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The admission process: How portfolio assessment establishes the pedagogic subject of fashion design

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A minor dissertation submitted in partial fulfillment of the requirements for the award of the degree of Masters in Education (Teaching).

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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ABSTRACT

This research draws on the work of Basil Bernstein as a theoretical structure with which to investigate the entry selection process that assesses prospective fashion design students' portfolios. It will be revealed how the three interrelated rules of the pedagogic device, namely distributive, recontextualising and evaluative rules regulate pedagogic communication and how their selective transmission and acquisition determine the pedagogic subject of fashion design. Recognition and realisation rules then orientate the panel and the prospective student to what is expected and what is legitimate within that context, and this is made explicit in various forms. During this process the selection panel manifests their expertise which acts as an indicator of what knowledge and skills are considered necessary for the discourse, which in turn determines what is applicable and who is eligible for the course. Because admission standards play a crucial role in establishing the quality of the learning program the evaluation process should be effective at predicting student potential and should be based on a set of reliable and valid criteria. My aim was to unpack a tacit practice which does not refer to explicit criteria or guideline procedures, yet defines and establishes authority and power relations as well as expertise, which serve to legitimate the discourse.

This investigation is an attempt to generate academic enquiry into the field of fashion design, and attempts to demonstrate how the pedagogic subject of fashion design, produced during the selection process, defines how fashion design functions as a form of knowledge and a form of being that either summarily accepts or rejects students into the discourse. This establishes the profile of the ideal student and determines what forms of knowledge are privileged by the criteria for assessing portfolios. My aim is to identify what the criteria are for assessing portfolios; how consensus is established; how the process acts as a process of induction; and what ideological messages are contained and whose interests are served.

This research has been interpreted on two levels: first, on a literal level and second, on a symbolic level to gain insight into what ideological messages are contained, which provides signification and reflect how tacit knowledge functions as an ideology or a veil of power. This supports Basil Bernstein's concept of the pedagogic device, which relays what counts as valid knowledge and serves as a symbolic ruler of consciousness, and provides the intrinsic grammar of the discourse.

ABBREVIATIONS

ABBREVIATION

DEFINITION

SAQA

South African Qualifications Authority

NCHE

National Commission of Higher Education

ORF

Official Recontextualising Field

PRF

Pedagogic Recontextualising Field

B. Tech Fashion

Baccalaureus Technologiae Fashion

ND Fash

National Diploma in Fashion Design

NHD Fash

National Higher Diploma in Fashion Design

NDFA

National Diploma in Fine Art

NHD Man

National Higher Diploma in Management

University of Cape Town

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Chapter 1 Formulating the research problem

1.1 Setting the stage

The focus of my investigation is the entry selection process that admits fashion design students at a particular South African University of Technology. Fashion design here is the discourse concerned with the process of designing and constructing clothing intended for retail. The selection process that filters applicants is based on the submission of a portfolio and consists of a written and a visual component, plus a follow-up interview and another practical test conducted at the institution. The manifestation of expertise on the part of the selection panel that evaluates these portfolios acts as an indicator of what knowledge and skills are deemed necessary for induction into the discourse and, the discourse in turn, organises and constrains what can be said, thought and done. This is achieved through its distinctive set of rules and procedures largely tacitly acquired, which are put into practice during the assessment of prospective students' portfolios.

There are different dimensions to knowledge such as explicit, implicit and tacit. Explicit knowledge is made obvious and is offered in a clear, detailed and unambiguous manner, while implicit knowledge is suggested, alluded to and is not directly expressed, yet there is no doubt or question. Tacit knowledge on the other hand is something that is understood or meant without being stated, and it is this form of knowledge, applied during the procedure of evaluating prospective students' portfolios, that has been investigated.

Tacit knowledge is difficult to define and has been characterised as personal, difficult to articulate fully, experience based, job specific, held within, both known and unknown to the holder, transferred through conversation and narrative, capable of becoming explicit knowledge and vice versa (Cooke, Crowley, Gourlay, McInerney, Cited in Imel, 2003:1-2).

Tacit knowledge is wholly or partly inexplicable, and the concept of tacit knowing is not so much a form of knowledge but a process. The aspects of knowledge that are tacit are those that are not codified, but can be transmitted via training or gained through personal experience. Tacit knowledge is exercised by the members of the selection panel who see themselves as the experts, who once they have acquired the skills also acquire a corresponding understanding that is difficult to articulate (Polanyi, Cited in Barbiero, 2004:1). It involves learning a skill that is not written down and has been described as 'know-how' or practical/procedural knowledge, or commercial and saleable knowledge of how to do a particular thing (Hanks, 1980:813), as opposed to 'know-what' or facts and 'know-why' or science. Tacit knowledge or 'knowing-how' has also been used as a phrase to distinguish it from explicit knowledge or 'knowing-that' (Ryle, Cited in Barbiero, 2004:1). I intend to

investigate in this dissertation how this functions during a particular process and how a discourse such as fashion design uses criteria for assessment, tacitly acquired, to evaluate portfolios and select candidates for induction. Significantly, it is during this process that the pedagogic subject of fashion design is simultaneously established.

Tacit knowledge consists of a range of conceptual and sensory information that can be brought to bear in an attempt to make sense of something and involves connoisseurship and the process of discovery – rather than with validation or refutation of theories or models (Smith, 2003:1-2). The experts do not refer to a theory, but perform skilfully without deliberation or focused attention (Barbiero, 2004:1). This is relevant to my research because 'knowing-how', or embodied knowledge is characteristic of the experts on the selection panel, who act and judge, without explicitly reflecting on principles or rules.

Specific information has been gathered while the panel performed the task of evaluating the portfolios and the empirical texts in conjunction with the theoretical recourses then generate the data for this research, and enable the research problems to be answered. What counts as valid knowledge, is relayed through what Bernstein, whose theory underpins this work, terms the 'pedagogic device', which serves as a symbolic ruler of consciousness and provides the intrinsic grammar of pedagogic discourse. Variable forms of realisation of the pedagogic device have the capacity to restrict or enhance the legitimacy of potential pedagogic discourse and are not ideologically free (Robertson, 2004:3).

Through mediations representations and symbolic vehicles act as signs that stand for things and, an attempt will be made to interpret images and language as systems with structures and rules. Semiotics and the determining of how meanings and values are produced will be applied, and accordingly information has been interpreted on two levels: first, on a literal level to define criteria of assessment, determine how consensus is established and how prospective students are induced into the fashion design discourse and second, to understand the texts on a symbolic level and to gain insight into what ideological messages are being transmitted. This provides the signification because this research has investigated how tacit knowledge is a veil of power (Bordum, Cited in Imel, 2003:1). This, with reference to critical discourse analysis has provided the theoretical tools that has assisted in the investigation of how knowledge is constituted as a discourse and is partial and positioned, and how particular ways of using language provide participants within the discourse, with the tools to evaluate and if desired, change the discourse.

1.2 Rationale

Fashion design has become an established discourse and uses tacit knowledge to define what is natural and normal. I am suspicious of a discourse that fosters taken-for-granted knowledge and in this paper I hope to investigate how a discourse such as fashion design defines what is applicable. The aim was to reveal what has become opaque and difficult to define in relation to a particular empirical setting, which involves determining who is to be selected into the course at a particular University of Technology.

The entry selection process was chosen as an area of focus because it is an important yet neglected object of research. The assumption that the best prospective student is one whose academic record is reflected through past examination results is not appropriate, particularly as vocational education is considered to be non-academic. Consequently, in a design discipline, this includes a range of exercises such as a written component, flat visual designs, a practical constructed object and an interview.

Admission standards play a critical role in establishing the quality of learning programmes. The goal should be to use these standards as a quality control mechanism to facilitate the inclusion of students with potential, and the exclusion of those who do not reveal the necessary level of potential. The standards established in the admission process serve as a means of maintaining the quality of the programme's student pool and similarly of the discourse itself. Considering the critical quality control function of the entry selection process, it is imperative that the standards be effective at predicting student potential (Lawrence & Pharr, 2003:222), and selection decisions should be made on a set of reliable and valid criteria (Ineson, 1996:12). Ideally, the entry selection panel should attempt to admit students who they presume would succeed in the course, with the assumption that those students who perform well have a better chance of obtaining employment in the market place (Ineson, 1996:10).

Factors that determine who is eligible for entry into a fashion design course and who is perceived to have a vocation for the subject is an area that invites investigation. A concern was that the selection process has been followed, virtually unchanged, for an extended period of time. The aim therefore was to unpack this practice because there was a suspicion that it was based on sedimented layers of vocabulary that have never completely dissociated from the sensibilities that gave rise to them (Davis, 2004:2). This is relevant because the admission process defines and establishes the subject discourse and the student profile. The selection process establishes authority and power relationships and also expertise – both serve to legitimate the discourse. The intention was to test a hypothesis that some

forms of knowledge/design may be privileged by the criteria for assessing the admission portfolios. I had hoped to understand a process that has few explicit criteria and few explicit guideline procedures for evaluation. Moreover, applicants themselves have no indication of how they are to be measured or what criteria are sought.

Much of the pertinent prior research into the nature of selection criteria is either in the field of non-vocational undergraduate courses or in generic occupations. There is very little insight into the selection processes of courses with strong vocational links (Ineson, 1996:11). A vocational education services a particular career path and relates to providing a direct route into a particular profession or trade. The current course aims state that the course equips students to analyse and monitor design processes to meet market demands. While the course is aimed at the creative person with a flair for fashion, major emphasis is on the creative and technical skills of design and garment construction, which affords students employment opportunities and is stated in the portfolio requirements (Appendix 1).

Vocational education was distinguished from 'encyclopaedic' education and during the industrial revolution general subjects were excluded from the curriculum. This led to the mission of vocational education becoming technical with a focus on work-based training, as opposed to a moral and intellectual education (Heikkinen, 1997:214). In the past the demeaning stigma associated with vocational education, with acquiring a trade, a technical education or an apprenticeship was due to its association with the activities of the lower social classes. The polar alternative was general education that concentrated, at tertiary level, on theory and abstract conceptual knowledge.

