particular one?

INTERVIEWER: Yes.

100 RESPONDENT 3: Uhm, possibly not in terms of understanding, the concept has not been worked fully through.

105 INTERVIEWER: What do you think was the concept the student was trying to give life to? There is a sense of kind of .. how would you characterise the identity of the range? What adjectives would you apply?

110 RESPONDENT 3: I think each one of them is quite different. The last two possibly are exactly the same as each other, just slightly shorter and different colour but ...
INTERVIEWER: Then what is the sameness in them?
 115 RESPONDENT 3: What is the sameness in them?
INTERVIEWER: I mean, I get a sense in this range that she is trying to give voice to a localised kind of signature and in the colours, the shapes, there are some tribal aspects that she is trying to contemporise. Would you agree or disagree?
 120 RESPONDENT 3: I probably agree with your assumption yes, whether it was successfully executed or thought through or understood, I think that is where it falls short, plus the use of colour, but in terms of contemporising, I am not understanding the interpretation of how to contemporise, possibly was a big struggle point there.
INTERVIEWER: The one that you valued most, range B, can you tell us a bit about why you valued it the most?
 125 RESPONDENT 4: Okay well, looking at it, I understood the theme of it. I understood, well what she was trying to give a voice to. There was a clear message or whatever you want to call it, an identity, that she is trying to put across. I actually liked the whole African feel behind it, but what I liked mostly about it is that it has got that African feel to it, but it is not contrived. It is not like what you would expect it to be, or what I would expect it to be. It is not
 130 so obvious, but at the same time it is clearly an African theme and I really enjoyed that.
INTERVIEWER: I remember when you were a judge at this show, you tried to defend this range and you wanted to ensure that it received a mention as one of the most successful, if not in the top
 135 three. Can you tell us a bit about that?
RESPONDENT 1: Ja ... I mean I think I just meet so many people trying to reinvent the local aesthetic and this was one of the more unusual ones. Also the execution I thought was successful and I just see a lot of the same stuff very often. I would agree with
 140 Respondent 3 on range D, I thought B was a breakthrough and also with some continuity in the range, materials and the motifs without being obvious and boring.
INTERVIEWER: So when you talk about a breakthrough, do you think it is important to make something that has a local flavour or signature somehow breakthrough into another genre?
 145 RESPONDENT 1: Yes, I don't think it is the only important criteria, but I think it is an important one.
INTERVIEWER: The one that you valued the least, do you want to tell us why you didn't value it very highly?
 150 RESPONDENT 2: It is not that I didn't value it, I mean I think when I was writing a description ... I mean I do like the range. It was like a kind of ethnic power dressing type of range, really powerful and the leather detail was lovely, but I really just felt that the silhouettes and the shapes and the fits were not anything new
 155 and not great.
INTERVIEWER: So you relied on technical criteria as well as design ones?
RESPONDENT 2: Yes, exactly, yes.
INTERVIEWER: Okay so for you range B represented poor
 160 technical execution?

165 RESPONDENT 2: Well, looking at it, I mean ja, I do prefer the first one and I do think it was quite a, I think that it was quite a commercial, viable range; I mean I really liked it, so.
 170 INTERVIEWER: Okay, so if I were to ask you to choose a motivation for your criteria, would it be a political motivation, an economic motivation, in other words something that is commercially viable? Would it be a cultural motivation to rate one more highly than the other, in other words, valuing certain signatures over others, or would it just be a personal response to the range? What do you think motivated you most when apply your ratings? You have spoken out twice about a technical rating, so for you it is almost like an academic motivation.
 175 RESPONDENT 2: But also I think I did bring into it the commercial viability aspect, so an economic motivation was also important.
INTERVIEWER: It is important?
RESPONDENT 2: Really important.
INTERVIEWER: You value the commercial viability of the ranges?
 180 RESPONDENT 2: If you want to sell something it has got to be beautifully made and it has got to fit well and have commercial appeal. No question.
RESPONDENT 3: Absolutely.
INTERVIEWER: How about you?
 185 RESPONDENT 1: For me as well, commercial or economic I think you said. But when I say commercial I do not mean kind of lower end retail. I mean a brand, or in this case a range, that is distinctive and I am particularly interested in ranges that are exportable and I think my criteria have shifted a bit since I judged that show. I mean I still like that range but I do not think that it is necessarily successful in every aspect, particularly not a commercial one.
 190 INTERVIEWER: It is not commercially viable?
RESPONDENT 1: No, definitely not and I cannot see it finding a place internationally as much as range C where a kind of national identify is less important and so there is something that will stand out and is really competitive and in a saturated retail market, would have any chance of breaking through.
 195 RESPONDENT 3: Back to the same question of what were my criteria, what would be my criteria for rating?
INTERVIEWER: Your motivation for your criteria, would it be economic, as in commercialism or cultural as in signatures, emotional ...
 200 RESPONDENT 3: I think rating these ranges, specifically student ranges, it is about technique, skill, accomplishment with the conceptual, intellectual application. So it is a combination of the two. It is the merging of your skills and your thought in turn to create the end product. So that would be the motivation for my ratings.
 205 RESPONDENT 2: Yes, I think I will agree with Respondent 3. Also another thing I was looking at is something, does it tell a story and do I understand it, if I was an outsider, if I knew nothing about fashion, would I understand you know maybe the story behind, understand what the overall theme is.
 210 As an outsider who had absolutely no grounding in fashion, you know, does it still come together? Do I see where they meet and where there is a link between all of the garments in the range?
 215

Also a personal motivation played a big part in my ratings. I have to say my personal likings and dislikes also came into it.

INTERVIEWER: So the range that you valued the least, it does not tell you a story?

220 RESPONDENT 2: I just, personally I just did not understand it and look, I did like it, I liked the texture and the feel. If you have a really close look at it, you can see the texture and you can see that a lot of effort went into it. Like the technical side of it, that a lot of effort went into it, but from far away, I mean they all look pretty similar to each other and there is not any ... it does not look like there is much variety from that point of view. They all look pretty similar and derivative to me.

INTERVIEWER: Derivative of what?

230 RESPONDENT 2: Of the same old pressure to contemporise a local identity to make it commercially viable.

INTERVIEWER: Okay let's move on from the ratings. If you were given the job of developing a fashion curriculum, for a South African context, and we are talking about design specifically. From a design point of view, what would you include in the curriculum from a content point of view?

235 In other words, what would you value as valid from a design point of view and then I will ask you to reflect on what you would consider to be invalid from a content point of view?

240 RESPONDENT 4: Okay well, in terms of design theory, the philosophy behind design, developing a more critical thinking around design and addressing South African design specifics. Ja, that would be vital.

245 RESPONDENT 1: I mean I don't know what is currently in this curriculum but from this kind of evidence (the student artefacts), I would think students should know much more about luxury brands and about the retail of these brands and about that whole business aspect. Not simply how it works in money terms, but what is happening with pan-nationalist brands, that is a whole world out there that we need to be competitive in, and we are very far away from it, I mean ...

250 INTERVIEWER: So for you, the notion of a globalised market place in relation to design outputs would be essential in curriculum selection?

255 RESPONDENT 1: Yes, there is only one market. At least only one I know about and write about. I don't know how much appreciation of it is in the curriculum, but I do not see it in the student collections here.

260 RESPONDENT 2: I suppose trend, and even local trend as well, and where they come together and where they don't. I think definitely a commercial, and definitely a critical thinking. I believe that is really important. Also perhaps how to take your personal feelings somewhere else so it is not all just personal, like deeply, deeply personal stuff, you know? Then how to design for a market you know. That is crucial.

265 INTERVIEWER: So you both are thinking along the same lines, having commercially viable design inputs that produces commercially viable outputs?

RESPONDENT 3: Absolutely, because it's essential.

270 INTERVIEWER: Rather than design being located as an individual journey towards an individual aesthetic theme.

275 RESPONDENT 4: (Indistinct) is important, yes, but you have got to also learn, what is your individual input and what is, you know, what does the market want. Ideally you want to find a place in between where the two can come together.
INTERVIEWER: So then how would you get a sense of whether your individual stuff is valuable? What if it turns out that your individual journey, be it intellectual or emotional, your individual signature is not valued because it is considered to be invalid? Is that conceivable?
 280 RESPONDENT 3: Yes, I think it happens all the time.
RESPONDENT 1: Absolutely. I agree.
RESPONDENT 2: Yes, definitely. In fact most of the time. (Laugh)
 285 INTERVIEWER: So what would you do with that from an educational point of view, as an educator? In terms of curriculum selection and delivery?
RESPONDENT 1: Well I think that even at that early point you make it clear that there are choices that come with the design process. Choices about signatures and identities. Let us say a range or a design signature is too avant-garde or impractical or expensive
 290 or only appealing to a very select market one could say there is a direction that designer can go in, but it has significant limitations. For me it is, you know, it's either got to be completely outrageously avant-garde to break through and then obviously be translated into a ready-to-wear range with elements of it, or to be more, to use a boring word, "wearable".
 295 RESPONDENT 3: I think ...(intervenes)
INTERVIEWER: On trend? Sorry ...
RESPONDENT 1: Ja. Absolutely.
 300 RESPONDENT 2: Yes I think ... something that Respondent 1 spoke about a while ago or maybe it was while we were having tea before we started, about relevance. If it has relevance to you as an individual and you are not just creating this kind of invalid direction because you want to be different, but it has personal relevance, it generally will find a greater market area of relevance outside of
 305 yourself as well.
 Although limited, depending on what is relevant to yourself and the market place, I think that concept of being relevant is crucial, and if somebody says look it is not a valid argument, it is too ethnic, or it is too this or it is too selective, it forces the
 310 individual then to stand up for themselves, for that relevance, and either grow through that criticism and become stronger, or to back off, realise, and then change direction.
INTERVIEWER: Is there anything you would consider invalid from a content point of view in a design curriculum? Is there something
 315 you would not select because you would find it to be invalid as a learning area?
RESPONDENT 3: Uhm, is this based on the curriculum as it is now?
INTERVIEWER: No, no, on any curriculum. If you were to construct a curriculum, is there something within the possibilities of
 320 contents or inputs that you would explicitly say 'I would not put that in the curriculum because I do not value it and I think it is invalid' for a student fashion practitioner to know or learn?
RESPONDENT 2: Not really, because I think fashion as a career is so broad. It is not just about design and it could be anything within
 325 – you know so much falls under that heading of fashion. So I really

do not think, I cannot think of anything that is not, that is not valid. I think maybe an idea would be to sort of separate them into categories of like what side of fashion would a person like to go into and maybe separate each, maybe separate it into those categories.

330 So keep on more, if a person for example is more interested in the retail side of it, then maybe their studies should focus more on the retail end of it than if someone is more interested in the design aspects, then their studies should centre around that. It is almost like a major, you know, something like that, I think that
335 could be really beneficial, but I think because it is so broad, there is not anything that really is completely invalid.

RESPONDENT 3: Yes I agree.

RESPONDENT 1: I don't know if I agree, what is in the curriculum, but from seeing the ranges, I see quite a lot of similarity. That
340 must have something to do with the curriculum. There is obviously a lot of emphasis on texturing and exploring media and I am seeing more and more of that, rather than exploring design elements of say silhouette or ...(intervenes)

RESPONDENT 3: I also think that design history or design
345 conceptualisation is not coming through. So my gut would say that more time should be spent on that.

INTERVIEWER: If you were then responsible for taking this curriculum and making judgments about pacing and sequencing and delivery, how would you handle the delivery of a design curriculum?
350 As an example, would it be all about talking, guiding and self discovery, if for example, you had to reconcile the tension between an invalid personal design signature producing an invalid outcome in fashion? If you had a student who had either an incompatible career outcome that was not consistent with what they were able to do, or if you found that their signature was incompatible with what
355 the curriculum should be producing, how would you handle the tension in the delivery? Does anything go or do you curtail it to produce commercially viable product and outcome?

RESPONDENT 1: No I don't think so ... well, maybe. (Laughs) No, I
360 think you want to get the most possible for each student and if there is really a passion and a commitment to something that is outside of a commercial arena, but can be developed, then I think that must be valued. But I suppose the possibility exists that a student designer's signature and personal journey is so
365 incompatible with the market place that you have to make a serious effort to shape that. Although there is a lot of ugly clothing out there, so I suppose there is a place for ugly. (All laugh) But I'm sure this curriculum wouldn't want to be responsible for the ugly. Ja, I guess it's a tough one, but I suppose there is a clear responsibility
370 in terms of career orientation to make sure that student designers produce valid designs and clothing otherwise there is a tension there between fees and career expectations and all that blah.

RESPONDENT 2: I agree, but how can you say something is
375 invalid? I wouldn't like to be placed in that position. But I remember a number of students from my tech days that even I could see were producing designs that had no market relevance and they were allowed to explore this personal, often local, signature and you knew they were going nowhere after graduation. I mean it's tough
380 but it's the reality of the situation that there is a powerful and defining metaphor in everything we do and it's called 'hanger

appeal'.

INTERVIEWER: Okay so how, in terms of the delivery, how do you bring about that understanding of hanger appeal?

385 RESPONDENT 4: I think what you were talking about would be in terms of majors, you know, identifying a student's strength, rather than applying the same curriculum to everyone.

INTERVIEWER: If you had a situation where a student felt absolutely passionate about being a designer, but clearly did not have the skills, either the craft skills, or the taste levels or the aesthetic ability, in other words no sensitivity or orientation towards hanger appeal, what would you do with that tension?

390 RESPONDENT 3: I think what you are trying to say is that as an institution it is an institution's duty to educate and to guide and to ... (intervenes)

395 INTERVIEWER: Yes but towards what?

RESPONDENT 3: Well in that guiding you are trying to encourage a learner or a person who has particular frustrations and you are trying to, you are saying are you letting them run with it, let them run with their frustration and you allow that frustration or do you come in and impose, or educate that sort of, the fine point that you ... (intervenes)

400 INTERVIEWER: So how do you manage that?

RESPONDENT 2: And how do you maintain that kind of balance of allowing personal expression as well producing an educated practitioner, because it is a short course ultimately? If you look at more international fashion degree courses, you have a much longer period of time. You also have learners coming in at an older age, an older starting age. So there is slightly more experience and I think often we are looking at three years of work that needs to meet a standard work criteria and three years is a very short time. But the real world of having continuity in the real world, the real world is really where you learn your lessons about incompatibility, invalidness, relevance, that is where you really bump your head.

405 INTERVIEWER: Would you agree?

410 RESPONDENT 1: I would, I mean I do not know at what stage you do internships.

INTERVIEWER: At the final stage.

RESPONDENT 4: Ja, it is, I think it is very valuable.

INTERVIEWER: Okay.

420 RESPONDENT 4: Yes I agree, I think internships are very important because like as Respondent 3 said it is all about the experience. It is one thing telling a person, having a lecturer stand in front of a class and explain to them that you know, you know such a thing and you know, explain a theory to them, but it is another thing going out and experiencing things yourself. So I think experience does count a lot.

