

Why Didn't They Get It? An Investigation into the Pedagogic Practices of a Vocational Curriculum

A minor dissertation submitted by

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Abstract

There is a new player in the educational landscape in South Africa: private higher education institutions (PHEIs). These institutions often represent fourth generation professions and provide curriculum that are vocational in nature with an outward-looking approach. It is often the purpose of these curricula to prepare students for the world of work by providing them with the necessary skills and experience to be employable on completion of their studies. This study interrogates the pedagogic practices in a Live Sound, vocational course offered by Cape Audio College, a private provider of higher education in South Africa. Students are immersed in an authentic learning experience and the curriculum is centred around an assessment where students stage a Live Sound event that takes place in a real-world context. This study specifically examines the enabling and constraining factors that facilitate students to make the transition from learners to knowers. Furthermore, the study focuses on why, despite the student centred, authentic learning approach of the curriculum, students remained ambivalent about the curriculum as evidenced in their course evaluations. The study calls on Basil Bernstein's pedagogic device and in particular framing as the key analytical tool (Bernstein, 2000). Karen Ellery (2017) expands on Bernstein's theoretical ideas and these developments have been incorporated into the analysis in this study. This analysis takes a closer look at the regulative discourse as the social order of pedagogic discourse, in an attempt to reveal why, despite the strengthening of the framing of the instructional discourse as a result of a previous study, students were still ambivalent about the curriculum. Bernstein (2000) points out that the instructional discourse is embedded in the regulative discourse and that the regulative discourse is always dominant. The study reveals that without visible pedagogy students struggle to acquire the recognition and realisation rules to create relevant texts and successfully make the transition from learners to knowers. However, by its very nature, authentic learning implies a less visible pedagogy. Therefore, the lecturer, teacher and curriculum developer need to be aware of the inherent tension that is set up in such circumstances and will have to manage the learning space accordingly.

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1. Introduction

The landscape of higher education in South Africa is changing. With the commodification of knowledge in the “knowledge economy” and the new professions jostling for status and recognition as disciplines with their own sets of rules, there is a new player in the field. The past decade has seen enormous growth in the private higher education sector. Institutions that serve these newer professions are pioneers in that they are developing curricula from the ground up. Pedagogic practice is also evolving and there is a push towards student-centred, progressive curricula with an outward-looking approach that focuses on developing industry-ready graduates. Pedagogic practice as it relates to this study, refers to the way the curriculum is delivered and the nature of the teaching and learning that takes place.

This study will present findings, offer an interpretation, and consider implications according to the data presented. This dissertation argues for a curriculum that is well sign-posted, where the “rules of the game” are made explicit. The nature of authentic learning and its impact on curriculum design and pedagogic practice will be critically examined. It will be argued that authentic learning by its very nature presents an inherent tension that needs to be acknowledged in the pedagogic space.

1.1 The Context

Cape Audio College is a private provider of higher education in South Africa and offers a three-year diploma in sound technology. With changes in policy and the readjustment of the National Qualifications Framework (NQF), the diploma program was reworked from a 240 credit (2-year) to a 360 credit (3-year) qualification. It was envisaged that students should spend the third-year of study specialising by introducing electives into the curriculum. As this course is vocational and its main purpose is to prepare students for employment in the sound industry, the field of practice, the sound industry, is a stakeholder and has an influence on curriculum design. The academic advisory committee largely made up of members within the sound engineering industry, argues that the market requires graduates leaving higher education and entering the workplace skilled in all the sound engineering disciplines (music production, sound to picture and live sound). As a result, all third-year students are required to complete modules in all three disciplines.

The module that I will be considering in this research project is the Live Sound module that makes up part of the third-year curriculum. This module was designed to prepare students for the workplace and provide a platform for students to integrate knowledge from other courses of the sound engineering curriculum. Context-specific knowledge is contributed by industry

specialists and the course culminates in a practical project that is situated in a real-world context where students are required to organise, run, and manage a live event.

Students are given an assignment where they are required to engage with the industry by organising, promoting and managing a real-world music event. In groups they are required to secure a venue, contract an artist line up, market the event and set up and operate the sound system. They are expected to run the event as a business venture. This integrates knowledge from many disciplines such as marketing, business, entrepreneurship, event management and of course, sound engineering.

The course is run throughout the year and consists of a 3-hour session every 3 weeks where students are introduced to new concepts regarding events management, staging a live event and marketing. Industry professionals are brought in to give an expert perspective regarding expectations and the way things are done in the field. The second half of each session is supervised discussion, where students sit in groups and discuss their progress. This also gives them the opportunity to deal with any issues arising by consulting the facilitator who is on hand in a mentorship role.

1.2 Problem Statement

On paper, the course design looked watertight, and its intention was to create a platform for students to integrate skills and develop their own knowledge by means of a rewarding real-world authentic learning experience designed to narrow the gap between the institution and the world of work. It was considered that third-year students would be able to apply and call on disciplinary knowledge, be self-directed and respond positively to a context-embedded project. An earlier format of the course attracted negative feedback from students. Student evaluations indicated that students felt lost, unsupported, and unable to link their technical knowledge to the assignment. There were also significant logistical difficulties in carrying out all the requirements for the assignment.

A small pilot study was launched to think through the course format in terms of theoretical concepts from Bernstein's theories. As a result, the course format was revised in line with implications from the theory. This will be discussed in chapter three. The course ran again, and student evaluations were improved, but still quite negative. The purpose of this research study is to further investigate possible reasons for this, using the work of Bernstein, but with an elaboration drawing on the work of Karen Ellery, as well as the concept of 'authentic learning' as theoretical lenses.

The curriculum was designed to be student-centred and offer an outward-looking approach with the purpose of preparing students for the Live Sound industry, to transform them from acting as sound engineering students - sound engineering learners, to working as sound engineers - sound engineering knowers. In the context of this study a sound engineering knower is someone who has made the transition from student or trainee to a competent professional practitioner that is employable in the field of sound engineering. It is the intention of this research project to determine how, if at all, this transition from sound engineering learner to sound engineering knower is achieved. The enabling and constraining factors that impact on this transition will also be investigated.

In the chapters that follow, the literature review will focus on the rise of the Private Higher Education Institution (PHEI) in South Africa and looks at the commodification and development of education at macro, meso, and micro levels. The concept of authentic learning is introduced, culminating in a set of practical research questions. Chapter 3 reports on the theoretical framework, where theoretical concepts used as tools for analysis of the data in this project are highlighted and discussed. Theoretical research questions are developed at the end of this chapter. In chapter 4 the research design and methodology are outlined. An in-depth analysis is then conducted followed by a discussion on the findings and a conclusion.

2. Literature Review

In this chapter, the relevant literature will be critically reviewed to show how this study is positioned in relation to current bodies of knowledge. As this study is located within the context of a private provider of higher education, this chapter will start with an overview of the rise of the phenomenon of private higher education. This will be followed by a discussion on curriculum design, and in particular, an overview and critique of both traditional and progressive approaches. Authentic learning as an example of a progressive curriculum will then be reviewed in-depth. The chapter concludes by developing a set of practical research questions that guide the investigation into the pedagogic practices of the Live Sound curriculum that will later be developed into theoretical research questions.

Although it is contested that there exists a direct relationship between education and economic prosperity, there are strong indications that there are convincing arguments for a strong association between education and economic growth. Globally, education has been promoted as the key to solving socio-economic issues. World leaders have fronted the assault on poverty, unemployment, economic crisis, and social inequalities with education as part of their arsenal. In the words of former British Prime Minister Tony Blair, education is our “best economic policy” (2005), and of former President of South Africa, Nelson Mandela, “education is the most powerful weapon, which you can use to change the world” (Patterson, 2013). For most countries, whether rich or poor, policy documents indicate that education is a way out for individuals (Lane, 2006). In 2010, the Organisation for Economic Co-operation and Development released a document (2010) indicating that research has reinforced that education plays a vital role in a country’s economic performance, and that it offers social and individual benefits. For those that expanding access to education is a concern, this would seem like a strong argument for equity of educational opportunities, and many in the field have embraced this narrative. Halsey, Lauder, Brown, and Wells (1997) argue that it is possible that education is considered a solution in that it is a way for country’s to promote educational policies which governments can use to demonstrate their efforts to improve the daily lives of their citizens. They further argue that political ideology plays a role here, in that it is for instance in the interest of the conservative right to blame unemployment and slow economic growth on education systems not being responsive to the needs of industry.

2.1 The Rise of Private Higher Education Providers

2.1.1 Fordism and Post-Fordism

Allais (2014) points out that the origins of the notion that education plays a major role in improving national and individual prosperity, can be found in the post - Fordism movement.

Fordism is a philosophy pioneered in the early twentieth century by the Ford Motor Company, relating to manufacturing. It aims to achieve higher productivity by standardising output, using conveyor assembly lines, and breaking the work into small, deskilled tasks.

Post-Fordism refers to the transformation of the way in which labour is structured (Brehony & Deem, 2005). Emphasis is placed upon “decentralisation, flexibility and the widespread use of technology in organisations” (Brehony & Deem, 2005, p.395-414). Particular attention is drawn to the multi-skilled worker. From a post-Fordism perspective, a smaller workforce with a multitude of flexible skills or abilities are preferable to a large, unskilled workforce. These employees should be willing to participate in continuous professional development (CPD) and life-long learning programs. This results in organisations that move from structures of standardisation and centralised control to customisation, flexibility, and autonomy (Reigeluth, 1999).

Advocates for Post-Fordism argue that through the reorganisation aimed at niche-orientated and flexible production, nations find their comparative advantage in the global marketplace (Allais, 2014). This argument is based on the development of a more flexible and skilled workforce and is often associated with the concept of the “knowledge economy” where there is an emphasis on knowledge and information as well as skills.

It is precisely these niche-orientated disciplines or fields that the private provider of higher education looks to serve. By offering courses and qualifications in these specialised areas the workforce becomes more diverse and skilled in different sectors in the global marketplace.

2.1.2 Neoliberalism

By the early 1970s, another shift in economic thinking emerged, this time in response to large-scale governmental involvement in economies. The neoliberal approach that established itself in many developed and developing countries around the world, saw a shift whereby the responsibility and control of economies were transferred from the public sector to the private sector. This put the onus on the individual to become skilled and educated in order to be competitive in, and contribute to, the economy (Brenner, Peck & Theodore, 2010); The individual was encouraged to make him or herself employable.

Advocates of neoliberalism argue that government control over the free market should be as limited as possible. Shaikh (2005) points out that neoliberal thinkers claim that if markets were allowed to operate without restraint, they would be able to optimally serve all economic needs by efficiently utilising all economic resources.

Critics of neoliberal ideology contend that the phasing out of the welfare state and the drive to market liberalisation in the western world, has in most instances increased poverty (Allais, 2014). Wheelahan (2010) asserts that as a result, education can be considered as a personal insurance against the risk of poverty in that being education gives one a better chance of obtaining employment. This, in turn, ensures an income that can pay for the previously provided, state welfare services. The onus on the individual to up-skill themselves has led to governments seeking reforms in their education policies. This is to provide educational programs that are claimed to be more relevant and aligned to the needs of employers and as such produce graduates that are more employable and that can contribute to their own welfare as well as the economy as a whole.

The withdrawal of state support and placement of responsibility on private individuals to educate themselves has increased the demand for education, and in particular, in niche disciplines which has, in part, been fulfilled by private providers. The rise of private higher education providers can thus be seen in the light of the implications of neoliberalist thinking.

2.1.3 The South African Context

The demand for tertiary education in South Africa has increased dramatically since the fall of apartheid and the establishment of a new democracy in 1994. Massification demands have led to more university-eligible graduates with an increased demand for tertiary education.

According to Coan (2017), statistics indicate that there has been a 60% increase from 100 000 to 160 000 South African matric graduates eligible to enter higher education between 2009 and 2016. He points out that public university enrolment has only increased by between 5% and 10% over the same period and that in 2016 only 20% of matriculants were able to register at South Africa's 24 public universities.

This increase in demand has been met, in part by a growing private higher education sector that provides an alternative to the traditional public university. According to Webbstock (2016) there are currently over 100 registered PHEIs in South Africa. She points out that the growth of the private sector, mentioned above, has also altered the higher education landscape in that programmes are being offered that serve specific markets and niche fields. As a result, PHEIs generally have a large focus on employability and often their programs are outward focused in that there is an emphasis on skills and competence. The goal is to produce graduates that are industry-ready. This focus drives curriculum design and many programs offered by PHEIs are vocationally orientated with a strong emphasis on practice.

Private providers are heavily governed as a result of the disorder that ensued in post-apartheid South Africa. At the time, many entities took the opportunity, offering all kinds of qualifications that were not regulated or quality-assured. Stringent accreditation and registration procedures became a necessity. In terms of the Higher Education Act (1997), private providers have to be registered with the department of higher education and Training (DHET) and its qualifications must be accredited by the Council for Higher Education (CHE). In addition to these registration and accreditation requirements, PHEIs have had to comply closely with the guidelines of the NQF and in particular to the policy of outcomes-based education and training. PHEI institutions therefore have not had the autonomy to disregard the outcomes-based qualifications framework.

Cape Audio College is one such institution that has been part of the PHEI landscape since 1995. The institution started out offering “industry accredited” qualifications but by 1997 had to comply with regulations set out above. By 2007, Cape Audio College was registered with the DHET as a PHEI and accredited by the CHE to offer a diploma in sound technology. A capstone course that forms part of this diploma is where this study is situated. The institution’s mission statement refers to the focus on producing industry ready graduates purported by the neoliberal approaches discussed earlier in this chapter: “Our mission at Cape Audio College is to produce highly motivated, skilled and knowledgeable audio engineers who advance the development of audio production in South Africa and abroad.” In order to fulfil this mission, Cape Audio College, like many PHEIs, aims to offer courses and qualifications in response to industry demands.

There are various ways to think about these kinds of curricula. The next section will deal with one possible distinction.

2.2 Curriculum Design: Traditional versus Progressive Curricula

In terms of curriculum design there are two schools of thought. Traditionalists advocate for a knowledge-based, subject-driven curriculum with clearly defined boundaries between the curriculum with its subjects and body of knowledge on the one hand, and everyday life and the world of work on the other. This approach has been associated with a traditional curriculum that represents conventional knowledge, authority, and values. According to Allais (2014), curricula that are subject based and contain traditional knowledge have been heavily criticised for over a century. Business leaders have been at the fore front of this criticism in that they wanted education to produce industry-ready workers with relevant skills that are able to contribute positively to the economy, as discussed earlier. Allais notes that politicians and

industrialists have argued that the traditional subject-based curriculum is aristocratic, elitist and out of touch with the needs of industry and has caused economic and industrial decline.

Progressivism, by contrast, can be described as a pedagogy and curriculum content where instruction is based on the needs and interests of industry and students, conceivably to teach the skills needed to learn multiple subjects as opposed to focusing on a particular subject (Labaree, 2005). Students are expected to be actively engaged through discovery and self-directed learning, where students are involved in projects that are multi-disciplinary, and where students needs are expressed, while being centred around themes that are socially relevant (Allias, 2014). A progressive curriculum is often referred to as a student-centred curriculum that diverges from the subject-based curriculum.

The progressive approach to curriculum design is not without its critics. Wheelahan (2013a), who has done extensive work in the vocational space where there is a propensity towards progressive approaches to curriculum design, argues that the high value placed on economic expediency in contemporary society and the demands of industry have subordinated the purposes of vocational higher education institutions towards becoming instruments of micro-economic policy. This has resulted in specific vocational approaches that lead to curricula that emphasize practice at the expense of disciplined, theoretical knowledge. Young, Lambert, and Roberts (2014) argue for the inclusion of “powerful” knowledge in vocational curricula. They describe powerful knowledge as theoretical knowledge. In the context of this study, however, I refer to powerful knowledge as epistemic access to the discipline (sound engineering), which acts as a way of generating and creating knowledge through socialisation within the field, contextualising the theoretical knowledge that Young et al mentioned above. It is this epistemological insight that is a key part of powerful knowledge as it relates to this study.

Young and Muller (2010) argue that when boundaries between different knowledge areas are not made explicit, students who struggle, are less likely to know what is causing them to struggle. Young and Muller draw on Bernstein (1977; 2000) and demonstrate that what separates traditional and progressive curricula is not so much the absence or presence of rules and boundaries, but the visibility and invisibility of the pedagogy that differentiates the two. In this study, which takes place in a vocational landscape that is outward focused and has a strong industry-ready emphasis, Bernstein’s realisation and recognition rules will be considered, and in particular, the question of whether the pedagogy and the curriculum are visible or invisible to the students, and the impact of this.

The Live Sound module that is under consideration in this study comes at the end of a vocational qualification. The earlier courses in the curriculum have a stronger focus on technical content knowledge, for example, Microphone and Sound Systems Theory, Digital Networking in Live audio and Speaker Management. The Live Sound course provides an immersive experience, with the students having to put on a real live event which constitutes a summative assessment. As a result, the curriculum designer has incorporated curriculum mechanisms that are progressive in nature as students are immersed in the world of work, providing epistemic access to knowledge required to perform at a professional standard.

Authentic learning is one approach that describes learning in real-world situations and as such, this approach will be discussed in more detail in the following section.

2.2.1 Authentic Learning: An Example of a Progressive Approach

One example of a progressive curriculum design that has received some attention over the last decade is authentic learning. According to Lombardi (2007), authentic learning focuses on complex, real-world problems and their solutions. She points out that authentic learning environments are multi-disciplinary in that they are not constructed to teach a specific body of knowledge. An authentic learning environment is similar to a real-world application, like flying an airplane for example, and in the case of this study, running a live sound event. Herrington and Herrington (2008) indicate that when students are subjected to an authentic learning opportunity, tasks reflect the tasks seen in real workplaces and professions, and that these tasks involve complex problem solving and require “intense effort” (p. 68). This provides students with a deeper understanding of the culture of a discipline and a different perspective of the world. It is not so much about learning about sound engineering as it is about learning to *become* a sound engineer.

The term ‘authenticity’ is used in a number of ways in the current literature pertaining to curriculum and learning (Stein, Isaacs, and Andrews, 2004). Most users of the term relate it to certain aspects of reality in terms of real-world problem solving in the workplace. Brown, Collins and Duguid (1988), on the other hand, describe authentic learning activities as practices of a culture in which a field of knowledge is practiced or situated. Here the authenticity of classroom practice is gauged by the extent to which tasks carried out by students are similar to those undertaken by practicing communities within a particular field beyond the learning institution. They also note that learning activities are designed to give students real-world experiences. However, they admit that there is still a need to simultaneously protect students from situations that would disrupt rather than support learning.

For Stein et al. (2004) authentic learning is about context, specifically how learners problem solve within a context in a more learner-centred approach. Student learning and the real-world context are given similar emphasis. Learning experiences, they point out, can be considered authentic when students can make meaningful connections between their current opinions, experiences, and understandings, and those they meet as they learn within a real-world context.

Reeves, Herrington, and Oliver (2002), reflecting on the characteristics of authentic learning as described by various researchers in the field, compiled a list of ten characteristics that a curriculum designer should consider when developing an authentic learning opportunity:

1. Real-world relevance – activities should match the real-world tasks of professionals.
2. Ill-defined problems – authentic learning challenges cannot be solved easily. Students are required to identify sub-parts of problems and tasks to complete the main task at hand. There is no exact formula for solving a problem.
3. Sustained investigation – activities comprise complex tasks to be investigated by students over a sustained period of time.
4. Multiple sources and perspectives – students need to examine the task from a variety of theoretical and practical perspectives, using a variety of sources. Students are required to distinguish relevant from irrelevant information.
5. Collaboration – teamwork is integral to the task.
6. Reflection – students are encouraged to make choices and reflect on their decisions. This should happen at individual as well as communal levels.
7. Interdisciplinary perspective – students need to consider relevance beyond a single domain or field and should consider consequences that extend beyond a particular discipline. This can include having to adopt multiple roles.
8. Integrated assessment – assessment is woven seamlessly into the major task.
9. Polished products – conclusions and outcomes are not small steps in preparation for something else. Activities lead to the creation of a whole product that holds an intrinsic value.
10. Multiple interpretations and outcomes – diverse interpretations and competing solutions are allowed for as opposed to yielding a single correct answer derived by applying strict rules and procedures.