Today the duality between body and mind and the associated privilege relating to mental rather than manual, academic rather than vocational, or thinking versus doing no longer predominates. Vocational education no longer has negative connotations and increasingly services the labour market and is offered in the United Kingdom by technical colleges and universities alike. At the University of Technology where this research was conducted no insight has been offered into what defines the pedagogic subject of fashion design. No attempt has been made as far as I am aware, to determine how fashion design functions as a form of knowledge and a form of being that summarily either accepts or rejects students into the discourse. This research then, is an attempt to generate academic commentary that takes as its object the discipline of fashion design, here restricted to asking who the subject of fashion design is, with particular reference to a South African University of Technology.

1.3 Problem and sub-problems

I planned to investigate how the pedagogic subject of fashion design is produced during the selection process. I had hoped that such a focus would help me to understand how the profile of the ideal fashion design student is constituted and what forms of knowledge are privileged by the criteria for assessing the admission portfolios. Proposed questions included the following:

- How does the entrance selection process act as a process of induction?
- What are the criteria for assessing portfolios?
- How is consensus established?
- What ideological messages are contained and whose interests are served?

The procedure entails the following. Chapter 2 establishes a theoretical model and draws on the theory of Bernstein to provide a macro-structure. A sub-structure is then constructed that can more directly be applied to the field of fashion design, which assists in clarifying the discipline as a form of knowledge, and a craft discipline in which tacit knowledge or 'know how' assumes an evaluative function. Chapter 3 establishes empirical evidence, describes gathered information which produces data relevant to the research problems, and considers how the research problems may be answered. Chapter 4 explains how the findings relates to the Official Recontextualising Field (ORF), while chapter 5 then explains findings that relate to the Pedagogic Recontextualising Field (PRF). Chapter 6 then interprets findings and seeks signification and offers insight into underlying symbolism and meaning potential, and chapter 7 reveals tensions and disparities in the admission process. Chapter 8 concludes the research project.

Chapter 2 Constructing the theoretical model

2.1 Defining what constitutes fashion theory

Research into the nature of fashion is initially briefly outlined, although this approach will not be followed, as an attempt is made to ascertain the form of knowledge and the pedagogic nature of fashion design. This is then followed by referring to research which bears more directly on and illuminates the nature of fashion design, which as a craft focuses on the process of designing and constructing clothing intended for retail. A purely deductive approach has not been followed, although an existing conceptual framework has been utilised as the basis for deductive reasoning in order to ascertain the pedagogic subject of fashion design.

As fashion design is not a scholarly or academic subject attempts have been made by people outside of the field to gain insight into the nature of its being. Fashion design as well as art, involves practical processes, and the verbal in the form of theory renders the subjects scholarly (Allison & Hausman, Wilde, Cited in Bolton, 2005:7). Similarly, the writing about the history or theory of costume, clothes, dress or fashion imparts a sense of academia to the essentially practically orientated and craft based subject, which has strong vocational associations. It is a relatively recent and increasingly broad area of study, and the complex history and diversity of the discipline are worthy of respect (Cumming, 2004:8). Early writers offering information about dress were diarists, letter writers, visitors and playwrights. From the early nineteenth century onwards the subject attracted theoreticians from diverse backgrounds and disciplines not usually associated with mainstream dress history, and their writings form part of the evolution of the subject. The three fundamental motives for fashion are protection, decoration and modesty, but there is also an inner disposition within some societies for novelty and change, and this produces a visible clothing dynamic (Carter, 2003:xiii). Since the Industrial Revolution and the introduction of the factory system and the onset of mass production and mass consumption, the quest for novelty has spurred constant change. A desire to be seen in the latest clothes was seen as being the epitome of being fashionable and the reflection of new-found status. Being fashionable serves as a form of conspicuous consumption and can be associated with a pecuniary culture. This is the subject of analysis of many theorists writing about fashion.

Fashion theory has since the latter part of the twentieth century become of increasing interest to social scientists and commentators from disciplines influenced by the social sciences and the growing popularity of the subject is evident. In the United Kingdom alone in 2002 there were over 500 colleges and universities whose syllabi include fashion and its

history as an option or the focus of a degree course, and these academic courses, often cross-disciplinary, range from the practical to the theoretical. The convergence of perspectives from art and design history, sociology and anthropology have all contributed to the study of a subject that is simultaneously economic, aesthetic, social and psychological. The contribution of writers such as Roland Barthes, Jean Baudrillard, Jacques Derrida, Michel Foucault, Kristeva Kristeva, Jacques Lacan and others, have elevated the subject into the field of literary theory, philosophy and psychoanalytic criticism and postmodernism, structuralism and post-structuralism (Cumming, 2004:33-42). A tradition has been established and today there are numerous writers on the subject and a wide range of interpretation of what constitutes fashion.

The word 'fashion' refers to style in clothes, especially the latest or most admired style (Hanks, 1980:528). Fashion usually applies to a prevailing mode of expression but can quite often apply to a personal mode of expression that may or may not adhere to prevailing ideals. Inherent in the term is the idea that the mode will change more quickly than the culture as a whole. Elaborating on the meaning of the term 'fashion' Davis states that it refers to an alteration in the code of visual conventions by which we read meanings. Change is the ingredient that determines fashion. Fashion implies code modifications that manage to startle, captivate, engage and sometimes offend. This 'clothing code' relates to the field of semiotics and serves as the link between a sphere of discourse and its associated social arrangements. The meanings evoked by the combinations and permutations of the code's key terms are constantly shifting or 'in process' (Davis, 1994:5-15).

The current work of Yuniya Kawamura introduces the concept of fashion-ology, which is not the study of dress or clothing. Instead a sociological investigation of fashion is offered that treats fashion as a system of institutions that produce the concept as well as the phenomenon/practice of fashion. Fashion-ology is also concerned with the social production process and the notion that fashion exists in people's minds. Items of clothing must go through the process of transformation to be labelled as fashion. The focus is on the social nature of fashion, on its production, distribution, diffusion, reception, adoption and consumption. Fashion is an immaterial object, as opposed to clothing that is a material object. Fashion as a belief is manifested through clothing. Fashion is a collective activity, and has to be adopted and labelled as fashion before it reaches the consumption stage. It has to be recognisable as fashion and not clothing (Kawamura, 2005:1-2).

As stated, my contribution to the field of study is academic and an attempt is made to classify fashion design as a form of knowledge in the theoretical framework that follows. I begin by referring to the highly conceptual and theoretical work of Bernstein, which shall provide the backbone of my research. The work of Cunliffe, Kritzer, Gamble, Bolton, and Daniels then operationalise Bernstein's highly theoretical concepts, as elements of their work can be related more directly to my investigation to help define what constitutes fashion design as a pedagogic subject. How this is simultaneously established within a particular empirical setting will then be discussed.

2.2 Establishing a conceptual structure

The theory of Basil Bernstein and the notion of the pedagogic device will serve as a tool to aid my investigation as it provides the intrinsic grammar of pedagogic discourse. There are three hierarchically and interrelated rules, which are distributive rules, recontextualising rules, and evaluative rules. These rules regulate pedagogic communication and act selectively on the potential discourse or the meaning potential (Bernstein, 2000:27-28).

Bernstein's theory of education can be effectively applied to my particular field of research as the device creates a funnel effect whereby the distributive and recontextualising rules are condensed in the evaluative rule, where the valid realisation of knowledge is made evident. The criteria used to evaluate the portfolios result in a practice where students are either accepted or rejected. The pedagogic device, outlined in Table 2.1, functions directionally from a macro to a micro level, towards the point of interface where particular criteria, which have been elicited during the course of my research, are applied in the selection of students to determine who is deemed fit to study in this particular course. It culminates in an act of judgement that either provides or denies students the opportunity to be educated in the fashion design department of a University of Technology.

Table 2.1: The funnel effect of the pedagogic device

<p>REGULATOR OF CONSCIOUSNESS / FORMS OF KNOWLEDGE - PEDAGOGIC DEVICE</p> <p>DISTRIBUTIVE RULES - Power – Creation – Initiated by the state in the form of educational policy FIELD OF PRODUCTION – Esoteric – Mundane CURRICULUM – What counts as valid knowledge RECOGNITION RULES – What – Classification - framing</p>
<p>RECONTEXTUALISING RULES – Knowledge – Transmission – Interpreted locally by institutions and transmitted via the portfolio requirements FIELD OF RECONTEXTUALISATION – Instructional Discourse – Regulative Discourse PEDAGOGY – What counts as valid transmission of knowledge REALISATION RULES – How – Framing – Interpretation</p>
<p>The distributive and recontextualising rules are condensed into the evaluative rule</p>
<p>EVALUATIVE RULES – Consciousness – Acquisition – Applied within departments during the selection process FIELD OF REPRODUCTION EVALUATION – Valid realisation of knowledge by prospective students is assessed EVALUATION CRITERIA – Explicit – Implicit - Tacit</p>
<p>Student is accepted or rejected</p>

The pedagogic device operates from a macro to a micro level, culminating in acceptance or rejection of individuals. Distributive, recontextualising and, particularly evaluative rules in relation to the assessment of portfolios, similarly determine whether fashion design is established as a pedagogic subject. To understand how this is achieved specific reference will be made to Bernstein's recognition and realisation rules, which are fundamental to my research as they orientate both the selection panel and the prospective students to what is expected and what is legitimate within that context, and this is made explicit in various forms. The interpretation and recognition of what counts as valid knowledge, is established in conjunction with market needs, and is reflected in its transmission via the portfolio requirements distributed by the department to interested students. Recognition rules produce the legitimate content-specific texts that establish the specific knowledge that is perceived to be relevant to the pedagogic subject, and become evident in the instructions that students refer to if they intend to apply.

Students, in turn through the realisation rule, relay what is a contextually relevant translation of what they believe is an adequate reflection of their ability. The evidence is their submitted portfolio and the evaluation of their fashion design sketches in particular, reflect whether they have adequately realised what is expected and what they are presently capable of, and it is on that basis that they are judged. Whether a student reveals potential ability is difficult for the panel to recognise. Recognition and realisation of a particular discourse do not originate in any pedagogic code, but are externally and tacitly acquired, and refer to fundamental ways of organising experiences and responding to expectations that differ from individual to individual (Bernstein, 2000:104-106).