425 INTERVIEWER: Okay, so let's move on. In the, the fifth column, I have averaged out your ratings. So range A, achieved an average of 5.5, the lowest of the four ranges. Range B, 7.3, the second highest of the four. Range C, 7.8, the highest average rating. And, range D, 5.8 the second lowest of the average ratings.

430 If you look at the next column, you will see the institution's design mark that was allocated to the final range. So you can see for range A, the institution awarded it an 82. Range B it gave a 50, Range C it gave a 78, and Range D a 65. If we tie the institution's grading, in

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other words what they valued back to your ratings, you can see there is a very, very high level of consensus between respondent number 2 and the institution. In other words, respondent number 2 and the institution seem to value the same things. Whereas if you
440 look at the other respondent's ratings this is not the case. For example, the institution gave the range A its highest value. All the other respondents gave it almost their lowest and second to lowest rating.

In the second range, a lot of disagreement there. Respondents 1, 3 and 4 gave range B their highest and second to highest rating while the institution apparently valued it the least. With range C there is a fair amount of consensus although respondent number 4 gave it quite a low rating and with range D there is a fair amount of consensus as well although again
450 Respondent 4 gave it a high rating.

Focusing on the first two then, range A and B, I think these demonstrated the greatest amount of disagreement between the institution and at least three of the four respondents at this table. Consider for a moment that the institution that awarded these
455 grades is a capitalised bearer of design knowledge in the South African fashion context and so are the four of you. The four of you have been identified as knowledge bearers of sorts in the South African fashion context, and beyond. So you have got the institution on the one hand, that is a capitalised knowledge bearer
460 of design and three informed and capitalised respondents on the other hand, fundamentally disagreeing about what is valuable. Okay, so can I ask you what your responses are to the institution's assigned grades.

RESPONDENT 3: Can I just ask, this institution's design mark for the final range, was it on the end product or was it on the design sketch ... (intervenes)

INTERVIEWER: Well they would have brought a whole range of criteria to it ... (intervenes)

RESPONDENT 3: The portfolio mark?

INTERVIEWER: Yes ultimately, ultimately it is the rendering of the design process.

RESPONDENT 3: Okay.

INTERVIEWER: Okay, so I agree that the final rendering might be masking important process aspects, for example linking concept to
475 final execution. To be fair, let us say that on the surface, based on the photographic artefacts which represents the final rendering of the design process, what the institution valued in the first range, nobody else did at this table except for respondent number 2 who absolutely agreed. What do you think about that?

RESPONDENT 3: We are looking at it purely as a visual outcome. The institution is interested in the visual outcome eventually because that translates into something important. Hanger appeal. Right?

INTERVIEWER: I think that would be fair to say ...

RESPONDENT 3: Something to buy ... (intervenes)

INTERVIEWER: Yes. I want to be clear. I had the choice of presenting the design artefacts, the sketches, the free-hand or computer renderings, but I made a decision to rather offer
485 photographic artefacts because I think the illustrative renderings show a lot of difference in illustrative ability and can easily seduce
490

and detract from the design elements.

RESPONDENT 3: Okay.

495 INTERVIEWER: I think the photographic evidence is a fair indicator
of a final outcome in order to level out the differences in the
student's illustrative abilities, you understand? So that is why I
selected it as the artefact because it, it foregrounds the actual final
evidence and does not play into beautiful drawings or illustrations or
renderings. Also I checked that no penalties had been applied, so
there are no extra-curriculum penalties that were applied to these
marks. Say, for late submission.

500 RESPONDENT 4: I mean just looking at range A, you know for me
they are all similar silhouettes and the value is being placed on the
texturing and the experimenting with materials, which I don't know
justifies the high mark.

505 INTERVIEWER: So you disagree.

RESPONDENT 1: I do. It relates back to my criticism before of
seeing a lot of value placed on that element.

INTERVIEWER: So technically it is certainly not invalid but it is not
necessarily the stuff of design?

510 RESPONDENT 1: Uhm, ja I think there should be a lot of value
placed on originality, on conventional design principles like the
silhouette of the designer's signature. I do not think it is an 82.

INTERVIEWER: How about you?

515 RESPONDENT 4: I agree, that this range, well I personally would
not give it an 82 for pretty much the same reasons. As I said
before, I do think they all look very similar. I do not see any sort of
difference in any of them.

520 RESPONDENT 2: As someone who is a product of this curriculum,
you know coming out of this myself, I do know a lot of emphasis is
placed on things like texturing and things like that. I understand
that with the institution giving it that mark as opposed to the
ratings you have given it they looked at it more closely and they
were looking at integrated elements that ultimately deliver a very
contemporary and wearable range that has great hanger appeal. In
my opinion.

525 INTERVIEWER: So you think the institution's mark would be
valuing the overall process, including the texturing elements, but
the hanger appeal and everything else that goes into making an
evaluative judgment?

530 RESPONDENT 2: Yes, we were looking at just the outcome, what it
is now, whereas, I mean how did the student get to that? What is
their story behind this, where is the link between all of them and
also a closer look at the finer details. Like the texturing, the use of
fabric and colour and things like that, so maybe as myself I was just
535 looking at it on paper. Do I like it the way it looks at the end of the
overall process? Yes, even excluding the whole process. I liked it
the most. I think it is the most contemporary, the best technical
execution, and the best hanger appeal from a local and a global
perspective.

540 INTERVIEWER: Looking at range B, if you were to convert your
ratings of between zero and 10 to percentages, one of you would
have given it a 70, one of you would have given it an 80 and one of
you would have given it a 90. The institution gave it a 50. Clearly a
545 huge disparity again between what three of you thought about it
and what the institution thought about it.

550 RESPONDENT 3: Perhaps the 50% mark related more to the original design idea which, as a seed or a thought was maybe not understood or translated or communicated to the institution and the institution gave it a much lower rating, but in the actual execution of the range, it became more successful upon execution which is not necessarily ... (intervenes)

INTERVIEWER: Reflected in the ... (intervenes)

RESPONDENT 3: Reflected as a desired process mark.

555 INTERVIEWER: So between the design outcome and the actual execution that you see in evidence here, in the presented artefact there could have been a more successful...?

RESPONDENT 3: Yes, the process could have created a more successful outcome ... (intervenes)

INTERVIEWER: A more successful design outcome?

560 RESPONDENT 3: Which was not evident in the original design idea.

INTERVIEWER: Fair enough. But can I ask if it bothers any of you that, when you look at this as knowledge bearers yourselves, that the institution would assign these marks? Do you worry about what the institution's curriculum values?

565 RESPONDENT 2: Well I think that the institution really is getting a much closer look at these ranges than we are and the overall process. I mean I think that range A, as you can see, I think it was a very challenging range and it was a very difficult, I mean I think technically it was a very good range and I think that the institution gets to see the whole, you know the in and out of it rather than the final pictures which do not tell you as much what the range process tells you.

570 INTERVIEWER: Remember you said you valued technical, academic, intellectual execution that needed to produce a commercially viable outcome, hopefully, unless there was a place for it and you think range A did that?

575 RESPONDENT 2: Yes I do and I don't think range B did that. Besides a weaker technical execution in my opinion, it isn't viable as clothing that is going to sell. It's a nice idea, somewhat successfully executed, and that's as far as it goes for me. That's why I gave it my lowest rating and why I agree with the institution's mark. I don't know if that was their reason as well but I suspect it was similar.

580 INTERVIEWER: Because?

RESPONDENT 2: I see a million a-line skirts and I can see little creases and weird shapes going on and it just bothers me.

585 INTERVIEWER: Can I ask, does it bother you, the difference between the ratings?

RESPONDENT 4: Ja, uhm.

INTERVIEWER: What do you think, if anything it exposes about what the institution values, other than the point you made previously about valuing certain aspects like texture over core design. If you look at range A ... (intervenes)

590 RESPONDENT 4: It certainly is very strong in identity, this range, and it ... (intervenes)

595 INTERVIEWER: What is its identity?

RESPONDENT 4: A kind of contemporary African identity, let us call it that.

INTERVIEWER: A? And B?

RESPONDENT 4: Sorry B is what I am talking about.

600 INTERVIEWER: And how would you characterise A?

INTERVIEWER: How would you characterise it?
RESPONDENT 2: I suppose it can be couture or like avant-garde wedding dress type range. A very subtle and quiet range.
INTERVIEWER: Sophisticated, contemporary?
605 RESPONDENT 2: Yes, not like in your face, but quiet, a classic look ... (intervenes)
INTERVIEWER: And if you gave it a geographical signature, where would it belong?
RESPONDENT 2: Nowhere, maybe ... (intervenes)
610 INTERVIEWER: Neutral?
RESPONDENT 2: Maybe more European.
RESPONDENT 3: Whereas range C is not necessarily European and not necessarily South African.
RESPONDENT 1: Ja.
615 RESPONDENT 3: Range C probably straddles that divide most successfully.
INTERVIEWER: Would you agree?
RESPONDENT 2: Ja.
RESPONDENT 1: Whereas range D is trying desperately to be
620 South African without understanding what South African actually is and range B would be, for me, range B would be a more sophisticated look, an ethnic identity but not specifically South African.
INTERVIEWER: So if B and D have some connection to a localised signature, and the institution value them as they did, third best and least, what does this expose in terms of the institution's values, if anything? Do you think it says something about what the institution is valuing?
625 RESPONDENT 2: A little bit.
INTERVIEWER: And what is that?
630 RESPONDENT 1: I suppose the institution is valuing from what I see, it seems that the institution is valuing more international I might say as opposed to more, more local feel or African feel. It is more, it is very international, and it is very European. The ones
635 that got the higher ratings from the institution are very international. I mean this could be something off Paris Fashion Week or something like that.
INTERVIEWER: What do you think?
RESPONDENT 3: Perhaps it is harder to try and find a look, I mean
640 maybe with a local flavour or local identity is still so new, we are still trying to fumble through what exactly that is and what it, what makes up part of it. Maybe it is easier to use European or Western, non-local inspiration because it has been done so many times before. But, I do not think ranges B and D, as local signatures
645 aren't successful yet.
RESPONDENT 4: You see that is why I think range D is so successful because the local thing has been done to death and we have seen it all the time and it is always the same. It has just been done.
650 INTERVIEWER: What is that same?
RESPONDENT 4: I mean it is the same fabrics, the same shapes, the same colours, the same, it is just, if you have seen one you have seen them all. I think this is successful because it is sort of like breaking away from that. It is not what you would expect it to be
655 and there is, it is not so much South African as it is Pan African.

It is more, it is not just like a South African local thing. You know just now looking at across the fabrics and you know across the beading, it is African, it is obviously African, but it is just not sort of, it is out of the box I would say.

660 RESPONDENT 1: A thought I have had is that maybe what is not valued is potential whereas more resolved ranges are valued. I think there is a danger in that because potential can be developed and by giving it a 50 at that point, might turn someone in another direction, rather than working through to something that could be
665 really important for South African design.

RESPONDENT 3: Mike I think I could say a bit about the notion of knowledge bearers and the responsibility of guiding, training, educating, teaching and the judgement and criteria brought to bear on design outputs that suggest a South African identity or an ethnic awareness or an ethnic identity. Clearly the currency lies with a
670 globalised identity or an international identity which we all know this institution owns exceptionally well and that is why it is considered by many of the so-called knowledge bearers in our industry to be far and away the most successful institution. I mean
675 I think that is fair to say. Would anyone disagree. (No disagreement) However, can the institution talk the new language of localised identity. Can any of us yet? So what I am critiquing is the value of the knowledge bearers within this new realm, because it is such a new realm of understanding, it ... (intervenes)

680 INTERVIEWER: So you are saying the knowledge is not well enough developed in and of itself, to be borne by ... (intervenes)

RESPONDENT 3: Within the institution, specifically it is a new ground, but there are no academic books out there, there are no fundamentals we can all agree on, there is no record, there is no
685 track record. So in terms of the application of assessment principles to ranges A and C and the institution saying they are successful, it is because there is something that you can more easily specifically measure.

INTERVIEWER: Is there a responsibility on the part of the institution to develop that discourse, that local discourse? Is there a
690 responsibility to enable and to validate that new ground, that new discourse?

RESPONDENT 4: Yes I would say otherwise you are going to keep repeating the same work.

695 RESPONDENT 1: Ja, very much so. I mean the nature of fashion intrinsically is that it is constantly changing. You are going to have to, you are going to have to be aware to assess something that does not use the conventions. (intervenes)

INTERVIEWER: Do you think those extreme marks expose a kind of disinvestment or a kind of lack of confidence in localised signatures or do you think this institution is making an explicit, upfront decision that while design outputs like this may be in and of
700 themselves valid, they may not be valuable for generating careers?

For example we have seen one or two niche, successful, commercial operations set up around a very clearly localised signature, but is there longevity in those signatures? Is the
705 institution saying in and of themselves it is fine, but as a design output, it does not have legs and would you, do you think it does not have legs? I mean if we see how a particular brand in The Zone, how the merchandise is evolving from its original aesthetic and
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design values through to its current point, is it saying something about, about the longevity and the validity overall of localised signatures. Therefore perhaps this institution is saying they have to make good choices for their students and stakeholders rather than try to formalise something that in their opinion has no currency in the long run.

715 RESPONDENT 1: I think that is too limiting, to just uhm, you know just say there is one local aesthetic and use one example. As I said I think ranges B and D are exploring and I do not think they are there yet but I do not think they should be discouraged.

720 RESPONDENT 2: I mean I also think a mark of 65 for the D range from this institution is a pretty decent mark. It is not like you cannot do this work.

INTERVIEWER: Sure, it is probably above average.

725 RESPONDENT 2: Probably, so I think it just happens to be that A and C were, well from my eye, technically really good, and demonstrate greater hanger appeal, even though A is very European in terms of its identity and signature.

INTERVIEWER: Okay, if we skip across one column, you will see the mark assigned to these four students across all other design tasks in the design curriculum, and there happen to be 13 others. So across all other design tasks, besides the final range, the student responsible for range A got an average of 59 and jumped to 82 for the final range. The student who designed range B got an average of 51 and went to 50, the student for range C 66 to 78 and D 61 to 65.

730 Again in B and D not much movement, consistent. The range mark i mark of 66 that is a 12% jump to 78%. Do you think that tells us anything? Does it expose anything?

735 RESPONDENT 2: Interesting, I would love to know what changed for students A and C, or rather what changed them. (All laugh)

INTERVIEWER: We assume that the assessed design elements are the same although they build up in a more integrated fashion because the first design task at level one or in first year maybe is using one or two set of criteria. But those same criteria play themselves out ultimately in the final range, you know, you are not going to ignore things like proportion and silhouette and colour and etc. etc.

740 RESPONDENT 1: Well it does suggest something significant. I mean it is interesting to see that range A was done by a black female. I would have guessed that ranges B and D were done by black students and A and C by white students if the signatures were aligned to race expectations. But I think it is potentially significant to see that the black female student that produced range A made a huge jump from what they ordinarily produced in terms of the institution's values. It's difficult to unpack though.