Lombardi (2007) developed a check list for authentic learning which includes the same 10 characteristics as proposed by Reeves, Herrington, and Oliver above. She points out that students exposed to authentic learning opportunities are often initially faced with frustration

and disorientation but remain motivated to persevere when the activity simulates that which is valuable in real life. The learning event should encourage the student to compare their personal interests with those of a working disciplinary community.

In a similar way, Callison and Lamb (2004) highlight seven signs of authentic learning. They assert that authentic learning occurs at the intersection between workplace information needs and academic information, problems, and tasks. Evidence of authentic learning include: student centred learning, students accessing multiple resources beyond the school, Students acting as scientific apprentices, opportunities to gather original data, lifelong learning beyond the assignment, authentic assessment of process, product, and performance, and team collaboration.

Rule (2006) has identified four main themes of authentic learning through the in-depth qualitative analysis of a selection of recent journal articles addressing authentic learning in different contexts. These overarching themes are:

1. The activity should involve real-world problems that simulate the work of professionals and students should have to present their findings to audiences beyond the classroom.
2. The activity should include enquiry activities that practice thinking skills and metacognition - open-ended enquiry.
3. Students should engage in discourse social learning in a community of learners.
4. Students should be empowered through choice to direct their own learning in relevant project work.

She points out that engaging students in real-world enquiry involving higher order thinking skills with an authentic audience beyond the classroom, together with discourse within a community of learners empowers students to increase their knowledge. In addition, she emphasizes that practicals and apprenticeships provide important opportunities for interacting with a wider community and reflecting on experience which solidifies new understandings.

As part of a progressive approach and to reinforce the objectives of the course under study, a real-world assessment forms a substantial part of the teaching and learning. Students are given an authentic learning opportunity designed to prepare them for the realities of the workplace. However, as can be seen from the discussion above, authentic learning as a learning theory still appears underdeveloped and largely consists of lists of characteristics and descriptions. I return to this point in chapter 4.

2.3 The Current Study

As mentioned in chapter 1, the current study grew out of a concern about negative student feedback on a capstone course of a vocational curriculum that one would consider progressive, student-centred and that contains a large component of authentic learning. This study takes a close look at the pedagogic practice in such a vocational program offered by a PHEI in South Africa. There is a strong industry focus and an emphasis on skills and competence designed to produce industry ready live sound engineers.

A pilot study was undertaken using a Bernsteinian framework to examine students' perceptions of the course and how their experience of the course aligned to the curriculum goals. As a result of the findings, changes were implemented in a new version of the course. Feedback from students improved slightly but was not unqualifiedly positive. This triggered the current investigation as described in this dissertation.

The following practical questions were developed to initially guide the investigation into the pedagogic practices of the Live Sound curriculum that will later be developed into theoretical research questions.

1. To what extent does the Live Sound course meet its objective to expose students to an authentic learning experience?
2. In what ways could one develop a better theoretical understanding of authentic learning?
3. How should one think about the nature of the Live Sound course *in theoretical terms*? How can one make sense of the course, the activities, the evaluations, the interactions?
4. What does this (theoretical understanding) give me? Does it help me to better understand why students feel so uncomfortable with it?

In the next chapter a theoretical framework will be presented that will be used as an analytical tool that will frame the above questions so that they can be operationalised as theoretical research questions.

3 Theoretical Framework

This chapter will set out a theoretical framework which will be used to analyse the findings of the current study in subsequent chapters. Firstly, the work of Basil Bernstein will be introduced, with the focus being on the theoretical concepts that are most relevant to this study and which will guide the investigation. Following this, an elaboration of Bernsteinian concepts as presented by Ellery (2017) will be explored and parallels between her study of a science faculty and the course under study will be drawn. An external language of description based on the Bernsteinian framework will be developed in to analyse the data collected. The chapter will conclude with a set of operationalised theoretical research questions that have been developed from the practical research questions presented in the previous chapter.

3.1 Basil Bernstein

Basil Bernstein was born on 1 November 1924 and died on 24 September 2000. He was a schoolteacher in North London and later became a sociologist of education. For nearly three decades of his life, he was a central figure in the sociology of education. He was a linguist and researcher at the Institute of Education, University of London. During his career he developed theoretical frameworks and models that explained how educational systems work. He also showed how these systems produce unequal social relations. His early work on code theory was later reworked and he developed ideas around pedagogic discourse, identity, and practice.

3.1.1 The Pedagogic Device

As part of the analysis in this dissertation, Bernstein's (2000) pedagogic device, particularly framing, will be drawn on to determine what is valuable and whose interests the pedagogic activity is serving. This project will focus on whether students' interests are being served and whether the curriculum and pedagogic practice are enabling or constraining students in accessing the knowledge and skills to facilitate the transition from student to professional.

The pedagogic device offers a general set of principles that describes the transformation of knowledge into pedagogic communication (Bernstein, 2000). The pedagogic device is conceptualised as three hierarchical fields - production, recontextualisation and reproduction - each governed by a set of rules which determine the structural and social conditions under which pedagogic activities in specific contexts will occur (Lockett, 2011). According to Bernstein (2000), the device has a set of internal rules that regulate this pedagogic communication. These are the distributive rules (field of production), the recontextualising rules (field of recontextualisation) and the evaluative rules (field of reproduction). He describes

the distributive rules as rules that regulate the relationship between power, social groups, consciousness, and practice. According to Singh (2002), different forms of knowledge are distributed in the field of production, constituting different orientations to meaning or pedagogic identities. The distributive rules are associated with what Bernstein (2000) refers to as the field of production where knowledge is produced and legitimised. This part of the pedagogic device is beyond the scope of this study but has been discussed here to provide context.

The field of recontextualisation is where legitimate knowledge is selected from the field of production and included in the curriculum (Bernstein, 2000). The set of rules that Bernstein describes relating to the field of recontextualisation regulates the specific pedagogic discourse. He indicates that while the distributive rules mark who may transmit to whom and under what conditions, pedagogic discourse and its recontextualisation rules create specialised communications through which pedagogic subjects are selected and created. This is curriculum design, and Bernstein (2000) indicates that the pedagogic discourses or curricula selects and creates specialised subjects through its contexts and contents.

The current research project is predominantly situated in, but not limited to Bernstein's third hierarchical field, the field of reproduction (Bernstein, 2000). Whereas the field of recontextualisation and the selection of knowledge are investigated, it is the pedagogic practice in the field of reproduction that forms the key focus of this project. Bernstein (2000) refers to the field of reproduction and its set of evaluative rules as pedagogic practice. He points out that pedagogic practice constitutes transmission, evaluation, and acquisition of knowledge. He further asserts that evaluation condenses the meaning of the whole device and that the pedagogic device acts as a symbolic regulator of consciousness. According to Lockett (2011), the evaluative rules constitute what is to be communicated through pedagogic discourse and practice and are used to assess students' performance. She notes that research based on Bernstein's theory of pedagogic discourse suggests that the more explicit the evaluative rules are made, the greater the chance of social transformation. In the context of this research project and analysis, this transformation refers to the recognition of the pedagogic discourse by the agents (acquirers) and the subsequent acquisition of knowledge and skills that can be assessed in a reliable and valid way. This is relevant because vocational programs have a strong focus on practice and the key component of this research project is to analyse the social transformation from student to practitioner. The course that this study investigates has a strong focus on assessment, which is conducted in an authentic learning context. Authentic learning is a key concept for this project and is explained in detail in the previous chapter and developed further in chapter 5.

3.1.2 Classification and Framing

Bernstein (2000) is concerned with how issues of power and control regulate the production or transformation of social contexts. He distinguishes between these issues by suggesting that power relations create, legitimise, and reproduce boundaries between various categories and as such, power operates at the level *between* categories. Control, on the other hand, substantiates legitimate forms of communication *within* categories. Bernstein developed the concepts of Classification and Framing to describe these two areas of social construct within the pedagogic device. These concepts are used to analyse how power and control relations are realised. Strong classification indicates stronger boundaries between categories whereas weak classification indicates weaker boundaries between categories. Strong framing shows stronger control over communication within categories and weaker framing shows less control over communication within categories. Although classification is important, and considered in this study, more focus will be placed on framing to investigate and gain a deeper understanding of the pedagogic practices in the context of the Live Sound curriculum at Cape Audio College. Consequently, the concept of framing will be discussed in more detail in the next section.

Luckett (2011) points out that when the classificatory principles described above are acted out and communicated by educational agents in both curriculum and educational practice, Bernstein (2000) refers to the process as framing. Bernstein describes framing as being about who controls what, a form of control that regulates and legitimises communication in pedagogic relations. Framing is therefore a useful tool to analyse the different forms of legitimate communication realised in any pedagogic relation. Framing regulates the realisation rules for the production of a discourse and is concerned with how meanings are put together, how they are expressed, and the nature of the social relations that go with this. Framing therefore regulates relations within a context and refers to relations between transmitters and acquirers, where acquirers adopt the principles of legitimate communication (Bernstein, 2000). Framing, he notes, “refers to the degree of control transmitters and acquirers possess over the selection, sequencing, pacing and timing of the knowledge transmitted and received in the pedagogical relationship” (Bernstein, 2003a, p.80). Where framing is strong, the transmitter has explicit control over the above pedagogic functions and where framing is weak, the acquirer has more control. However, Bernstein (2000, p.13) points out that with weak framing the acquirer’s control is only “apparent control.” He also notes that it is possible for framing values, strong or weak, to vary with respect to the functions of practice mentioned above. One could, for example, have strong framing over timing while having weak framing over selection.

Bernstein (2000) suggests that one can analytically observe two sets of rules that are regulated by framing and that these rules operate independently of one another. He refers to these rules as rules of the social order and rules of the discursive order. The rules of the social order, which he refers to as the regulative discourse, determine and relate to the expectations about the conduct, character, and manner of acquirers. For example, when framing is strong, acquirers may be labelled as conscientious, attentive, or receptive. When framing is weak, on the other hand, acquirers struggle with these attributes as they attempt to find their own way in the classroom interactions where expectations are not explicit. The rules of the discursive order, which he refers to as the instructional discourse, relates to the selection, sequence, pacing, and evaluative criteria discussed above. Bernstein (2000) asserts that the instructional discourse is always embedded in the regulative discourse and that the regulative discourse is always dominant. It is important to note that there can be varying strengths of framing between the regulative and instructional discourses but because the regulative discourse is dominant, when there is weak framing over the instructional discourse, there must be weak framing over the regulative discourse.

Bernstein (2000, p. 14) suggests that when framing is strong, one has what he terms “visible pedagogic practice,” where the rules of the instructional and regulative discourses are made explicit. However, when framing is weak, and the rules of the instructional and regulative discourses are implicit, one has what Bernstein refers to as “invisible pedagogic practice” (p. 14) This study looks to determine whether sound engineering students participating in the course were able to acquire these rules.

3.1.3 Recognition and Realisation Rules

As described in earlier chapters, students struggled with the course under study and felt uncomfortable. As part of the analysis in chapter 5, it will be determined whether the students acquired the recognition and realisation rules proposed by Bernstein, to highlight any constraining factors experienced by the students.

To successfully acquire knowledge and skills it is important to recognise that one is in a pedagogical context and to realise what the appropriate behaviours are to acquire the knowledge and demonstrate the acquisition of such knowledge. Bernstein (2000) explains that it is important to recognise the specialised character of the formal educational context. In his theory, Bernstein (2000), indicates that context is specialised by the principles of classification and relates to the recognition rules while practice is specialised by the principles of framing which relates to the realisation rules. Students may, or may not, to varying degrees, recognise the distinctive character of the curriculum as a formal context, and may, or may not, be able

to realise its demands. If one does not recognise the context as specialised, it is difficult to realise the practice appropriate for it.

3.2 Application of Bernsteinian Concepts

Ellery (2017) conducted a study of a science foundation course and four first-year mainstream science courses in a higher education institution in the South African context. In particular, she looked at the transition students had to make from being *science learners* to becoming *science knowers*. The concept of *knowers* comes from the work of Carl Maton on knowledge and knowers 2014. The idea of the transition from learner to knower will be drawn on and, in the context of this study, a close look will be taken at pedagogic practice that either enables or constrains the transition from sound engineering learners to sound engineering knowers (sound engineers). In her study, Ellery built on Bernstein's ideas and these concepts will also form part of the analytical framework that will guide this study.

As discussed earlier in this chapter, framing can also be expressed in terms of the social order (regulative discourse), and the discursive order (instructional discourse). According to Ellery (2017, p. 2), "the regulative discourse can operate at different levels and different authors have variously interpreted the regulative discourse as the social order of the classroom, the institution and society or the discipline and curriculum." Ellery (2017) develops this theory further by indicating that the social order of the classroom and institutional/societal context have axiological underpinnings while the social order of a discipline or curriculum has epistemological underpinnings. In this way Ellery makes the distinction between axiological and epistemological rules, by referring to different roles: in the context of this study, axiological rules regulate the student-staff interactions and the conduct of students as sound engineering *learners*, whereas epistemological rules regulate their behaviour when they act as sound engineering *knowers*, a term which here refers to a person that is acting more and more like a sound engineering professional. This, she points out, "requires them to attain knowledge, skills, norms and values that are appropriate to becoming a professional" (Ellery 2017, p. 3), in this case, a sound engineering professional. In this research project the framework set out by Ellery (2017) will be used to analyse the regulative discourse in the Live Sound course under investigation.

Ellery (2017) further emphasises that pedagogic practice characterised by stronger framing and classification is associated with what is referred to as a more traditional pedagogy, with "a logic of transmission" (Ellery, 2017, p. 3). As described earlier, this is what Bernstein (2000, p.14) refers to as "visible pedagogic practice". Weaker framing and classification, on the other hand, are associated with a more progressive pedagogy that is referred to as a learner-centred

pedagogy with “a logic of acquisition” (Ellery, 2017, p.3). Bernstein (2000, p.14) refers to this as “invisible pedagogic practice”. Ellery (2017,p.3) argues that “despite claims that both these opposite forms of pedagogy have the ability to provide epistemological access, that this might not necessarily be so in practice.” She points out that “empirical studies indicate that differential strengthening and weakening of classification and framing for different aspects of the regulative and instructional discourses, in what is termed mixed modality pedagogies, is better at enabling access for all groups of students” (Ellery, 2017, p.3). Muller (2014) describes epistemological access in this context as the ability of learners to become a participant in academic practices, and in the subsequent acquisition of knowledge. This study will be looking at pedagogic practice, and in particular the constraining and enabling factors that allow or restrict the epistemological access that contributes to the transition from learner to knower.

3.3 Internal and External Languages of Description

In order to enable researchers to analyse and interpret empirical data, Bernstein describes what he calls external and internal languages of description “that denote the vocabulary and the syntax” of producing and reading the empirical data (Ensor & Hoadley, 2004, p.92). Bernstein describes a language of description as “a translation device whereby one language is transformed into another.” (Bernstein, 2000, p.132). He distinguishes between internal and external languages of description. The internal language of description relates to the conceptual language of the theoretical framework used to analyse research. The external language of description is used to transform the internal language (theoretical concepts) to describe something other than itself and is therefore the link between the theoretical framework and the empirical data. As such, an external language of description will be developed below to assist the interpretation of the empirical data considering the theoretical framework outlined above.

3.3.1 External Language of Description

In relation to a sound engineering course, when classification is strong, and the recognition rules are explicit, specialised knowledge with strong boundaries form part of the curriculum design. Specific assessment criteria with clearly defined categories are presented and the assessment brief is detailed and explicit. Knowledge is insulated and reference is made to a specific discipline or category. When the classification is weak, however, knowledge is integrated into the context and boundaries between disciplines and skill sets are vague and non-distinct. With weak classification the learning is context-dependent and there are strong links to the workplace. Knowledge and skills also cross boundaries resulting in students struggling to recognise the specific context.

In terms of the axiological rules, weak or strong framing represent pedagogic practices in terms of student-staff hierarchy and the conduct of students as sound engineering learners. In terms of framing, and, in particular, the regulative discourse, strong framing of the axiological rules is represented by strong hierarchical staff-student relationships and explicit expectations of student (learner) conduct during classes or workshops. Strict rules relating to attendance of classes and tutorials as well as the submission of assignments or work for feedback would be made explicit. Weaker framing of these relationships results in less formal relations between staff and students and a blurring of the hierarchy, which could result in less clarity of expectations of student conduct.

The framing of the epistemological rules of the regulative discourse would be strong when instruction, discussions and both classroom and field activities have explicit underpinnings of the norms, values, valued knowledge and skills of the sound engineering field. Weaker framing of these rules would be evident when these norms and values are not made explicit, and students struggle to acquire the realisation rules in terms of what it takes to act as a sound engineering professional in the field.

The framing over the instructional discourse can be described in terms of the selection, sequencing and pacing of knowledge as well as the evaluation criteria. When framing over the selection and sequencing of knowledge is strong, staff, rather than students, determine what knowledge is accessed. Staff also determine when (and in what sequence) such knowledge is accessed. This would be evident in the form of an explicit course outline or timetable for example. Weak framing over the selection and sequencing would see students having more (apparent) control or flexibility in terms of what knowledge they access and in what order they access it. Strong framing over the pacing of knowledge in a sound engineering course would show evidence of strict timetabling of the various activities of the course. This would include lectures, tutorials, workshops, assessments, and examinations. Where the framing over pacing is weak, there would be more flexibility in the timetable and students would have more leeway in terms of the pacing of events and the completion of work or parts thereof. There would be no explicit plan for the semester for example. The framing over the evaluation criteria is considered strong in this study when the evaluation criteria is as explicit and visible as possible. Assessment criteria, learning outcomes and expectations of students would be clearly signposted so that students could access this information and have no difficulty understanding what is expected of them. Strong framing would also be identified where the value and reasoning behind assessment tasks are made explicit. Where this signposting and the assessment criteria and learning outcomes are not made explicit and students are unsure

of what is expected of them during assessment, then the framing over the evaluation criteria would be weak.

Using the external language of description detailed above, will bring the empirical data closer to the theoretical concepts presented. This will help steer the research and better understand the nuances of the pedagogic practices in the sound engineering course under study.

3.4 Theoretical Research Questions

At the end of chapter 2, three practical research questions were formulated. These can now be operationalised as set of theoretical questions:

1. In what ways does the Live Sound course represent an authentic learning experience?
2. How can the Bernsteinian conceptual framework and its elaboration inform thinking and theorising about authentic learning in a vocational curriculum?
3. In the Live Sound course, what does it mean to transition from sound engineering learners to sound engineering knowers? How does an authentic learning experience help students with this transition? What pedagogic practices constrain or enable this transition?
4. How does the theoretical framework provide insight into students' discomfort with the course?

Below is a table listing the practical research questions presented in chapter 2 and the associated theoretical research questions developed above.