Bernstein's highly conceptual approach and his structured theoretical devices have provided a framework, which with the support of other research, has enabled me to critically investigate and interpret a discursive social interaction, and to shed light on the way individual and collective consciousness is manifested. A concern was with establishing criteria of assessment and also with the underlying meaning within social interactions. Interpretation is both perspective-bound and partial (Usher, 1996:19) but also detects and unmask (Usher, 1996:22). The plan therefore was to use Bernstein not to categorise processes and thereby fix and situate events, but rather to decipher a complex and fluid interactive dialogical situation, during which implicit criteria of evaluation are revealed.

This has helped illuminate what constitutes the specialised forms of communication that are realised in the entry selection process, and how this is reflected in:

- Curriculum - what counts as valid knowledge.
- Pedagogy - what counts as valid transmission of knowledge.
- Evaluation - what counts as a valid realisation of the knowledge taught, or, as in my study, what is sought.

Curriculum and pedagogy are considered message systems, and together with evaluation, they constitute the structure and processes of school [institutional] knowledge, transmission and practice, which has consequences for different groups – admitted and rejected.

To begin, classification according to Bernstein involves the organisation of knowledge into the curriculum and refers to the degree of boundary maintenance between contents and curricula categories or areas of knowledge and subjects. Classification can be strong or weak and this relates to two types of curriculum codes. The shift from a collection to an integrated code reflects a shift from sacred to profane knowledge, which is associated with a modern rather than a traditional society (Sadovnik, 2001:689). This reflects a change in the classification of knowledge and where this has become weaker a regionalisation of

knowledge has occurred (Bernstein, 2000:9). I believe this characterises the form of knowledge in the institution that has been selected, which is dependent upon the economic market with an emphasis on vocational education.

Insulation between categories of discourse enhances differences and dislocations between groups, culture, gender, class and race. If the insulation between categories is strong, and if the classification is maintained, then the principles of the social division of labour are maintained. The principle that preserves the insulation is power because power constructs relations between subjects and disciplines, and this establishes identity (Bernstein, 2000:5-6). The selection of what is relevant knowledge that distinguishes between discourses establishes not only identity but also authority within those separate discourses and this involves recognition rules, which is a crucial aspect of this research.

The recognition rule arises out of distinguishing between contexts. This is made explicit in the fashion design departmental policy documents. The members of the entry selection panel attempt to establish classification of their domain through their unique identity and specialised rules of internal relations particular and peculiar to their design discourse, which is reflected in the portfolio requirement specifications (Appendix 1). According to Bernstein, whether classification is weak or strong, it always carries power relations.

Framing is a category that supports and operates in conjunction with classification and relates to the transmission of knowledge through pedagogic practice, and to the location of control over the rules of communication – over what knowledge is transmitted and received in the pedagogical relationship (Sadovnik, 2001:689). Control socialises students into these relations, constructs relations within given forms of interaction, and establishes legitimate forms of communication appropriate to the different categories (Bernstein, 2000:5). Portfolio guidelines initiate this process.

The empirical focus of my research is on the process of evaluation, which is productive of recognition and realisation rules. Evaluation for acquirers is any realisation that attracts evaluation. It is the manifestation of the principles for the production of what counts as the legitimate text (Bernstein, 2000:xvi). This is vital to this investigation and is evident in the submitted student portfolios that involve written and visual components that have to then be either approved or rejected. The discursive and negotiatory process of assessing and evaluating this evidence is, I believe, based on staff experience and accumulated tacit criteria, and reflects an impulse and desire for classification in order to define and establish authority and expertise, and also credibility within that discourse. Unspoken tacit knowledge

provides the context of meaning from which explicit knowledge is acquired. Tacit knowledge, also known as 'common sense', arises from a web of cultural conversations and is transformed into explicit knowledge during social interaction (Capra, 2003:101) and has been captured and translated into data.

Bernstein also provides insight into *vertical* and *horizontal discourse*, and specifically into *horizontal knowledge structures* that may have either strong or weak grammars, which has been picked up on by Heidi Bolton in the literature review, in relation to the evaluation of high school art. This is relevant to my research as fashion design as a discipline has, as far as I am aware, not been considered in relation to his theory. Bernstein distinguishes between two fundamental forms of discourse that are seen as oppositional and sometimes the one form is seen as essentially a written form and the other an oral form. This is related to Bourdieu who refers to these forms in terms of the function to which they give rise, the one creating symbolic and the other practical mastery, Bernstein states that the one form is sometimes referred to as everyday common-sense or local knowledge and the other as school or official knowledge. These diverse forms of knowledge are known as *horizontal* and *vertical discourses*, in which different forms of knowledge are realised. *Horizontal discourse* is typified as everyday or common-sense knowledge that arises out of common problems. It is likely to be oral, local, context dependent and specific, and tacit, whereby a common competence is acquired. In contrast, a vertical discourse consists not of culturally specialised segments but of specialised symbolic structures of explicit knowledge and is directed towards achieving a graded performance (Bernstein, 2000:155-160), and empiricism and positivist science has entrenched this and ensured its prevalence in education today.

In a *vertical discourse*, knowledge circulates via strong distributive rules regulating access, transmission and evaluation. Vertical discourse takes the form of being either hierarchically or horizontally organised. The hierarchical form is a coherent, explicit and systematically principled structure and the horizontal form is based on a series of specialised languages with specialised modes of interrogation and criteria for the production and circulation of texts. The institutional or official pedagogy of vertical discourse is not consumed at the point of its contextual delivery but is an on-going process (Bernstein, 2000:160).

Hierarchical knowledge structures attempt to create general propositions and theories that integrate knowledge at lower levels, which reveal underlying uniformities across an expanding range of apparently different phenomena. This tends to operate at more and more abstract levels, and is produced by an integrated code. In contrast, *horizontal knowledge structures* consist of a series of specialised languages and codes of

interrogation, and criteria, for the construction and circulation of texts. Because there is an integration of language and accumulation of languages, it is based on collection or serial codes. The set of languages are not translatable as each language has its own criteria for legitimate texts and each field is constructed by its internal characteristics. I maintain that fashion design fits into this category. As development is not based on greater generality, as with vertical knowledge structures, it depends on the introduction of a new language, which offers new speakers and a new perspective, or an alternative insight, which my research may offer. Only then can hegemony and legitimacy be challenged (Bernstein, 2000:161-162).

The recognition and construction of legitimate texts in a horizontal knowledge structure is a tacit process, particularly those texts with weak grammar. What counts ultimately is the specialised language and its linguistic hegemony, its position, its perspective, and the acquirer's 'gaze*', rather than an exemplary theory. 'Truth' then is a matter of acquired 'gaze' (Bernstein, 2000:165). 'Gaze' is the result and the outcome of the recontextualising principle, which removes (de-locates) a discourse from its substantive practice and context and relocates that discourse according to its principles of selective reordering and focusing. In this process the original discourse is subject to a transformation. The 'mechanism' of the 'gaze' guides the recontextualising process, and serves as the principle of selection of a theory of instruction. Whether implicit or explicit, it is the means whereby a specialised discourse is pedagogised. As Bernstein states, the recontextualising process translates the theory of instruction into a specific pedagogic form. The pedagogic discourse to be acquired is constructed by the recontextualising process of the transmitter, and the acquirer invariably has no access to the transmitter's recontextualising principles. This is fundamental to my research as the principle is tacitly transmitted and is invisibly active in the acquirer's 'gaze', which enables the acquirer metaphorically to look at or recognise and regard, and evaluate or realise the phenomena of legitimate concern (Bernstein, 2000:173). The 'gaze' of the selection panel is at play during the portfolio selection process.

*Similarly and simply put, Pierre Bourdieu refers to 'habitus' (Bourdieu, 1962, 1988, 1990, Cited in Everett, 2002:65), which is the "durably inculcated system of structured, structuring dispositions" found within a field (Bourdieu, 1990:52). Habitus is embodied or deposited within individual social actors. It is "...a feel for or sense of the 'social game'...a tendency to generate regulated behaviours apart from any reference to rules" (Bourdieu, 1962:111). Habitus is constitutive of the field, is always changing and works in a dialectic fashion as conditioning and creativity, and as consciousness and the unconscious (Bourdieu, 1990:55). And finally, "the field, as a structured space, tends to structure the habitus, while the habitus tends to structure the perceptions of the field" (Bourdieu, 1988:784).

Footnote 1.

2.3 Establishing a supporting theoretical sub-structure

The work of Bernstein has limitations for my research because it is highly theoretical, and is accordingly developed by referring to other research which will be extended more directly into the field of fashion design. I begin with the work of Cunliffe (2005). His research involves amongst other topics, the role of declarative and procedural knowledge in art education in the United Kingdom. This is relevant as the tendency to subsume 'knowing that' or declarative forms of knowledge under 'knowing how' or procedural forms of knowledge has resulted in inconsistency in teaching and assessment of such forms of knowledge and I question whether this is the case with fashion design.

Cunliffe deals with forms of knowledge in art education and authenticity by which such forms of knowledge are taught and assessed. According to Cunliffe, in both classroom practice and general thinking in the UK, there is confusion between evidence of procedural knowledge with evidence for declarative knowledge, and this is embedded in the national examination system. He distinguishes procedural knowledge or 'knowing how' that is shown or demonstrated, from declarative knowledge or 'knowing that', which requires spoken or written form. He questions the General Certificate of Secondary Education examination, which requires evidence of understanding the meaning of art in its socio-historic context while at the same time denying the necessity of written or spoken work to reveal that knowledge (Cunliffe, 2005:199).

The recent inclusion of 'knowing that' into the art curriculum is an attempt to give the subject academic status (Cunliffe, 2005:206), and this is evident in the portfolio requirements provided by the fashion design department. The blurring of boundaries has resulted in a shift away from the exclusive modernist concentration on the teaching and assessment of procedural knowledge to also engage with the separate but complementary area of declarative knowledge. Cunliffe argues that the modernist approach stemmed from notions of self-expression that located the essence of art within the ego, and the approach of basic design education that located art in the essence of a reduced visual grammar (Cunliffe, 2005:200). The essentialist approach of the visual grammar was first developed at the Bauhaus and was recycled as basic design exercises. Students learnt how to become knowledgeable in the way judgements about art's contextual meanings were made (Cunliffe, 2006:68).