745 RESPONDENT 2: I agree. There's something in that, but without being privy to the process it's hard to say.

INTERVIEWER: That's okay. I agree that we can't really know what it exposes without more data. Let us move on. Let's talk about the notion of globalisation as a valid curriculum value. Is it important from a content point of view to value globalisation in design outputs as valid content? You would support that idea?

750 RESPONDENT 1: Yes I would, but I mean there is a weird paradox in it because you know copying international trends, I do not think

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is useful, but being aware of them, will enable one to implement them or even break through.

770 RESPONDENT 3: I just think that we are, it is such a globalised society, you can almost not turn back that technological influence of images whether in Japan, New York, Jo'burg, Perth, you know, there seems to be very little definition across most categories within a globalised concept and fashion is part of that. It is the same as music or the same as architecture. It belongs to a much larger framework, but that is not to say that that is the only framework because your localised finesse, or refinement or definitions I think need to be explored.

INTERVIEWER: Within a neutral kind of globalised signature?

RESPONDENT 3: Yes.

780 INTERVIEWER: So incorporated but not so explicitly that it ... (intervenes)

RESPONDENT 3: No fancy dress.

RESPONDENT 1: Ja I mean I think what is important is global and intensely personal whereas a lot of emphasis has been placed recently on national here. I think a more intimate personal experience of a cultural environment is more useful than a kind of nationalist stereotype, so ... (intervenes)

785 RESPONDENT 3: Sorry, I was just saying, I do think it is very important to include that into the syllabus, because I do not know, to ... (intervenes)

790 INTERVIEWER: To include what?

RESPONDENT 3: To include sort of some segments of the true focus on globalisation because it is such a big thing, as everyone is saying, you cannot ignore it. You need to be aware of it within the design process. So even if it does not really influence your designs, you know the student, you still need to be aware of what is going on. Also in a commercial context, it makes, you know for me it just seems that it should be, it should be within the design curriculum. We are talking about commercialisation, what is commercial, what is commercial here, what is commercial in the, I mean you are looking at the global market and I think all of that is quite important.

800 INTERVIEWER: If local aspects of craft or signature did not have currency globally in terms of a trend that is passing by how would you give life to the local if you are trying to promote more globalised, neutral signatures, assuming that the local does not have a current currency?

805 I mean the North/South stuff has had trend currency for a while. Let us assume it switches back to East/West and therefore South no longer has currency in terms of a trend, but in fact the global currency becomes counter-sell. How do you give life to local values and signatures and identities in a curriculum and in the delivery and the assessment?

810 RESPONDENT 4: What in range D specifically would you define as being local? It isn't a clichéd signature identity, you know, the pot, or the string of beads, it is working far beyond that kind of cliché'. So to say it will be out of fashion, that clichéd ethnic identities may have been and gone and passed, is quite true, but there is a genuine opportunity for authentic local identity in clothing that surpasses nationalistic clichés.

820 RESPONDENT 3: That is probably why this institution does not

encourage clichéd ethnic identities, because they aren't 'real' and they have no real currency or longevity. However my criticism, based on these artefacts, in terms of local identities is a lack of recognition of the authentically more subtle processes of being ethnic or local or South African and that is what is not understood and that is what is not explored at all in this institution, I mean consciously explored in this institution.

825 INTERVIEWER: If the regulators are saying, any institution that wants to be licensed for private, higher education provision, whether it be for fashion or science or medicine, needs to give expression to local identities, needs to value and empower localised identities, but the global context of your discipline is saying "there's no value in that", how do you respond as an institution?

830 RESPONDENT 3: Is that the case?

835 INTERVIEWER: Well yes, that's part of the official regulative field. They are also saying that globalisation is an essential curriculum imperative if South Africa is to remain responsive and competitive. But, yes, the regulators are essentially saying that if you want to be a South African provider of higher education, you must value what is local in your curriculum statements and processes, in your assessment, the grades that flow from the curriculum and assessment as cultural transmissions of what should be valued in South Africa. But this institution, whose curriculum is embedded in this official regulative field, is essentially saying that there is no real value in local identities and in the South Africanisation of the field of fashion because it is commercially not viable, and they have to take responsibility for student careers, for salaries, for producing designers that can make clothing that will sell, etc. So, how do you manage that tension?

840 RESPONDENT 3: In terms of definition, what is local content and local identity? What, in terms of the definitions of it, so exploring that, those definitions that is creating a language about a South African design aesthetic or design identity? It is developing language around it.

845 INTERVIEWER: And is that language characterised, could you characterise that language as political/cultural or do you see it as an intellectual/academic language? To frame the problem slightly differently in terms of this tension one would hope that the curriculum values of globalisation and localisation are moving in the same direction in other disciplines and fields, e.g. in engineering or architecture or education. But one could make a case in the fashion field, that these two curriculum imperatives, globalisation and localisation, are moving in exactly opposite directions. Which means that from a curriculum selection point of view you have two opposites working against each other, maybe to the point even of setting up a relationship of radical opposition to one another.

850 RESPONDENT 1: Ja, I agree they are completely incompatible in the South African context. Not somewhat. Completely.

855 INTERVIEWER: And then if they are incompatible, if you are ... (intervenes)

860 RESPONDENT 1: How do you reconcile it?

865 INTERVIEWER: Yes, how do you reconcile the tension if you are responsible for curriculum selection, and for producing the future knowledge bearers and the practitioners? Do you show the educational finger to the regulators and say we have to do what we

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think is right, or do you say we will produce what the regulators want to produce, we will make localised curriculum selections even if we truly think that ultimately the approach will have no legs, it probably will not be globally viable unless there happens to be trend currency in the local signature.

880 RESPONDENT 3: Well perhaps we have to, the institution has to give more time to exploring what the local really is.

INTERVIEWER: Okay but, but you are a capitalised knowledge bearer, you have been identified in Pursuit Magazine as one of the

885 top 50 fashion people in this country. What advice would you give to this institution as to how to reconcile that tension, if you see it as a tension?

RESPONDENT 3: Well I mean, I think that as a student you have to have the choice of global, you have to understand that you do

890 know what is going on, you have to use it as a tool but not your only tool and you have got to then also give a lot of time to finding more local tools perhaps that you can use in your design to bring it together. But you cannot have the local without the global.

RESPONDENT 2: I think in the end what we sort of, what we are saying that we need is to communicate perhaps more authentic notions of localisation to the regulators who at the end they want

895 the industry as a whole to be a global player in the fashion industry surely. I think in order to do that as an institution you need to, you need to favour globalisation long before local identities and signatures because how can you be a global player in something if

900 you do not actually understand it fully? So I think as an institution they absolutely do need to look at globalisation, they do need, I do not want to say focus on it, but I do, it is very important to understand it. Crucially important. Because then how could, if we do

905 not, then how can we fully be global players in the industry? How can we, if we are just focusing on the local industry, then how can we fully take part in the global industry?

RESPONDENT 3: On the other hand, being successful globally, we have to have something that is worth looking at. I mean why

910 should they bother to look at us if we are simply a derivative of the season that has gone by in the Northern hemisphere... (intervenes)

RESPONDENT 1: Yes, but that difference doesn't need to be a national identity. Please no.

915 RESPONDENT 3: No, exactly, I agree. That is why I think it needs a lot of exploration.

RESPONDENT 1: I think that, you know there are a couple of persuasive studies in the field of fashion and design more generally that you can present the institution with empirical evidence that no

920 nation has broken through to the global market on its national identity. You know I think we, after a long period of Euro-centric design have over-compensated. I think that maybe we should broaden what is a local identity. It is not only historical, it is not only ethnic, it can be contemporary, it can be urban and even it

925 could be redefined by the work that comes out of this generation of designers and in five years time you know, as you said, different idea of what local is that will come through personal, original design. As the ... (intervenes)

RESPONDENT 2: I just wanted to comment on that. In terms of local identity and local flavour in terms of curriculum etc. and what

930 is the definition of that. If we look at labels like what Darcy is doing,

even what Craig Native is doing, even what Marianne Fassler, Lunar, Lunar in terms of a local flavour, an identity, but is it, is it underlined, and is it obvious? So possibly the argument is that local identity and local flavour is far more ... how can I put it ...
 935 (intervenes)
INTERVIEWER: Needs to be subtle?
RESPONDENT 3: Yes, exactly and when you look at what these labels are doing to give a voice to a local identity it is actually far more subtle and you cannot, you cannot specifically identify it ...
 940 (intervenes)
INTERVIEWER: Do you mean that it is subtle or that it should be subtle? In other words if you were to be obvious, for want of a better word, about a local identity, does that represent a problem?
RESPONDENT 3: Yes.
 945 INTERVIEWER: Because?
RESPONDENT 3: Because then it becomes clichéd and nationalistic, like fancy dress, like ... (intervenes)
INTERVIEWER: And then the regulators would still say to providers that it is more important to produce a successful South African designer, more so than just a successful designer.
 950 RESPONDENT 2: And what would they term as a successful South African designer?
RESPONDENT 3: Yes?
INTERVIEWER: Well if you think about the composition of the regulators in terms of race and gender post-1994, and you give thought to the new political dispensation, one can make reasonable assumptions about what they would consider the criteria to be for defining a successful South African designer. It would have to give force and effect to localised crafts, signatures, colours, fabrics, perhaps even gender stereotypes etc. Perhaps, I'm guessing here
 960 though. But perhaps one can consider the opening of parliament as a useful snapshot on what the regulators might consider to be viable, valid, valued educational transmissions within a South African context, as part of the broader cultural and political transmission process.
 965 RESPONDENT 2: That brings me back to my point. Is it viable in the global market though, because that is what they want. At the end of the day it is about making it globally viable and having a South African signature will not achieve that in the global market if the signature values cultural stereotyping.
 970 RESPONDENT 1: It is not even only the global market, I mean if you look at retail sales here, you know how much of the market is buying that type of clothing.
RESPONDENT 2: It just excludes so many ... (intervenes)
 975 RESPONDENT 1: There is a global market in Rosebank.
INTERVIEWER: Maybe to give you a parallel idea to slightly broaden the concept and to try and view it in a less cynical way, they will say to the providers of medical curricula that it is more important for these providers to produce doctors that can engage willingly with primary health care, on the ground, than it is to produce more graduate GP's and specialists for the deep green suburbs. The comparison might be a bit crude, but in a similar vein they are saying it is more important for this institution to produce good South African designers, than just good designers. In other
 985 words, they have forced, if that's the appropriate term, the medical

curricula as well as the delivery to be far more responsive and effective in the primary health care sector and to therefore be far more in touch with the demands of this country to deliver primary health care. It's hard to argue with the sensibility of this rationalisation. But, in pure educational delivery terms, pedagogical terms, they are constraining these curricula, at best, trying to control them at worst. In the same way, they would want to constrain this institution's curriculum to explicitly produce good, South African designers, as well as globally competitive designers let's not forget. But what if the institution feels that they cannot do both?

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RESPONDENT 3: Well I mean we should be able to do both. We have got to be able to have many different types of designers coming out.

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RESPONDENT 1: Mmmm, easier said than done I think and a nice idea but I'm not sure that if I was responsible for delivering a curriculum at high cost and charged with producing viable graduates for the market place that I necessarily would try to do both, because I do think they fight against each other.

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INTERVIEWER: Assuming though that you had all the skills, and you had the person power to produce both but the market was still saying, the knowledge bearers were still saying, you have to be globally competitive. Any part of your curriculum that detracts from its global currency and validity is potentially invalid content and therefore invalid pedagogy. What would you say to that because as

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I said before a case could be made within the fashion context in this country to say that global and local are incompatible? To what extent this is so is up for discussion. But, as Respondent 1 says, they are not moving in the same direction. Are there answers?

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RESPONDENT 4: But then again, ja, that final sentence, just that global fashion is going that way and local fashion in South Africa the other way. If we look at the street scene and what is selling in the shops it is true that local identities are battling to find a place. At least a successful place.

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RESPONDENT 2: Local just won't happen in any significant way. Fashion is, fashion is such a globalised thing.

RESPONDENT 1: I think it is a misplaced notion by the regulators that they have an idea of what South African fashion institutions should be producing through their graduates. It is a problem because it may not be what most South Africans are wearing, never mind the rest of the world. It does not seem to be what the people in this room are wearing and this is a fashion-conscious group of people. So it is serving a romanticised ideal and I think that needs to be challenged.

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INTERVIEWER: Or perhaps at best a niche. (intervenes)

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RESPONDENT 1: Yes, it has got a niche absolutely, ja.

INTERVIEWER: So perhaps it is viable for a short time and on a limited basis. (intervenes)

RESPONDENT 2: And for how many people?

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RESPONDENT 3: Yes I mean just like the global market is constantly changing and re-investigating, the local market needs to be doing the same thing. It cannot be static, I mean it has got to be constantly looked at and assessed and questioned and changed and maybe that is not what anybody is doing. Not just the

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institutions.

1050 RESPONDENT 2: I think, I think there is also something further in terms of a South African designer. A South African designer in terms of, we are looking at fashion, and we are seeing a fashion look. In terms of a South African designer the processes are far more involved and it is, it is not necessarily just an ethnic – the end product is local, but not necessarily the look.

1055 The end product can also be local by the means of production, by the use of the textile, the judging local flavour or local identity purely by the visual as opposed to maybe more sustainable projects in terms of crafts and skills processing, which still makes something extremely local.

1060 It is like what Lunar is trying to do, organic cottons and sourcing local fabrics that are environmental friendly, etc. etc. So the process is South African, but the look is not necessarily South African.

INTERVIEWER: You don't see something apologetic in that approach. In other words, they are finding a way to localise without actually looking local.

RESPONDENT 2: No.

1065 RESPONDENT 4: No, I think it is more valuable, maybe not more, but equally at least.

1070 RESPONDENT 2: It is extremely valuable, so calling something a South African designer – a South African designer works with South African textiles, works with South African industry, works with South African skills and crafts to encourage skills and craft translations or processes that are local, that are unique to South Africa, uhm, it, so the fashion designer, it is not just the look. That is what she means when she ... (intervenes)

1075 INTERVIEWER: So that would be reported on in the delivery of the design curriculum. To imbed those aspects into the outcomes processes, localised process into the design curriculum?

RESPONDENT 2: That is what makes someone a good South African designer I think.

1080 INTERVIEWER: Are you sure it doesn't sound a little contrived and apologetic?

RESPONDENT 2: Not at all.

RESPONDENT 3: No, I agree.

RESPONDENT 1: Uh-huh.

1085 RESPONDENT 2: Look this is Marianne's thing, what her long-term argument is with fashions continually changing etc. The look changes, but, but fashion has been around for so long and so it comes down to the process.

1090 The processing has been too Euro-centric which has created an end result that is Euro-centric, but if your processing is more localised, possibly there will be less Euro-centric results and more ... like range C is very much a range where there was a lot of the local felting process.

INTERVIEWER: Hmm, which could be a very ... (intervenes)

RESPONDENT 2: It could be a very localised ... (intervenes)

1095 INTERVIEWER: Localised manufacturing process. As the Creative Director and Chief Designer for a very successful clothing label in this country, have you ever gone out to include local or have you gone out to avoid local?