	Practical Questions	Theoretical Research Questions
1	To what extent does the Live Sound course meet its objective to expose students to an authentic learning experience?	In what ways does the Live Sound course represent an authentic learning experience?
2	In what ways could one develop a better theoretical understanding of authentic learning?	How can the Bernsteinian conceptual framework and its elaboration inform thinking and theorising about authentic learning in a vocational curriculum?
3	How should one think about the nature of the Live Sound course <i>in theoretical terms</i> ? How can one make sense of the course, the activities, the evaluations, the interactions?	In the Live Sound course, what does it mean to transition from sound engineering learners to sound engineering knowers? How does an authentic learning experience help students with this transition? What

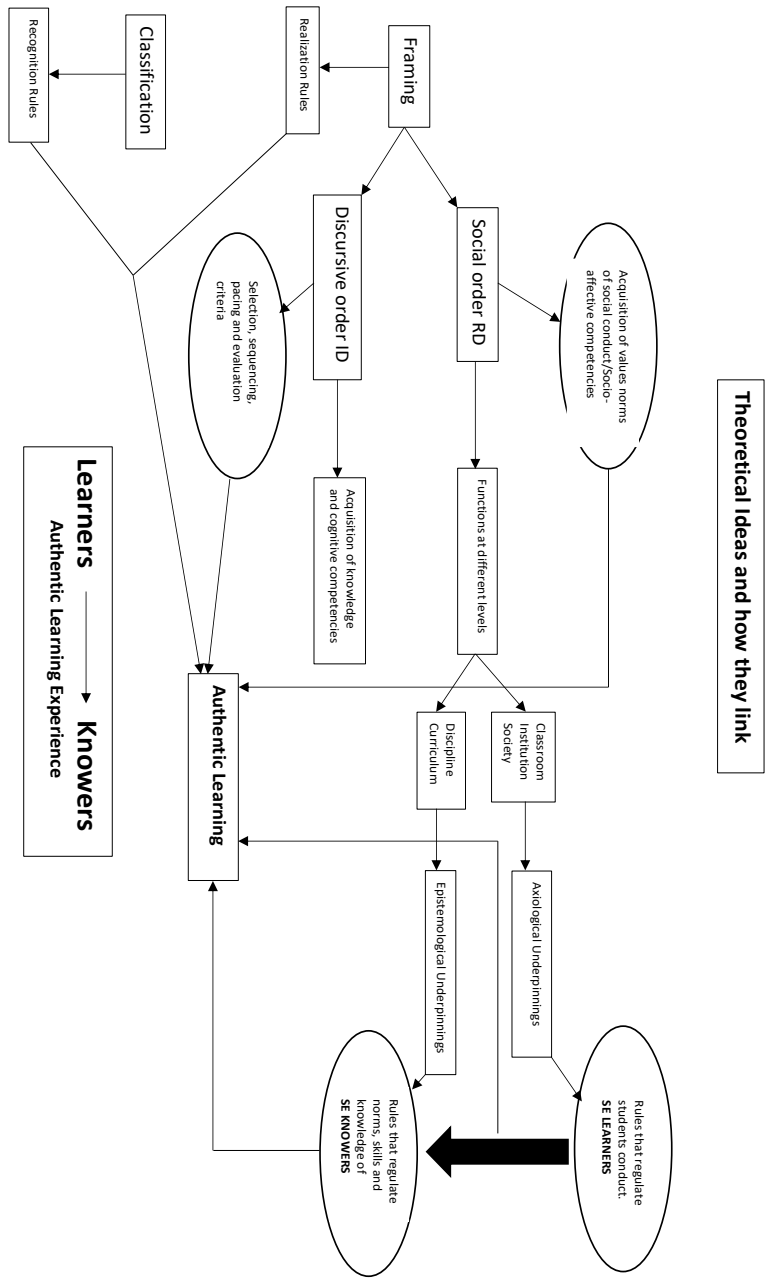
		pedagogic practices constrain or enable this transition?
4	What does this (theoretical understanding) give me? Does it help me to better understand why students feel so uncomfortable with it?	How does the theoretical framework provide insight into students' discomfort with the course?

3.5 Closing Comment

In this chapter, the theoretical concepts that are important in this study have been discussed.

Figure 1 presents a brief summary of the concepts and their relation going into the study.

Figure 1: Theoretical Ideas and How They Link



4. Research Design and Methodology

The previous chapter dealt with the theoretical and conceptual frameworks that are central in this research study. The chapter closed with a set of operationalised research questions. In this chapter, the research approach will be presented that will allow the research questions posed in chapter 3 to be answered effectively and will show that the research is reliable and rigorous. A rationale for the research design will be provided and ethical considerations will be discussed. The limitations of the research and steps taken to mitigate them will also be presented.

4.1 Rationale for the Research Design

This is a qualitative research study. A qualitative research design is a research paradigm that strives for an in-depth and interpreted understanding of the social world (Ritchie, Lewis, Nicholls & Ormston, 2003). Qualitative research is generally concerned with the study of events or happenings in their natural setting to make sense of or interpret phenomena as they are brought to bear on the world by people (Densin & Lincoln, 2000). As opposed to quantitative research that strives to be objective and context-free and is encapsulated in universal laws, qualitative research aims to arrive at knowledge that is not context-free can potentially allow for transfer between well-defined contexts. According to Guba and Lincoln, (1982), Qualitative studies are mostly value-bound: influenced by the values of the inquirer, the paradigm, the choice of the theoretical framework and the context. It is also important to note that there is no single acceptable way to do qualitative research. The researcher's ontological beliefs, the nature of knowledge and how it is acquired (epistemology), the purpose and objectives of the research, and the characteristics of the research participants all can have an influence on how researchers carry out qualitative research (Ritchie et al., 2003).

The investigation into the pedagogic practices of the Live Sound course that forms the basis of this study takes place in the social world of education and takes the form of a case study. A qualitative research design is ideal in that it provided rich, in-depth descriptions of a small sample. Ritchie et al. (2003) maintain that this is exactly what qualitative research sets out to do. Questions are asked and different methods are used to gain access to the 'why' and 'how' of human behaviour. This ties in directly with the title of this dissertation: "Why didn't they get it?" In this study, one of the overarching questions is, how does one understand the transition of sound engineering students from student to practitioner. To understand this, and other questions posed in the previous chapter, an in-depth qualitative research design that illuminates the nuances of the social world within the context of the study was an obvious choice.

4.2 Methods and Data Generation

The methods used in this research are document analysis of course material and student evaluations, and a semi-structured lecturer interview. Below, a brief description of each data source used in this study will be given. The sources mentioned below were directly available to the students, and as a result, the analysis of these data sources has provided rich insight into the research questions that form the foundation of the research presented here.

4.2.1 Course Outline

The course outline describes the purpose of the course and what is expected of the students during the course. Session and lecture times and dates are listed. A description of sessions and lectures are detailed, together with relevant due dates. Recommended readings are also provided in the course outline.

4.2.2 Assessment Brief

The assessment brief details the learning outcomes and associated assessment criteria for the real-world project of putting on a Live Sound event. In addition, there is an assessment outline and brief that gives the specific details of what is required of the students to produce a legitimate text. This assessment constitutes a major part of the course under study and the assessment brief provides information regarding the actions a student must take to complete the assessment task.

4.2.3 Assessment Rubric

The assessment rubric provides an indication of what is prioritised in terms of the mark allocations. This document sets out the expectations of how the students should engage with the project.

4.2.4 Module Guide

The module guide provides insights into the pedagogic practice of the course in that it provides detail about the course, its purpose, the learning outcomes, assessment criteria and the content of the course. The teaching and learning activities are summarised and the assessment structure of the course is provided. Resource requirements are listed, and a list of recommended readings is offered.

4.2.5 Course Evaluations

In addition to the above course documents, the course evaluations were also a valuable source of data in the context of this research. The responses from the students in the course

evaluations are partly what triggered this research project in the first place. As such, this document has been used to provide valuable insights into the students' perceptions of the course.

4.2.6 Lecturer Interview

To gain deeper insights into the pedagogic practices of the course and to triangulate the data, an interview with the lecturer was conducted and transcribed. Although the curriculum documents provided clear insights into Bernstein's instructional discourse in terms of framing as described in chapter 3, these sources could not illuminate details pertaining to the social interactions within the course. Insights into how students are expected to conduct themselves both as students - sound engineering learners, and ultimately as Live Sound engineers - sound engineering knowers, was sought. The social order of the pedagogic interactions was investigated and insights into the student-staff relations relating to the framing over the regulative discourse were probed.

4.3 Ethical Considerations

High priority was placed on ethical considerations, especially since the interviewee is a colleague of the researcher, and the researcher was the head of the Live Sound department. Ethical clearance from the chair of the School of Education Research Ethics Committee at UCT was obtained. Permission was also received from the institution offering the Live Sound course to conduct the research by accessing curriculum documents and conducting an interview with the head lecturer of the course

The ethics of conducting research of this nature was considered and the following ethical guidelines were adhered to which ensured that all participants were protected.

4.3.1 Informed consent

Key to this research was that all participants be informed of the purpose of the research and that they fully understood that they were not obligated to participate. Participants were able to make an informed decision based on a clear understanding of the implications of such participation. Their involvement was completely free of any coercion.

4.3.2 Confidentiality

Anything discussed, or information divulged by participants was in confidence. Participants' identities and any information that was derived from this research have been protected throughout the study.

4.3.3 Anonymity

Participants remain anonymous throughout this research process. Pseudonyms were used, and any details that may give away their identities have been changed to ensure such anonymity.

4.3.5 Transparency

Participants were fully informed of the motives, uses and intentions of the research. They were made aware of what information would be used for and where and to whom it would be distributed, whether it would be published and who would have access to the information they divulge in the research process.

Participants were informed about the research and what it entailed. It was explained what was expected of them and how much time they would have to put aside to participate. A consent form was mailed to the interviewee explaining all the ethical considerations. The interviewee was required to return the signed consent form prior to the interview. This ensured that he was made suitably aware of the implications of participating in this research. The interviewee was made completely aware of his rights.

Over and above the ethical considerations relating to the interview with the head lecturer, further ethical steps were taken regarding the document analysis. Permission was obtained from the institution to access the curriculum documents. Permission was also obtained to use the course evaluations and anonymity was guaranteed.

4.4 Data Analysis

To address the research questions presented in this dissertation, a research design that includes a three-stage data analysis was developed.

4.4.1 Authentic Learning Informed by Basil Bernstein's Theorisation

Literature on authentic learning was reviewed and rationalised into a summary of key concepts. This summary of authentic learning concepts was then mapped onto the theoretical concepts from the work done by Bernstein and Ellery presented in chapter 3. This was to establish whether, and if so, how, these theoretical concepts could inform authentic learning in the context of the Live Sound course.

4.4.2 Live Sound Course as an example of Authentic Learning

The data was engaged to look for evidence of authentic learning within the Live Sound course. It was important to establish whether the course does indeed provide students with an

authentic learning experience. This was done by developing a table listing the key concepts of authentic learning by category, as summarised in the previous stage of the analysis. The various data sources were then tracked for evidence of authentic learning and tabled accordingly. From this tabulated data, inferences were made about the nature of the course.

4.4.3 Mapping Data Sources onto Basil Bernstein and Karen Ellery's theoretical concepts.

In the third phase of the analysis, the data was analysed to describe the pedagogic discourse of the Live Sound course in terms of Bernstein and Ellery's theoretical concepts. The intention of this stage was to gain insights into the pedagogic practice of the course and to establish whether students were able to transition from sound engineering learners to sound engineering knowers and if so, how this was happening. This phase of the analysis focused particularly on Bernstein's regulative and instructional discourses, elaborated on by Ellery.

4.5 Trustworthiness and Reliability

Trustworthiness in qualitative research is addressed through attention to the dependability, depth, richness, and scope of the data collected and the extent of the triangulation. In any study undertaken, "research integrity" (Yin, 2011, p. 41) is extremely important. Research integrity refers to the trustworthiness of statements made about the research. This is especially important in the case of qualitative research, such as the study conducted here, where there is a certain flexibility in the nature of the research design and methods (Yin, 2011). One way to demonstrate integrity is disclosure of that which may impact the trustworthiness and reliability or rigor of the methodology and results.

One potential concern lay in the fact that the I, the researcher, was also the head of department (HOD) of the Live Sound Department at Cape Audio College. It therefore has the potential to be problematic, because of the "complicated power and supervisory implications" (Yin, 2011, p.43). Consideration had to be made as to the researcher's position in the context of the research. Prior to conducting the research, a conversation was held with the lecturer to explain the nature and purpose of the project, and assurances were given that none of the findings would be used to reflect on his professionalism in the course.

The first step to ensure trustworthiness when conducting insider research is to acknowledge that this could affect the trustworthiness and reliability of the study in question (Chaves, 2008). Small (2001, p.405) points out that "there is no substitute for the individual's development of the capacity to make ethical decisions about the design and conduct of his or her project." While this position may have led me to approach the research with certain hypotheses or

preconceived ideas about what areas to explore, every attempt was made to keep an open mind as a researcher for unexpected issues that were revealed as I engaged with the data.

The reliability concerns were further mitigated by the strong emphasis on the Bernsteinian theoretical framework with clearly defined theoretical concepts - internal language of description. Insider research and coding issues were mitigated by the Bernsteinian process of developing a strong, external language of description, which operationalised the abstract theoretical concepts of framing to become “data near” concepts in a series of steps (Moore & Muller, 2002, p.634).

Although my role as insider researcher presented challenges, Chavez (2008) points out that the insider positionality has advantages. She cites the “nuanced perspective for observation, interpretation and representation” as well as the “expediency of access” to the data as advantageous (p.479). The insider researcher also has the advantage of having a thorough knowledge of the context in which the research is taking place.

Triangulation can be described as a method or strategy that can be used to further improve the trustworthiness and reliability of qualitative research by combining methods and data sources (Golafshani, 2003). In her article, Golafshani points out that Patton (2002) supports the use of triangulation by stating that triangulation can strengthen a study. In this study, various data sources have been utilised, including curriculum documents and an in-depth interview with the course lecturer to triangulate the findings. This increased the trustworthiness and reliability of the results.

4.6 Limitations of the Study

This study was triggered by negative responses from the course evaluations, however there was a relatively small sample of students who participated in the course evaluations. There were only 18 responders from a cohort of 56 students which equates to a 30% representation. Furthermore, no follow up interviews with students were conducted to clarify some of the responses. This could have provided data that would not only have been rich and illuminating but would also have improved the triangulation. As mentioned previously in this chapter, I was the head of department at the time, and this could have influenced the interview with a colleague even though steps were taken to mitigate this.

This chapter has shown and explained the research design and methods used to pay thoughtful attention to issues of trustworthiness, rigor, and reliability in research. In the

following chapter, an analysis of the data using the theoretical frameworks described in chapter 3 will be carried out.

5.Results and Analysis

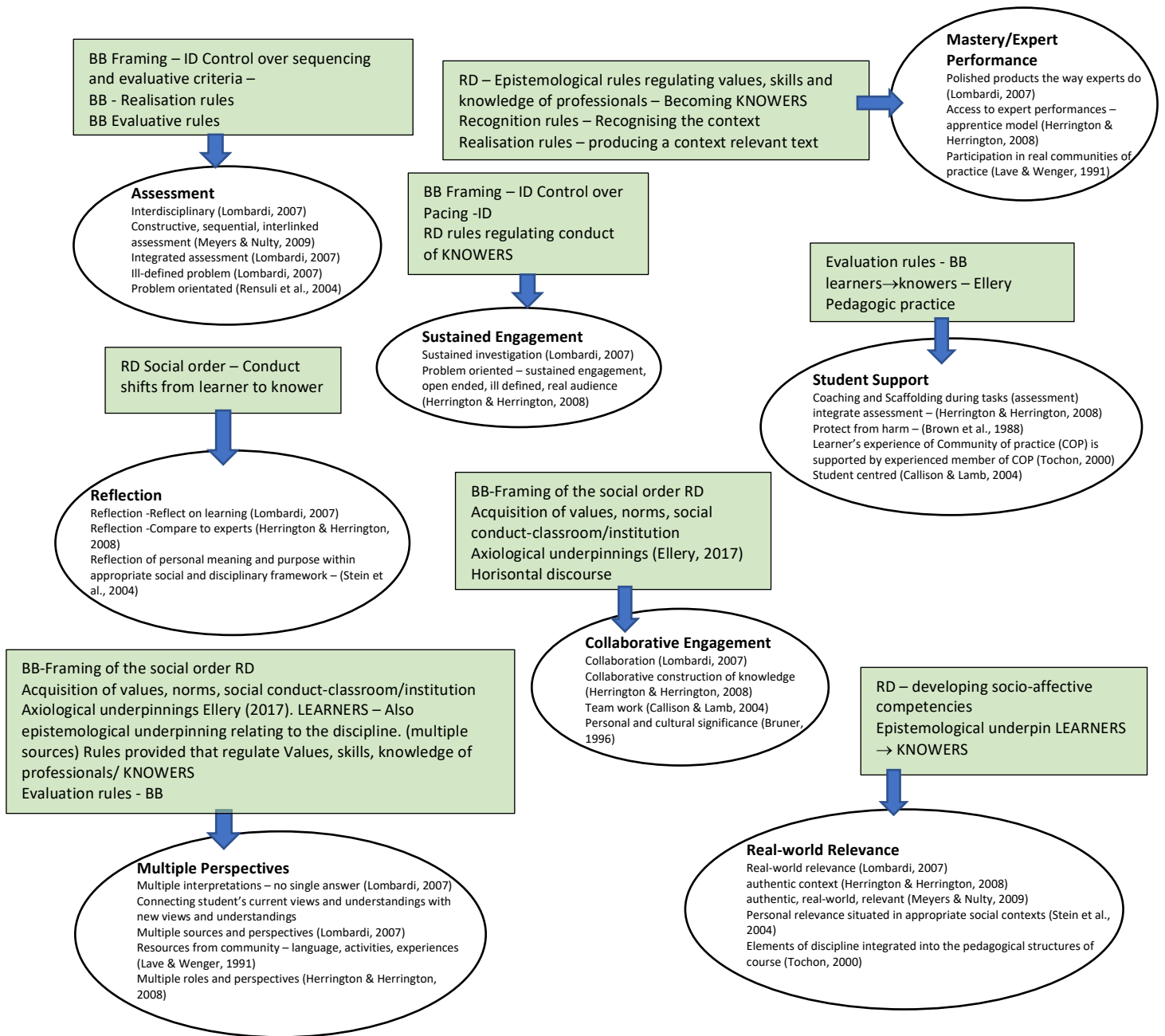
In this chapter, the research questions presented at the end of chapter 3 will guide the analysis. First, the data will be organised and explained in terms of how authentic learning could be informed by Bernstein's theories presented in chapter 3. The Live Sound course data sources will then be analysed in terms of authentic learning to identify whether the course under study provides an authentic learning opportunity. Lastly, the pedagogic practices will be analysed using the analytical and theoretical tools of Bernstein and Ellery presented earlier in this dissertation.

Authentic learning is a key concept in this research project which has been described in chapter 2. I argue that authentic learning as a concept is under-theorised in that the current literature at best lists characteristics of what constitutes an authentic learning opportunity. In its current form, the concept of authentic learning is therefore less useful as an analytical tool to answer the research questions proposed in chapter 3. The first task in this chapter is therefore to consider ways in which authentic learning can possibly be informed by Bernstein's theorisation. This is done in section 5.1. Once a more theorised version of authentic learning has been established, the Live Sound course is then examined as a possible instantiation of authentic learning in section 5.2. Section 5.3 considers the students perspective through the analysis of the course evaluations. In section 5.4. Bernstein's concept of framing is tracked in terms of data sources used in this study.

5.1 Authentic Learning Informed by Basil Bernstein Theorisation

To position authentic learning within a recognised theoretical tradition, the key authentic learning concepts, as proposed by various authors, will be summarised. Following this, suggestions for the ways in which Bernsteinian theoretical ideas inform these concepts will be made, and in so doing, a framework that can inform insights into the pedagogic practice of the Live Sound course under study will be devised. Below (Figure 2), is a diagrammatic representation of this process. In Figure 2 the authentic learning characteristics are listed in the circles and the Bernsteinian theoretical ideas are listed in the green-shaded blocks.

Figure 2: Mapping Bernsteinian Concepts onto Authentic Learning



Key:

BB – Basil Bernstein

ID – instructional discourse

RD – regulative discourse

Bernstein (2000) provides useful theoretical concepts and ideas for analysing pedagogic discourse and practice. As articulated in chapter 3, this study will primarily use his concept of

framing as an analytical tool in that it creates a framework for analysis of the “forms of control which regulates and legitimises communication in pedagogic relations: the nature of the talk and the spaces constructed” (Bernstein, 2000, p.12). It can be argued that an authentic learning environment is a space which allows for the transmission of knowledge in a social context that is designed to enable enquirers to produce a legitimate text that is adequate to the context. As part of the analysis in this research project, it will be shown how these Bernsteinian concepts, as expounded by Ellery (2017), can inform authentic learning in a vocational curriculum.