Modernist practices denied the socio-cultural dimension to knowing in art in favour of a universalistic approach of 'knowing how' that ignored particularities, as this was thought to undermine creativity. A socio-cultural approach combines 'knowing how' with 'knowing that' and this relationship which integrates the showing of non-verbal forms of knowledge with verbal representations for understanding art is preferable. The inconsistency is that the assessment objectives specify that evidence is to be understood as that which can be demonstrated or measured, and Cunliffe invites his audience to question whether the evidence base is found in 'knowing how' or 'knowing that' (Cunliffe, 2005:200-202).

Assessment in art and design as requiring evidence based in 'knowing how' requires a process of generating ideas in visual form (Cunliffe, 2005:202). In relation to my research the portfolio requirements ask potential students to provide examples of 'knowing how' in the form of five fashion design sketches. They do research and design a range of five garments for the coming summer on the sketches of models provided. Ladies, men's or children's wear in the following categories: casual, formal, or sporty, must be designed. The evidence of 'knowing that' in the form of a five hundred-word essay invites students to give an opinion, in their own words, of fashion today. Reasons for and examples to illustrate their statements must be provided. Students must also comment on why people in South Africa wear the clothes they do, and how society, lifestyle, geographical location, culture, attitudes, technology and other factors influence the local fashion industry.

As students may have little prior knowledge or contextual understanding of why certain clothes are worn and how this is impacted by certain factors, their written answers are likely to be subjective. The knowledge of art as with the knowledge of fashion design, within a socio-cultural context, involves understanding different practices or trends in relation to the significance of wider cultural pressures. Understanding is also always culturally specific, manifest in the way students reflect their understanding and similarly how the selection panel interprets students' responses. It seems that what is sought in the portfolio is of two types, one is visual and 'know how' and is treated as a face analogue and the other, written and 'know that'. In the detecting of symbolic or contextual insight, in the analysis of the essays, both a face and text analogue should be applied. This would consider both imponderable and ponderable evidence (Cunliffe, 2005:204).

Cunliffe argues that art in the UK is caught between two paradigms, where there is only opportunity to focus on 'knowing how' while assessment considers both 'knowing how' and 'knowing that'. So in the assessment of fashion design portfolios, this dilemma also exists where the requirements cater to both procedural and declarative knowledge but the

assessment is based on 'knowing how' and reflects a modernist approach, embedded in older, essentialist ways. As is the case in the UK, an impression of being revolutionary or post-modern is [ineffectively] attempted (Cunliffe, 2005:201). To avoid dualistic thinking and essentialism, it must be understood that art, and design, is always part of a historically specific community and produced in socio-cultural matrices constituted by 'knowing how' and 'knowing that' (Cunliffe, 2005:207). The autonomy of the art object promoted by formalism as well as the tendency to perpetuate a false dichotomy between sensory experience and discursive inquiry and between procedural and discursive knowledge prevails. The modernist and romantic legacy of understanding art and the creative process as a solitary often idiosyncratic activity continues, as does the general tendency of detaching individuals and works of art from their wider socio-cultural surroundings and roots. This perpetuates the trend of examining art, and design, as autonomous practices undertaken by subjective individuals removed and devoid of a context (Cunliffe, 2006:67).

Kritzer (2006) prepared a paper for a symposium on 'judgecraft'. The aim was to develop a theorisation of craft as an analytic concept that can be applied in studies of the work of professionals, including judges and lawyers, and this has been extended into the field of fashion design. A set of elements is described that is applied to professionals in the legal and other fields: utility, consistency, clientele, skills and techniques, problem solving, and aesthetics. Two organisational dimensions can be applied to these elements: first, distinguishing between elements internal to craft and those that are external and second, distinguishing elements that deal with production, functionality, and evaluation (Kritzer, 2006:Abstract).

Kritzer states that the work and challenges facing judges are vast, and that judges respond to and meet those challenges successfully. This process has been given the label of 'judgecraft'. The first task is to decipher the word 'craft' and in relation to judgecraft, it can be defined as practical knowledge of how others perform their work and of the relationships involved in this work. This is limiting as it suggests that craft simply relates to how someone does their job, and a richer description is offered towards a concept of craft. A distinction between the craftsperson and the artist is necessary.

As craftwork contains an inherent aesthetic, it provides a valued standard by which one craftsperson can assess the work of another. While a lay person may recognise differences, it is the expert in the field who is able to identify what distinguishes a good from a poor product. Becker distinguishes between the 'ordinary' craftsperson and the 'artist' craftsperson in terms of the preoccupation with 'beauty' and the aesthetic element. The artist

craftsperson, while concerned with functionality and usefulness, also seeks a standard beyond those goals, that of attractiveness or elegance. A larger distinction is introduced when craft becomes art, when artists turn to the medium of the craftsperson to produce artistic expression, and a corresponding devaluing of utility. Where the craftsperson values the ability to reproduce a product and duplication, the artist is concerned with uniqueness and creation (Kritzer, 2006:5-7).

The nature of work done within the context of a craft, termed craftwork, has certain dimensions:

1. The utility of an object or service.
2. The work is done for a customer or a client and has two levels of specification set by the norms of the craft and the client.
3. The production of a consistent product.
4. A core aesthetic that is internal to the craft community.
5. An identifiable set of skills or techniques. This may involve 'knowledge' that can be systematised and conveyed through written or verbal instruction. While some innate talent or ability may exist, true skill is produced with time and practice, typically obtained under tutelage of a master in the field, whether in the form of an apprenticeship or more formal teaching.
6. Unanticipated problem solving and the ability to improvise in ways that serve the ultimate goal is another important dimension.

Six factors have been identified to distinguish craftwork from other activities, which includes art on the one hand and mundane factory work on the other hand. These factors are external to the craftsperson and focus on the product / client as well as internal to the craftsperson and focus on the producer, as are laid out in Table 2.2 (Kritzer, 2006:7-15).

Table 2.2: Elements of craftwork (Kritzer, 2006:16)

	External	Internal
	Distinguishes craft from art	Distinguishes craft from non-craft
Production	Consistency	Skills and techniques
Functionality	Utility	Problem solving
Evaluation	Clientele	Aesthetic

With fashion design the formal sector market is being catered to, and what is being sought may be evaluated on the level of craft as well as on the functional, practical and attractiveness of the design. I reiterate that the current course aim states that the course equips students to analyse and monitor design processes to meet market demands. In the

portfolio requirements it states that while the course is aimed at the creative person with a flair for fashion, major emphasis is on the creative and technical skills of design and garment construction, which affords students employment opportunities (Appendix 1). This depreciates the uniqueness of the object and stresses the reproductive rather than expressive elements. Craft involves duplication while art, where no two objects are alike, focuses on creation (Kritzer, 2006:7). It is a process that I believe suppresses creative expression and my assumption is that the portfolio requirements encourage students to conform from the outset. The fashion design programme continues to train undergraduates to service a traditional and conservative market.

How the portfolios are evaluated is crucial particularly as none of the applicants has any indication of what is expected while the selection panel has an acquired tacit understanding of what to look for. Technical competency evident in the students' fashion design sketches provides a standard by which one craftsperson and expert in the field can assess the work of another. This, it will be revealed, connects with Bernstein's notion of affecting the acquired 'gaze' (Bernstein, 2000:165), whereby a practising craftsperson is able to identify what it takes to distinguish a good from an adequate product (Kritzer, 2006:5).

The term 'professionalism' is used in a wide range of occupations and can be used to distinguish between a person who receives money for their work, and an amateur who does not. It can also refer to the quality of work produced where professionalism refers to a commitment to quality and care, and amateurism refers to the work of a non-professional, often associated with poor quality. Professionalism or work carried out in a professional manner reflects a commitment to standards and is associated with craft, conveys how well a task is performed, and is distinct from professional work (Kritzer, 2006:18-19).

Gamble, supports the work of Kritzer and examines the structure of craft knowledge and states that tacit transmission of knowledge and nonverbal modelling are the essence of apprenticeship. Gamble's concern is with the modality of transmission of tacit practices and questions what it is about the internal structure of craft knowledge that makes apprenticeship the preferred method of transmission (Gamble, 2001:186).

Gamble states that traditional craft apprenticeship and associated forms of pedagogy have been replaced by a division of labour and specialisation as a result of the factory system that has made the "master" redundant, and in South Africa, 'learnerships' are now considered a more flexible approach, in keeping with the ever-changing needs of the workplace. However,

a 'modelling' relationship between master and student continues to be the preferred method of transmission because of the tacit nature of craft knowledge (Gamble, 2001:185-186).

Cabinet making apprenticeship offers a case study into a knowledge structure coded as 'tacit' where modelling is preferred over explicit verbal instruction. The only explicit 'rules' conveyed are the rules of social order (Gamble, 2001:189). Even though all apprentices come from modern, sometimes automated factories, the focus was on passing on the traditional occupational identity associated with the craft, which bridged pre-industrial and factory production. The trade school remains based on an asymmetrical relationship between master and apprentice, which is still implicitly accepted as the regulatory basis of craft transmission (Gamble, 2001:186).

The transmission practice is based on direct modelling, with very little formal teaching. The sequencing of the cabinet-making curriculum is casual, and there is no strict sequence or order in the transmission process. Intervention occurs when it is observed that the bodily position of an apprentice is wrong and through direct modelling the apprentice learns by observing the master. There is no verbal communication. Communication occurs through drawing and the master often makes sketches of prototypes of pieces he produced to point out something or impress upon them that they must 'think'. Gradually the apprentice also begins to produce drawings, which although rough and crude, are isometric and in proportion. The apprentice learns to ask or explain something through a drawing (a silent third language) rather than through speaking. The focus of transmission is on the practical application and the ability to 'see' proportion or visualise a three-dimensional spatial arrangement (Gamble, 2001:188-189).