RESPONDENT 2: Definitely to include it.

1100 INTERVIEWER: In what way? Because may I say that the stuff

that I have seen coming out of your label appears to have a neutral signature, but a very intellectual signature?

RESPONDENT 2: Perhaps, but the intellectual evidence is very much about what is your local identity.

1105 INTERVIEWER: So can you tell us how you try to, or have successfully included local in?

RESPONDENT 2: Well I suppose for me it was a lot about the historic silhouette. My identity as South African, stories that we tell, so the words, if you read the words and the graphics on the clothing they are very much about a local identity and where people come from, and colonisation, and ... (intervenes)

1110 INTERVIEWER: Is there a White South Africa identity in your clothing?

RESPONDENT 2: Probably more like ... (intervenes)

1115 INTERVIEWER: So, it's your identity.

RESPONDENT 2: My identity, ja. My stories. Also I use natural fabrics which I try as far as possible to find, to use local, but that is another story.

INTERVIEWER: Do you investigate whether they have been locally produced or do you just try and find a match?

1120 RESPONDENT 2: I do actually, ja but it also just, I mean there is sometimes where you just cannot. And there is not a lot of local fabric which is a problem, a big problem.

INTERVIEWER: Can you think of experiences, observations that you have had of commercially viable ways that South African designers have relied on to successfully incorporate local values, identities, in their clothing?

1125 RESPONDENT 1: Ja, I mean you know, many.

INTERVIEWER: Can you give some examples?

1130 RESPONDENT 1: Ja, Marianne Fassler, Paul you know, reinvention of like many seasons. I think Lunar in a new way, I think sometimes Stoned Cherry, uhm in a more avant-garde way Strange Love, sometimes. But at the same time I'm not claiming that these successful integrations of local signatures were commercially successful.

1135 INTERVIEWER: I saw the autumn/winter collections for Lunar. I mean they do not strike me at all as being located locally. I find them very Euro-centric. You would disagree? I think the silhouettes are Eurocentric, the styling was, the tones were neutral tones, I think (indistinct) trend driven and ... (intervenes)

1140 RESPONDENT 1: Ja well I mean, they ... the palette comes very much from a South African landscape.

RESPONDENT 3: Yes exactly.

RESPONDENT 1: Local can be a colour palette based on a South African landscape. Why not? I think these regulating boards, I do not think would appreciate that and I think they should be made aware of it.

RESPONDENT 3: It is a local landscape, it uses local textures ... it is a textural identity, a textural mood, an essence of what you define as ... (intervenes)

1150 INTERVIEWER: Can we really own that mood and that essence locally, I mean the one that is represented in Lunar's autumn/winter collection?

RESPONDENT 3: Yes, yes ... (intervenes)

1155 INTERVIEWER: More than anywhere else?

1160 RESPONDENT 1: Yes because they have been taken directly from
 photographs of Karoo landscapes and ... (intervenes)
RESPONDENT 2: Very much so, I mean a particular area, and if
 you have been there and you have the sense of it and you have
 that stillness, that absolute, absolute stillness, it is embedded in
 Lunar's design aesthetic. It is not a European design aesthetic,
 perhaps the shape might be ... (intervenes)
INTERVIEWER: So it becomes almost like, it becomes, so the
 localised value becomes I think environmental rather than political?
 1165 (Few words indistinct).
RESPONDENT 2: As well as, but local is not, local is not ...
 (intervenes)
RESPONDENT 1: It is not ethnic, very, very rarely has it got an
 ethnic reference, in Lunar's work. I can think of like one or two
 1170 examples. The problem for me is that ethnic or you know tribal ...
 (intervenes)
INTERVIEWER: It becomes nationalistic?
RESPONDENT 1: Exactly, way too obvious. We can generate a
 local identity that is far more subtle and as authentic.
 1175 RESPONDENT 3: Because there is just so much ... (intervenes).
INTERVIEWER: Last question. Who do you believe are the
 legitimate knowledge bearers of design in this country?
RESPONDENT 2: In this industry?
INTERVIEWER: Yes. Who are the legitimate knowledge bearers?
 1180 RESPONDENT 2: Knowledge bearers?
INTERVIEWER: Of design, design understanding, knowledge?
RESPONDENT 3: I would say people with, you know who are in the
 industry because they are exposed to actual fashions. There are, I
 would say people who also expose themselves to what is happening
 1185 globally. So I would say they are.
RESPONDENT 2: Designers to a certain degree would be your
 knowledge bearers as well, but they also live very much within their
 bubble. So they are, they are knowledge bearers of their very, very
 particular field of practice. The overall knowledge bearers would be
 1190 the academics in the institutions that include a broad spectrum of
 knowledge bearers who then can communicate across the subfields.
 But in the actual design industry, only for example something like
 Design Indaba where there is a meeting place or a forum for
 discussion, can the true knowledge bearers evolve and be
 1195 developed.
RESPONDENT 1: Ja I mean I think it is important to cross-
 discipline as well because if you look at something like visual arts,
 people can be much more spontaneous in finding a new direction
 1200 without having to make it as commercially viable and sustainable as
 a fashion range. So I think it is important to look at the directions of
 where they are going. To look at music, essentially many
 disciplines, cultural disciplines are walking that same tightrope that
 you are talking about, so, ja, difficult terrain to navigate
 authentically. Ja ...
 1205 INTERVIEWER: Anything else?
RESPONDENT 3: No, good luck though.
RESPONDENT 2: Yes, good luck with your research. It sounds
 fascinating.
INTERVIEWER: Well thanks very much to all of you.
 1210 END OF DISCUSSION.

Appendix D3: Extracts from the South African Department of Education *White Paper 3* (General Notice, Notice 1196 of 1997, Department of Education, Pretoria)

- 1 (Extracts from the *FOREWORD*):
This extended consultation is a concrete expression of the
democratic will that is the motor force of our emerging nation and
reflects my Ministry's commitment to stakeholder participation in
5 the development and formulation of policy. The consultative
process has resulted in the building of an all-embracing consensus
around the broad policy framework outlined in this South African
Department of Education White Paper 3 and has ensured that it
commands the support of all the key stakeholders in higher
10 education. The transformation of the higher education system to
reflect the changes that are taking place in our society and to
strengthen the values and practices of our new democracy is, as I
have stated on many previous occasions, not negotiable. The
higher education system must be transformed to redress past
15 inequalities, to serve a new social order, to meet pressing national
needs and to respond to new realities and opportunities.
The South African Department of Education White Paper 3 outlines
the framework for change, that is, the higher education system
must be planned, governed and funded as a single national co-
20 coordinated system. This will enable us to overcome the
fragmentation, inequality and inefficiency which are the legacy of
the past, and create a learning society which releases the creative
and intellectual energies of all our people towards meeting the
goals of reconstruction and development. I have no doubt that the
25 journey is not likely to be easy. However, I am confident that if we
collectively commit ourselves to completing in the spirit of the
consensus that has already been achieved, we will reach our
destination, that is, a higher education system that contributes to
the building of a better life for all.
- 30 (Extracts from *CHAPTER 1*)
CHALLENGES, VISION AND PRINCIPLES
- 1.1 South Africa's transition from apartheid and minority rule to
democracy requires that all existing practices, institutions
and values are viewed anew and rethought in terms of their
35 fitness for the new era. Higher education plays a central
role in the social, cultural and economic development of
modern societies. In South Africa today, the challenge is to
redress past inequalities and to transform the higher
education system to serve a new social order, to meet
40 pressing national needs, and to respond to new realities
and opportunities. It must lay the foundations for the
development of a learning society which can stimulate,
direct and mobilize the creative and intellectual energies of
all the people towards meeting the challenge of
45 reconstruction and development.
- 1.2 This South African Department of Education White Paper 3
outlines a comprehensive set of initiatives for the

50 transformation of higher education through the
development of a single co-coordinated system with new
planning, governing and funding arrangements.

55 1.3 Higher education has several related purposes. In the
context of present-day South Africa, they must contribute
to and support the process of societal transformation
outlined in the Reconstruction and Development
Programme (RDP), with its compelling vision of people-
driven development leading to the building of a better
quality of life for all. These purposes are:

60 ❖ To meet the learning needs and aspirations of individuals
through the development of their intellectual abilities and
aptitudes throughout their lives. Higher education equips
individuals to make the best use of their talents and of the
opportunities offered by society for self-fulfillment. It is thus
a key allocator of life chances an important vehicle for
achieving equity in the distribution of opportunity and
achievement among South African citizens.

65 ❖ To address the development needs of society and provide
the labour market, in a knowledge-driven and knowledge-
dependent society, with the ever-changing high-level
competencies and expertise necessary for the growth and
prosperity of a modern economy. Higher education teaches
and trains people to fulfill specialized social functions, enter
the learned professions, or pursue vocations in
administration, trade, industry, science and technology and
the arts.

75 ❖ To contribute to the socialisation of enlightened, responsible
and constructively critical citizens. Higher education
encourages the development of a reflective capacity and a
willingness to review and renew prevailing ideas, policies
and practices based on a commitment to the common good.

80 ❖ To contribute to the creation, sharing and evaluation of
knowledge. Higher education engages in the pursuit of
academic scholarship and intellectual inquiry in all fields of
human understanding, through research, learning and
teaching.

85 NEEDS AND CHALLENGES

90 1.4 Assessing the current state of higher education in South
Africa against the yardstick of these four general purposes,
and the principles that are outlined under 1.17 below, the
Ministry finds reason for concern and an imperative for
transformation. Despite acknowledged achievements and
strengths, the present system of higher education is limited
in its ability to meet the moral, political, social and economic
demands of the new South Africa. It is characterised by the
following deficiencies.

95 ❖ There is an inequitable distribution of access and
opportunity for students and staff along lines of race,
gender, class and geography.

100 ❖ There are gross discrepancies in the participation rates of
students from different population groups, indefensible
imbalances in the ratios of black and female staff compared
to whites and males, and equally untenable disparities
between historically black and historically white institutions

- in terms of facilities and capacities.
- ❖ There is a chronic mismatch between the output of higher education and the needs of a modernizing economy. In particular, there is a shortage of highly trained graduates in fields such as science, engineering, technology and commerce (largely as a result of discriminatory practices that have limited the access of black and women students), and this has been detrimental to social and economic development.
 - ❖ Higher education has an unmatched obligation, which has not been adequately fulfilled, to help lay the foundations of a critical civil society, with a culture of public debate and tolerance which accommodates differences and competing interests. It has much more to do, both within its own institutions and in its influence on the broader community, to strengthen the democratic ethos, the sense of common citizenship and commitment to a common good.
 - ❖ While parts of the South African higher education system can claim academic achievement of international renown, too many parts of the system observe teaching and research policies which favour academic insularity and closed system disciplinary programmes. Although much is being done, there is still insufficient attention to the pressing local, regional and national needs of the South African society and to the problems and challenges of the broader African context.
 - ❖ The governance of higher education at a system-level is characterised by fragmentation, inefficiency and ineffectiveness, with too little co-ordination, few common goals and negligible systemic planning. At the institutional-level, democratic participation and the effective representation of staff and students in governance structures is still contested on many campuses.
- 1.6 However, if higher education is to contribute to the reconstruction and development of South Africa and existing centres of excellence maintained, the inequities, imbalances and distortions that derive from its past and present structure must be addressed, and higher education transformed to meet the challenges of a new non-racial, non-sexist and democratic society committed to equity, justice and a better life for all.
- The policy challenges of transformation, reconstruction and development;
- 1.7 The transformation of higher education is part of the broader process of South Africa's political, social and economic transition, which includes political democratisation, economic reconstruction and development, and redistributive social policies aimed at equity. This national agenda is being pursued within a distinctive set of pressures and demands characteristic of the late twentieth century, often typified as globalisation. This term refers to multiple, inter-related changes in social, cultural and economic relations, linked to the widespread impact of the information and communications revolution, the growth of trans-national scholarly and scientific networks, the

- accelerating integration of the world economy and intense competition among nations for markets.
- 160 1.8 These economic and technological changes will necessarily have an impact on the national agenda given the interlocking nature of global economic relations. The policy challenge is to ensure that we engage critically and creatively with the global imperatives as we determine our national and regional goals, priorities and responsibilities.
- 165 1.9 In particular, the South African economy is confronted with the formidable challenge of integrating itself into the competitive arena of international production and finance which has witnessed rapid changes as a result of new communication and information technologies. These technologies, which place a premium on knowledge and skills, leading to the notion of the "knowledge society", have transformed the way in which people work and consume.
- 170 1.11 Against this backdrop, higher education must provide education and training to develop the skills and innovations necessary for national development and successful participation in the global economy. In addition, higher education has to be internally restructured to face the challenge of globalisation, in particular, the breaking down of national and institutional boundaries which removes the spatial and geographic barriers to access.
- 175 1.12 These economic and technological changes create an agenda for the role of higher education in reconstruction and development. This includes:
- 180 ❖ Human resource development: the mobilisation of human talent and potential through lifelong learning to contribute to the social, economic, cultural and intellectual life of a rapidly changing society.
- 185 ❖ High-level skills training: the training and provision of personpower to strengthen this country's enterprises, services and infrastructure. This requires the development of professionals and knowledge workers with globally equivalent skills, but who are socially responsible and conscious of their role in contributing to the national development effort and social transformation.
- 190 ❖ Production, acquisition and application of new knowledge: national growth and competitiveness is dependent on continuous technological improvement and innovation, driven by a well-organised, vibrant research and development system which integrates the research and training capacity of higher education with the needs of industry and of social reconstruction.
- 195 200 1.13 In summary, the transformation of the higher education system and its institutions requires:
- 205 ❖ *Increased and broadened participation.* Successful policy must overcome an historically determined pattern of fragmentation, inequality and inefficiency. It must increase access for black, women, disabled and mature students, and generate new curricula and flexible models of learning and teaching, including modes of delivery, to accommodate a larger and more diverse student population.
- 210

- 215 ❖ *Responsiveness to societal interests and needs.* Successful policy must restructure the higher education system and its institutions to meet the needs of an increasingly technologically-oriented economy. It must also deliver the requisite research, the highly trained people and the knowledge to equip a developing society with the capacity to address national needs and to participate in a rapidly changing and competitive global context.
- 220 ❖ *Cooperation and partnerships in governance.* Successful policy must reconceptualise the relationship between higher education and the state, civil society, and stakeholders, and among institutions. It must also create an enabling institutional environment and culture that is sensitive to and affirms diversity, promotes reconciliation and respect for human life, protects the dignity of individuals from racial and sexual harassment, and rejects all other forms of violent behaviour.
- 225
- 230 VISION
- 1.14 The Ministry's vision is of a transformed, democratic, non-racial and non-sexist system of higher education that will:
- 235 - promote equity of access and fair chances of success to all who are seeking to realise their potential through higher education, while eradicating all forms of unfair discrimination and advancing redress for past inequalities
- 240 - meet, through well-planned and co-coordinated teaching, learning and research programmes, national development needs, including the high-skilled employment needs presented by a growing economy operating in a global environment
- 245 - support a democratic ethos and a culture of human rights by educational programmed and practices conducive to critical discourse and creative thinking, cultural tolerance, and a common commitment to a humane, non-racist and nonsexist social order
- 250 - contribute to the advancement of all forms of knowledge and scholarship, and in particular address the diverse problems and demands of the local, national, southern African and African contexts, and uphold rigorous standards of academic quality.
- 255 1.15 This vision for higher education is located within the government's broader view of a future where all South Africans will enjoy an improved and sustainable quality of life, participate in a growing economy, and share in a democratic culture.
- 260 1.16 The Ministry's vision and programme for transformation are based on a set of principles and goals which provide guidelines for assessing the higher education system.
- (Extracts from CHAPTER 2)
- STRUCTURE AND GROWTH
- A single coordinated system.*
- 265 2.3 The structure and culture of the present system are not well suited to accommodate the varying backgrounds, needs, interests and abilities of the student body of the future, to enable them to realise their potential, and contribute the necessary range and quality of knowledge, insight, skill and

270 capability to the development and reconstruction of our country. The system has no alternative but to remake itself in order to realise the vision and achieve the goals set out in the previous chapter.