In the diagram above, the key concepts of authentic learning provided by various authors in the field have been clustered and links have been made to Bernstein’s theoretical ideas. In the next section, this diagram will be elaborated on to further clarify these links.

5.1.1 Real-World Relevance

As described in chapter 2, most experts on authentic learning point out that one of the most obvious characteristics of an authentic learning opportunity is creating a real-world experience that is relevant in that students are expected to work actively inside a realistic, and highly social context that matches the real-world tasks of professionals in practice (Lombardi, 2007).

The requirement of real-world relevance relates to Bernstein’s regulative discourse which refers to rules of the social order that describe the values and norms of social conduct in the pedagogic space. This could potentially be in the classroom, the institution, society, or the curriculum. By immersing students in a real-world relevant environment, they become exposed to, and have the potential to acquire contextual knowledge that pertains to how they should conduct themselves to become knowers in a particular field, much more so than learning this in the theoretical setting of the classroom. Not only do students need to conduct themselves in a certain way, but they also need to produce legitimate texts that are adequate to these contexts. Bernstein (2000, p.18) defines a legitimate text as “anything that attracts evaluation.” In this way, Bernstein’s rules of the social order (regulative discourse) provide a valuable tool in the analysis of pedagogic practice in an authentic learning environment.

5.1.2 Multiple Perspectives

Authentic learning practitioners highlight tasks that draw on multiple perspectives and sources as a crucial aspect of authentic learning. Lombardi (2007), for instance, asserts that students should explore tasks from different theoretical and practical perspectives and in so doing, use multiple resources. This process should require the student to distinguish relevant from irrelevant information.

There is no explicit connection or concept in the Bernsteinian tradition that directly refers to a multiple perspective approach. It can therefore be inferred that the rules of the social order in Bernstein's regulative discourse (2000) could help solve any problem situated in a social context. The learners need to understand the rules that govern social interactions and if the problem requires negotiating multiple perspectives of social actors, then students need to understand the complex social relations and the rules that govern them. Problem solving is one such social interaction.

5.1.3 Collaborative Engagement

The collaborative construction of knowledge (Herrington & Herrington, 2008) is a key element of authentic learning which constitutes a social practice. It is not immediately clear how this collaborative engagement leads to the transmission and acquisition of knowledge in the Bernsteinian tradition. One could speculate that this refers to the horizontal discourse where, according to Bernstein, learning happens in a more informal context, students learn from each other and, teaching and learning is less structured. I would suggest that in this kind of learning the regulative discourse dominates, in that social relations between peers become particularly important. In his comparison between horizontal and vertical discourses, Bernstein (2000, p. 160) describes the social relation of the horizontal discourse as "communalised" as opposed to "individual," as is in the case of the vertical discourse. This communalised social relation links to the collaborative way knowledge is transmitted and acquired in authentic learning. According to Bernstein (2000, p. 157) knowledge in the horizontal discourse is "oral, local, context dependant and specific, tacit, multi-layered and contradictory across but not within contexts."

5.1.4 Reflection

In authentic learning there is an emphasis on the role of reflection in the learning process. Through reflection students learn to evaluate their own practices and compare these to the norms and values of the discipline and the demands of the context in which they are studying. This kind of reflection brings about change through realisations relating to their performance benchmarked against the standards set out by a discipline or a specific task. It can be argued that Bernstein's recognition and realisation rules link to this aspect of authentic learning. Through the acquisition of the realisation rules and the corresponding reflection on practice the learner can open the pathways to the transition from learner to knower. Bernstein (2000) notes that to produce a legitimate text, a student must acquire the realisation rules. He asserts that the realisation rules determine how meanings are put together and made public and that if students do not possess the realisation rules, then they have not acquired the "legitimate

pedagogic code” (p.17). I would argue that the acquisition of this legitimate code is what enables the change from learner to knower and reflection on learning in an authentic learning context can contribute to the acquisition of the realisation rules. Through reflection of one’s own practice, as well as that of one’s peers in a pedagogic context the acquisition of the realisation rules is made possible. This facilitates the production of an appropriate text as related to the context. This is required if one is to operate and function in a discipline or field of practice effectively, to take on the discourse as a knower.

5.1.5 Scaffolding

Although it is generally the objective of an authentic learning opportunity to expose students to real-world situations, facilitators or mentors may need to intervene and support students. An authentic environment should afford coaching or mentoring at critical times and this support should be provided principally by the teacher, but also potentially by other, more able students or other parties who are more able to assist with scaffolding and coaching. Students should be provided with skills, strategies, and links that they may be unable to provide on their own to complete a task. Brown et al. (1988) point out that although authentic learning activities are designed to give students real-world experiences, it is important to protect them from harmful or irrelevant elements that could impede learning.

In terms of Bernstein’s framing, the instructional discourse plays a role and the degree of control over the evaluative rules will have a bearing on pedagogic practice. The ability of students to complete tasks successfully in an authentic learning context is key in this situation. It can therefore be argued that strengthening the framing over the discursive order, and in particular, the extent to which evaluative criteria are made explicit, is a way in which students are scaffolded in learning. Students will know what is expected of them and being provided with clear signposting is a form of scaffolding. Bernstein’s regulative discourse which considers framing or the degree of control over the social base is also relevant in terms of student support, scaffolding and mentoring as the student-lecturer relationship is contemplated. The amount of support and the nature of the interaction can be analysed in terms of the framing strength over the regulative discourse.

Ellery (2017) develops the ideas proposed in Bernstein’s regulative discourse further by differentiating between axiological and epistemological concerns. Staff-student relationships form part of the axiological differentiation and, according to Ellery, where there is weaker framing of the regulative discourse, staff are perceived by students as more approachable to provide support and scaffolding.

5.1.6 Sustained Engagement

According to Lombardi (2007), in authentic contexts, problems do not have trivial solutions, and therefore solutions are not immediately apparent. She points out that authentic activities encompass tasks and problem-solving processes that students need to engage in over a sustained period that would require a notable investment of time. Herrington and Herrington (2008) agree with this view and point out that authentic learning contexts require students to take on tasks that reflect those seen within disciplines and workplaces, and that the problems they solve are often complex and require considerable sustained effort. Students should therefore be enabled to access information and resources as required, rather than have topics presented in a linear manner.

In Bernsteinian terms, to facilitate the fluctuating and diverse demands of a real-world context such as the workplace or profession, the framing over the instructional discourse must be weakened. Bernstein (2000) indicates that the instructional discourse determines the rules of the discursive order and the nature of the control over the pacing of the communication and the rate of the expected acquisition. Weakening the framing over pacing and selection of knowledge as it is needed, speaks to this characteristic of authentic learning. This stands in contrast to the strengthening of framing over the evaluative criteria which aids scaffolding. It could therefore be argued that the analysis of framing over the instructional discourse could thus provide useful insights into authentic learning in terms of sustained investigation and other realities of students being exposed to real-world problems.

5.1.7 Mastery and Expert Performance

If students are exposed to expert performance, they are presented with a model of how real practitioners behave in real situations (Herrington & Herrington, 2008). Authentic learning provides a way to move the student from being a novice towards becoming experts or masters. This is akin to the apprenticeship model where a novice works and learns new skills under the guidance of an expert. Authentic learning opportunities do not lead to conclusions that are simply exercises or steps in a process; Activities should culminate in the creation of a whole product or performance that has value (Lombardi, 2007).

Ellery (2017) elaborated on Bernstein's theoretical ideas by differentiating between axiological and epistemological underpinnings of the regulative discourse and the associated rules of the social order. The epistemological underpinnings as described by Ellery (2017), regulate the conduct of students as *knowers*, as displayed in acquired values, skills, and knowledge. Through exposure to expert performance, students become able to acquire the values, skills and knowledge that would aid the transition from *learners* to *knowers* and enable them to

produce a contextually legitimate text. According to Bernstein (2000), to do so, the student needs to acquire the realisation rules which regulate how meanings are put together in the process of creating a legitimate text. The notions of Bernstein's regulative discourse, recognition and realisation rules therefore provide valuable tools when analysing the pedagogic interaction between a student and an expert professional in an authentic learning context, as well as the behaviour or performance of the student in the authentic learning context.

5.1.8 Assessment

Assessment forms an integral part of evaluating student performance in any learning situation. Assessment in authentic learning should reflect an interdisciplinary perspective as well as being integrated into a major task that reflects the real-world evaluation processes (Lombardi, 2007). Lombardi (2014, p.3) points out that assessment in authentic learning is not merely summative but should be "woven seamlessly" throughout the learning process. For students to adopt a deeper approach to learning and acquire an enhanced understanding, the curriculum must provide students with teaching and learning materials, tasks and experiences which are constructive, sequential, and inter-linked (Meyers and Nulty, 2009). This is achieved by developing assessment opportunities that meet these requirements.

Bernstein's framing of the discursive order or instructional discourse provides useful analytical tools in this context. The degree of control over the selection of relevant knowledge, pacing and the sequencing steps of the assessment task will determine to what extent the assessment opportunity constitutes an authentic learning situation. The assessment task needs to be open-ended and flexible. It should reflect the way problems are solved in real-world contexts. The framing of the evaluation criteria is therefore an important way to think in Bernsteinian terms about authentic learning contexts: the strength of the framing of the evaluative criteria could determine whether the students acquire or possess the realisation rules to produce a legitimate text or performance in such a real-world environment.

In the section above, links between Bernsteinian concepts and authentic learning were provided by mapping graphically the concepts of Bernstein and authentic learning followed by a detailed explanation of the links drawn in Figure 2. It is clear from the analysis above that Bernstein's regulative discourse and the social order provide the key links, though the discursive order and the instructional discourse also provide some useful links to authentic learning.

The next section provides a discussion of the data from the Live Sound course in the light of the theorisation of authentic learning concepts.

5.2 Data Analysis of the Live Sound Data Sources in terms of Authentic Learning

In the previous section it has been shown how Bernsteinian theoretical concepts can inform thinking about authentic learning in a vocational course such as the Live Sound course. In this section, the course data will be analysed to show the ways in which the Live Sound course represents an authentic learning experience. Table 5.1 below is an extract of the coding chart used for mapping the data sources onto the authentic learning categories. As part of this analysis, it will be considered whether the Live Sound course has met its purpose of providing an authentic learning experience and whether this authentic learning experience has enabled the transition from sound engineering learners to professional sound engineering knowers.

Authentic Learning Categories								
Data sources	Assessment	Mastery	Sustained investigation	Student support Scaffolding	Reflection	Collaborative engagement	Real world Relevance	Multiple perspectives
Assessment Briefs	"You will be assessed on the quality of sound and efficiency and professional manner the event is run"	Appoint a member of group to do lighting, attend DWR workshop to acquire necessary skills to operate lights	Be responsible for marketing, running and sound requirements	"Your group will be assigned a date that has been pre booked by a facilitator at Mercury Live"	Portfolio submission includes reflection criteria	"You as a group are required to..." "Engage with owner and negotiate terms and conditions" "Engage and develop contractual agreements with artists" "develop a team that operates as a well managed crew"	"Sound check and mix in front of live audience at event" "Establish sound equipment requirements with artists (tech riders)" "Negotiate sponsorships"	"Apply knowledge of budget, venue, sound and performer requirements"
Assessment Rubric	Trouble shooting a sound system involves problem solving		Organising and running all aspects of a music event		Portfolio of evidence	"Effectively manage the sound and crew personnel"	•Neatness of installation and health & safety compliance •Audience perspective evaluated	Criteria include; sound, stage set up, lighting, crew management and health and safety
Course outline	Live sound event held at Mercury live	Guest speakers called in to give industry perspective	Students assessed on ability to; research and develop theme, secure suitable venue, secure and contract line up and set up, operate and manage sound at event	•Supervision sessions timetabled •Marketing consultation by appointment	Portfolio of evidence submission	Students must demonstrate strong interpersonal skills and ability to work in a group under pressure	Purpose is to prepare students for employment in live sound	Sessions include; advanced PA (sound), event logistics and coordination, marketing and venue owner perspective

Table 5.1: Extract of Mapping of Course Data onto Authentic Learning Categories

The data sources used in this analysis are curriculum texts (Appendix A, B, C, D), an interview with the lecturer (Appendix F) and course evaluations (Appendix E). Each data source will be dealt with in a separate section under the heading of each authentic learning criteria discussed above.

5.2.1 Real-World Relevance

The course data shows that the links to authentic learning and real-world relevance are at the forefront of the curriculum design which aligns to the industry focus of the whole qualification. The course outline explains the purpose of the course explicitly and as such, an authentic learning opportunity is implied: “the purpose is to prepare students for employment in Live Sound.” By preparing students for employment in the Live Sound industry, the course aims to transition sound engineering learners to become sound engineering knowers (practitioners). The real-world relevance of the course is implemented to enable this transition to employable sound engineers. The Module guide emphasizes the real live event aspect of the assessment task: “The learning outcomes all pertain to running a real live event with paying customers, the stakes are real.”

The course assessment brief describes the nature of the assessment task, and the real-world relevance is evident in that the assessment task involves an event held in a live sound venue with a real paying audience in attendance. Students are expected to carry out “sound check and mix in front of live audience at event.” The assessment brief also specifies that students need to contact artists that will be performing at the event and negotiate technical requirements; the assessment brief states that students need to “establish sound equipment requirements with artists (tech riders).” This is standard practice in the industry, and it is what artists would expect from a real-world sound crew, or sound engineer knowers. In addition, the assessment brief also calls for students to “negotiate sponsorships” for the event to ensure adequate budgets are available for marketing and promotion of the event. The success of the event depends to a large extent on the marketing and promotion of the event. Students must prepare professional presentations to potential sponsors to convince them that sponsorship would be worthwhile. One of the criteria in the assessment rubric, “Neatness of installation and health & safety compliance,” evaluates compliance to health and safety requirements when running an event of this nature. This is considered an important aspect as a live audience is in attendance. These requirements apply to real-world event management and students are made aware of the statutory requirements. As part of the assessment students are told that the “audience perspective is evaluated”: random members of the audience are interviewed and their evaluation of the event in terms of sound quality and professionalism is considered and forms part of the assessment criteria. Considering the audience’s perspective, who are paying customers, makes the stakes in this assessment high.

In an interview with the lecturer, many references to the authentic nature of the assessment task were made. The data shows that producing sound engineers that can operate in the real

world is a strong focus of the Live Sound curriculum, and that the course lecturer is committed to this goal. According to him the course's purpose is "to produce individuals who have a good strong knowledge of what it means to be in the live industry." The fact that a live audience will be in attendance means that "the show is about being a real show, so you are doing it for [the] public."

It was interesting to note that, although the course evaluations were often negative, there were some students who identified the real-world relevance of the curriculum. Here are some examples of student responses:

"Our group had a good real-world experience."

"What was most important is to experience the industry and how it works."

"In terms of real live learning of event coordination, it was highly effective."

In terms of the transition from sound engineering learners to sound engineering knowers, the students' ability to identify the course as an authentic learning opportunity becomes an enabling factor. Unfortunately, even though the assessment was held in a real-world setting and the requirements matched those of the industry, the data shows that this was not recognised by all students.

It is clear from the multiple data sources presented above that the Live Sound course was indeed set up to provide an authentic learning experience in terms of real-world relevance. This is achieved by creating an assessment task that is situated in the real-world with real consequences in that an event is put on for a paying audience. The real-life aspects that students are exposed to are designed to enable the transition from sound engineering learners to sound engineering knowers.

5.2.2 Multiple Perspectives

As discussed earlier, authentic learning activities require students to draw on multiple perspectives to carry out the activities. There is evidence in the data that this is expected from students: the assessment brief calls on students to "apply knowledge of budget, venue, sound and performer requirements." The successful completion of the task is only possible if students can integrate knowledge about budgets, venue logistics and performer requirements into their technical knowledge. The assessment rubric further confirms this multiple perspective approach by including criteria such as "Sound, stage setup, lighting, crew management and

health and safety.” Sound engineers in the field integrate these multiple perspectives as they operate as professionals. The application of knowledge and skill is required across multiple disciplines to truly operate as a sound engineering knower. In the course outline the data shows evidence of authentic learning in that sessions which include formal lectures or supervision discussions include topics that cover multiple perspectives such as “Advanced PA (sound), Event logistics and coordination, Marketing and Venue owner perspective.” The emphasis and time allocated to these multiple perspectives are designed to give students a holistic perspective and reinforce Lombardi’s (2007) notion that students should be involved in activities that allow for them to explore tasks from different theoretical and practical perspectives using multiple resources.

A multi-perspective approach is indicated, and students are required to apply a diverse set of skills from different disciplines that are all interrelated to produce a successful Live Sound event. When interviewing the lecturer, it is clear that sound is not the only focus of the course. Students are expected to demonstrate an ability to pull together more than just the technical sound engineering skills: “It is not only about sound, it is also about the logistics of an event... understanding that the show is not just about doing sound, it is about making sure that all the elements are working together.” He goes on to say that “a certain job of being a PA company, there are other jobs that latch on to make this whole event a success.” The data shows further evidence of this multiple perspective approach where the lecturer highlights additional skills and knowledge students are required to apply to successfully complete the task: “Well, they really have to do everything on their own, they have to get the tech riders, they have to organise a band, they have to communicate with the Mercury [the venue managers]”. Each of these elements require students to think about the task from the perspectives of other stakeholders in the event.

The course documents, the assessment brief and the lecturer interview all confirm that the course was designed to require students to draw on a multiplicity of perspectives and interests to be successful in the assignment. With this multiple perspective approach an authentic learning experience is clearly provided that should enable the transition from sound engineering learners to sound engineering knowers by expecting students to engage and contribute to the many facets involved when putting on a live event.

5.2.3 Collaborative Engagement

As mentioned earlier in this chapter, Callison and Lamb (2004) are some of the authors who highlight the importance of collaboration in authentic learning to help students focus on real-world issues. The data collected in this study shows that collaboration is key in the Live Sound

course and students work as a production team with allocated roles to meet the requirements of the assessment.

Group work is highlighted in the course outline, demonstrating the alignment of the curriculum to authentic learning in terms of collaborative engagement: “students must demonstrate strong interpersonal skills and ability to work in a group under pressure.” Here interpersonal skills are highlighted, and the pressure referred to in the course outline is a result of the real-world context. The team is putting on a real-world event in front of a live paying audience. The importance of this collaborative engagement is further illuminated by the lecturer who refers to teamwork requirements frequently during the interview: “It’s about putting a PA together, working as a team ... so it is important to make sure that the team understands how to run a show, from a technical point of view.” He is emphatic that “team respect, getting on with team, being part of a team is the most valued attribute of a Live Sound engineer.”

The assessment brief (Appendix B) and rubric (Appendix C) also refer to this collaborative engagement. Students need to “develop a team that operates as a well-managed crew” because they “as a group are required to ... engage with venue owner and negotiate terms and conditions, engage and develop contractual agreements with artists.” The assessment rubric mirrors the brief in terms of collaborate engagement and the assessment criteria indicate a strong weighting towards working as a team and operating as a crew to run an event smoothly. Marks are allocated for “effectively manage the sound and crew personnel.” Management of personnel involves a considerable amount of collaborative engagement without which the event cannot be a success. This authentic learning opportunity facilitates the acquisition and transfer of knowledge between peers through real-world problem solving achieved through collaboration.

Linking back to the purpose of the course, “to prepare the student for employment in the area of Live Sound,” and considering what it takes to move from a sound engineering learner to a sound engineering knower, it is clear from the data that collaborative engagement is an important aspect of this authentic learning opportunity and forms an integral part of this transition.

5.2.4 Reflection

Lombardi (2007) maintains that through reflection, students learn to evaluate their practices and make comparisons to the norms and values of the discipline and the demands of the context in which they are studying. She further iterates that reflection brings about change

through realisations relating to student's performance benchmarked against the standards set out by a particular discipline.