Gamble then explores craft as a particular knowledge form that constitutes skill, with practical mastery as its function, as opposed to the alternative 'deskilled' representation of craft as a series of operational tasks. Traditionally the worker was considered a master of knowledge, and methods and procedures were left to discretion. Combined in body and mind were the concepts and physical dexterities of the specialty and the accumulated knowledge of materials and processes by which production was accomplished in the craft (Braverman, Cited in Gamble, 2001:190). No distinction is made between thought and action, conception and execution, knowledge and skill. The idea that two separate entities exist equates skill with timid physical dexterity, and a mechanical exercise that can be acknowledged only in a procedural sense (Gamble, 2001:190).

Pye distinguishes between 'workmanship of risk' or 'free workmanship' where the end result depends on the judgement and dexterity of the worker, and 'workmanship of certainty' where the result is pre-determined. The degree to which the end result corresponds to the original is what distinguishes good from bad (Gamble, 2001:191). In light of that, I suspect that some prospective fashion designers may have no or little knowledge of the required processes of pattern making and shape-determining systems that assist in reducing risk and increasing certainty. They may then produce designs that reflect workmanship of risk, and reflect a lack of unity between head and hand, concept and execution. Their submitted designs, attempting to cater to both creative and conformist specifications, generally reflect superficial skill. Skill or the art of doing, claims Polanyi, can only be taught by aid of practical example (Gamble, 2001:192). How effective then is the portfolio admission process in detecting who has the potential competencies?

Gamble also refers to the work of Basil Bernstein to help position craft knowledge in relation to other forms of knowledge, both everyday and specialised knowledge. And while craft knowledge is everyday knowledge, embedded in ongoing practices and is associated with a tacit pedagogy, it is also a specialised knowledge form that transcends a particular context (Gamble, 2001:186). According to Gamble, Bernstein positions craft as a modality of vertical discourse, characterised by a horizontal knowledge structure with a weak grammar and tacit transmission. Tacit transmission is one where showing or modelling precedes 'doing'. Craft is seen as a horizontal knowledge structure nearest to horizontal discourse, emerging as a specialised practice to satisfy the material segments (Bernstein, Cited in Gamble, 2001:195).

Bolton contributes to the work of Gamble and investigates how the competence of students is assessed in art where there are no explicit criteria, and this is also the case in fashion design. Bolton (2005) describes attempts to elicit the existence and nature of criteria from the teachers and moderators responsible for the evaluation of secondary students' final year art exhibition. Although there are twelve specialisations on offer, including painting on the one hand and industrial design on the other, painting is the focus. Her research reveals attempts to measure and quantify art. There are no core criteria informing artistic judgement and while Bolton attempts to establish the concept of achievement in art, she also suggests that the identification of criteria that are tacit and implied is difficult. She draws on Bernstein's theory of knowledge that describes art as a particular type of knowledge form. In Bernstein's terms art and schools are defined as weak knowledge structures made up of series of non-comparable paradigms or 'languages' of approaches and that despite the implied subjectivity, Bolton (2005) states that there are core criteria informing artistic judgements. As a means of eliciting verbal descriptions of criteria, ranking tasks were administered, which

were then analysed to ascertain judgement patterns and sought after criteria (Bolton, 2005:2-3). This offers interesting insight and has been adapted to my research methodology.

Bolton refers to two disparate paradigms, modernism and post-modernism, which inform current art-making. The former adheres to strict notions of what is 'art' or 'good art', and is essentialist and homogeneous, while the latter refrains from certainty and tends rather to enquire into the construction of meaning in relation to a given text, and is eclectic and heterogeneous. She states that her position is 'relational', where original creations are made within traditions and can be judged in relation to the best examples or 'touchstones' in these idioms. The question is what the implications of a relational conception of art for teaching at secondary school level are. There are not only different versions of secondary school art but the curricula have been formed by outside trends. The effect is that there has been a shift during the twentieth-century in art curricula and within schools, different forms of curriculum exist, which are now often hybrid (Bolton, 2005:3-5).

Bolton then refers to Durkheim's distinctions within art and art curricula, with 'sacred', non-empirical, conceptually ordered or idealised knowledge on the one hand and 'profane' or sensual, common-sense systems of meaning derived from bodily contact with the world on the other hand. But, she uses 'neo-Durkheimian' Bernstein's theory of (sacred) knowledge to delineate art and art curricula as forms of knowledge, where concepts of 'horizontal' and 'vertical' discourse parallel Durkheim's 'profane' and 'sacred' knowledge. Horizontal discourse is local and context-dependent and, according to her, is not relevant here. Vertical discourse is coherent, explicit, systematically-principled and hierarchically-organised, with specialised language, and applies to school art as a form of knowledge. Vertical discourses can have either 'horizontal' or 'vertical' knowledge structures (Bolton, 2005:5).

Well-structured domains such as science are organised around laws and generalisation while the arts are seen as being ill-structured domains, where learners have to organize their understanding by assembling knowledge from individual cases. Bolton states that art is seen as an example of a horizontal knowledge structure, but with a level of structuring above that of individual cases. Art and subjects such as sociology and cultural studies have weak grammars that are less formally articulated, unlike some horizontal knowledge structures that have strong grammars such as economics and linguistics with explicit formally articulated concepts and procedures. Within horizontal knowledge structures with weak grammars, transmission can be either explicit, as in the social sciences, or tacit as in crafts. Fashion design I propose, is similarly based on a weak grammar and is situated between

explicit and tacit transmission because the crafts are taught through modelling and talking, involving both visual and verbal components (Bolton, 2005:5-6).

Bolton attempts to distinguish core values for art education and states that in the literature on assessment of art four broad categories of sought-after criteria are:

- 1) Demonstration of creativity, originality, or use of the imagination.
- 2) Technical competence.
- 3) Conceptual content, ideas, feeling, expressivity.
- 4) Ability to criticise art / make visual analysis (Bolton, 2005:8).

In Bolton's research, methods to ascertain criteria and map judgements involved three processes. The first was interviewing teachers and moderators to establish verbal descriptions of sought-after features, followed by interviews with moderators to ascertain why they had awarded specific grades, and finally, teachers and moderators were required to rank drawings and explain their ordering of the images. The degree to which an intuitive approach was applied varied with some never explicitly identifying criteria and others referring to elaborate mental grids. Findings relating to qualities deserving an A grade showed similarity, and generally sought after criteria can be grouped into six categories:

- 1) Originality – a distinct style.
- 2) Technical ability – skill with paint, sensitive use of line or, good colour sense.
- 3) Skill with composition.
- 4) Interesting (subjectmatter) content.
- 5) Experimentation – impact.
- 6) The degree to which the art work is eye-catching (Bolton, 2005:10-11).

Moderators did privilege the criteria delineated in the literature, and mentioned technical skills, originality, and conceptual content as being sought after qualities. These qualities fall within a broad Western European fine art tradition that is multi-faceted and has diverse roots. The post-modern paradigm with its hybridity, layering, and synthesising has resulted in 'double-coding', which further complicates judgement. This places limits on establishing tightly-defined criteria. In the context of a weakly structured form of knowledge there is no single 'right' approach. Although judgements are broadly similar, they are located in specific traditions, styles and canons. Some skills such as 'a sense of form' are privileged more highly than others (Bolton, 2005:17-20).

Bolton suggests that in relation to redress, namely to provide equal opportunities and access, social justice could be served by ensuring creative growth and development related to personal and communities' needs. Exposure to diverse cultures, local and global, dominant and mainstream, and making the associated sought-after criteria and the hierarchy of criteria explicit would be positive and beneficial. Shared criteria need to be established and made explicit, and learners need to be inducted into recognising these qualities. She also suggests that this can be accomplished in the visual arts as well as in other weakly structured forms of knowledge (Bolton, 2005:19-20), and I suggest that this apply to fashion design.

Artistic forms have been superseded by scientific traditions where everything can be measured and classified. The determining of competencies, according to Bacon, is the basis of inductive inquiry where claims to truths must be verifiable through demonstration – and measurable (Davis, 2004:69). This is relevant to this research because the emphasis on description and classification and of determining competencies in art, as researched by Bolton, help in my understanding of the processes used to classify fashion designs. The rules of producing and of deciphering both art and craft are tacit, and attempts to measure, quantify, and judge are also common to both. This stems from empiricism, which asserts an analytic and scientific approach that stresses measurability as being the only legitimate route to knowledge. Positivism, and the generation of positive knowledge, similarly asserts that truths must be testable. Although the existence of immeasurable events such as imagination and creativity is acknowledged it is considered outside of the field of science. This has not stopped attempts to construct instruments to measure these intangible human qualities and of totalising understanding (Davis, 2004:69-72). Empiricism and positivist science has, as will be revealed, managed to quantify both art and craft. The methods and terms used to ascribe a system of measurement for art will assist me in understanding the procedures for quantifying a design subject and determining levels of competence. Furthermore, the signification of competence is read in different ways and what is significant in one culture may not be significant in another. According to Berger, publicity is the culture of the consumer society it propagates through images that reflect society's belief in itself (Daniels 1989:124). The work of Daniels will provide insight into how this is operationalised.

Daniels (1989) questions how the display of art at schools relays messages relating to fundamental regulatory principles that govern schools. Two special primary schools, catering for pupils with moderate learning difficulties provided the empirical setting and Daniels states that art displays are part of the system of signs that constitute the culture of these schools. Through these acts of publicity, the principles that regulate the curriculum are realised.

Daniels suggests that the grammar of the pedagogic practice is both revealed and relayed indirectly by visual representation of significant texts (Daniels, 1989:123-124). In my instance these significant texts would be the fashion design portfolios submitted for evaluation.