2.6 275 A programme-based higher education system which is planned, governed and funded as a single, coherent, national system will enable many necessary changes to be undertaken.

280 ❖ It will improve the responsiveness of the higher education system to present and future social and economic needs, including labour market trends and opportunities, the new relations between education and work, and in particular, the curricular and methodological changes that flow from the information revolution, the implications for knowledge production and the types of skills and capabilities required to apply or develop the new technologies.

285 ❖ It will require a system-wide and institution-based planning process, and a responsive regulatory and funding system, which will enable planned goals and targets to be pursued. The process will ensure that the expansion of the system is responsibly managed and balanced in terms of the demand for access, the need for redress and diversification, the human resource requirements of the society and economy, and the limits of affordability *and sustainability*.

290 *Planning in a single co-ordinated system*

2.8 295 The development of a planning framework and process at the system-wide and institutional levels is critical to ensuring that the single co-ordinated system can successfully address the legacy of the past, respond to national needs, link labour market opportunities and higher education outcomes, and provide a more predictable and stable funding environment.

300 2.14 Institutional plans will be expected to include the mission of the institution, proposed programmed, indicative targets for enrolment levels by programme, race and gender equity goals and proposed measures to develop new programmes and human resource development plans and developmental plans for new programmes. They will also include plans for academic development, research development and infrastructural development.

305 2.15 The Ministry will request the CHE to advise on the criteria to be used to assess the suitability and sustainability of institutional plans. In broad terms, there will have to be a fit between institutional plans and national policy and goals, as well as consistency with institutional missions and capacity.

310 2.21 As each institution in the higher education system clarifies its institutional mission based on appropriate programme choices and combinations, as the body of learners diversifies, as the teaching, research and management profiles become more representative of our people, as quality promotion and quality assurance processes take hold, as the institutional landscape changes, as centres of excellence are recognised and promoted across the system, the distinction between historically advantaged and

315 320

historically-disadvantaged will become less and less relevant.

325 RESTRUCTURING AND DIVERSIFICATION

Institutional landscape.

330 2.37 The Ministry of Education favours an integrated and co-ordinated system of higher education, but not a uniform system. An important task in planning and managing a single national co-ordinated system is to ensure diversity in its organisational form and in the institutional landscape, and offset pressures for homogenisation. Such pressures exist at present, and will intensify as the demand for higher education places escalates, and as the system responds to the acknowledged needs to widen access and diversify the curriculum.

340 2.40 The three institutional types will not continue to be regarded as discrete sectors with mutually exclusive missions and programme offerings. What the Ministry seeks is an easing of the boundaries between colleges, technikons, and universities. This should facilitate a recognition of the scope for collaboration on the basis of common purposes and mutual interests, and of their distinctive roles.

Private institutions.

345 2.55 The Ministry recognises that private provision plays an important role in expanding access to higher education, in particular, in niche areas, through responding to labour market opportunities and student demand. The key challenge in expanding the role of private institutions is to create an environment which neither suffocates educationally sound and sustainable private institutions with state over-regulation, nor allows a plethora of poor quality, unsustainable 'fly by night' operators into the higher education market.

Appendix E

Focus group questions & process.

Introduction to the focus group session:

I asked you to be part of this focus group discussion based on your selection by *Pursuit Magazine* as one of the 50 top 'fashionistas' in South Africa. As a group of informed participants in the field of fashion I am interested to know what you think should be valued as 'valid' educational transmissions (i.e. the curriculum and the delivery) and what should be measured to be the 'valid' realization of this 'valid' knowledge (i.e. the assessment, certification and graduate status awarded).

I am therefore essentially interested in your opinions about what should be valued as 'valid' in a (higher education fashion) design curriculum.

My departure point for this piece of research is that:

1. A curriculum is a very useful lens through which to consider what is valued in a given discipline as 'valid' knowledge, and, following on from this,
2. Pedagogy is a useful lens for exploring who may transmit this valued 'valid' knowledge, to whom, in what manner, and under what circumstances; and, following on from this,
3. Assessment practices are a useful lens for exposing what counts as the 'valid' realization of the valued 'valid' curriculum and pedagogy for the dual purposes of awarding a certification and disciplinary status.

To extend the metaphor further, a curriculum becomes a useful lens through which to consider what is broadly valued in society – i.e. any society, in general, or in a niche 'society' e.g. the South African fashion 'society' or field of practice.

In other words curriculum, pedagogy and assessment practices (i.e. the educational systems in a society), in any disciplinary field, can be viewed as social constructs that reflect what is valued by the

'knowledge bearers' in that society whom will, to a greater or lesser extent, be 'endorsed' or 'capitalized' by the broader (i.e. academic and non-academic) stakeholders in the society in question. These educational systems will, from time to time, come under pressure from these broader stakeholders whom will attempt to stamp their identity on them, and try to control them symbolically.

My departure point therefore is that 'knowledge' in a given field (e.g. fashion), far from being an objective construct, is instead subjectively selected (the curriculum), delivered (the pedagogy) and assessed (the evaluation), in order to potentially fulfill a range of subjective purposes that could include:

- Political purposes (e.g. insisting on localized design signatures in curriculum outputs), or
- Social purposes (e.g. to validate certain cultural identities over others), or
- Professional purposes (e.g. to reinforce certain professional identities over others), or
- Economic purposes (e.g. to insist on globalised educational outputs to ensure that an economy stays competitive) etc.

In light of this departure point, I asked you to rate four third year ranges that reflect:

- a) the student's (i.e. the actual artefacts represented by their final ranges) outcomes, and
 - b) the institution's (i.e. the grades assigned) outcomes,
- ... of an educational 'system' for an accredited and registered South African, higher education fashion design curriculum.

(Process): The respondent's ratings will be revealed to each other:

1. What did you base your rating of the student ranges on, i.e. the criteria you applied?

2. What motivated you to value one more than another – was it a personal or subjective motivation; a political or cultural motivation; an economic motivation, which?
3. If you were given the job of developing a fashion curriculum for a South African provider, what would you include as 'valid' in terms of the knowledge, pedagogy and assessment?
4. Is there anything you would not include in terms of the knowledge, pedagogy and assessment, i.e. 'invalid'?
5. How would you manage the delivery of the curriculum?
6. How would you frame the assessment of students?
7. What criteria would you use to assess final year ranges that would reflect what you value in the 'society' of fashion as valid knowledge?

(Process): The institution's assigned grades will be revealed to the respondents:

8. What is your response to the (design) grades that were assigned by the institution to the four ranges?
9. What, if anything, do you think this exposes in terms of what the 'knowledge bearers' in this institution value?

(Process): The student's historical grade trends for the Design course will be revealed to the respondents:

10. We cannot know what the students' outcomes on the other graded tasks looked like, however the grade assigned to two of the students for their final range are inconsistent with their grades historically and in two instances they are similar. What do you think this tells us, if anything?
11. Is the notion of *globalisation* a 'valid' curriculum value, for example, the promotion of design outputs that are perhaps culturally neutral (unless there is currency in that particular cultural signature in terms of a current trend) and rather internationally benchmarked?
12. Is *political/cultural transformation* a 'valid' curriculum value, for example, the promotion of localised design signatures?

13. Within the broader fashion field of practice (not only educational) in South Africa (today) do you think *globalization* and *political/cultural transformation* are 'valid' values to practice?
14. What about from the point of view of an educational system, i.e. a curriculum, the pedagogy and the evaluation of educational transmissions (outputs)?

(Process): The student's race profiles are revealed to the respondents:

15. What does the race profile of the four students expose, if anything?
16. If we look back at the consistency or inconsistency between the historical grade trends and the grade assigned to the student's ranges, and we then link these consistencies and inconsistencies to the student's race profile, what does it expose, if anything, in terms of the symbolic control exercised by the knowledge bearers in this curriculum instance?
17. Going back to an earlier question, if you were given the job of developing a fashion curriculum and you had to make decisions about what should be included from a content point of view, how it should be taught and assessed and these decisions had 'real' educational, cultural and even political consequences - and if you were required to make these decisions within the context of producing 'viable' designers in South Africa today - what would you do about the values of *globalization* and *political/cultural transformation*?
18. If the 'capitalised' knowledge bearers in this curriculum instance were of the opinion that the two values discussed - i.e. globalization versus political/cultural transformation - were incompatible values in South Africa (today and for the foreseeable future) in the fashion field of practice, would it be reasonable for them to frame their educational inputs, processes and output criteria based on this 'bias'?

19. Do you think that these two values - i.e. globalization 'versus' political/cultural transformation – are incompatible values in South African fashion currently and for the near future?
20. Who do you think are the legitimate 'knowledge bearers' for the field of fashion practice in South Africa?

Appendix F
Institutional Consent Form

CONSENT FORM

Your institution has been selected to be part of a research dissertation conducted by Mike Thoms (the researcher).

Your institution's data and artefacts, including curriculum artefacts (2005), student assessment data (2005), external moderation data (2005) and student artefacts (2005) will be drawn on as part of an overall research design towards understanding to what extent 'knowledge' in a given field is not an objective construct, but is subjectively selected (the curriculum), delivered (the pedagogy) and assessed (the evaluation), in order to potentially fulfill a range of subjective purposes that could include:

- Political purposes (e.g. insisting on localized design signatures in curriculum outputs), or
- Social purposes (e.g. to validate certain cultural identities over others), or
- Professional purposes (e.g. to reinforce certain professional identities over others), or
- Economic purposes (e.g. to insist on globalised educational outputs to ensure that an economic sector remains globally competitive).

Besides the 'negative' ground for establishing proper ethical controls, i.e. litigation, the researcher and *the University of Cape Town* (UCT) are concerned with the institution's rights and well-being and with the responsibilities that the researcher and UCT have towards you.

In order to safeguard the institution's rights and well being, the researcher attests to the following:

- That the researcher has read and understood the *UCT Code for Research Involving Human Subjects*;
- That the researcher and UCT acknowledge that this research is making use of human subjects as sources of data;
- That you have reasonable and sufficient knowledge about the researcher, his background and location, and his research intentions;
- That there is no reason for withholding any information from you about the researcher's identity and his research purpose;

- That the researcher will secure the informed consent of all the participants in the research;
- That the researcher and *UCT* are able to offer your institution privacy and confidentiality and will not divulge your institution's name;
- That the researcher is not aware of any aspects of his research where there might be difficulties or problems with regard to protecting your institution's confidentiality and or in honouring your trust;
- That the researcher does not foresee risks of physical, psychological or social harm to your institution that might occur in the course of the research;
- That the researcher does not foresee any risks of harm to UCT or to other institutions that might result from or occur in the course of the research;
- That the researcher does not foresee any other ethical issues that he thinks might arise during the course of the research (e.g., with regard to conflicts of interests amongst participants and/or institutions).

Consent to use the institution's data and artefacts is hereby given to Michael Thoms (the researcher), who is known to me.

Furthermore and specifically, my consent is hereby given for the sole purposes of contributing to a *Master of Philosophy* degree dissertation by Michael Thoms, and, all UCT sanctioned academic activities in pursuit of his dissertation, which is entitled '*An analysis of the contestation over the pedagogic device in an applied design curriculum in post-apartheid South Africa*', located in the *Department of Education* at the *University of Cape Town*, and supervised by Dr. Kathy Luckett at the *Centre for Higher Education Development*.

(Chief Executive Officer Signature)

31 May 2007

Appendix G

Focus Group Respondent Consent Form

FOCUS GROUP RESPONDENT CONSENT FORM

You have been asked to be part of this focus group discussion based on your selection as an informed participant in the field of fashion. Michael Thoms (the researcher) is interested to know what you think should be **valued** as 'valid' knowledge transmissions (i.e. the curriculum and the pedagogy) and what should be measured to be the 'valid' realization of these 'valid' knowledge transmissions (i.e. the assessment, certification and graduate status awarded). The researcher is therefore essentially interested in your opinions about what should be **valued** in a (higher education fashion) design curriculum.

Your opinions will be transcribed and assessed as part of an overall research design towards understanding to what extent 'knowledge' in a given field (e.g. fashion), far from being an objective construct, is instead subjectively selected (the curriculum), delivered (the pedagogy) and assessed (the evaluation), in order to potentially fulfill a range of subjective purposes that could include:

- Political purposes (e.g. insisting on localized design signatures in curriculum outputs), or
- Social purposes (e.g. to validate certain cultural identities over others), or
- Professional purposes (e.g. to validate certain professional identities over others), or
- Economic purposes (e.g. to insist on globalised educational outputs to ensure that an economic sector remains globally competitive).

Besides the 'negative' ground for establishing proper ethical controls, i.e. litigation, the researcher and *the University of Cape Town* (UCT) are concerned with your rights and well-being and with the responsibilities that the researcher and UCT have towards you.

In order to safeguard your rights and well-being as a focus group participant, the researcher attests to the following:

- That the researcher has read and understood the *UCT Code for Research Involving Human Subjects*;
- That the researcher and UCT acknowledge that this research is making use of human subjects as sources of data;
- That you have reasonable and sufficient knowledge about the researcher, his background and location, and his research intentions;
- That there is no reason for withholding any information from you about the researcher's identity and his research purpose;
- That the researcher will secure the informed consent of all the participants in the research;
- That the researcher and UCT are able to offer you privacy and confidentiality and will not divulge your name, but will draw on your professional profile (not linked to your name) in order to contextualise your comments;
- That the researcher is not aware of any aspects of his research where there might be difficulties or problems with regard to protecting your confidentiality and or in honouring your trust, except to the extent that your professional profile is so specific as to strongly suggest your identity in which case you may refuse to allow your professional profile to form part of the data analysis;
- That the researcher does not foresee risks of physical, psychological or social harm to you that might occur in the course of the research;
- That the researcher does not foresee any risks of harm to UCT or to other institutions that might result from or occur in the course of the research;
- That the researcher does not foresee any other ethical issues that he thinks might arise during the course of the research (e.g., with regard to conflicts of interests amongst participants and/or institutions).