The data shows that reflection plays a substantial role in terms of the facilitation and assessment of the course. The assessment structure of the course indicates that students are required to submit a portfolio of evidence which is largely a reflective piece (Appendix D, Module Guide). This assignment holds a 40% weighting of the entire course. This reflection takes place after the event and is submitted as a portfolio of evidence. The data shows that reflection also occurs during the process. The module guide refers to reflection under the heading, "Teaching and Learning Activities: Discussions between facilitators and peers in feedback/reflection sessions enhance the learning experience."

5.2.5 Scaffolding

Although a large part of the curriculum is designed around an event which students must organise, manage, and provide sound for on their own, the data suggests that there is a considerable amount of mentoring or scaffolding provided.

The course outline indicates timetabled supervision sessions and the provision of a marketing consultant who is available for consultation by appointment to assist the groups with the marketing of the events. The module guide also indicates that the teaching and learning strategy of the course includes a range of supervised activities. The assessment brief states that each group would be provided with a venue and a date booked on their behalf by the facilitator. This is a form of scaffolding in that students are assisted by the facilitator in securing a venue for their event.

Brown et al. (1988) advise that although learning activities in authentic learning are designed to give students real-world experiences, it is important to protect them from harmful or irrelevant elements that could impede learning. The lecturer in his interview makes specific reference to this and he confirms that mentoring and scaffolding forms part of his teaching strategy: "Ja, they could feel that we were giving them help but not doing everything for them." The lecturer expresses his concern for his students when he explains that "as I said it [the event] is as real as [possible] ... without hurting them." He has to balance the interests of the venue owner with protecting his students: "There is this event that has to happen, and it has to happen at this time and, because at the Mercury [the live music venue] they are in a real-life situation, we make sure we don't hurt them."

The course evaluations show some evidence of scaffolding and students have indicated that at times they have felt supported and assisted when required by the lecturer. Students commented that they were able to “incorporate... his [the lecturer’s] knowledge and advice into our event.” Another student was positive about the project: “A professionally and well thought out project; effort [was] made to ensure students were on track before the event.” One student indicated quite strong involvement from the lecturer: “There were times where he would jump in and almost take over on the night.”

To transition sound engineering learners to sound engineering knowers it is important to subject students to an authentic learning experience such as a real live event. It is, however, also important to mentor and support students to ensure that they are provided with skills, strategies, and links that they may be unable to provide by themselves to compete the task (Herrington & Herrington, 2008). The data offers evidence that students in the Live Sound course were supported and scaffolded despite being subjected to a real-world experience where the stakes were real.

5.2.6 Sustained Engagement

Both Lombardi (2007), and Herrington and Herrington (2008), agree that in authentic learning contexts, problems are not trivial, and students are required to take on tasks that reflect those seen within disciplines and workplaces, and that the problems they solve are often complex and require considerable sustained effort. The nature of the Live Sound curriculum is such that from the onset, students are researching and problem solving in the preparation for the running of a live event. The data points to sustained engagement in a number of the sources.

The course outline reinforces the need for sustained engagement in its statement that “students are assessed on their ability to; research and develop theme, secure and contract line up and set up, operate and manage sound at event.” The course outline timetables sessions where students are required to engage in preparation for their event. These sessions run from early March and continue until September which is when the events take place. The data shows that students are engaged in the project for up to seven months.

The lecturer also emphasized that sustained engagement is required to successfully develop oneself as a sound engineer in the live sound industry. Students benefit from experience, from applying themselves: “in the practical you know, anything in life is just do, do, do, and the more you do it, the more you are exposed to it, the better you can understand how it works.”

It is clear from the data above that students are involved in the project for a considerable time and that sustained engagement is an integral part of the curriculum.

5.2.7 Mastery and Expert Performance

For students to transition from novice towards to expert or master they need to be exposed to how actual practitioners conduct themselves in real situations. This is similar to the apprentice model where the novice learns the skills of the discipline from a master and how to conduct his or herself in the field. The data sources show evidence of this in the Live Sound course under investigation.

The course outline and module guide both mention that guest lecturers are invited to speak to students in the weeks before the event – these are “professionals within the audio industry [to] give industry perspective.” Speakers are called in from industry to give students an industry perspective. In these sessions, students acquire knowledge about the field and pointers on how to conduct themselves from experts with a wealth of experience. Furthermore, at the students’ organised events the lecturer is on hand to ensure the event runs smoothly. Should the students find themselves not coping with certain situations the lecturer explains that “if need be, if things are really happening, then I will step in and help them get there, I’ll show them what it’s all about.”

In these instances, students are exposed to and engage with experts in the field and witness how they handle real situations and problem solving under pressure. Working under and witnessing an expert in the field operate within a discipline provides students with both ‘hard’ technical and ‘soft’ relational skills that further enable the transition from Learner to Knower.

5.2.8 Assessment

Assessment forms an integral part of any learning situation, and with authentic learning it is important that assessments reflect an interdisciplinary perspective as well as being integrated into a major task that reflects the real-world evaluation processes. Lombardi (2007) emphasises that assessment in authentic learning is not merely summative but should be intertwined throughout the learning process.

The core component of the Live Sound course is assessment. Although the focus is on a multi-disciplinary project that takes place in a real-world situation, the assessment is an ongoing activity through all the stages leading up to the event. The module guide confirms that:

The module focuses on the management aspects of a live event and students are required to design and market a real music event within a set budget. Students will be assessed on their ability to

research and develop a theme, secure a suitable venue, and contract and manage appropriate artists in addition to setting up and managing an optimum sound system.

This clearly shows that the Live Sound course provides an authentic learning opportunity in terms of its assessment practice. The lecturer further confirms this notion when describing the assessment and agrees with Lombardi's (2007) point of view regarding authentic learning assessment forming part of the learning: "This assignment is all about giving [students] that sense of realness... They can ask, you know, I see the assessment as also another level of learning."

In this module, the learning and the assessment are tightly interwoven. The assessment is focused on the real-world event and the multi-disciplined nature of the assessment is designed to develop students into sound engineers that can perform the necessary skills and conduct themselves appropriately in the live sound engineering field.

In the section above the data has been examined in terms of authentic learning and considerable evidence has been found that the Live Sound course does indeed provide the students with an authentic learning experience. In the following sections, the pedagogic practice of the Live Sound course will be analysed in terms of Bernstein's theorisation detailed in chapter 3, to answer the remaining research questions presented earlier. Section 5.3 looks at the perspective of students, and 5.4 focuses on the detail of the pedagogic practice.

5.3 The Students' Perspective

The study described here follows a revision of a previous version of the course. In the later version of the course, the framing has been strengthened substantially: course documents were revised to signal the pacing of the course more explicitly, and the framing over selection of content was strengthened to make more explicit the skills and knowledge taught during the course.

The discussion in the previous section gives evidence that the Live Sound course does indeed create an authentic learning environment. Authentic learning is designed to provide a learner-centred, realistic, and effective learning environment where students are motivated to learn in rich, relevant, and real-world contexts (Herrington & Herrington, 2008). Some students "got it": "The course accurately displayed the work and effort required to organize an event, and I feel that is what was most important, to experience the industry and how it works." This is a clear indication that some students recognized the value of the authentic learning experience and in fact the value of a real-world experience: "I feel it [the course] met our aims as a group,

we had a good event and experienced everything we should have in terms of the assignment and had a good real-world experience.”

Students also commented on the role of the facilitator, and it was clear that some of the students experienced the weaker framing of the hierarchical relationship between students and the facilitator – what Ellery (2007) refers to as the axiological rules of the regulative discourse. Students commented on the facilitator as “[h]elpful and interested in students’ experience. Empathetic, very much ‘on our side’”

Although there was an improvement in student perceptions when compared to the previous version of the course, their feedback was not unqualifiedly positive. It came as somewhat of a surprise that some student perceptions of the course remained negative despite the intended purpose of the course to provide an opportunity for hands-on experience in a real-world context.

One student, for example, indicated that the course did not meet his/her expectations: “I felt that the Live Sound practical was done extremely poorly. The venue was bad. The date and times were bad.” When asked how students thought the course could be improved, students’ responses show that they did not recognise that the course was student-centred and offered practical hands-on experience, with one student requesting “A bit more hands on/practice with the live systems and the facilitator.” Another student did not recognise this as an authentic learning experience and the benefits of working in a real-world setting, commenting that “more of a focus on real-world issues would be useful.” The multi-disciplinary approach taken in the course whereby students were involved in different facets of the live event industry was also not well-received by some students: “With possible exceptions of venue assessment and tech riders, sound is only really an aspect on the night. 90% of the work is event management which I do not expect to be assessed on at a sound college.” Being exposed to real-world issues around putting on an event that was open to the public also proved unsettling for some students: “I feel a lot of the things we had to do were completely out of our depth”. Another student also felt unsettled about the expectations: “... The expectations were a bit too high for students hosting there [sic] first live event in the winter on a Wednesday night”. Some students felt overwhelmed: “I think the task is quite large and stressful though. It dwarfs the other tasks and that is the real issue. Expectations weren’t clear enough ...” One student commented they wanted “[l]ess confusion. More structured information from [the facilitator] on the assessment criteria”.

To understand why students felt this way despite the strengthening of the framing, the pedagogic practices will be investigated further in the following section using the analytical and theoretical tools of Bernstein and Ellery presented earlier in this dissertation. The aim will be to seek a deeper understanding as to what it means to transition sound engineering learners to sound engineering knowers, and how the course, as an authentic learning experience facilitates or hinders the transition.

5.4 Framing as Evidenced in the Live Sound Data Sources

At the core of the Live Sound curriculum is an assessment, a practical application of the theoretical knowledge students had been exposed to during the two previous years of study.

It would be useful here to reiterate the Bernsteinian description of framing in terms of the regulative discourse and the instructional discourse, presented in Figure 1, chapter 3. The former relates to the social order and the latter the discursive order. The social order is a set of rules that determine the acquisition of the values and norms of social conduct in the educational context, whereas the discursive order revolves around control over various aspects within the pedagogic context. Morais (2002) contemplates how the regulative and instructional contexts interact to produce better learning.

5.4.1 The Instructional Discourse as Revealed in the Course Documentation

The instructional discourse refers to the acquisition of knowledge and cognitive competencies. Framing over the instructional discourse can vary in terms of selection, sequencing, pacing and the evaluative criteria, and can be different across these different aspects. (Bernstein 2000) According to Morais (2002), Bernstein repeatedly argues that successful learning depends largely on the weak framing of pacing, where students have control over the time of their acquisition. Bernstein (2000), also indicated that stronger framing over the selection, sequencing and evaluative criteria enables students to “see” the pedagogy and therefore be more successful; a visible pedagogy, which enables student learning. The students in the third-year Live Sound course were given plenty of time to engage with the tasks at hand, although there were certain deadlines put in place as a form of scaffolding to ensure they were prepared for the event date.

Morias (2002) asserts that the evaluative criteria can be seen as a crucial characteristic of pedagogic practice. The curriculum is centred around a large project, which functions as an assessment, that takes place within an extended timeframe. Pacing was weak in terms of the overall time given building up to the event where students could access knowledge and engage with the tasks at hand as they chose. Pacing was, however, strengthened in terms of

the course outline where specific interim deadlines and mentor/supervision sessions were timetabled. Below is an extract from the course outline showing this strengthening of the framing over pacing.

Table 5.2: Extract from Course Outline Showing Strengthening of the Framing Over Pacing

Session	Session 09:30 – 13:00	Topic	Due dates
1	16 March	Session 1: Advanced PA – Mixing and monitoring	
2	17 March	Session 2: Advanced PA – Mixing and monitoring	
3	23 March	Session 3: Event logistics	
4	24 March	Session 4: Project Brief - Groups	
5	28 April	<i>Session 5: Guest - Event coordination and logistics – Tech riders</i>	
6	18 May	<i>Session 6: Supervision == Line up and tech riders</i>	Line up draft 1/Tech rider submission
7	24 May	<i>Session 7: Live sound: Brief with venue owner at Mercury Live</i>	
8	15 June	<i>Session 8: Live Gig Marketing// Gaston</i>	Submission to Live Sound stores for required equipment.
9		<i>Session 9: Group marketing consultation by appointment - Gaston</i>	2 weeks prior to event

The framing over sequencing was also fairly strong in that the course outline and timetable indicated a clear order of events leading up to the live sound event. The course outline shown above indicates a rigid timetable where topics are introduced in a specific order. The supervision topics came at crucial points in the planning of the curriculum.

The data shows that the framing over selection was also strengthened, and the course outline, the assessment brief and the assessment rubric were explicit as to what skills and knowledge students had to access to achieve the required outcomes. The course outline gives no flexibility to students where they can select certain activities or topics. There are no electives and to prepare for the live sound event students are required to attend all sessions. They were also provided with explicit instructions in terms of the event requirements. Students were, for example, not completely free to choose the line-up at the event:

It is imperative to note that in order to meet the assessment criteria of this project that your event MUST contain a live performance of some kind where intelligibility and mix quality can be effectively assessed. THIS MEANS THAT IT IS UNACCEPTABLE TO ONLY HAVE DJ'S PERFORMING AT YOUR EVENT (Project Brief).

According to Morais (2002), evaluation criteria are the rules that regulate the degree to which the evaluation processes are made explicit to acquirers. With stronger framing the evaluation criteria are made more explicit. In the Live Sound course, the evaluation criteria were made explicit and as such should have paved the way for students to acquire the realisation and recognition rules. The project brief explains in detail what is required of students: "Each group will host an event in a pre-approved venue and will be responsible for the marketing, running and sound requirements of the event." It is also made explicit what they will be assessed on: "You will be assessed on the quality of the sound and the efficiency and professional manner the event is run." Students were also provided with the rubric before the assessment and could clearly see what was expected of them. Below is an extract from the assessment rubric showing this.

Table 5.3: Extract from Assessment Rubric

Criteria	0-45%	50% 55%	60% 65%	70%	75% 80%	85% 90% 95% 100%
1. Apply knowledge of budget, venue, sound and performer requirements when assessing and selecting additional sound equipment.	Totally inadequate sound system.	Sound system did the job but not particularly well.	The sound system did the job fairly well but could have been more/less powerful.	Sound was good as a result of sound system selected for particular event and venue.	Very good choice of sound system, not too big or not too small. Sound was very good.	Sound system selected was perfect for the venue. The system, Line up and venue acoustics were symbiotic. Excellent sound.
2. Evaluate and coordinate the staging and lighting requirements.	No attempt to enhance event with staging and lighting.	Lighting and staging were addressed but very little thought or effort.	An effort was made to use lighting and staging elements to enhance the entertainment value of the event.	Lighting and staging were well integrated and fairly impressive.	A large effort was put into the lighting and staging both were impressive.	Lighting and staging was extremely impressive.
3. Effectively manage the sound and crew personnel.	Event was disorganised and no indication of any form of management.	Event was disorganised but there was evidence of attempts at management	Sound and crew were managed fairly well and event had an element of organisational structure.	Good management and a fairly well organised event.	The sound and crew personnel were well managed and the event was run almost flawlessly.	The management of sound and crew personnel resulted in a very professional, flawlessly run event.

The explicit nature of the evaluation criteria is crucial, and as Morais (2002) points out, the understanding of the evaluation criteria contributes to the production of a "legitimate text" and that the acquisition of these criteria can influence students' achievement. In this project the legitimate text is a successful live sound event. Despite the overall strengthening of framing in an attempt to make the pedagogy more visible since the previous version of the course,

some students still expected more explicit information on the assessment criteria (as discussed in section 5.3).

I would suggest that despite the strengthening of the framing over the instructional discourse, students did not “get it” largely because the teaching and learning did not “look” familiar. The authentic learning approach appears vastly different from traditional visible pedagogies and students that come from traditional teaching and learning environments have found it unsettling to be exposed to a student-centred non-traditional pedagogy in the form of an authentic learning experience. Had the curriculum been designed around the traditional chalk and talk classroom setting, it is conceivable that the response from students may have been more positive. They did not recognise or realise the benefits of being submerged into a real-world situation dealing with and interacting with seasoned industry professionals. They did not see this as learning, simply because they were not being taught in the traditional way. There is no evidence in the data that shows that, although the course was not presented in a traditional format, it offered greater value in terms of facilitating a successful transition to sound engineering knower. It is therefore important to consider that an authentic learning experience is crucial for students to make the successful transition to sound engineering knower, however a tension exists in that if the framing over the instructional discourse is strengthened and everything is made explicit, it reduces the authentic learning aspect of the course, which in turn could constrain the transition to sound engineering knower.

The social practices based on interactions in the field of reproduction are relatively invisible; the curriculum texts to some extent conceal the hierarchy of the social base, and that of the regulative discourse (Wolmarans, Lockett & Case, 2016). In an attempt to uncover more of the regulative discourse and to provide further insight into the pedagogic practice, an interview was conducted with the course lecturer.

5.4.2 The Regulative Discourse: An Analysis of the Lecturer Interview

It is possible that the key to understanding the relatively negative feedback received, may lie in the regulative discourse where the acquisition of values and norms of social conduct are considered. It is important to consider that the instructional discourse is embedded in the regulative discourse, and that Bernstein (2000) argues emphatically that the regulative discourse is the dominant one. According to Morais (2002) social dispositions like attitudes and values, rules of conduct and principles of the social order all form part of the regulative discourse. In this section, data from the lecturer interview will be analysed to illuminate the enabling and constraining factors that influence the transition of students from sound

engineering learners and sound engineering knowers in an authentic learning context, and to determine whether, and to what extent, this may have occurred.

5.4.2.1 Axiological rules

The lecturer interview highlighted two different kinds of interactions between the students and the lecturer. One is a formal interaction that forms part of the curriculum, and the other is more informal that happens outside the formal classroom environment at live events where students accompany the lecturer. He explains: “90% of the students ... [my interaction with students] will be in the lecture theatre and the office, others are when we go out and actually do shows or you see them at shows, you know I am active in the industry so you know, I might see them at festival or I might see them at the Mercury, this would be a more informal interaction.” Ellery (2017) makes a distinction between these two kinds of interactions and explains that the regulative discourse functions at different levels. Axiological underpinnings of the regulative discourse are described as rules that regulate the way students should conduct themselves as sound engineering *learners*. The social actions, where students conduct themselves as sound engineering learners usually occur in the formal context of the classroom within the institution. The data shows that the lecturer upholds formality in these settings:

There needs to be a sense of maturity, there is a sense of respect as well, and again, not rigid stuff of ‘yes sir, and no sir’ but just that you know, having the ability to listen when somebody is talking and the respect not to, you know, look at yourself and get up and walk away.

The emphasis here is not so much on the academic content in the course, but rather on a disposition towards learning that, for this lecturer, is encapsulated in respect as a learner:

I think for live sound students, a willingness to learn, an open mindedness and to also, again I go back to respect because there is so many ways to learn but if you are disrespectful of the person that you are learning from, you are not going to learn anything.

These comments are situated firmly in the regulative discourse; in this case, the behaviour of students as sound engineering learners. The framing over the axiological underpinnings of the regulative discourse is strong; the lecturer has firm ideas about the conduct of students as sound engineering students, and the relationship is strongly framed.

When asked which students do well in the course, the lecturer insists that the most enabling factor that leads to student’s success is a keen interest and engagement in the supervision sessions:

I find it is the students who have shown a lot more interest, who have come to ask you those questions, who when you [are] having the supervision session they are very engaging, it is the ones who are showing more interest, and the ones who want to succeed.

Showing interest, engagement, and a will to succeed are values that enable success. These form part of the axiological rules of the regulative discourse which regulate the conduct of students as sound engineering learners. Although in the interview the lecturer is explicit about these values which enable students to succeed, it is not obvious from the curriculum texts that the expectations of student conduct dispositions and values are clearly articulated.