Daniels refers to Bernstein's analysis of educational knowledge and transmission and how this can be used to describe the differing forms of curriculum structure offered within two schools. These models relate to classification and framing. Classification refers to either strong insulation or boundaries between categories or subjects, or weak insulation where there are less specialised categorisations. Framing refers to the regulation of communication in the social relations through which the social division of labour is enacted. Framing relates to the locus of control over the interactional and locational features. Where boundaries and relations are strong, the transmitter has control. The effects of this are evident in art displays in two schools, and reflect different values of classification and framing, where one is weak and the other strong. This can be related to what Bernstein terms an 'integrated' and a 'collection' type. The integrated type of curriculum is based on an invisible pedagogy and a productive aesthetic, and the collection type of curriculum is based on a visible pedagogy and a reproductive aesthetic. The collection code approach that stresses outcomes focused on what is to be portrayed, techniques, materials, and this was even extended to the wall display revealing a high level of control. The integrated code approach in contrast focused on contexts, understanding, and immersion. What this reveals is that expected competencies are achieved based on the principles on which the curriculum is organised, and are realised in the way work is displayed (Daniels, 1989:124-133). One school concentrates on performances and the other on the contexts in which pupils will develop (Daniels, 1989:137). This may have implications for parents when seeking to enrol their children in one or other of those schools.

The structured approach of the collection code focuses on individual identity and the required performance, while the other, the integrated code, focuses on the moral nature of those contexts, of students thinking for themselves and facilitating the acquisition of understanding. Schools generate a specialised semiotic, and the children also saw different meanings in the same displays because they were oriented towards different sets of recognition and realisation rules (Daniels, 1989:137-138). The portfolio instructions and requirements follow a top down instructional discourse, but in the compiling of their portfolios, fashion design students reflect their understanding and interpretation of the requirements, all of which relate to an integrated code and a productive aesthetic. However, I suspect that the portfolios are assessed not according to a productive, but a reproductive

aesthetic as specialised skills and a performance-based product is being sought. These conflicting codes are embedded in the admission requirements.

I claim, as does Daniels, that students' recognition and realisation rules are fundamental. Bernstein states that recognition rules may in part be acquired outside of the school, and realisation rules for the production of the text are dependent on the classification and framing of the pedagogic practice (Bernstein, 2000:107). In my study this relates to students recognising what is required through interpreting the portfolio instructions and then realising or manifesting that understanding, the product of which is then analysed. The product is taken as an indication of prospective students' competence and performance potential and those with a developed prior tacit understanding of what is expected may fair better. Students who do not comprehend and therefore perform inadequately are marginalised by not being accepted into the course. The procedure for determining whether a portfolio is acceptable or not involves the application of inexplicit criteria of assessment and the location in which this procedure occurs will provide the site of my research, and will be established.

2.4 Using the theory to locate fashion design as a form of knowledge

This chapter has undertaken to answer the research question through deductive reasoning and this has been made possible by referring to theoretical resources and through the prime referent, Bernstein, what has been established is the following: Fashion design belongs to a vertical discourse, and specifically to a horizontal knowledge structure nearest to horizontal discourse, with a weak grammar based on an integrated curriculum code and profane knowledge associated with a modern society. In a horizontal knowledge structure specialised language, and criteria, are required for its construction and circulation, which is constructed by its particular internal characteristics. The recognition and construction of legitimate texts is a tacit process that depends on its linguistic hegemony, its position and the acquirer's 'gaze', and is applied by the panel. Bernstein has been supported by research which extends more directly into the field of fashion design and this has further enabled the defining of fashion design as a form of knowledge. Terms of reference have been arranged in Table 2.3.

Table 2.3 Terms of reference used to classify fashion design as a form of knowledge

REFERENT	AREA OF RESEARCH	TERMS OF REFERENCE
Cunliffe	The role of declarative and procedural knowledge in art education in the United Kingdom	'Knowing that' – declarative forms of knowledge word and image 'Knowing how' – procedural forms of knowledge craft
Kritzer	A theorisation of craft as an analytic concept, applied in studies of the work of professionals	Craft – practical knowledge - to produce a useful object Distinguishes craft from art: Consistency, utility, clientele Distinguishes craft from non-craft: Skills and techniques, problem solving, aesthetics – valued standard of assessment
Gamble	The structure of craft knowledge in an apprenticeship	Craft – form of knowledge that constitutes skill - practical mastery as its function - knowledge/conception and skill/execution are one - everyday knowledge - embedded in ongoing practices - vertical discourse, horizontal knowledge structure with a weak grammar - tacit transmission - modelling precedes doing - specialised practice Workmanship of certainty – end result corresponds to original
Bolton	Procuring criteria for judging matric art, a weakly structured field of knowledge	Art and craft - horizontal knowledge structures - weak grammar - ill-structured domain, no 'right' approach - explicit and tacit transmission - talking and modelling - measurability, legitimate route to knowledge
Daniels	Visual displays as tacit relay of the structure of pedagogic discourse	<u>Classification</u> - strong insulation/boundaries If strong – transmitter has control <i>Visible pedagogy</i> – reproductive aesthetic – collection code Performance based – focus on individual identity <i>Invisible pedagogy</i> – productive aesthetic – integrated code Immersion, context based – focus on understanding, morals <u>Framing</u> - regulation of communication/locus of control Recognition and realisation rules

Accordingly, fashion design can also be considered a craft as it is based on practical knowledge, used to produce clothing, which are generally practical and useful objects. As a craft a set of elements can be applied: utility, consistency, clientele, skills and techniques, problem solving and an aesthetic, which provide a valued standard of assessment amongst experts in the field (Kritzer, 2006). Fashion design is based on craft knowledge or skill that reflects practical mastery and workmanship of certainty where the end result is pre-determined or corresponds with the original, and where knowledge and skill, and conception and execution are one (Gamble, 2001).

Fashion design is a form of craft knowledge associated with the literal, cause and effect approaches, and everyday know-how. It is a form of everyday knowledge, embedded in ongoing practices that involves specialised practices, and requires a pedagogy that involves talking and modelling, or explicit and implicit transmission (Bolton, 2005). However, tacit knowledge, which has an evaluative function in the selection process, is the focus of this study. The orientation of the craft of fashion design towards what Bernstein terms a restricted code of meaning is due to context dependent meanings, which restrict the meaning of an utterance to the localised practice in which it is enacted. Fashion design as a manual practice does not produce generalised utterances and hence has low discursive saturation, which reflects a simple division of labour (Dowling, 1998:104).

Attempts are made to establish strong classification and thereby create insulation and boundaries, and framing in turn is the means whereby regulation of communication is established, which gives the transmitter, or the lecturers, control. The focus is on the individual and on performance, and results in a reproductive aesthetic (Daniels, 1989). The tendency today, it will be shown, is to ineffectively apply procedural as well as declarative knowledge in the assessment of fashion design portfolios, creating tension between 'know how' and imponderable evidence with 'know that' and ponderable evidence (Cunliffe, 2005). The determining of competencies in an ill-structured domain, where there are no 'right' approaches, is however verifiable through demonstration, and measurable (Bolton, 2005), and this is made evident in the evaluation process.

2.5 Relating the pedagogic device to an empirical setting

Bernstein provides the theoretical foundation for my research, which serves as a framework. In establishing an empirical setting, reference will be made to his pedagogic device and his theory of the construction of pedagogic discourse, its distributive, recontextualising and evaluative rules, and their social base, which are not ideologically free. This will channel this research from the field of production where what counts as valid knowledge is established in the curriculum, through the field of recontextualisation via documents created by the fashion design department, into a site where valid realisation of that knowledge is manifested in the form of portfolios, which are then evaluated. This shift from an abstract/macro level to a real /micro setting is significant because it will situate the theoretical framework discussed, and locate the actual process of evaluation within a context, namely a University of Technology. The focus, within a department of a particular institution, has enabled me to investigate a specific context and determine how tacit knowledge has been applied and how students are inducted into the course, what criteria are assessment are applied, and how consensus amongst the selection panel is established. Similarly significant underlying ideological messages have also been interpreted.

In support of Bernstein, Leyendecker (2005:7) states that educational policy is devised at national level and what counts as valid knowledge is expressed in the curriculum. The curriculum is a plan for learning and is composed of three interrelated components, namely the intended, the implemented and the attained curriculum. First, at national level the intended curriculum is made policy and distributed in the formal curriculum. Second, at local level, policy is recontextualised in the implemented curriculum, and this is reflected in the interpreted and the operational curriculum. This relates to the manner in which policy is reconstituted within institutional documents, such as the portfolio requirements. The operational curriculum refers to subsequent classroom practice, and is not part of the scope of my research. Third, the attained curriculum then reflects what has been achieved and is assessed, graded and measured. The attained curriculum broadly corresponds with Bernstein's concept of the evaluation rule, and constitutes a crucial component of my research.

In establishing an empirical setting the first component of the pedagogic device, namely the distributive rules, will be analysed. The functions of distributive rules are to regulate the relationships between power, social groups, forms of consciousness and practice. Distributive rules specialise forms of knowledge, forms of consciousness and forms of practice to social groups. Forms of consciousness are distributed through different forms of knowledge, which Bernstein argues are either the thinkable or the unthinkable, or the

mundane and the esoteric. The control and management of the unthinkable in modern societies lies primarily within the educational system, while that of the thinkable is managed by educational institutions. Unless meanings are consumed and embedded in the context, whether there is a direct or indirect relation to a specific material base, the meanings themselves create a space or a gap. This is the crucial site of the *yet to be thought*. Any distribution of power will try to regulate the realisation of this potential in its own interest, in order to prevent contestation. Agents, who have been legitimately pedagogised, control access to the site, and control or attempt to control the realisation of the gap. The distributive rules establish and relay power relations, which are constantly changing. Power relations distribute the thinkable and the unthinkable. This can translate into *the field of production of a discourse*, and is controlled frequently by the state. The process of delocating a discourse and moving it from its field of production to a pedagogic site or a field of recontextualisation also produces a gap in which ideology can play. This is because whenever a discourse moves, it is ideologically transformed (Bernstein, 2000:28-31).

At the level of distribution, an ideology and a philosophy of education that has democratic overtones provide the foundation of the post-apartheid curriculum. The intended curriculum contains ideals that reflect sound ideology and noble intentions, making a dramatic departure from the previous curriculum. The new curriculum consequently expressed its principles in a language of hope through a commitment to relevance, integration, differentiation, redress, nation-building, non-discrimination, progression, creative and critical thinking, and flexibility (Chisholm, 2003:273). Change and transformation was initiated at the level of the field of production and the distributive rules that control the unthinkable determine who may transmit what to *whom* (my emphasis), and this sets the outer limits of legitimate discourse.