Consent to participate in a focus group discussion and to a) have my opinions (i.e. words and tone) accurately recorded and analysed, and b) have my accurate professional profile revealed in order to contextualise my opinions, is hereby given to Michael Thoms (the researcher), who is known to me.

Furthermore and specifically, my consent in terms of 'a' and 'b' is hereby given for the sole purposes of contributing to a *Master of Philosophy* degree dissertation by Michael Thoms, and, all UCT sanctioned academic activities in pursuit of his dissertation, which is entitled '*An analysis of the contestation over the pedagogic device in*

an applied design curriculum in post-apartheid South Africa', located in the Department of Education at the University of Cape Town, and supervised by Dr. Kathy Luckett at the Centre for Higher Education Development.

(Respondent Signature)

31 May 2007

Appendix H

Analytical descriptions of the ratings of the student artefacts by the focus group respondents

Table 2 records the four respondents' ratings of the four selected photographic artefacts and compares the average of these (expressed as a percentage) to the grades assigned by the institution for the task (also expressed as a percentage). The respondents' initial ratings are recorded on a scale of 1 - 10 and are represented by the larger number in each block. The smaller number in each block indicates whether their rating (from 1 to 10) for the student range is the highest (1) or the lowest (4) for each respondent. Respondents were asked not to use the same rating value twice. Two of the range artefacts clearly reflect an *Afrocentric* signature (ranges B and D) one reflects a *Eurocentric* signature (range A) and one reflects a (geographically) *neutral/undefined* signature (range C). The signature of range C is discussed by the respondents with regard to its possible *Eurocentric* signature. The design signatures reflected in the photographic artefacts were not aligned to the racial profile of the students that produced them - the ranges reflecting the *Afrocentric* signatures were produced by Black female students but so too was the range reflecting the *Eurocentric* signature.

Table 2: Rating of student artefacts

				Respondent's Ratings						
				1	2	3	4	Average Rating of Respondents Expressed as %	Institution's Grade (%) Validated by External Moderators	
				White Male	Long-Term Graduate White Female	Lecturer White Female	Recent Graduate Black Female			
				A	5 ⁴	8 ¹	6 ³	3 ⁴	55 ⁴	82 ¹
				B	7 ²	5 ⁴	8 ²	9 ¹	73 ²	50 ⁴
				C	8 ¹	7 ²	10 ¹	6 ³	78 ¹	78 ²
				D	6 ³	6 ³	4 ⁴	7 ²	58 ³	65 ³

The data exposes a high level of disagreement between what some of the respondents valued (in the photographic artefacts) and what the institution valued. Significantly, two of the respondents are graduates (one long-term, one recent) of the curriculum under investigation and one of the respondents is a member of the academic staff of the institution.

Range C generates the greatest consensus amongst the respondents. When the respondents' ratings are averaged out the value (78%) is identical to the grade assigned by the institution (78%). This student range is the one that reflects a 'neutral' design signature. Significantly, Respondent 3 (the lecturer) who teaches the *Design Theory Course* and is responsible for providing the pedagogic 'space' for learners to explore alternative signatures to that practiced by the institution in the *Practical Design Course* rates this range the highest. This suggests that she may be grappling to find the 'middle-road' between the two value positions and the bias alluded to in the analysis (Section 4.2) of the *external moderators report*.

The student range that is most valued by the institution (range A, awarded 82%) is least valued by the participants on average (55%) and least valued by two of the respondents (respondents 1 and 4). Significantly, Respondent 4 is a recent graduate of the institution and is a Black female. However, Respondent 2 (a long-term graduate of the institution and a White female) agrees with the institution, ranking it as the highest of the four respondents by a significant margin. This student range reflects a *Eurocentric* design signature.

The student range that is least valued by the institution (range B, awarded 50%) is, on average, valued as the second best of the four ranges (73%) by the respondents and is awarded the highest (1) and second highest (2) rating by the respondents, except by Respondent 2 who also values it the least. This range reflects an *Afrocentric* design signature, as does range D, which is also not highly valued by the institution, although equally so by the respondents, other than by Respondent 4, who awards it her second highest rating. It is clear that ranges A and B generate the greatest amount of disagreement in terms of what should be considered as a 'successful' design outcome - the *legitimate text* - expressed in the averages of the

ratings assigned across the respondent sample as compared to the institution's average grade.

Appendix I

A theoretically informed description of some of the key features of the institution's full programme curriculum.

Recall that *classification* reflects the relations between different social categories. What drives the specialization of a particular category's *voice* is the principle of *insulation* so that where the *voice* is highly specialized and well insulated, the *classification* (of that category) is strong (C+) and the power that inheres in its recognition as a specialized category is well established and strongly insulated from the influence of other categories. Recall also how *framing* regulates both the *rules of social order* (concerned with 'control over the social base which makes the transmission possible' - Bernstein 2000, p. 13) and the forms that the hierarchical relations take in any pedagogic relation (i.e. expectations of character, manner, conduct) while the *rules of discursive order* 'refer to selection, sequencing, pacing and criteria of the knowledge' (ibid). Further, recall that while *classification* is concerned with 'relations between' and *framing* with 'relations within', these should not be conflated with exclusive notions of the 'external features' and 'internal features' of the principles of communication respectively. With *classification*, the internal features refer to power discourses that inhere within category relations in respect of the 'arrangements of the space and the objects in it' while the external features of the *framing* relay the control relations on external influences on the *regulative* and *instructional* discourses of particular pedagogic practices, of a particular pedagogic context (Bernstein 2000, p. 14).

Also, recall that the *distributive rules* of the *device* are operationalised in the *field of production* by procedures directed at creating the *privileged text*. The *distributive* rules therefore recognize the specializations that are carried by the *classification* principle and values of the code modality (Bernstein 2000, p. 28). The *recontextualising* rules of the *device* are operationalised in the field of all the possible *recontextualisations* of the *privileged text* according to the principle of the embedding of the *instructional* in the *regulative* to construct *pedagogic discourse* and to direct the pedagogic interactional practices. Finally, the *evaluative* rules of the *device* are operationalised in the field of *reproduction* to direct the acquisition-transmission-evaluation of the *privileged text*. The principles of *classification* and *framing* and their procedures provide the 'internal logic' for the construction of *pedagogic discourse* with specific reference to their regulation of modalities of pedagogic practice, while the *evaluative* rules

of the *pedagogic device* represent pedagogic practice at the level of the classroom.

Table 3 summarises aspects of this theoretical terrain by describing some of the key features that characterise the pedagogic practices and context of this one design curriculum in relation to Bernstein's *classification* and *framing* principles and procedures. A strong (+) or weak (-) value is attached to a brief (one-word) description of the nature of the pedagogic practice for each of the programme courses. The assigning of values (+ or -) was operationalised according to the descriptions provided in the previous paragraph. For example, where knowledge boundaries are described as weak, a negative value is assigned to the *classification* of this knowledge discourse (C-). Where assessment criteria are considered explicit and are based on clear deficit measurements (performances), a positive value is assigned to the *framing* of this pedagogic practice.

Table 3 lists the courses required to be passed on the programme for the achievement of the qualification. The analysis of the extracts from the institution's curriculum statements provided in Section 4.3 focus on the overall programme rationale and purpose, and on the *Design Theory* and *Practical Design* Courses (reflected in pink on Table 3) only. This theoretically informed description of the entire learning programme therefore provides for a fuller understanding of the curriculum under scrutiny and specifically of the hybridity of the *code modality* in relation to this integrated, vocational curriculum.

Table 3: *Diploma in Fashion Design* Learning Programme

South African National Qualifications Framework (SAQA), NQF Level 6 (on the 10 Level South African NQF) - 386 SAQA Credits

Distributive, Recontextualising & Evaluative Rules									
				Rules of the Social Order (Regulative Discourse)		Rules of the Discursive Order (Instructional Discourse)			
Course	SAQA Credit Value	External Boundary Relations - 'Knowledge'	Internal Boundary Relations – Spaces & Objects	Relationship Between Teacher & Student	Expectations of Conduct, Character & Manner	Content Selection & Sequencing	Pacing	Assessment Criteria	Internal Control Relations on External Influences
Design Theory	18	Weak (C-)	Weak (C-)	Equal (F-)	Not Significant (F-)	Negotiated (F-)	Negotiated (F-)	Implicit/Interpreted (F-)	Low (F-)
History of Fashion	18	Weak (C-)	Weak (C-)	Equal (F-)	Not Significant (F-)	Curriculum Driven (F+)	Negotiated (F-)	Implicit/Interpreted (F-)	Low (F-)
Trend Forecasting	18	Weak (C-)	Weak (C-)	Equal (F-)	High (F+)	Negotiated (F-)	Negotiated (F-)	Implicit/Interpreted (F-)	High (F+)
Textiles Theory	18	Weak (C-)	Weak (C-)	Equal (F-)	Not Significant (F-)	Curriculum Driven (F+)	Curriculum Driven (F+)	Explicit Measurement (F+)	Low (F-)
Research Methodology	4	Strong (C+)	Weak (C-)	Equal (F-)	High (F+)	Curriculum Driven (F+)	Negotiated (F-)	Combinational (F)	Low (F-)
Experiential Learning	11	Weak (C-)	Weak (C-)	Hierarchical (F+)	High (F+)	Negotiated (F-)	Negotiated (F-)	Explicit Measurement (F+)	Low (F-)
Practical Design	57	Weak (C-)	Weak (C-)	Hierarchical (F+)	High (F+)	Curriculum Driven (F+)	Curriculum Driven (F+)	Implicit/Interpreted (F-)	High (F+)
Computer Assisted Design	36	Weak (C-)	Strong (C+)	Hierarchical (F+)	Not Significant (F-)	Curriculum Driven (F+)	Curriculum Driven (F+)	Combinational (F)	High (F+)
Visual Studies	22	Weak (C-)	Weak (C-)	Equal (F-)	Not Significant (F-)	Negotiated (F-)	Negotiated (F-)	Implicit/Interpreted (F-)	Low (F-)
Pattern Construction	72	Strong (C+)	Strong (C+)	Hierarchical (F+)	High (F+)	Curriculum Driven (F+)	Curriculum Driven (F+)	Explicit Measurement (F+)	Low (F-)
Garment Construction	64	Strong (C+)	Strong (C+)	Hierarchical (F+)	High (F+)	Curriculum Driven (F+)	Curriculum Driven (F+)	Explicit Measurement (F+)	Low (F-)
Grading	22	Strong (C+)	Strong (C+)	Hierarchical (F+)	High (F+)	Curriculum Driven (F+)	Curriculum Driven (F+)	Explicit Measurement (F+)	Low (F-)

Three broad clusters of course ‘types’ can be identified in the programme. The *Design Theory*, *History of Fashion*, *Trend Forecasting*, *Textiles Theory*, *Research Methodology* and *Experiential Learning* courses fall into the *contextual cluster* of courses and are considered secondary or residual to the core vocational target of the learning programme. The SAQA credit values for these courses are characteristically low and their relative importance in the overall achievement of the programme is not significantly valorized. We observe a mixed *code modality* across this cluster of courses although an observable trend towards weak insulation (C-) of the knowledge boundaries and weak *framing* (F-) over the rules of the social and discursive orders and subsequent pedagogic practices and contexts (invisible pedagogy), except in the case of the *Textiles Theory* course.

The final three courses in the table - *Pattern Construction*, *Garment Construction* and *Grading* - comprise the *technical cluster* of programme courses and reflect strong degrees of insulation (C+) - as individual courses and as a group - given their well-established and entrenched vocational craft-bases. Recall from the discussion on *recontextualisation* practices (Section 2.3.2) how this cluster of courses is *delocated and relocated* (from its original site - ‘cloth-making’/manufacture) in a subordinate position to constitute the new discourse of ‘fashion design’. The relationship of the *Pattern Construction* course to the *Practical Design* and *Computer Assisted Design* courses in the execution of the final integrated capstone task suggests that its boundaries stand in an open relationship to these courses and are therefore permeable. However, I have classified these as strong since they enter into this relationship (the *refocus* of their *delocation and relocation*) with some reluctance and very briefly before reclaiming their separation and distinctive pedagogic ensemble. These courses all reflect strong *framing* over the rules of the social and discursive orders and therefore reflect a visible pedagogy generating little contestation in the field by generating less discursive space for ideology to play.

The three remaining courses - *Practical Design*, *Computer Assisted Design* and *Visual Studies* - record a mixed *code modality* across this *creative cluster* of courses although an observable trend towards weak insulation (C-) of the knowledge boundaries but with a mixed *code modality* in relation to the *framing* (F+ and F-) procedures of the rules of the social and discursive orders. Significantly though, there is generally strong *framing* (F+) over the rules of the discursive order with the exception of weak *framing* (F-) over the criterial rules, suggesting an implicit set of realisation rules and

generating the possibility for significant dissensus in the field. The weak *framing* over the criterial rules in this cluster of courses may be attributed to two factors. In the case of the *Visual Studies* course, we observe a competence driven pedagogic repertoire suggesting that all ‘contributions’ (including *local-cultural-Afrocentric*) in both formative and summative realisations are valued. However, in the case of the *Practical Design* and *Computer Design* courses there is a strong emphasis placed on a particular ‘performance’ (the pedagogic model), specifically the *global-economic-Eurocentric performance* in relation to both the formative and summative outcomes, that do not recognise the legitimacy of all contributions, including the *local-cultural-Afrocentric-competence*.

Appendix J

Analytical descriptions of the selected texts.

Table 4:

Analytical description of extracts from the institution's curriculum statements.

Table 5:

Analytical description of the focus group interview transcript.

Table 6:

Analytical description of an extract from the *South African Department of Education White Paper 3* (General Notice, Notice 1196 of 1997, Department of Education, Pretoria).