The axiological rules deal with staff-student relations as well as the conduct of students as sound engineering learners. The assessment event, which forms a large part of the curriculum, is a social space where there is interaction between students and staff. The lecturer points out that although this is an assessment, it forms part of the teaching and learning where students are encouraged to ask for assistance and the lecturer expects certain behaviour from students:

They can ask, you know I see the assessment as also another level of learning, it is not necessarily just about right or wrong, you know, it is about, 'I don't understand and if I don't ask, I am never going to understand'.

5.4.2.2 Epistemological rules

The epistemological underpinning of the regulative discourse, on the other hand, are rules associated with regulating the transition of students from learners to sound engineering knowers, and therefore key consideration in this research project. There seems to be a difference between the framing strength over the epistemological rules in the context of the discipline where students accompany the lecturer in the workplace and the institutional and classroom contexts. Although the axiological rules regulate student-lecturer relationships, in the context of the Live Sound course, where students are outside the classroom learning in an authentic learning environment and are starting to take on more of a knower role, the epistemological rules become more important, and the lecturer-knower relationships become more fluid and less formal and hierarchical. In the field, students are more exposed to the mastery described in the discussion of authentic learning earlier in this chapter, and relationships are more informal. Framing over the epistemological underpinning of the regulative discourse is weaker. The relationship between students and lecturer becomes less hierarchical and more fluid when in the context of working in the field as opposed to in institutional contexts. This means that the rules are more tacit: the epistemological rules are about the values, norms, skills and knowledge of the new role of knowers. This interaction relates directly to enabling students to make the transition to sound engineering knowers.

I would say it is informal in ways you know, coming out of the industry you know, one of the things that is sort of a wider education thing is the ability to, you know, work with people, especially when you are on a big show and it is long hours, so I approach it the same way with students,

you know, if they can realise, it is not going in there this rigid person, you need to be adaptive, you need to be able to take criticism as well and at the same time give a helping hand, so you know, I keep it informal.

The lecturer describes how the nature of the interaction with students changes in the context of the event: “Ja, and I mean sometimes you have great engagement with students at the event you know because that whole formal college kind of thing is gone, and you can really chat to them.” This would indicate that the framing over the axiological rules is weakened. As mentioned in the previous paragraph, in the context of the Live Sound course, students are making the transition to knower. The epistemological rules, the values, skills and knowledge that regulate behaviour as knowers are weaker framed and less visible. This is the very nature of authentic learning. The epistemological rules has an influence on the staff-student relations (axiological). Authentic learning makes this happen, the relationship is the same but the student is operating more as a knower and according to the principles of authentic learning, it is still a learning experience. This results in a blurred line between the axiological and epistemological rules. The lecturer suggests that the weakening of the framing over the epistemological rules helps to enable the transition to sound engineering knower.

The assessment event provides a scaffolded real-world experience. The lecturer is on hand to “show them how it’s done” by providing mentorship and advice on what it takes to be a professional sound engineer. It is clear from the lecturer that he only intervenes when students are not coping, when his expert skills are required to keep the show on track. The framing over the regulative discourse in this context is much weaker where students are expected to, as far as possible, manage on their own. It is a possibility that at the event itself, the rules of social conduct and in particular, the epistemological rules, are not made explicit and only when the students are in trouble does the lecturer get involved and provide guidance: “Ja, they could feel that we were giving them help but not doing everything for them. We only jump in if they are struggling.”

A tension exists, in that this is a high stakes assessment in a capstone course that forms part of a formal qualification. The lecturer needs to evaluate the skills and performance of the students to determine whether or not they have met the outcomes described in the assessment criteria. If he were to get heavily involved and use the event as a teaching, guiding and mentoring session, the purpose of the event as a formational authentic learning experience intended to move the students from sound engineering learners to sound engineering knowers may come into question. Despite this, the lecturer made it clear that the purpose of the course was to transform students into sound engineers; to make the transition

from sound engineering learners to sound engineering knowers. He points out that the ability to apply knowledge of live sound in a working context is what is required from a live sound engineer:

The assessment [event] in the third year is to actually bring all this knowledge and put on a show from a technical point of view and be able to you know, to make it work. At the end of the day when you go out, if you go out as a live sound engineer that is what is going to be expected of you.

The lecturer also refers to dress code as an important aspect of the social order (regulative discourse):

Respect is not just calling somebody 'oom' or 'uncle', you know what I mean, it is like making sure when you rock up there, you are dressed according to what they require... Ja, if you need to be dressed in all black, then that is what you need to be dressed in because there is a reason why they are expecting this of you, you know.

He alludes to the importance of preparing students for the transition to sound engineering knowers and preparing them for industry: "I expect ...[a sense of maturity and respect] from a third-year, I think that because especially when the next step is you are going into the industry." Respect is once again highlighted as one of the core values a working live sound engineer in the field must acquire. What is interesting is that the lecturer refers to the fact that this is reinforced throughout the curriculum despite it not appearing explicitly on the curriculum documents. In lectures and in supervision sessions, however, the values and norms of the social order are explained and emphasized.

Extract from Lecturer Interview

Lecturer:	We talk about the respect of each part of the team you know, and that is something that we also discuss in the small, supervised things, is that everybody that is part of a team
Interviewer:	So, you have pinpointed that you communicate it in the supervision sessions...Do you communicate it in the lectures as well?
Lecturer:	When we are talking about personnel, we talk about respect. you don't just walk up there and start changing everything and you know, because it can upset a lot of people, so we talk about industry respect, I call it industry respect, but we do talk about it. you know respect is a thing that needs to be constantly gone back on.

What is less clear, is how this is evaluated. The lecturer acknowledges that respect is something that is not only difficult to acquire but it is also difficult to assess:

Extract From Lecturer Interview

Interviewer: How would you assess that though in the curriculum, how would you assess respect?

Lecturer: Can you? You know what I mean, it is a difficult... I look at it when we are doing an... [event], when you watch how the team works together and how they work you know, if there is one guy running around screaming his head off at everybody, he is not showing respect to everybody else. If there is another guy sitting there on his phone the whole time, then he or she is not respecting the crew you know, but otherwise it is very difficult to ...

Interviewer: So, it is just something that you instil and hope the students will keep on board.

Lecturer: Ja, like a respect thing is something that is also, that is years in the making, you know what I mean, you can't just like in one day say – now you do respect

The lecturer recognises that an attribute such as respect for others is a crucial attribute of professional conduct as a sound engineering practitioner, an epistemological rule in that it regulates the conduct of a sound engineering knower. The acquisition of the recognition and realisation rules in relation to the social conduct of students as sound engineers is therefore of utmost importance. Explicit rules would have aided the students in recognising, and then potentially realising the regulative discourse rules, but the lecturer acknowledges that making these rules explicit and assessing them is not easy to do. The regulative discourse is both difficult to see and to assess – it speaks to the very nature of the regulative discourse, and in particular to the epistemological rules that regulate behaviour as sound engineering knowers.

With regard to the purpose of the course, the lecturer makes some interesting observations and comments that provide some useful insights into the successful move from sound engineering students to sound engineering knowers.

For me the purpose [of the course]... is to give them that sense of realness, you know there is a time, you know you have to work toward a goal and you cannot deviate from that because other people are resting their reputations, if you are a sound company doing an event, they are resting their reputation on you as well... most important is to be able to be show-ready, be prepared, you know, be able to handle you know to handle any problems and solve it.

Here the lecturer refers to the epistemological underpinning of the regulative discourse – it concerns having the knowledge that underpins professional behaviour as sound engineering knowers. Sound engineering knowers will realise their responsibility towards others in the team and need to be ready to manage and solve difficulties that are sure to arise in a “real” event.

He refers to further aspects of the epistemological underpinning of the regulative discourse by describing what students find most difficult:

I think they struggle the most with actually getting things up and running, I think these are things we have noticed, there needs to be more emphasis on setting up the stage and doing line checks, you know, and that is where I feel the biggest problem has been.

Students work in groups and are expected to divide the required tasks up between the group members. This ability to work as part of a team and not as an individual has also been identified by the lecturer as an important soft skill to be acquired by sound engineering knowers. Although he indicates that he has discussed this with students, the skill is not made explicit on the assessment rubric and course outline. The lecturer is not sure how to approach this issue but suggests:

So one of the things that I think that we haven't done, maybe we look at is actually getting them to understand that you are in a team, that you know, here we have shown you how to get the sound up but the importance of doing the sound as a team... and maybe there is the issue of having like a team leader or somebody who can oversee the team and make sure that they are working it correctly.

The lecturer is saying that teamwork is important but he is not assessing it. This again emphasises the implicitness of the epistemological rules.

When the interviewer asked the lecturer what distinguishes successful students from those that are less successful, the lecturer again emphasizes the importance of being able to function well in their group: “They work as a team especially in this assessment project, they work as a team.” Furthermore, successful student groups are able to work independently, and are able to consult and get help when they are confused: “They work unassisted for most of the period and if there is a problem, they come up and ask, they don't just sit there not asking.” Successful student groups are also proactive and are prepared for unforeseen problems caused by factors outside of their control:

They have made all the necessary pre-arrangements, so when they get there, they have made sure the PA is working, they have made sure the monitors are working, they are getting signal through the microphones, so when the band arrives, that they are ready, you know in this

industry that is the best way forward, you know if you are ready and the band doesn't show up for sound check you don't need to worry because you are ready.

In authentic learning contexts the disorder of real-world aspects will not necessarily be visible making it hard for students to recognise and understand. This could constrain the transition to sound engineering knower.

However, some of the enabling factors that contribute towards a successful transition from sound engineering learner to sound engineering knower are clearly described by the lecturer. This relates to knowledge and skills required to act as sound engineering knowers – the epistemological rules of the regulative discourse. To become a live sound engineer, the lecturer indicates that the students, before making the move to sound engineering knowers, need to understand the foundational theoretical concepts and put them into practice. He also reemphasizes the epistemological rules that regulate the behaviour of students as knowers which includes the ability to work under pressure:

They need to show understanding of how to set up a PA, they need to show understanding of how to get a signal from a microphone into a stage box, from there into a PA and put it through monitors, and then they need to show an understanding of putting a mix together, they need to troubleshoot quickly, they need to be able to recognise there is a problem and fix it. They need to learn respect and work as a team. If they can't do this it shows it would show lack of experience, not necessarily lack of knowledge because also live sound, the show can be very intense and your adrenalin is pumping, you are nervous, you have never done this before you know what I am saying, if you've got 100 people and you are not getting the vocals out, it can become quite overwhelming, you know.

Should a student acquire the above practical and social competencies he or she should be able to succeed in the course, as well as make a successful transition from sound engineering learner to sound engineering knower.

The data presented above suggests that students did not acquire the recognition and realisation rules to produce a legitimate text. The authentic learning nature of the curriculum, and the consequential weak framing over the epistemological rules of the regulative discourse led to students struggling to recognise the context within which they were learning.

It is plausible that students are made aware of what they need to do to produce a legitimate text, but how to do so is perhaps less explicit. It is obvious from the interview that the lecturer has a clear view as to what the epistemic values, norms and dispositions of a sound engineer are, but what is less obvious is how and when he transmits this knowledge to the students.

Extract From Lecturer Interview

Interviewer: “as a practitioner in the live sound industry, what is most valued in behaviour and actions?”

Lecturer: “team respect, getting on with team, being part of a team, especially in the live sound industry, you know you can go from one show to a different show and it is a different team or a different company you are working for and you need to be able to fit in there with each company and you need to be able to adapt to a lot of things, ... so you know you need to be, you need to have no stereotypes about people, you need to get rid of those and that again is respect, it comes down to respect again, respect who you are working with because you are only as good as your last job, you know and if you don't fit with a crew, they are not going to use you again you know”

The lecturer does not indicate *how* these norms and values are transmitted to the students and there is no evidence in the curriculum texts that these dispositions are made explicit. The framing over the epistemological rules become weaker and the skills, values and norms would be tacitly acquired as a result. As students make the transition from sound engineering learners to sound engineering knowers in an authentic learning context, the lines between the axiological and epistemological rules become blurred. Students find it difficult to navigate this transition in that they are expected to conduct themselves as sound engineering knowers but are still in an institutional context being evaluated.

Closer scrutiny and in particular a finer focus on the regulative discourse has revealed that despite the strengthening of the framing over the instructional discourse, the framing over the regulative discourse remained weak. The framing over the epistemological rules of the regulative discourse as described by Ellery was found to be particularly weak. This is crucial as this is a vocational curriculum with an outward focus on industry. In order to make the transition from sound engineering learners to sound engineering knowers, students are not only required to have the knowledge and skills of professional sound engineers, they also need to be able to speak, think, act and conduct themselves as professional sound engineers in the field. Weak framing over the regulative discourse and the very nature of authentic learning has resulted in students not recognising the curriculum as a visible pedagogy and as a result were left feeling uncomfortable with the course. This is not necessarily a bad thing, if the framing over the epistemological rules was strengthened, and everything made explicit the course would no longer constitute an authentic learning opportunity.

This chapter started with a contemplation of the links between authentic learning and Bernstein's theorisations to determine whether authentic learning could be considered through a Bernsteinian lens. Focus then turned to the data sources to determine if the Live Sound course under study provides an authentic learning opportunity. This section of the analysis was then followed by an investigation into the pedagogic practices using the analytical and theoretical tools of Bernstein and Ellery presented earlier in this dissertation.

Central to this analysis and research has been the theorisation of authentic learning by mapping the key concepts of authentic learning to Bernsteinian concepts and tracking links to the Live Sound course. Table 5.4 summarises this process. In the following chapter I will start by returning to the research problem and summarizing the findings. I will then consider contributions made in the study and look at practical implications and applications of the study and look at possibilities for future research.

Table 5.4 Links between authentic Learning, Bernsteinian concepts and the Live Sound Course

Authentic Learning	Bernsteinian Concepts	Live Sound Course
Real-world relevance	Regulative discourse is dominant	The behaviour of students as sound engineering learners becoming sound engineering knowers is valued
Multiple perspectives	Regulative discourse – Values and norms of social conduct as learners as well as values and norms of social conduct as knowers	The social conduct of students as learners and knowers is valued as students are expected to make the transition during the course
Collaborative engagement	Horizontal discourse – Social relation communalized	Learning happens in a more informal context, students learn from each other and, teaching and learning is less structured
Reflection	Realisation and recognition rules	In the course understanding the recognition and realisation rules and resulting reflection on practice opens pathways to the transition from learner to knower
Scaffolding	Framing over the Discursive Order (Instructional Discourse)	The strengthening of the framing over the evaluative

		rules provides clear signposting which is, in itself a form of scaffolding
Sustained engagement	Framing over pacing and selection of knowledge	The course makes results in students being flexible in terms of what and when knowledge is acquired – Weak framing due to authentic learning situation.
Mastery	Regulative discourse – Recognition and realisation rules	By working in the real-world students are expected to work with seasoned professionals (masters in the field) which aids the transition from learner to knower
Assessment	Instructional discourse – Framing over the evaluative rules	The assessment task is open ended and flexible and reflects the way problems are solved in real-world contexts – Weak framing over the evaluative rules

6. Conclusion

This chapter will first provide an overview of the research problem and what initiated the study. This will be followed by a summary of the findings from the previous chapter. A discussion around the strengths and limitations of the study will be offered as well as a section on the practical applications and implications of the study. Possibilities for further research will also be put forward.

6.1 Returning to the Research Problem

In a previous pilot study of the third-year Live Sound curriculum, it was noted that students were uncomfortable with the course and as a result gave negative responses in the course evaluations. Based on these findings, the course was adapted, and the framing over the instructional discourse was strengthened to facilitate more explicit signposting. It was expected that the changes made would result in students feeling more confident and understanding of the pedagogic practice in the course and that student course evaluations as a result would be largely positive. Although there was an improvement and some positive feedback was received, the sentiment, both during the course and in the course evaluations, remained mixed, and in some cases still negative.

This research project came as a response to a concern about the student experience on the course and to consider the pedagogic practices in the course to determine why some students remained ambivalent. The primary focus of this research project was the pedagogic practice in the course. Considering that the curriculum is primarily designed around an assessment event that takes place in a real-world setting, the research questions were developed to guide the enquiry and to illuminate possible reasons for students not being convinced of the value the course offers.

It was contemplated that the nature of the curriculum under study presented itself as an authentic learning opportunity. Considering this it was important to glean from the data whether this course could indeed be considered an authentic learning experience. The first research question looked to address this

Research Question 1: *In what ways does the Live Sound course represent an authentic learning experience?*

A set of authentic learning criteria was developed from the literature. The data clearly showed that in almost every authentic learning category the Live Sound curriculum was an authentic learning experience for the students.

However, Authentic learning is undertheorized in that the literature merely lists categories of what constitutes authentic learning. It became important to consider links to the theoretical framework of Bernstein presented in chapter 3 to operationalise these frameworks to establish whether (and if so, how) these theoretical concepts could inform authentic learning in the context of the Live Sound course. The following research question was used to guide this part of the research:

Research Question 2: How can the Bernsteinian conceptual framework and its elaboration inform thinking about authentic learning in a vocational curriculum?

This was done by mapping the Bernsteinian concepts to the authentic learning categories presented in the literature. Through this process, links were developed, making it possible to analyse the data sources through the lens of Bernstein's theoretical framework and Ellery's elaborations thereof. One important aspect of thinking about learning in the context of the course is the transition of students from sound engineering learners to sound engineering knowers.

This preliminary theorisation of authentic learning set the stage for investigating the pedagogic practice in the Live Sound course. This was done by posing the third research question:

Research Question 3: In the Live Sound course, what does it mean to transition from sound engineering learners to sound engineering knowers? How does an authentic learning experience help students with this transition?

The Live Sound course, being a vocational curriculum, is outwardly focused and the main purpose of the course is to develop industry-ready professionals; to transform sound engineering students into sound engineers. The data revealed that the transition from a sound engineering student to sound engineer is associated with, not only the knowledge and skills acquired, but more importantly, how one conducts oneself in the field. Through experience and working in the field alongside professional practitioners where the stakes are real, students are conditioned into a discourse where they make the transition from student to professional. By creating an authentic learning opportunity, the Live Sound course assisted students in making this transition. The data pointed to the strength of the framing over aspects of the regulative discourse and to the ability of students to acquire the values, norms and social competencies of professional sound engineers as key factors that enable the transition to sound engineering knowers.

To further develop the investigation into the pedagogic practice of the Live Sound course a fourth research question was posed:

Research Question 4: How does the theoretical framework provide insight into students' discomfort with the course?

The curriculum documents provided links and insights into the instructional discourse which revealed little in terms of determining what may have caused students to feel uncomfortable. The theoretical framework did however provide useful insights into students' discomfort with the course through an investigation into the regulative discourse, namely an interview with the lecturer.

6.2 Summary of Findings

As mentioned in the previous section, the data revealed that it is largely the socialisation and exposure to the field of practice that enables the transition of students from sound engineering learners to sound engineering knowers. This brings into focus the regulative discourse and the pedagogic practices that enable or constrain this transition. On paper, taken here to mean the curriculum texts, there was little evidence of any social interactions or elements relating to the regulative discourse.

The curriculum texts did however shed light on the instructional discourse. As a result of a previous study, the framing of the various elements of the instructional discourse and in particular, the evaluation rules have been strengthened to develop the curriculum as a more traditional "visible" pedagogy, and the data has reflected this. This is not necessarily the solution and as Bernstein (2000) suggests, it is possible to adopt a mixed modality approach where one may, for example have strong framing over the evaluation rules but weak framing over selection. Ellery (2017) takes this further and argues for a mixed modality approach and the differential strengthening and weakening of framing for different aspects of the regulative and the instructional discourses.

The data shows that a mixed modality approach was adopted in terms of the instructional discourse. The framing was strong over aspects of the evaluation rules for example, but weaker over sequencing and pacing. It is for this reason that it is somewhat surprising that the students were uncomfortable with the curriculum, particularly because of the strong framing over the evaluation rules. Morais (2002) suggests that the evaluation rules are a crucial characteristic of pedagogic practice and at this level, when the framing is strong, this leads to

students acquiring the recognition and realisation rules within the institutional context. The question then becomes why, despite the strong framing over the evaluation rules, did the students not recognise the curriculum as a visible pedagogy. In the course evaluations, one student wrote, “we learned nothing; it was a waste of time.” It is clear from this statement that that student did not recognise the pedagogic practice as enabling.