This commitment to change is similarly expressed at local level and the mission statement of the University of Technology, where this research was conducted, states; "Our mission is to develop and sustain an empowering environment where, through teaching, learning, research and scholarship our students and staff, in partnership with the community and industry, are able to create and apply knowledge that contribute to development" (Institutional document). Core values are expressed in terms of integrity, excellence, democracy, respect, accountability, ubuntu, innovation and equity.

In determining content for educational institutions, the National Commission of Higher Education had made it understood that Technikons were to focus on high-level career training, on the application of knowledge (NCHE, Cited in Kistan, 1999:130). The form of knowledge deemed desirable is reflected in terms of practical outcomes, competencies and skills, which are provided through a career-focused, hands-on approach to education and training with a focus on vocational, profane and secular knowledge. At a University of Technology the pedagogy which puts this into practice, is the realisation and achievement of the thinkable, and transmitted via portfolio requirements. This occurs in the field of recontextualisation.

The second rule of the pedagogic device is the recontextualising rule, which provides the field and the structure in which recontextualisation of policy occurs and which usually takes place within educational institutions where pedagogic discourse selects and creates specialised pedagogic subjects through its contexts and contents. The recontextualising rule contains two rules, highlighted in Table 2.4: one that creates skills in the instructional discourse implemented through the portfolio requirements, and another that creates social order in the regulative discourse, which determines who has access to the course. The regulative discourse creates order, relations and identity, and establishes the moral discourse. Although this is the dominant discourse, they operate as one discourse, and serve as a principle for the circulation and re-ordering of discourse (Bernstein, 2000:31-32). The regulative discourse in South Africa contains strong democratic overtones, as has been made evident in the management of the unthinkable and the dissemination of what counts as valid knowledge.

Table 2.4: Adaptation of Bernstein's pedagogic device

INTERRELATED RULES	THE INTRINSIC GRAMMAR OF PEDAGOGIC DISCOURSE
DISTRIBUTIVE – regulates relationships between power, social groups, forms of consciousness and forms of practice	Field of production: Power Creation – Esoteric / Mundane: Curriculum – valid knowledge: Recognition rules
RECONTEXTUALISING – regulates the form of specific pedagogic discourse	Field of recontextualisation: ORF / PRF: Knowledge Transmission -Instructional discourse (skills/knowledge) - Regulative Discourse (social order) Pedagogy - valid transmission of knowledge: Realisation rules
EVALUATIVE – any pedagogic practice	Field of reproduction: Consciousness / Acquisition: Criteria – Explicit / Implicit / Tacit Valid realisation of knowledge: Recognition and realisation rules

The process of transformation and the application of principles of integration in keeping with redress are established through distributive rules and are evident at local level. In the case of this research it takes the form of a recently introduced intake quota system, which the fashion design department has to comply with. The quota system is designed to accommodate a certain number of students from different racial groups. The outcome of this policy is made evident in Table 2.5 where figures relating to shifting student demography are revealed. The top row of the chart indicates the department on one campus with a predominantly white student body, the bottom indicates the sister campus with a predominantly 'non-white' student body, and the middle (revised) row reflects the merged student body.

Table 2.5: Fashion design admissions 2002 – 2006. Institutional statistics

2002											
	AFRICAN		COLOURED		INDIAN		WHITE		TOTAL		
Qualification name	F	M	F	M	F	M	F	M	F	M	TOTAL
ND: FASHION	4	2	2	1	0		36	4	42	7	49
ND: FASHION (Revised)	0	0	0	0	0		0	0	0	0	0
ND: FASHION	22	5	12	0	1		0	0	35	5	40
TOTAL	26	7	14	1	1		36	4	77	12	89

2003											
	AFRICAN		COLOURED		INDIAN		WHITE		TOTAL		
Qualification name	F	M	F	M	F	M	F	M	F	M	TOTAL
ND: FASHION	2	0	8	1	1	0	24	5	35	6	41
ND: FASHION (Revised)	0	0	0	0	0	0	0	0	0	0	0
ND: FASHION	13	3	14	1	0	1	1	0	28	5	33
TOTAL	15	3	22	2	1	1	25	5	63	11	74

2004											
	AFRICAN		COLOURED		INDIAN		WHITE		TOTAL		
Qualification name	F	M	F	M	F	M	F	M	F	M	TOTAL
ND: FASHION	5	0	4	0	2		19	2	30	2	32
ND: FASHION (Revised)	0	0	0	0	0		0	0	0	0	0
ND: FASHION	11	2	14	1	0		2	0	27	3	32
TOTAL	16	2	18	1	2		21	2	57	62	62

2005											
	AFRICAN		COLOURED		INDIAN		WHITE		TOTAL		
Qualification name	F	M	F	M	F	M	F	M	F	M	TOTAL
ND: FASHION	3	1	10	1			22	1	35	3	38
ND: FASHION (Revised)	0	0	0	0			0	0	0	0	0
ND: FASHION	1	0	1	0			0	0	2	0	2
TOTAL	4	1	11	1			22	1	37	3	40

2006											
	AFRICA N		COLOURED		INDIAN		WHITE		TOTAL		
Qualification name	F	M	F	M	F	M	F	M	F	M	TOTAL
ND: FASHION	6	3	13	1			12	2	31	6	37
ND: FASHION (Revised)	7	1	1	1			1	0	9	2	11
ND: FASHION	2	1	3	0			1	0	6	1	7
TOTAL	15	5	17	2			14	2	46	9	55

The indication is that there has been a concerted attempt to establish a more equitable representation of different racial groups. The group most affected are white students and their intake represents a decline of 60% with a decline of 20% in the intake of the remaining groups, resulting in a merged department and a single classroom, hence an overall reduction in the number of students. The racial percentage in 2002 between white and other students was 81%, in favour of white students. In 2006 that percentage was 41%.

The quota system as revealed, is an effect of the distributive rule, and reflects prevailing ideological undertones that aim in all fields of society to provide equitable access for a sector of the population who had been restricted under apartheid. This was due to previous legislated policies of segregation based on privileging a particular racial group. The figures in Table 2.6 do not correlate to actual racial population ratios, but indicate the projected number of students who might apply as well as the number of students selected so far. Compared to the 2006 intake a similar number of white students have been accepted, almost a third more coloured students have been accepted, while there is a decline of slightly more than fifty percent in the intake of African students. In 2006 no Asian students were admitted while in 2007 three out of a quota of three have been admitted. In relation to the quota system it is clear that in some groups the quota for the 2007 intake has not yet been met. How this is addressed will be described in the following chapter, in the interview conducted with the person who organised the selection process.

Table 2.6: 2007 Departmental intake quota system, provided by the co-ordinator

Racial groupings statistics										
	White	%	African	%	Coloured	%	Asian	%	TOTAL	
Code numbers	1		2		3		4			
Projected amount	18	30	12	20	27	45	3	5	100	
Invited for practical test	25	34	19	26	26	36	3	4	73	
Final selection	18	30	13	13	27	45	3	5	60	
Total accepted 19 Oct									56	

The process of moving a discourse into a position as a pedagogic discourse has the effect of transforming an actual, unmediated discourse into an imaginary, mediated discourse that constitutes its own order. Pedagogic discourse is generated by a recontextualising discourse. The Official Recontextualising Field (ORF) is created and dominated by the State, while the Pedagogic Recontextualising Field (PRF) is achieved at local level within institutions (Bernstein, 2000:33). At the institution concerned, and particularly within the faculty of design, experts in the field who make up the selection panel, and the general staff, align their teaching and learning programmes with the need of industry, and they operate with relative independence and impunity.

According to Bernstein in a vertical discourse, knowledge circulates via strong distributive rules regulating access, transmission and evaluation. The horizontal form, as has been established, encompasses the fashion design discipline and is based on a series of specialised languages with specialised modes of interrogation and criteria for the production and circulation of texts (Bernstein, 2000:160). This occurs as the discourse is transformed into pedagogic practice. The relationship between the essential categories of time, space and text has fundamental implications, and may produce cognitive and cultural consequences (Bernstein, 2000:35).

The fashion design selection panel traditionally functions as an autonomous social group and in my view they have had relative control, until recently, over who is accepted, and over what and how the subject is taught. The selection panel holds power and knowledge. This is initiated through the creation and transmission of a particular text, which in the first instance constitute the portfolio requirements. The text defines the content, which is then transformed into evaluation when the portfolios are assessed. The PRF is relatively unaffected by the ORF, except for the impact of the strong moral dimension of the regulative discourse when the new government introduced the notion of social transformation, and used education as a conduit for the purpose of procuring social change. The principle of distribution and who has access to education is a reflection of political ideology and has manifested in a strong regulative discourse, which has been interpreted and recontextualised in the form of a racial intake quota. This has produced the effect that the opposition between the producers/the policy makers and the reproducers/the selection panel has now been aggravated.

Bernstein states that there is natural opposition between prophets/producers and priests/reproducers (2000:37), but within the context of my research this seems to be reflected in overt frustration because the selection panel perceive that their interests are no longer a priority. Those interests are the maintenance of standards within their particular

craft discipline in service of the industry, and their perception is that this is now being undermined by the introduction of a quota intake system that has political motivations. The natural affinity that Bernstein claims exists between priest/reproducer and laity/acquirers is not broadly applicable and my research shows that only those students who can perform adequately or show that they have the potential to do so, will be fully acknowledged by the staff.

2.6 The impact on the fashion design department

The pedagogic device results in the distributive and recontextualising rules being condensed into the evaluative rule. This is realised through the evaluation of portfolios where some students are accepted and others not. The evaluation of the portfolios is based on a process that measures and accords grades to each component of the requirements. Those students who score a high numerical rating have the advantage that they may fair better and hence be favoured when seeking employment after completing the course, resulting in the continued disadvantaging of students that the system was designed to assist. The outcome of the system may therefore not be on par with the ideals of the ORF. The selection panel, made up of the teaching staff faces a dilemma: some students who reflect little ability have to be accepted. This results in an increasing range of abilities within a class, which impacts on the teaching process. Clearly the pedagogic device impacts all aspects of the curriculum and acts as a symbolic regulator of consciousness in introducing democratic ideals but the ensuing confusion reveals that change and transformation is not a simple and straightforward process.