Table 4

Analytical description of extracts from the institution's curriculum statements – see Appendix D1

CDA Technique – Formality	Description	Analysis
A <i>descriptive technique</i> that focuses on how the texts' choice of words and its structuring, both depend upon, and help to create, social relationships between participants. A reliance on formality in the text <u>signals a demand for formality in the social relations</u> constituted in and by the text.	Strong evidence of formality in the lexicogrammatical features of the text, including the use of the passive voice. These are characteristic of curriculum statements constructed principally for external quality assurance evaluation and licensing purposes. The structuring of the text also reflects clear divisions used to demarcate the separate pedagogic 'moments' of the educational delivery cycle advanced in the text in direct response to regulatory prescriptions (a formal discourse of educational management, including outcomes based education) in the format of pedagogic input, process, outcome and impact statements.	These lexical features mark a type of formality that supports compliance with the technical/instrumental discursive format requirements of curriculum statements written for regulatory consideration as well as the communication of the social and discursive orders of the curriculum to its various stakeholders. In doing so, the curriculum statements (and their reliance on formality) generate social distance (in the pedagogic relationships constructed in and by the text) between the 'regulator', 'licensed educator', 'educated' and 'stakeholder' social categories. Significantly, I believe that these lexical features carry power relations between the different social positions/categories. This discursive arrangement of power makes it difficult for the 'educated' social category to challenge the 'licensed educator', while simultaneously announcing an appropriate pedagogic formality to both the 'regulator' and the 'educated' that masks the ideological structuring that inheres in the institution's 'message' (by way of formality) thereby tacitly silencing dissenting 'voices'. This is achieved by the systematic entrenchment and

		reinforcement of a discursive repertoire that supports an <i>instrumental identity</i> construction through continual references (via 'formal' discursive patterns) to the globalisation agenda of the local PRF and its associated pedagogic practices and context. This arrangement manipulates the 'ambiguity' evident in the ORF in relation to the <i>regulative discourse</i> proposed for the reconstruction of higher education in post-Apartheid South Africa thereby building its compliance 'value' and contemporaneously silencing its potential critics through this explicit act of <i>recontextualisation</i>. This reflects an effort on the part of the institution to control the <i>discursive gap</i> through procedures of <i>classification</i> and <i>framing</i> (carried discursively in the text) to realize its preferred <i>pedagogic discourse</i> (i.e. its ideology).
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CDA Technique – Euphemism A <i>descriptive technique</i> that focuses on how the texts' choice of words, both depend upon, and help to create, social relationships between participants. In the text, a particular word is substituted for a more conventional or familiar one in order <u>to avoid negative values being associated with the meaning</u>. Thus, if a particular word might generate ideologically unsympathetic readings of the text, the author may choose the more accessible, less 'offensive' word for use in the text in order to 'win over', the listener/reader, ideologically.	Description 'contemporary' for 'current-and-therefore-not-traditional/cultural' (and conflated almost always with <i>commercially-viable</i>): lines 17, 30, 100, 'guard' for 'do not allow to occur': line 51 'viable' for 'successful in relation to the global-not-local market': lines 53, 65, 74, 90, 145 'fashion-economy' for 'commercial awareness': line 134	Analysis The use of <i>euphemism</i> in the text is, I believe, designed to offer a 'softer' reading of the pedagogic practices and context at the local site of delivery and specifically in relation to pedagogic processes that both endorse and favour a global (and therefore not local) narrative of 'hanger appeal' (the <i>global-economic-Eurocentric-performance</i>). These themes are most notable in terms of what 'counts' as successful in relation to the curriculum inputs, processes and outputs, with a clearly favourable association set up between design success (e.g. 'contemporary') and commercial performativity at the global level, marking the text's dominant ideology in relation to its pedagogic interactional practices and context. The use of euphemism can be said to be implicated in the <i>classification</i> and <i>framing</i> procedures in operation as well as being a significant 'tool' of agents and agencies operating in the <i>field of recontextualisation</i> where the <i>recontextualising</i> rules are operationalised to realize discursive ensembles that generate sympathetic ideological readings.
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CDA Technique - The Ordering of Events A <i>descriptive technique</i> that focuses on <u>how larger scale structures in the text influence the meaning of the text through the ordering of events</u> to create social relationships between participants in the text. The participants' (authors/speakers and readers/listeners) expectations about the structuring of social interactions are important to the interpretation stage of the analysis.	Description In terms of the ordering of the courses in the text 'header' (lines 1-3), we find the courses positioned in terms of their relative 'value' or 'worth' with the <i>Practical Design</i> course positioned (in the naming order) as the most important in the cluster. In terms of the 'learning inputs' of <i>Module 4</i> of the <i>Design Theory</i> course (lines 163-171), we find these in the direct 'service' of the 'learning inputs' of <i>Module 14</i> for the <i>Practical Design</i> course. In the <i>Introduction</i> (lines 4-30) to the curriculum statements for this cluster we find the following order reflected in the curriculum 'values' associated with this cluster of courses: first the 'competitive' nature of the vocational field is recorded (line 5); followed by the 'international' nature of the vocational field recorded (line 5); confirmed by the 'global' nature of the vocational field (line 8); followed by the purpose of the vocational field, which is to 'satisfy' market impulses (line 11); followed by the structuring of the broader vocational purpose around the notion of 'retail' (line 12) an 'saleable' products (line 14) within a clear 'commercial' context (line 18) to satisfy 'markets' (line 21); followed by the need to 'provide ... critical thinking and analytical skills' (line 27) towards the satisfaction of the vocational purpose through the manifestation of 'design skills' (line 28) for the pedagogic purpose of the 'design and sale of contemporary commercial apparel' (lines 29-30). The learning inputs of the <i>Design Identification</i> and <i>Designer Philosophies</i> modules of the <i>Design Theory</i> course place the 'international' context ahead of the 'local' context (line 143) and places the geography of the international - 'Japan, England,	Analysis At the descriptive level, I believe that the <i>ordering of events</i> reflected in the text reveal conscious ideological selections around the relative importance of the courses to one another, as well as the <i>intertextual</i> influence of courses (and modules contained in courses) on one another. The course cluster header immediately reflects the relative 'positioning' of courses in the cluster to one another, as an expression of their overall contribution to the programme values and outcomes; the units of time allocated based on their contribution and worth in terms of the overall programme and their contribution to the specific cluster expressed in descending importance and value (of not only inputs and outcomes but of processes too). Moreover, the curriculum values expressed in the introductory statements to this cluster expose the importance given to competitive, global markets and specific vocational performances directed at realizing this curriculum imperative (the <i>global-economic-Eurocentric-performance</i>). The ordering of the introductory statements begin with the nature of the vocational field (as especially competitive on a global level); moving on to the programme and knowledge purpose as being directed at specific vocational performances (to satisfy the competitive global market); through the
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	France, Italy, Amsterdam' (line 152) - before 'South Africa' (line 153).	creation of commercial products (with the pursuit of knowledge as in-the-service-of 'product' generation) and design as the enactment of the supporting knowledge agenda; back to the need to do so in order to achieve a pedagogic purpose that is significantly directed at the global market. I also consider the relative importance of the global context (<i>global-economic-Eurocentric-performance</i>) over the local context (<i>local-cultural-Afrocentric-competence</i>) - expressed in the geographical ordering of the curriculum 'events' in which international contexts are given priority over local contexts - significant in terms of the interpretation of the text by participants in the text. The <i>ordering of events</i> in the text is clearly designed to carry the <i>recontextualised</i> practices of the institution in relation to the construction of the local <i>pedagogic discourse</i> with particular reference to a dominant <i>regulative</i> ensemble (an <i>instrumental</i> pedagogic projection and identity aligned to the DCM identity or Neo-Liberal position in the official arena) that embeds the <i>instructional discourse</i> and informs the <i>classification</i> and <i>framing</i> procedures of the institution's pedagogic interactional practices and context.
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CDA Technique - Overwording A <i>descriptive technique</i> that focuses on how the text <u>consciously encodes the world through word choices that produce different ideological readings in their representations</u> of the world. Overwording is considered a lexical classification pattern that is signaled by a high frequency of particular word choices, indicating a 'preoccupation' on the part of the 'author/s' with a particular aspect of reality that points directly to ideological position-taking and/or ideological struggle.	Description 'sale/able': lines 14, 17, 29 'commercial/ly': lines 18, 30, 65, 70, 74, 90, 155 'market/s/ing': lines 21, 22, 144 'contemporary' (as a euphemistic expression for <i>current-and-therefore-not-traditional/cultural</i> and conflated almost always with <i>commercially-viable</i>): lines 17, 30, 53, 100, 128 'local/ly': 55, 55, 112, 143 'international': 5, 58, 111, 131, 143 'global': 8, 59, 90 'contemporary' (as a euphemistic expression for <i>current-and-therefore-not-traditional/cultural</i> and conflated almost always with <i>commercially-viable</i>): lines 17, 30, 53, 100, 128 'cultural': 109, 156, 160, 167	Analysis Reflecting the theme of 'commercial' or the 'market'. Reflecting the theme of 'geographical location or ordering'. Reflecting the theme of 'cultural' or 'symbolic entities' in relation to cultural narratives. I conclude that all three of these lexical patterns address the notion of what constitutes successful design (<i>classification</i> and <i>framing</i>) in terms of both curriculum processes and the pedagogic context at the local site, and explicitly <i>recontextualises</i> pedagogic 'success' in this vocational field as being a) an economic performance; b) an economic performance that is concerned with global contexts rather than local ones; and, c) an economic performance that is ambivalent towards cultural competences that attempt to
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		address what is local or exotic as 'symbolic' expressions of local, cultural narratives (symbolic identities). This preoccupation with the ideology of the global market place is thus supported descriptively by the patterns of <i>overwording</i> identified and thus encodes the <i>recontextualisation</i> rules of the institution in the construction of its <i>pedagogic discourse</i> (and its relation to competing pedagogic discourses).
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CDA Technique - Metaphorical Transfer A <i>descriptive technique</i> that focuses on how the text <u>consciously encodes the world through word choices that produce different ideological readings in their representations</u> of the world. Metaphorical transfer signals that a naturalized discourse is transferred consciously and systematically to another domain for ideological effect.	Description 'sale/able': lines 14, 17, 29 'commercial/ly': lines 18, 30, 65, 70, 74, 90, 155 'market/s/ing': lines 21, 22, 144 'competitive': line 5 'industry': line 37 'brand/ing/-driven': lines 132, 132, 133 'econom-ic/ies': lines 143, 145 'consumer': line 154	Analysis I conclude that at the descriptive level of the text, there is strong evidence of <i>metaphorical transfer</i> from the naturalized discourse of 'commerce' signaling that this discourse has been transferred consciously and systematically in the text, with clear ideological consequences. The ideology of the global market in the pedagogic process is emphasized as a key contributor to the construction of the pedagogic content, outcomes and identity constructions of both educators and educated. These overtly valorize <i>global-economic-Eurocentric-performances</i> (an <i>instrumental identity</i> construction – vocationalism - aligned to the <i>DCM</i> identity position in the global 'official' arena) over <i>local-cultural-Afrocentric-competences</i> (aligned to the <i>prospective identity</i> construction and the state's <i>re-centered</i> political project that attempts to balance economic and cultural imperatives in post-Apartheid South Africa). <i>Metaphorical transfer</i> is also implicated in the <i>classification</i> and <i>framing</i> procedures in operation as well as being a significant 'tool' of agents and agencies operating in the <i>field of recontextualisation</i> where the <i>recontextualising</i> rules are operationalised to realize discursive ensembles that generate particular ideological readings.
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Table 5

Analytical description of the focus group interview transcript - see Appendix D2

CDA Technique – Euphemism	Description	Analysis
A <i>descriptive technique</i> that focuses on how the texts' choice of words, both depend upon, and help to create, social relationships between participants. In the text, a particular word is substituted for a more conventional or familiar one in order <u>to avoid negative values being associated with the meaning</u>. Thus, if a particular word might generate ideologically unsympathetic readings of the text, the author may choose the more accessible, less 'offensive' word for use in the text in order to 'win over', the listener/reader, ideologically.	'contempo-rary/rise/rising' for <i>current-and-therefore-not-traditional/cultural</i> (and conflated almost always with <i>commercially-viable</i>): lines (114), 118, 119, 229, 524, 537, 596, (604), 924 'frustration/s' for 'unable to recognise/realise 'hanger-appeal'': lines 397, 399, 399 'hanger appeal' for 'necessary vocational outcome': lines 380/1, 524, 538 'incompatibility' for 'lack of 'hanger-appeal'': line 412 'misplaced' for 'misguided': line 1027 'relevance' for 'hanger-appeal: line 376 'romanticised' for 'false': line 1033 'shape' for 'change': line 366 'subtle' for 'not-obviously-local-and-therefore-commercially-viable': lines 824, 1174 'successful' for 'commercially viable': lines 116, 189, 579, 645, 674, 687, 909, 1024, 1134, 1135 'viable' for 'saleable': lines 163, 230, 578, 966, 968, 1007, 1199 Colour coding key: Respondent 1 Respondent 2 Respondent 3 Respondent 4	I believe that there is evidence of the use of <i>euphemism</i> in the text by most of the respondents, particularly Respondent 2 who is a long-term graduate of the institution and has the greatest experience in developing design ranges and selling clothing. The use of <i>euphemism</i> by the respondents occurs most particularly in relation to the importance of guiding students to recognize and realize the importance of 'hanger-appeal' and in particular, globally relevant, economic performances via the pedagogic interactional practices, and marks the respondent's efforts to valorize the ideology of <i>global-economic-Eurocentric-performances</i> over <i>local-cultural-Afrocentric-competences</i>. The respondent's word choices do appear to relay a degree of sensitivity to the notion of <i>local-cultural-Afrocentric-competences</i> in local pedagogic contexts as part of a national project on cultural pluralism and identity, albeit secondary to the characterization of fashion education as an essentially vocational exchange that must realise globally competitive products that have 'hanger appeal'. The use of <i>euphemistic</i> expressions by respondents in this regard is balanced by frequent direct and 'unapologetic' references to the significance of the global, 'hanger-appeal' metaphor

		(particularly by Respondent 1) but the respondents (particularly Respondent 2) do attempt to soften their 'message' in support of <i>global-economic-Eurocentric-performances</i> over <i>local-cultural-Afrocentric-competences</i>. This occurs with regard to their appeal for a more 'subtle' realisation of the latter that is not crassly nationalistic or historical-cultural, thereby signaling a degree of sensitivity to the ideological consequences of the 'inevitable' ascendancy of the global over the local in relation to the state's <i>re-centered</i> political project (and that of the public providers) that operates as an attempt to positively affirm cultural pluralism and specifically local-cultural-Afrocentric-competences. Again, the use of <i>euphemism</i> can be said to be implicated in the <i>classification</i> and <i>framing</i> procedures of the respondent's collective 'message' and 'voice' as well as being a 'tool' of agents operating in the <i>field of recontextualisation</i> to realize discursive ensembles that generate sympathetic ideological readings.
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CDA Technique - Overwording	Description	Analysis
A <i>descriptive technique</i> that focuses on how the text <u>consciously encodes the world through word choices that produce different ideological readings in their representations</u> of the world. Overwording is considered a lexical classification pattern that is signaled by a high frequency of particular word choices, indicating a 'preoccupation' on the part of the 'author/s' with a particular aspect of reality that points directly to ideological position-taking and/or ideological struggle.	'commercial/ly': lines 163, (166), 173, (177), 179, 184, 185, 189, (191), (200), 230, 260, (266), (267), (358), 362, (575), (705), 796, 798, 798, 799, 799, (846), (1125), 1130, 1199 'competitive': lines 195, 249, (837), (999), (1013) 'contempo-rary/rise/rising' (as a euphemistic expression for <i>current-and-therefore-not-traditional/cultural</i> and conflated almost always with <i>commercially-viable</i>): lines (114), 118, 119, 229, 524, 537, 596, (604), 924 'hanger appeal': lines 380/1, (383), (391), 482, 524, (528), 538, 727 'market': lines 195, (251), 254, 263, 273, 290, 304, 307, 365, 376, 800, 920, 967, 969, 971, 972, 1008, (1011), 1040, 1041 'sell': lines 178, 579, (810), (848), 1022 'subtle' (as a euphemistic expression for 'not-obviously-local-and-therefore-commercially-viable'): lines 824, (936), 939, (941), (942), 1174 'successful' (often used as a euphemistic expression for 'commercially viable'): lines (38), (46), (76), 78, 116, (134), 138, 189, 550, (556), 558, (559), 579, 616, 645, 647, 653, 674, 687, (704), 909, (949), (950), 951, (958), 1024, (1096), (1106), (1126), 1134, 1135 'viab-le/ility' (as a euphemistic expression of 'saleable'): lines 163, (167), (191), 230, (266), (267), (358), (575), 578, (846), (879), (963), 966, 968, 1007, (1037), (1125), 1199 'contempo-rary/rise/rising' (as a euphemistic expression for <i>current-and-therefore-not-traditional/cultural</i> and conflated almost always with <i>commercially-viable</i>): lines (114), 118, 119, 229, 524, 537, 596, (604), 924 'Euro-pe/pean/-Centric': lines 611, 612, 634, 642, 728, 921, 1088, 1089, 1090, (1138), (1139), 1161	Reflecting the theme of 'commercial' or the 'market'. Reflecting the theme of 'geographical location or ordering'.