Despite the evaluation rules being made explicit and the framing over the instructional discourse being strengthened, the students did not recognise the curriculum as a visible pedagogy. They did not acquire the realisation rules to produce a legitimate text and make a successful transition from sound engineering learner to sound engineering knower. Being exposed to a real-world project in the form of an authentic learning experience that was mostly stripped of explicit disciplinary knowledge, made them feel uncomfortable which triggered negative responses in the course evaluations.

As discussed in the previous chapter, in the course evaluations students criticise the course and frame their experience of it in a way that shows they remain unconvinced of the benefit of the course because they cannot ‘see’ the invisible pedagogy. Students therefore do not acquire the recognition and realisation rules for performance in the course. It is possible that making the pedagogy more visible i.e. strengthening the framing over the evaluative criteria, selection and sequencing, and strengthening the scaffolding would result in students feeling ‘safer’ and more ‘in control’. This would however render the assessment event less of an authentic learning experience. Because having authentic learning experiences is crucial in moving students from being sound engineering learners to sound engineering knowers, then it might mean managing this tension in the classroom.

6.3 Contributions made and limitation of the study

This research project has illuminated issues relating to the pedagogic practice in teaching the Live Sound course. The findings could potentially assist further curriculum design in the vocational landscape where curriculum designers are looking towards incorporating authentic learning to enable the transition of students to knowers. The study provides an analysis of a vocational training course as an authentic learning experience. This provides insight into valued aspects of the course from a different angle. In addition, the work done in the project provides a stronger theoretical underpinning of authentic learning. It links authentic learning to Bernstein’s theoretical concepts of the regulative and instructional discourses, framing over selection, sequencing, pacing and evaluative criteria, as well as the axiological and epistemological rules. In this way it emphasises the outcome of authentic learning as the shift

that a student must make from learner to knower. A summary of this contribution is demonstrated in table 5.4 in the previous chapter. Further researchers would find this a useful starting point when conducting research in authentic learning pedagogies.

Despite the above-mentioned contribution of this research project, it has not been without its limitations. The research conducted was in the form of a case study, and as such, only provided a narrow focus on one vocational curriculum at one institution. The research would have been more illuminating had it been conducted across numerous vocational curricula at numerous institutions. This triangulation would have provided deeper insights into the pedagogic practices of authentic learning in vocational curricula.

This study was triggered by negative responses from students in the course evaluations. Not all students participated in the evaluations and as a result, the research is based on a relatively small sample size and is therefore somewhat unrepresentative. Had more students participated, the data would have been richer and further insights and inferences could have been made.

Over and above the relatively small sample size, no student interviews were conducted to clarify some of the comments in the evaluations. Follow-up interviews would have improved the triangulation and provided more insight of the study.

Another potential limitation to this study is the fact that at the time the researcher, was head of department of live sound and was partly responsible for the design of the curriculum. The trustworthiness of the research could potentially be compromised though conducting insider research and according to Yin (2011, p. 43), results in “complicated power and supervisory implications.” In addition, this insider position may also lead the researcher to approach the research with certain preconceived ideas about which areas to explore. Although a concerted effort was made to mitigate the potential problems in a frank and open discussion of the project beforehand, it is possible that the position of the researcher as head of department at the time may have influenced the interview with the lecturer who was a colleague.

Although these issues were largely mitigated by the strong emphasis on the Bernsteinian theoretical framework with clearly defined theoretical concepts, it is still important to acknowledge these limitations of the study.

6.4 Practical Applications and Implications

At the core of this research lies an investigation into the pedagogic practices of a vocational curriculum and in particular, a module that predominantly constitutes an assessment in an authentic learning environment. The research has revealed that authentic learning is undertheorized, and has made inroads into theorising authentic learning by mapping Bernsteinian concepts to the categories of authentic learning. This provides future researchers in the vocational milieu with a toolkit for analysis of pedagogic practice.

This research has further shown that authentic learning, by its very nature, is a social practice and that being exposed to real-world problem solving can make students uncomfortable if they do not clearly understand what the purpose of the authentic learning experience is, and what is expected of them. The study revealed that despite having strong framing over the instructional discourse, students did not fully acquire the recognition and realisation rules to produce a legitimate text. This was experienced by students as a constraining factor in making the successful transition from sound engineering learner to sound engineering knower. Due to the social nature of authentic learning, the research has shown that for students to acquire the realisation and recognition rules, the framing over the regulative discourse (social order), rather than the instructional discourse, needs to be strengthened. This is useful for designers of vocational curricula who intend to use authentic learning as a pedagogic strategy.

The question however remains: what is left of authentic learning if everything is made so obvious? This is where a tension exists, and this study demonstrates this tension. Students complain about the messy uncertainty of the experience. One approach would be to remove the messiness and the uncertainty and to spell everything out step by step. Make every aspect of the regulative discourse perfectly clear and spell out the axiological and epistemological rules. However, will what is left at the end still be authentic learning? It is possible then that the lecturer's task is to acknowledge and emphasise that the learning experience is, by its very nature of being close to real life, messy and uncertain, and that the purpose of the learning experience is to allow students to experience this in a (relatively) safe and supported environment? To enable the transition from being a sound engineering learner to becoming a sound engineering knower, a student must learn to manage the demands and uncertainties of the real world, and the job of the lecturer is to signpost what is valued, yes, but not to remove all the characteristics of a real-life encounter. The lecturer needs to find ways in which they can point out that those hard to articulate values such as respect, teamwork and professional conduct is what counts.

The study shows that when designing curricula with an authentic learning component, the regulative discourse that regulates the social order is paramount. For students to understand

the purpose of authentic learning and its benefits, they need to recognise the experience as a valuable pedagogic experience. They need to clearly understand what is required of them both axiologically and epistemologically. They need to understand the rules that regulate the student-staff relationships as well as the rules that regulate the values, skills, and knowledge of industry professionals to ensure that the implementation of an authentic learning opportunity is successful in enabling the transition from learner to knower.

The application of Ellery's elaboration of Bernstein's regulative discourse into the axiological and epistemological underpinnings and developing links of this elaboration to authentic learning in a vocational curriculum has provided future researchers with a useful analytical framework for investigating pedagogic practice.

6.5 Possibilities for Future Research

As pointed out earlier in this chapter, one of the limitations of the study was the fact that this research involved a small case study of one course. In addition, no follow up interviews were conducted to elaborate student's reactions in the course evaluations. With the demand of industry on institutions to produce industry-ready graduates, increasing numbers of curriculum designers are turning to teaching and learning systems like authentic learning to give students as much real-world exposure as possible during their studies. It is therefore recommended that further research be conducted in this area to corroborate the findings of this study. Triangulation and deeper insights into pedagogic practices around vocational and authentic learning curricula could be obtained by conducting further research over several courses and institutions.

6.6 Closing Statement

The diploma program, of which the third-year Live Sound course under study is part, is by the nature of its purpose, described in the course outline, as a vocational qualification: "The purpose of this module is to prepare students for employment in the Live Sound industry." The Live Sound component consists of three years of study and the texts and interview transcript used as data sources for the purposes of this research project are from the third year. Most specialised disciplinary knowledge is imparted earlier in the curriculum. When one looks at the three-year progression however, the propositional, hierarchical, disciplined based knowledge taught in the first two years of the course are contextualised in the third-year curriculum through a real-world project. The intention of this module was to bring together the explicit specialised knowledge with the tacit everyday knowledge that make up the context of live sound event management. It would seem from the analysis that students found this problematic.

Despite the evaluation rules being made explicit and the framing over the instructional discourse being strengthened compared to an earlier version of the course, the students did not recognise the curriculum as a visible pedagogy. They struggled to acquire the recognition and realisation rules to produce a legitimate text (performing well in the assessment event). Being exposed to a non-traditional, progressive curriculum consisting largely of a real-world project in the form of an authentic learning experience that contained less explicit typical disciplinary knowledge made them feel uncomfortable. As a result, feedback from the course evaluations were largely negative. The students were not ready for a progressive, student-centred non-traditional curriculum designed to socialise them into a professional discipline and prepare them for employment. By strengthening the framing over the regulative discourse, and in particular the epistemological underpinnings thereof, students would have understood the context of the curriculum and acquired the recognition and realisation rules and felt comfortable with the process of moving from sound engineering learner to sound engineering knower.

By strengthening the framing over the regulative discourse, one runs the risk of losing the authentic aspect of the course. To remain authentic and close to real life (which is what authentic learning is all about), it is inevitable that a level of openness and uncertainty will remain. For students to make the transition from learner to knower, the lecturer needs to acknowledge the innate tension, and find ways to prepare students to manage the inherent unpredictability, but also the values of respect, teamwork and professional conduct. Only then will students be able to transition from sound engineering learners to sound engineering knowers.

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Appendix A: Course Outline

<h3 style="margin: 0;">DSTP-LS3: Live sound Third Year Course Outline</h3>
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The purpose of this module is to prepare the student for employment in the area of live sound. The module focuses on the management aspects of a live event and students are required to design and market a real music event within a set budget. Students will be assessed on their ability to research and develop a theme, secure a suitable venue and contract and manage appropriate artists in addition to setting up, operating and managing an optimum sound system. At this level it is essential that students demonstrate strong interpersonal skills and an excellent ability to work in a group and under pressure.

Guest speakers will be called in to give an industry perspective

Session times and dates

Please refer to college timetable for details

Session	Session 09:30 – 13:00	Topic	Due dates
1	16 March	Session 1: Advanced PA – Mixing and monitoring	
2	17 March	Session 2: Advanced PA – Mixing and monitoring	
3	23 March	Session 3: Event logistics	
4	24 March	Session 4: Project Brief - Groups	
5	28 April	Session 5: Guest - Event co ordination and logistics – Tech riders	
6	18 May	Session 6: Supervision == Line up and tech riders	Line up draft 1/Tech rider submission
7	24 May	Session 7: Live sound: Brief with venue owner at Mercury Live	
8	15 June	Session 8: Live Gig Marketing// Gaston	Submission to Live Sound stores for required equipment.
9		Session 9: Group marketing consultation by appointment - Gaston	2 weeks prior to event
Assessment	27 June – 14 September	Session 10: Live sound events held at Mercury Live each Wednesday night.	
Assessment	28 Sept.		Portfolio of evidence submission

Recommended Reading: Participants should access the following books that are available from the college library.

Events Management - A Developmental And Managerial Approach (Paperback, 3rd Edition)

Successful Event Management - A Practical Handbook (Paperback, 4th Revised edition)

Event Management For Dummies (Paperback)

Appendix B: Assessment Brief



ASSESSMENT TASK

Date: _____

Deadline: _____

UNIT 8B THE WAVERLY KOTZEE ST. MOWBRAY TEL: 021 488 8383 FAX: 021 488 8704

Programme: Diploma in Sound Technology and Production

Module: *Live Sound 3 – LS3*
Assessment: *LS3-02 Live Sound Practical*
Assessment Mark: *100*
Weighting *60%*

Student Name: _____ Assessor Name: _____

Student Signature: _____ Assessor Signature: _____

Intended learning outcomes and associated assessment criteria:

<i>Learning outcomes</i>	<i>Assessment criteria</i>
	To achieve each outcome a student must demonstrate the ability to:
Synthesise knowledge and skills to set up and manage an optimum sound system for a live event	<ul style="list-style-type: none"> • Apply knowledge of budget, venue, sound and performer requirements when assessing and selecting a sound reinforcement system • Evaluate and coordinate the staging and lighting requirements • Effectively manage the sound crew personnel • Install and setup sound system for front of house and monitor system • Place and align speakers to ensure adequate intelligibility throughout the venue • Design and install a sound reinforcement system for maximum acoustic gain before feedback • Integrate selected sound system with an existing sound rig • Assess and apply special feeds for recording or monitor console • Predict and prevent system faults as far as possible and rectify faults that occur
Sound check and mix sound for all performers in front of a live audience at an event	<ul style="list-style-type: none"> • Use reference material to evaluate sound system performance • Evaluate and apply effective sound check procedures • Assess headroom and set up optimum gain structure • Assess and apply advanced live mixing techniques

Assessment Outline

- Each group will host an event in a pre approved venue and will be responsible for the marketing, running and sound requirements of the event.
- You will be assessed on the quality of the sound and the efficiency and professional manner the event is run.
- It is imperative to note that in order to meet the assessment criteria of this project that your event MUST contain a live performance of some kind where intelligibility and mix quality can be effectively assessed. THIS MEANS THAT IT IS UNACCEPTABLE TO ONLY HAVE DJ'S PERFORMING AT YOUR EVENT.
- It is a requirement of this project that at least ONE band perform at your event. (A band is defined in this context as "a group of people who perform instrumental and vocal music").

Project Brief:

Your group will be assigned a date that has been booked at Mercury Live.

You as a group are required to:

- Engage with the venue owner and negotiate the terms and conditions of hosting the event.
- Select a line up of artists, performers and or bands to perform at the event.
- Engage with and develop contractual agreements with the artists.
- Establish sound equipment requirements of artists. (Technical Riders)
- Develop a marketing campaign/strategy for the event.
- Negotiate sponsoships for the event.
- Assess the equipment provided by the venue and the technical requirements of the artists and negotiate hire contracts with a live sound equipment hire company to ensure the equipment is adequete for the event requirements.
- Consider the staging and lighting at the venue. This involves allocating a group member to the lighting who must attend a DWR workshop and operate the lighting rig.
- Develop a team that operates as a well managed crew to ensure the smooth running of the event.
- Set up the FOH and monitor systems in such a way that health and safty considerations are accounted for. This includes positioning of equipment on stage, neatness and safety of wiring.
- Set up and tune the system (both FOH and monitors) for maximum gain before feedback. You are required to run a separate monitor system.
- Perform effective troubleshooting to ensure the smooth running of the sound system.
- Utilize the matrix mix system to ensure a FOH mix that is of industry standard.

Appendix C: Assessment Rubric

Assignment 2: Marking Rubric: LS3-02 Live Sound Practical

Name of Production Team:		Name of marker:				
Criteria	0-45%	50% 55%	60% 65%	70%	75% 80%	85% 90% 95% 100%
1. Apply knowledge of budget, venue, sound and performer requirements when assessing and selecting additional sound equipment.	Totally inadequate sound system.	Sound system did the job but not particularly well.	The sound system did the job fairly well but could have been more/less powerful.	Sound was good as a result of sound system selected for particular event and venue.	Very good choice of sound system, not too big or not too small. Sound was very good.	Sound system selected was perfect for the venue. The system, Line up and venue acoustics were symbiotic. Excellent sound.
2. Evaluate and coordinate the staging and lighting requirements.	No attempt to enhance event with staging and lighting.	Lighting and staging were addressed but very little thought or effort.	An effort was made to use lighting and staging elements to enhance the entertainment value of the event.	Lighting and staging were well integrated and fairly impressive.	A large effort was put into the lighting and staging both were impressive.	Lighting and staging was extremely impressive.
3. Effectively manage the sound and crew personnel.	Event was disorganized and no indication of any form of management.	Event was disorganized but there was evidence of attempts at management	Sound and crew were managed fairly well and event had an element of organizational structure.	Good management and a fairly well organized event.	The sound and crew personnel were well managed and the event was run almost flawlessly.	The management of sound and crew personnel resulted in a very professional, flawlessly run event.
4. Setup sound system for optimal front of house and monitor systems.	FOH and monitor system was poorly set up and was totally inadequate for the event requirements.	FOH and monitor system was inadequately set up and was inadequate for the event requirements.	FOH and monitor system were adequately set up and suited the event adequately.	FOH and monitor system were set up well and were suited the event requirements.	FOH and monitor system were set up very well and were well suited for the event requirements.	FOH and monitor system were set up excellently and were brilliantly suited for the event requirements.
Neatness of installation and Health and Safety compliance.	System was installed extremely untidily. No health and safety considerations.	System was not installed neatly. 1 star health and safety rating.	System was installed fairly neatly. 2 star health and safety rating.	System was installed neatly. 3 star health and safety rating.	System was installed very neatly. 4 star health and safety rating.	System was installed extremely neatly. 5 star health and safety rating.
6. Design and setup for maximum acoustic gain before feedback.	Feedback was invasive and negatively affected the event.	Feedback occurred frequently due to poor system tuning.	Feedback occurred occasionally due to poor system tuning.	Well-tuned system with minimum feedback.	Very well tuned system with virtually no feedback.	Excellently tuned system with no feedback at all.
7. Trouble shooting.	No trouble shooting resulting in complete system failure.	Problems caused some disruptions due to system failure but the show went on.	Problems were solved and basic trouble shooting techniques were applied.	Problems were solved Fairly quickly due to good trouble shooting techniques.	Problems were solved quickly due to very good trouble shooting techniques.	Problems were solved instantly due to excellent trouble shooting techniques.
8. Mix. (awareness of multi matrix mix)	Poor mix resulting in unpleasant experience.	Mix needs more work. Had its moments but frequency spectrum not handled well affecting clarity and definition.	Satisfactory mix. Frequency spectrum could have been better controlled. Some elements were well defined and others were lost.	Good mix. Most of the mix was clear and audible. Frequency spectrum fairly well balanced.	Very good mix, Great aural experience. Frequency spectrum well balanced. Clear audible mix.	Excellent mix, Fantastic aural experience. Everything was clear and audible. Brilliant balance of frequency spectrum.
9. Audience opinion of production.	Very Poor	Poor	Satisfactory	Good	Very Good	Excellent
Final mark						

Appendix D: Module Guide



MODULE GUIDE

Live Sound 3

Diploma in Audio Engineering

Rev.02

Live Sound 3 (3rd year)

Module Code	DSTP03-LS3	
NQF Level	7	
Credits	20	
Notional hours	Contact: 40	Non-contact: 160
Prerequisites	DSTP01-LS1; DSTP02-LS2	

Module description

The purpose of this module is to prepare the student for employment in the area of live sound. The module focuses on the management aspects of a live event and students are required to design and market a real music event within a set budget. Students will be assessed on their ability to research and develop a theme, secure a suitable venue and contract and manage appropriate artists in addition to setting up and managing an optimum sound system. At this level it is essential that students demonstrate strong interpersonal skills and an excellent ability to work under pressure.

Content

- Securing a venue for a live sound event
- Venue contracts
- Organizing a list of bands/performers to perform at an event
- Performers contractual arrangements
- Event promotion
- Sound system requirements for an event
- Sound system for front of house and monitor system
- Sound check and mixing sound for all performers

Teaching and learning activities

The teaching and learning strategy for this module will use the following range of supervised activities as well as unsupervised research and development carried out by the student.

- *Face to face lectures:* The use of teaching aids such as PowerPoint presentations, DVD's, case studies, an interactive Smart Board and module notes are adopted. Audio Equipment will be introduced and presented as part of the teaching and learning.
- *Guest speakers:* Appropriate professionals within the audio industry may be invited to give an industry perspective on the module content
- *Individual tutorials:* Students work is critiqued during the process and feedback is given post assessment
- *Independent research:* Students conduct research on given topics in order to provide a deeper learning experience
- *Outings:* Students visit industry sites and observe PA instalations in action
- *Feedback discussion sessions:* Students present progress on assignment and feedback discussions between facilitators and peers enhance the learning experience.

Assessments

Assessment Code	Assessment Title	Assessment instrument	Assessment Weight
LS3-01	Portfolio of evidence	Portfolio	40%
LS3-02	Live sound practical	Practical assignment	60%
Total weight			100%

Progression requirements

The student must obtain a module average of at least 75% in order to pass the instructional offering.