	`global/isation': lines (251), 538, (761), (762), 792, (836), (859), (862), 900, 903</p> <p>`international/ly': lines (65), 67, 193, 406, 632, 634, 636, 671, 765 `local/ised': lines (65), (112), 137, (144), 230, 258, 377, 538, (624), 633, 640, 640, 643, 644, 647, 656, 677, (690), (700), (705), (712), 718, 775, (802), (804), (805), (810), 814, 818, 823, 825, (831), (831), (840), (845), 850, 851, (859), (864), (877), (880), 882, 892, 893, 896, 900, 907, 923, 927, 929, 929, 932, 933, 934, 938, (943), (959), (1017), 1021, 1023, 1025, 1041, 1051, 1052, 1053, 1054, 1056, 1058, (1062), (1063), 1071, (1076), 1090, 1091, 1094, (1095), (1097), (1098), 1104, (1106), 1110, 1117, (1119), 1122, (1126), 1134, (1137), 1144, 1148, 1148, (1152), (1164), 1166, 1166, 1174 `Pan/South Africa/n': lines 127, 128, 130, (232/3), 241, (455/6), (457/8), 596, 613, 620, 622/3, 633, 655, 655, 656, 658, 658, 665, 669, 825, (837), (839), (843), (845), 852/3, 868, (949), 951/2, (958), (963/4), 969, (984), (999), 1021, 1028, 1030, 1047, 1047, 1049, 1059, 1059/60, 1068, 1068, 1068/9, 1069, 1070, 1071/2, 1077/8, 1108, (1112), (1125), 1142, 1144/5 `subtle' (as a euphemistic expression of 'not-obviously-local-and-therefore-viable'): lines 603, 824, (936), 939, (941), (942), 1174</p> <p>`trend' (as a euphemistic expression of regionalization in terms of commercial currency): lines 258, 258, (297), 765, (803), (807), (809), (879) `cultural': lines (167), (200), 785, (842), (856), (964), 970, 1202</p> <p>`ethnic': lines 152, 309, 622, 669, 670, 816, 821, 825, 924, 1050, 1168, 1169, 1170 `identit-y/ies': lines (104), 126, 230, 288, 593, (595), 596, 622, 640, 669, 670, 671, 671, 678, 729, (811), 814, 816, 818, 821, 823, (831), (832), (845), 851, 853, 900, 914, 921, 923, 929, 934, 938, 939, (943), 1023, 1054, 1108, 1110, (1112), (1115), 1116, (1127), 1149, 1174</p> <p>`national/ism/ist/istic': lines 248, 784, 786, 819, 914, 920, 947, (1172) `Pan/South Africa/n': lines 127, 128, 130, (232/3), 241, (455/6), (457/8), 596, 613, 620, 622/3, 633, 655, 655, 656, 658, 658, 665, 669, 825, (837), (839),	Reflecting the theme of 'cultural' or 'dress identity' or 'symbolic categories'.
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	(843), (845), 852/3, 868, (949), 951/2, (958), (963/4), 969, (984), (999), 1021, 1028, 1030, 1047, 1047, 1049, 1059, 1059/60, 1068, 1068, 1068/9, 1069, 1070, 1071/2, 1077/8, 1108, (1112), (1125), 1142, 1144/5 Colour coding key: Respondent 1 Respondent 2 Respondent 3 Respondent 4	In all three of these classification schemes my contribution to the <i>overwording</i> patterns are identified (in the descriptions in Table 5) by brackets placed around the line number in which the word occurs. It is worth noting that a number of these patterns of <i>overwording</i> are initiated by lexical choices made by myself, which are subsequently adopted by respondents. I believe that there is clear and significant ideological position-taking in evidence in the three 'themes' of <i>overwording</i> identified. Each of these again signals a substantial preoccupation with performance-driven curriculum outputs that valorize <i>global-economic-Eurocentric-performances</i> over <i>local-cultural-Afrocentric-competences</i>. All three <i>overwording</i> patterns thus consciously encode a significant ideological preoccupation in relation to those pedagogic outputs that are recognized to have value/legitimacy in the global market place and those that do not. The latter category is significantly and consistently conflated with signatures/products/pedagogic outcomes reflecting local design signatures. The full extent to which patterns of <i>overwording</i> in the lexicon of each respondent occurs would have a direct bearing on a fuller analysis of the text. However, it is very clear that all four respondents explicitly support the same 'message' albeit from slightly different perspectives on <i>local-cultural-Afrocentric-competences</i> (their 'voices'). Some of
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		these variations are taken up in the analysis in Section 4.4. Suffice to say that these differences do occur; do not always align to their ratings (particularly Respondents 1 and 4); and, are not aligned to the race profiles of the respondents. One of the white female respondents (Respondent 3 and a lecturer at the institution on the <i>Design Theory</i> course) is most sensitive to the ideological struggle and possibilities of asserting the value of an 'authentic local', albeit subtly, while the other three respondents make very limited concessions to this project and overwhelming valorize the ascendancy of the international market place and 'devalue' the commercial possibilities in the local context in relation to their judgments of what constitutes successful pedagogic outputs (global-economic-Eurocentric-performances) and on what ideological basis the pedagogic interactional practices of the institution should be organized. There are many other interesting variations in the patterns of <i>overwording</i> identified in relation to the four respondents. For example, notice how 'silent' Respondent 4 is generally except in relation to responses on geographical signifiers and the relevance to local issues of identity and their validity, but also how this ideological preoccupation on her part signals an attempt to try and reconcile local design outputs and signatures with the commercial 'hanger appeal' metaphor. Again, I conclude that the patterns of <i>overwording</i> identified serve to encode the <i>recontextualising</i> practices of the respondents in the construction of their evaluative judgments.
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CDA Technique - Metaphorical Transfer A <i>descriptive technique</i> that focuses on how the text <u>consciously encodes the world through word choices that produce different ideological readings in their representations</u> of the world. Metaphorical transfer signals that a naturalized discourse is transferred consciously and systematically to another domain for ideological effect.	Description 'brand': lines 185, 245, 246, 248, (709) 'commercial/ly': lines 163, (166), 173, (177), 179, 184, 185, 189, (191), (200), 230, 260, (266), (267), (358), 362, (575), (705), 796, 798, 798, 799, 799, (846), (1125), 1130, 1199 'competitive': lines 195, 249, (837), (999), (1013) 'economic': lines (166), 174, 183, (200) 'exportable': line 187 'hanger appeal': lines 380/1, (383), (391), 482, 524, (528), 538, 727 'industry': lines (674), 897, 897, 906, 907, 1069, 1178, 1183, 1192 'market': lines 195, (251), 254, 263, 273, 290, 304, 307, 365, 376, 800, 920, 967, 969, 971, 972, 1008, (1011), 1040, 1041 'product': lines 206, (358), 465, 518, 1051, 1052 'retail': lines 185, 195, 246, 331, 332, 972 'sell': lines 178, 579, (810), (848), 1022 Colour coding key: Respondent 1 Respondent 2 Respondent 3 Respondent 4	Analysis At the descriptive level of the text, I conclude that there is once again strong evidence of <i>metaphorical transfer</i> from the naturalized discourse of 'commerce' signaling that this discourse has been transferred consciously and systematically in the text, with clear ideological consequences. Given the vocational/occupational target of the educational offering, this may not be surprising, but in relation to the classification of the global-economic from the local-cultural reflects ideological position-taking. I therefore again reasonably deduce that the ideology of the global market in the pedagogic process is emphasized as a key contributor to the construction of the pedagogic content, outcomes and identity constructions of both educators and educated. These overtly valorize <i>global-economic-Eurocentric-performances</i> (an <i>instrumental identity</i> construction – vocationalism - aligned to the <i>DCM</i> identity position in the global 'official' arena) over <i>local-cultural-Afrocentric-competences</i> (aligned to the <i>prospective identity</i> construction and the state's <i>re-centered</i> political project that attempts to balance economic and cultural imperatives in post-Apartheid South Africa). <i>Metaphorical transfer</i> operates as a significant 'tool' of agents operating in the <i>field of recontextualisation</i> to realize discursive ensembles that generate particular ideological readings.
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Table 6

Analytical description of an extract from the *South African Department of Education White Paper 33* (General Notice, Notice 1196 of 1997, Department of Education, Pretoria) – see Appendix D3

CDA Technique – Formality	Description	Analysis
A <i>descriptive technique</i> that focuses on how the texts' choice of words and its structuring, both depend upon, and help to create, social relationships between participants. A reliance on formality in the text <u>signals a demand for formality in the social relations</u> constituted in and by the text.	There is strong evidence of a reliance on formality in the discursive forms and lexicogrammatical features of the text, including the use of the passive voice.	These descriptions are characteristic of formal policy and political discourse and therefore not considered a marked feature of the text. However, a reliance on <i>formality</i> does demand formality in the social relationships set up by the text and does carry power relations with specific reference to the ideological encodings reflected in the text – whatever they may be. This would clearly affect the recontextualisation practices of practicing agencies and agents in the ORF and the PRF. Moreover, the consensual underpinnings of the realisation of the text (lines 5-10) conflated with the <i>formality</i> of the discursive repertoire makes it difficult for participants in the text to be critical of its ideological encodings.

CDA Technique - The Ordering of Events <i>A descriptive technique</i> that focuses on <u>how larger scale structures in the text influence the meaning of the text through the ordering of events</u> to create social relationships between participants in the text. The participants' (authors/speakers and readers/listeners) expectations about the structuring of social interactions are important to the interpretation stage of the analysis.	Description In the extract, there are six tracts of text in which a process of ordering is reflected. These have been marked up for convenience of reading and interpretation in Appendix D3. The first of these occurs from lines 14-16, the second from lines 58-84, the third in lines 92-93, the fourth in line 147-150, the fifth in lines 154-155 and the last from lines 186-203. Throughout these descriptions, there are a number of thematic drivers or agendas that are consistently expressed. These are 'moral', 'political', 'social', 'economic', 'cultural' and 'intellectual'. The thematic drivers do not all appear every time in the order, e.g. 'cultural' and 'intellectual' drivers appear only once. The only thematic driver or agenda to appear every time is the 'economic' one and in three of the six orderings, it appears last. It cannot be said unequivocally whether the orderings were meaningful to the scripts, but the presence of the 'economic' driver/agenda does appear to dominate in terms of its frequency and its positioning in the order. This descriptive 'leap of faith' is implicated in criticisms of the CDA method and its reliance on produced texts as 'frozen forms' that do not illuminate the processes entailed in their creation. For more on this, see Sections 3.3 and 5.2. Nevertheless, I consider it a marked feature at the descriptive level of the text.	Analysis The <i>ordering of events</i> in the text is an example of 'global structuring' reflecting relational encodings that build momentum for the adoption of the state's macro-economic policy (GEAR) in direct response to the <i>Washington Consensus</i> and the pressures to address globalisation in its <i>re-centered</i> state political project. However, the text is not explicit in terms of evoking an unequivocal <i>re-centered</i> state position in relation to cultural pluralism (<i>prospective</i> identity construction) and can be read as simultaneously valorising the Neo-liberal, DCM position (<i>instrumental</i> identity construction at local sites), particularly in relation to the private provider sector (see lines 347-348). What the ordering of the events in the text does do however, is foreground the significance of the state's macro-economic agenda as compared with its macro-cultural agenda on multicultural pluralism.
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CDA Technique - Overwording	Description	Analysis
A <i>descriptive technique</i> that focuses on how the text <u>consciously encodes the world through word choices that produce different ideological readings in their representations</u> of the world. Overwording is considered a lexical classification pattern that is signaled by a high frequency of particular word choices, indicating a 'preoccupation' on the part of the 'author/s' with a particular aspect of reality that points directly to ideological position-taking and/or ideological struggle.	'fragmentation': lines 21, 130, 208 'inequality': lines 21, 208 'inefficiency': lines 21, 130, 208 'change/s': lines 11, 18, 154, 160, 169, 183 'reconstruction': lines 24, 45, 54, 137, 144, 149, 184, 268 'review': line 78 'renew': line 78 'democratic/cy': lines 3, 12, 33, 118, 133, 142, 231, 242, 256 'consensus': lines 6, 27 'modern/ism/izing': lines 37, 70, 103, 105 'global/isation': lines 153, 162, 164, 178, 180, 193, 220, 240 'competition': line 159 'development/al': lines 5, 2, 36, 42, 45, 49, 54, 56, 66, 77, 111, 137, 145, 149, 177, 185, 186, 192, 196, 201, 238, 268, 293, 304, 304, 306, 306, 307 'individuals': lines 58, 61, 227 'society/social/socialisation': lines 11, 15, 22, 36, 39, 42, 62, 66, 68, 71, 75, 92, 110, 114, 127, 142, 147, 150, 154, 172, 188, 189, 192, 196, 203, 218, 223, 246, 277, 290 'economic (-development, -construction, -transition, -relations)': lines 36, 92/3, 110/1, 144, 145, 147/8, 149, 154/5, 160, 162, 183, 188 'equity': lines 64, 142, 150, 233, 302 'knowledge (-driven, -dependent, -economy -production)': lines 67, 81, 171, 172, 193, 197, 218, 247, 267, 281/2	Reflecting the theme of 'old/broken/wrong/bad'. Reflecting the theme of 'the need to change/transform/fix'. Reflecting the theme of 'changing/transforming/fixing and the benefits or beneficiaries of changing/transforming/fixing the old/broken/wrong/bad'.

		The effect of these patterns of <i>overwording</i> entrenches a clear agenda of change or transformation (from the 'broken' past) and, significantly, conflates the repair agenda of the transformation project with the state's political project to address the global imperative of a responsive macro-economic policy (the Neo-Liberal position). An effort is made to include a national project of cultural pluralism and to valorise an 'Africanisation cultural narrative'. This conflation relative to the patterns of overwording described is the more significant marked feature of the text rather than the original patterns of <i>overwording</i> in the lexicon of the text by themselves.
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