Resource requirements

Lecture room:

- Multi Media projector
- Work space per student
- White board

Live Sound System including

- Mixer
- Speakers (Powered)
- Outboard processors
- Multi core (Snake)
- Microphones
- Headphones
- Recording device

Student access to:

- Administrative support services

- Library
- Internet
- Policies and procedures
- Rules and regulations

Suitably qualified and experienced facilitator with a:

- Minimum of 3 years relevant experience in Audio Engineering
- Minimum of 1 year teaching experience in higher education

Student stationery inclusive of:

- Notepad
- Computer/laptop/organiser
- Pens
- A lever arch file
- Storage device (min 2G)

Student equipment inclusive of:

- Headphones
- External hard drive
- Engineers Toolkit

Teaching and learning materials:

- Module guide
- Lesson plans
- Module notes
- Teaching aids
- Required and recommended reading
- Case studies/ examples of work

Appendix E: Extract Course Evaluations

Student opinion survey DSTP - LS3

Your overall impression of the facilitator

- Facilitator is a very good, very talented Audio Engineer, very clear and precise and the learning material he explains very clearly the content of the subject matter. He also clearly explains the core concepts.
- Facilitator was professional, he was a bit to straightforward but most of all helpful.
- Good, he knows what he is talking about.
- Really good facilitator, I enjoyed his lectures.
- Competent.
- Helpful and interested in students' experience. Empathetic, very much "on our side"
- Facilitator is great. His know how in the field is spot on. His humour keeps the students interested.
- Overall he was very good and entertaining and gave interesting lectures with lots of information.
- Helpful and understanding yet harsh at times.
- Helpful, engaging, knowledgeable.
- Facilitator was helpful and prepared to answer questions and assist when needed. However there were times where he would jump in and almost take over on the night. But generally very helpful in all aspects leading up to the event.
- Good. Facilitator is knowledgeable and was helpful on the evening.
- Explains things well and has extensive knowledge.
- He was informative. Has valid knowledge and advice we incorporated into our event. Overall I think he was a good facilitator.
- Informative, helpful, approachable.
- Well rounded. Doesn't take any nonsense.
- Very helpful.
- Facilitator was perfect for the module and knew what he was speaking about.

Suggest possible areas for the facilitator to improve

- Include a budget.
- Talk slower, make it interesting.
- Communication. Multiple workshops had been cancelled or postponed with little notice.
- Though any harshness, swearing etc.. can sometimes come across in a joking manner, in a professional simulated environment in front of public and external working people, it may seem improper.
- Less confusion. More structured information from him on the assessment criteria.
- Take more time to explain practical processes. Possibly hold more workshops leading up to the events.
- No areas to improve. However we didn't have a feedback session, which would have been nice.
- Project voice more to reach the back of the class.

Please comment on the extent to which you feel the module achieved its aims for you.

- In my opinion I feel like they should not give us an assignment where we have to spend money to be assessed.
- We did not expect to hold our own event. We didn't know how to market.
- The course did achieve its aims for me. I just feel there could have been more hands on class for it where we actually get time to mix a band live with the facilitator and get pointers as to what you are doing wrong or right.
- It achieved what it needed. I personally think it was basically a repeat of last years info with a little more depth.
- I feel the college should supply students with a budget.

- I was happy with the facilitators way of marking us. I learnt the pressures of running a show myself but I was not satisfied with the way staff from Mercury acted. I feel they made some over-exaggerated complaints which lead us to achieve a mark which was too low judging from the show we held. I feel that doing my own shows in the future wont be a great experience because club owners were being too critical.
- Mostly achieved aims. Enjoyed the task. Great learning experience.
- The course itself throughout all 3 years of CAC has achieved its aim in my personal opinion. The ratio/time in comparison to other courses were well laid out.
- I felt that the live sound practical was done extremely poorly. The venue was bad. The date and times were bad.
- In terms of real live learning of event coordination it was highly effective, however I feel it would be more challenging applying the live sound knowledge to other environments.
- We learnt a lot about running an event which is invaluable information, but the course draws a bit of time from other, more engineering – centered aspects of the course. Other tasks suffer because of this.
- The course accurately displayed the work and effort required to organize an event, and I feel that is what was most important, to experience the industry and how it works.
- I felt like I gained knowledge and skills that I didn't have, with regards to organizing and running events.
- I feel that the course achieved its aims for me personally.
- Achieved everything quite well. I got a lot from the lectures and know much more now.
- I feel it met our aims as a group, we had a good event and experienced everything we should have in terms of the assignment and had a good real world experience.
- Highly achieved.
- As an engineer already working in the live sound industry I didn't learn much new info but it was a great recap and place to ask questions.
- It actually helped me get an idea just how testing it could be to run a full night with a tight mix and no pauses in between. It also sparked off a interest I thought I never had in this specific field.
- It helped me in an organized way how things were planned and prepared.
- 80% aims achieved. Learned a lot. 20% not achieved. Wrong time of year (students had exams). Wrong day (Wednesday not practical to go out).

Comment on the theory/practice balance of the course.

- The theory was OK.
- Balance is good.
- Perfect.
- Yes, practical which is good.
- We don't go in depth with theory, but I feel that the best way to learn is in practice.
- Much more practice than theory involved. Much of the theory could not be applied within the course itself because of circumstances of actual event but definitely useful for future in live sound industry.
- The only problems I have with the practice of the course was being unable to organize our own venue. Or more towards paying for the venue that was forced upon us. Rather leave it up to the students.
- I felt like the spacing between the practice on the desk and the practical were too far apart.
- I feel more practice of live experience may be helpful.
- I feel it was a good balance. The course is mainly practical, and as sound engineers we are more involved and interested in practical assignments.
- Much more practice and repetition of things would be great.
- Theory and practice was well balanced.
- The theoretical and practical sides of the course were well balanced.
- A lot of practical, which is better because it gives you hands on experience. The bit of theory there is, helps with the knowledge behind "why am I doing this"
- I feel we were well prepared for our practical application. Theory wise we were well informed and knew all that we needed to.
- Very good balance. More practical than theory but a great way to learn as live sound is very hands on.
- Could have gone into more depth with theory.

- The theory of the course was good and well planned. The lectures were informative but more lectures could be given on marketing. This is where the college fell short.

i) Which topics did you find most interesting or useful? ii) Which topics were less useful? iii) Are there topics that you feel a course of this nature should be addressing, but which were missing?

i)

- Setting up a PA and tuning it.
- Focus more on Marketing.
- Live sound society/gigs
- Marketing.
- Organising the whole event from scratch.
- The lectures on pre-production and planning and those on base pins.
- Event organization.
- All topics covered were of use to the planning of the event in one way or another.
- Learning about the professional side. Line array systems setup and speaker placement at large festivals.
- I found the project as a whole interesting.
- Mixing.
- Throwing our event.
- Live sound in general.
- Marketing, but there was only one lecture on this.

ii)

- More monitoring.
- Theory classes.
- Funnily enough, sound.
- The lectures on live sound in 3rd year. Console use etc...
- Lighting.
- I feel the course makes good use of all topics.
- Monitoring.
- Everthing for me was useful because my intention is to accept everything once I am done with better understanding. I can decide which area I can focus on.
- The event itself.

iii)

- A bit more hands on/practice with the live systems and the facilitator.
- Marketing should be elaborately expanded.
- Although rig setup is explained well, applying it to many different types of setups may be confusing in terms of application.
- More of a focus on real world issues would be useful.
- Pretty much covered everything.
- However the funds we had to produce were out of living expenses and came to a pretty big amount which made the month stressful.
- Stage setup.
- Communication with The Mercury was poor. A Wednesday night for a live sound event in the winter was also poor.

Overall, did you feel that the assessment plan for the course was appropriate to the purpose of the course, and for your needs? Do you feel that the expectations for the assignments were made suitably clear to you? How useful was the feedback? Any other comments on the assessment?

- The assessment was appropriate. The expectation was a bit too high.
- Yes the assessment plan was good, but it could have focused a bit more on the sound for the event we had to organize. Maybe let everyone get a chance to mix FOH to see that everyone can mix live.
- I think the overall plan is appropriate, however I found it a bit unfair that we had to organise/run the entire show this year in terms of marketing etc because last year the college helped the third years with basically everything.
- With possible exceptions of venue assessment and tech riders, sound is only really an aspect on the night. 90% of the work is event management which I do not expect to be assessed on at a sound college.
- Overall it was a very professionally well thought out project. A lot of effort was put into making sure students are on track BEFORE the event.
- I feel that having to organize a party/event on a specific day at a venue we did not choose as well as being assessed by how we market the event etc. I feel a lot of the things we had to do were completely out of our depth.
- Expectations were clear, feedback was helpful but a chance for correction or improvement was absent. (Not for marked based reasons but for experience). However, overall a useful learning experience.
- Appropriate for the course – no. For my needs – no. But what I learnt is useful, I just didn't realize it. I think the task is quite large and stressful though. I dwarfs the other tasks and that is the real issue. Expectations weren't clear enough but they were ok. Feedback was useful.
- No complaints, except I feel the expectations for party attendance on a Wednesday night is somewhat high.
- Assessment plan was appropriate, expectations were made clear. Feedback was useful and easy to understand.
- Yes and yes. Personally I think 2 peer assessments are required. 1. Planning/marketing etc.. 2. Participation on the night. Students gave variable input throughout these 2 stages and giving a clear peer assessment was difficult.
- I find the assessment was fair and doable. It was clear and suitable. Did not receive feedback in person but assessment feedback was good.
- Yes. Throwing an event was a great experience. All expectations were clear and well defined. Feedback was great and well informed. Would have been even better if we had to set up the PA from scratch.
- Yes. Sometimes because the information sometimes used to come in different aspects and it used to confuse me a little bit but was a good experience
- Feedback good.
- I do not feel the assessment was appropriate for this course. The expectations were a bit too high for students hosting their first live event in the winter on a Wednesday night. I feel like the college should go back to the live event from last year.

Any further comments or suggestions?

Make the biggest assessment in the beginning of the year.

Budget for marketing. Also gigs on weekends not Wednesday.

A different venue would be better, also maybe bigger groups or have a festival with the whole year.

A re-evaluation of assignment hand ins, course priorities and communication amongst 3rd year course conveners might assist students – allowing for easier time management to be achieved.

It was pretty cool. I feel enlightened and educated. Teamwork skills have been improved.

Appendix F: Extract Lecturer Interview Transcript

I	Which was part of the assessment?
R	It was part of the assessment.
I	Because as I understand it the assessment was about putting on an event of which live sound was a component.
R	Ja, ja.
I	OK, so why did you focus on these specific topics and not others, why were these specifically focussed on and put into the outline and another question following that is, what makes those particular topics important?
R	OK so, from the technical side of running a show, I mean especially if you are going to have those elements, we've got a monitor engineer, a front-of-house engineer and we, the show is about being a real show, so you are doing it for public, you've got people coming in, you are going to be paying money to watch a show and they are going to expect that the show runs worth what they have spent for, so it is important to make sure that the team understands how to run a show, from a technical point of view, especially what the show is at, that is why we introduced those elements, so what was the next part of that...
I	So basically like what makes the topics that you have chosen, mixing and monitoring and whatever, in those formal lectures, what makes those important, why specifically did you select that?
R	I think all of those are the fundamental keys to the success of running any event, so having the technical knowledge, being able to technically run the show, having the ability to market the show, you know, understanding that show is not just about doing sound, it is about making sure that all the elements are working together.

I	And with regards to the actual preparation for the assessment, not specifically those lectures, because to me it seems like the pacing of those lectures are quite rigid because they are set on certain dates, but in between that, the preparation that students have to do for their assessment.
R	You mean a tutorial?
I	Ja, the pacing there?
R	I think, that would be quite rigid because get a very short, or they get X-amount of time to do any practical.
I	So do you set small deadlines or is it, they just got to get on with it?
R	You mean in the lecture or?
I	I mean just generally within the course, like as a whole, like the course in general?
R	Well we, we set up, I would say in that case it would be rigid because we set up times that they would book to go on the console....
I	I suppose that course outline maybe shows that, because there are specific dates there, you must have this done by that and must have your line up by that date and you must have that by that.....
R	Yes, those line ups and those, they are not rigid as in you must submit it by that date, the line-up there is....
I	Is this guidelines?
R	It is guidelines, you know think about having it by this date, basically for them to come to the assessment, they needed to be ready for that, so there is not like, you must submit on the 15 th your tech drivers....

I	But then the second one you were more rigid on the pacing....
R	Ja, listen guys, because we also timed it closer to the event, so....
I	Why did you strengthen it based on the fact that students weren't understanding or weren't mature enough to work on their own or what?

R	It could be one question that they are not mature enough, it could also be a thing of them learning to work in groups on this kind of project you know, where some of the work actually has to be outside of the college you know, and finding bands and you know, it is all new to them, how do you find a band, so I think that is why we had to be quite rigid to make sure that they had followed those steps, so that they, ja they could feel that we were giving them help but not doing everything for them.
I	And then in between these sessions when you holding their hands, what is left up to them, what must they do on their own?
R	Well they really have to do everything on their own, they have to get the tech riders, they have to organise a band, they have to communicate with the Mercury, although what we had also done, we set up the Mercury for them, so that kind of finding a venue, finding PA, that really was stress free for them.
I	In the second course?
R	In the second course ja, in the first course they had to find their own venue and the had to organise PA,s, so it was a bit more.....

I	So are you saying that you made the assessment more explicit in the second course.
R	Yes definitely.
I	A lot more or a little....
R	I think just really with regards to that point, I think the rest we kept you know. Obviously the assessment criteria would have also changed slightly because now there was no need, we didn't introduce the need for them to get a venue or choose a venue and PA, so we, but definitely we needed to emphasise the fact that they needed a band because what happened in the previous year or the previous course was that they came with a DJ and a MC or sometimes just a DJ and then all the criteria of going before feedback and that, we were looking at marking, we couldn't.
I	So in 2014 it was almost like they didn't get it, they didn't, it wasn't made explicit what was required and therefore when they did the assessment, they didn't meet the requirement...
R	Ja,...
I	And again that probably caused quite a lot of unhappiness...
R	I think there were some groups that felt that they were harshly evaluated because they had a DJ, so ja...
I	That was an issue ja, because it did come up in the student opinion surveys that there was a little issue there.
R	Ja.
I	Cool, now we are going to talk about, that is sort of the practice relating to the actual knowledge content. Now we are going to talk about students and staff/student interactions, so it is slightly, we veering off in a different direction now. What is your approach to the students, is it the same for all students, your general approach to students, I am talking about your interactions with students.
R	I think with all students I keep the same type of interaction.
I	And what is your approach generally, is it a rigid approach....
R	I think it is an open door approach, I mean if you have got a question and you feel that you can't ask that question within a lecture, you know, then you can come afterward and ask me later you know...
I	My next question actually goes on to say – are you available to students on an ad hoc basis or is contact formalised?
R	I would say it is more ad hoc, you know, with regards to specific hours you know what I mean.
I	Within reason?
R	Yes, ja, no 2 o'clock phone calls in the morning, when you get a burning desire.
I	Ok, so the next question is, - describe you interaction with students, how formal, informal or structured is it? It is similar, we are talking around the same....
R	Look, I would say it is informal/formal in ways you know, coming out of the industry you know, one of the things that is sort of a wider education thing is the ability to you know, work with people, especially when you are on a big show and it is long hours, so I approach it the same way with students, you know if they can realise, it is not going in there this rigid

	person, you need to be adaptive, you need to be able to take criticism as well and at the same time give a helping hand, so you know, I keep it informal/formal.
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I	What about attendance in terms of attending those supervision sessions, isn't that a barrier...
R	I find that if it is happening at the college then it is easier because you know I try...
I	Is attendance better then.
R	Well I also made all the things happen on a lecture day, so the plan with that was well they should be here for lectures so they are at the college. I find when if you are taking it away where now they have to come to a different place, it is also in wintery months, so are they going to arrive at the Mercury, so I think going forward, it is more of the tutorials here at the college and all supervision assessment or getting together must happen...
I	About being involved, getting involved, attending...
R	Ja, and I find it easier if you set the supervision groups on days of lectures then hopefully you narrowing down to get more people in.
I	Ja, again a related question, what makes the students who do well or succeed different from those that struggle or fail?
R	Again I think coming to the tutorials, being prepared so if they have gone to the tutorials they feel more prepared, they understand what is expected of them. Those who don't come to the tutorials and don't come to any tutorials, rarely are, I mean they look like fish out of water when they get to the Mercury, when they need to be doing stuff, when they, you know the procedures are not, we are not doing a heart transplant, it is very A to B, B to C kind of things, you know,, so if you are not there to see the A to B, then you don't know where to go and once you know the A to B, you should be able to follow it through, especially I think at a third year level, I mean....
I	Ok cool, how is the course different in its current form from the way it used to run?
R	You talking about 2017 to 2016.
I	Comparing 2016 to 2014.
R	2016 to 2014 there are big differences, you know I think in 2014 a lot was left up to the students and we've taken away those elements that cause problems, like finding a venue, having to get a PA you know, with the association with the Mercury there is a PA, so the whole thing of having to course a PA, pay for PA, pay for a venue, we've taken that all away, you go to the Mercury, there is the venue, there is the PA, so we've made it a lot easier for them and I think, you know, not just easier but also it helps focus more on what we are trying to achieve as an assessment criteria, you know...
I	So have you made this assessment or have you changed it?
R	I think if you look at the assessment criteria....
I	The brief?
R	The brief, ja, it is not now – find a venue – you know, so that anxiety is take away, put it that way.....
I	So students are more supported in the....
R	Definitely more supported and ja, more structure, more guidance, you know it not it is not about going – paddle or drown....
I	[laugh] ja....cool. What would you do differently if you ran the course again next year and why would you do those things differently?
R	I would take away all elements of the show in the marketing and organising of the bands...
I	The events side.
R	The events side of it and I would turn that really into that they are now a PA hire company, so all the logistics and event logistics that they need to focus on is just that about being a PA company.
I	Because initially, from what I could gather, the course was, the goal was, the elements of bringing in these other disciplines of you know, event managing, marketing, all of that, you find that doesn't have value.....
R	I wouldn't say, look I think it would be great that they realise that within the certain, what is the word, a certain job of being a PA company, there are other jobs that latch on to make this whole event a success. I don't feel that in the live lecturing we give them the knowledge, we don't talk about managing anything, we talk about running an event from a sound point of view, and you know there are many companies, Golden Circle etc...., they have approached

	many of their shows as a sound company, they not at the event coordinating, they are called in to do their job.
I	They are just a part of that...
R	I think if we take away that this is your event to you are the sound company and we implement people whose event it is, that whole readiness, that whole – this is what is going to be expected of you when you go out into the real world, it is going to be better because there is going to be an event person saying – no, we need these things working and this is something that I think is more tangible and we can guide them through the lectures and through the supervision to this and it becomes a bigger part of something, so they don't need to worry about – oh, I haven't got a band, where is this band, you know and it becomes the venue's job now, or the marketing team's job of the venue, to fill the place, so the expectations of them are large because they need to pull off a great show for paying customers. Now we have made it real, as real as we can make it you know and yet we are still there to make sure that it is not an embarrassment, the aim is not to – Ah, look at you, you can't do it, you know, so we still there as the support, so we will make the show happen and they will get a real live....
I	And they are responsible for doing the sound, so you changes would be to be more specialised?
R	Ja, and to be, ja, and to be sound...
I	And less cross-disciplined?
R	Ja.
I	Because in its current form, the way I understand it, is that it is very multi-disciplined.
R	Yes.
I	And that detracts maybe from the sound?
R	I find, from the feedback that I have when I speak to them that this is where their most concern is, where am I going to find a band you know....
I	So that creates anxiety.
R	Yes and then also you find from the venue, from the Mercury side, for them it is like a schlep that they must be there you know, so rather make it for everybody that this is a real event, it is going forward, you know, by 4 o'clock the sound check is happening, so you need to be prepared and the lecturing must go in line with that, the importance of a line check, which is something I have already started with the first year, is the importance of a line check which we will make more important in the second year again, so that when we get there for third year, when they go up there, they can put it together.