Within the South African context the concept of democracy is interpreted as catering to broad social needs such as equality, tolerance and cooperation, which are reflected in the core values of the merged institution. Democratic definitions are however not an integral part of social working relationships, which emphasise getting ahead, attaining a competitive edge, aggressive corporate strategies and economic imperatives (Boyer, 1987:93). These are the imperatives that the selection panel uphold and will be revealed in the following chapter. There are evidently, complex and contradictory dynamics at play.

Furthermore, although democratic ideals assume the presence of citizens who respect, revere, and celebrate individual differences and cultural diversity (Blandy & Congdon, (eds.) 1987:2), clearly the democratic principles in South Africa have a further aim, that of redressing past inequalities and of ensuring access, opportunity and representation of certain racial categories. Although it may be argued that democratic principles might serve as a potential corrective to the cultural inequality that still exists in our society as a result of a

disproportionate distribution of wealth and power (Bersson, 1987:83), there is an indication that contemporary political states, despite claiming to be democratic, are oppressive to some extent (Blandy & Congdon, (eds.) 1987:2).

The selection process which takes place at a University of Technology provides the setting for my research, and like other institutions has to comply with national policy and the establishing of democratic ideals through catering to principles of redress. This inevitably affects access, and how this operates through the distribution, recontextualisation and evaluation principles will be investigated in relation to empirical evidence. In the process of answering the research problems light will simultaneously be shed on a process of judgement where ultimately access is granted to some and denied to others.

University of Cape Town

Chapter 3 Establishing empirical evidence

3.1 Prelude

In Chapter 2 a theoretical framework was provided, which established the research model and helped formulate the theoretical descriptions, as well as the internal language of description. The empirical setting, the context of which was then outlined, is now followed by the description of events that were produced which generated a language of enactment and provided an archive of information used in the production of data. That data will be interpreted with reference to theoretical resources and serve to answer the component parts of my research problem, namely how the portfolio requirements serve as a form of induction, what criteria of assessment are applied, how consensus is established, and what ideological messages are contained and whose interests are served. This will also shift the investigative approach from deductive reasoning to inductive analysis of empirical evidence. The theory and the description it produces are interrelated, where theoretical antecedents and an internal language of description correlate with an external language of description and the empirical text (Dowling, 1998:126). This will assist me in understanding how meaning for the participants, and for my research question, is constructed within a particular context and setting (Maxwell, 1996:17). Information and data which clarify the problems were sought and have been used in order to reveal what takes place during the closeted performance where criteria of assessment that are not explicit, are applied during the process of evaluating portfolios. As a result of evaluative rules this process determines who will be granted access into the course.

A video recording of the selection process offered the most comprehensive and therefore appropriate method of capturing the procedure, and involved five full-time staff members from the department of fashion design evaluating the students' portfolios. A time and date was arranged for the session to be recorded. The coordinator arrived late and it was agreed that everyone would reconvene in two hours, at which point it was made known that only sorting and coding would take place. I then asked the coordinator to inform me in advance so that I could arrange for the equipment to be available for the actual evaluation process - but this did not happen. The assumption on the part of the co-ordinator was that a re-enactment of the event in the following term would suffice for the purpose of my research. As a consequence it was necessary to reconsider how I would proceed.

The collection of information and its subsequent transformation into data involved the following:

- An interview with the portfolio selection coordinator to ascertain the procedure.
- A look at the portfolio requirements and the range of tasks set.
- A video recording of the selection panel in the process of making explicit the criteria of evaluation in the analysis of what constitutes good, fair and poor work, sampled from recently assessed portfolios. The panel is asked to prioritise the criteria they look for in the fashion designs submitted (See Question 6 of the portfolio requirements. Appendix 1).
- A ranking exercise where the panel individually assesses fashion design sketches sampled from the previous year. They are asked to order and list visual descriptors to clarify what points of reference are applied when prioritizing the images.
- A small-scale quantitative questionnaire is given to panel members to situate them within particular socio-historic contexts.

3.2 List of generated archive of information

The following range of information was collected.

- INTERVIEW WITH PORTFOLIO ASSESSMENT COORDINATOR
- STUDENT PORTFOLIO REQUIREMENTS (Appendix 1).
- VIDEO RECORDING OF PANEL DETERMINING ASSESSMENT CRITERIA
- RANKING EXERCISE
- QUESTIONNAIRE

3.3 Description of information

INTERVIEW WITH PORTFOLIO ASSESSMENT COORDINATOR

The purpose of the interview was to gain insight into what takes place and to understand how the principles of distribution, recontextualisation and evaluation apply to this particular context. An informal interview was conducted in the office of the person who organises the proceeding to explain the process whereby students are initially processed. As the first year practical fashion design lecturer it is their duty to organise the task. Coordination of the selection process is based on a rotation system depending on who the first year class head happens to be. The person responsible for the entry selection process this year is undertaking the task for the second time. The panel consists of five full-time staff members, three from one campus and two who now operate between the two campuses during the merger process.

STUDENT PORTFOLIO REQUIREMENTS – Summary (Appendix 1).

At the level of the official recontextualising field, a booklet is provided to students interested in applying for acceptance into the course. This initiates the process of distributing the thinkable to prospective students. The requirements for fashion design students, which are then summarily evaluated, involve fulfilling the following:

a) The written submission (500 word essay) asks prospective students to give an opinion, in their own words, of fashion today. Reasons for and examples to illustrate their statements must be provided. Students must also comment on why people in South Africa wear the clothes they do, and how society, lifestyle, geographical location, culture, attitudes, technology and other factors influence the local fashion industry.

b) Completion of a questionnaire requesting personal details and prior learning and work experience.

c) The practical component asks prospective students to imagine that they have been appointed as a designer for a leading retailer (Edgars, Naartjie, Truworths, etc.), and to then research and design a range of five garments for the coming summer on the sketches of models provided, in one of the areas suggested. The prediction must include colours, fabrics and trims. It is suggested that information must be obtained from store visits to leading retailers, smaller stores, and fashion magazines. Six questions are to be fulfilled:

Question 1 asks whether ladies', men's or children's wear was researched, and what aspects, casual, formal, or sporty, were selected and why.

Question 2 asks to list stores from which styling ideas were gleaned.

Question 3 asks to list magazines from which styling ideas were gleaned.

Question 4 asks which fabrics were chosen and why, as their appropriateness for the range being designed is vital.

Question 5 asks which colours were chosen and why.

Question 6 asks for research to be applied and for five styles to be drawn on either the ladies', men's or kiddy models provided on an A4 format, using the colours chosen, and attaching fabric swatches to each design sheet.

This constitutes the portfolio, which must then be submitted in an A2 folder together with photographs of other relevant work. Other general portfolio requirements for all practical design and visual arts courses stipulate that:

- The applicant should complete the portfolio without help or guidance.
- All work must reflect the applicant's creativity, sense of design and ability.
- All photographs should be certified as the applicant's own work.
- No matric examination work may be submitted.

VIDEO RECORDING OF PANEL DETERMINING ASSESSMENT CRITERIA

Within the pedagogic recontextualising field, the aim was to capture the unfolding of a real event and to then decipher how tacit knowledge was applied to the process of evaluating portfolios. However, my plan was thwarted and the co-ordinator, besides having frustrated my data collection process by continuing with the initial evaluation process without notifying me, was not present for the event (that was recorded two months after the initial evaluation), due to personal reasons. Her self-exclusion was explained by one of her colleagues who indicated she was leaving at the end of the first term in the following year and was in the process of 'shutting down'. The panel, when asked whether her input would have offered anything significant, replied that no evaluation or moderation of any practical work was done individually and that all decisions were consensual.

The four panel members were asked to 're-assess' a range of four portfolios. This involves consideration of school achievements, which had already been converted to a mark out of thirty and transferred onto the white form, Application for Fashion 2007, included in the next chapter. The essay and the five fashion design sketches are weighted equally and each given a mark out of fifteen. The total value allocated to this component of the portfolio evaluation process is worth sixty marks. Provisionally accepted students are then invited to participate in a practical test. This takes place on a pre-arranged date usually on a Saturday, and involves an interview for which a mark out of ten is allocated. A constructed object is given a mark out of fifteen and an illustration is given a mark out of fifteen. Together with the initial requirements, the overall total is a mark out of one hundred. On the basis of this information and taking into consideration the intake quota system, students are then either accepted or rejected.

The session was recorded to capture the social interaction and the unfolding of a process which has until now been a private event enacted by a group of experts in the field. The aim was to extract literal descriptions of common sought after criteria that would distinguish good, from fair, from poor work. What I considered to be a fair example of a fashion design sketch from the previous year was also provided to investigate how, when a decision was difficult, a final decision was made and whether the scholastic results, the written essay or the visual images determined this.

The following directive questions were offered to the panel:

- Evaluate these four examples as you would normally.
- What qualities do you look for in a good / fair / poor example?
- Explain why specific grades are awarded to these examples?
- Are there any yardsticks / mental grids / terms of reference / definitions / historic traditions / etc, that you refer to?
- If there is uncertainty, what is weighted more – school results, the written essay, or the visual design?

RANKING EXERCISE

In an attempt to corroborate findings the same four panel members were then each provided with a set of eight colour copies of fashion design sketches that were chosen from the previous year's selection process. Six images were from portfolios of students who had applied and been accepted into the course in 2006. One example of a rejected portfolio which appeared to be particularly weak, as well as an example that appeared reasonably good were also included to ensure, what I perceived to be, an adequately wide range of examples. The good and the poor example were from students not admitted into the course and there was no record of their portfolio grade. The balance are all students who have now completed their first year.

Images were given a symbol and supplied to each member of the selection panel so that they could independently rank the sketches from strongest to weakest, and enter the symbols allocated to the images on a separate chart. The task involved participants providing the descriptive vocabulary, which ascertains distinctions between the images, and listing descriptive words or terms to clarify their reasoning. The intention was to determine whether there is consistency among the panel in their ordering of the images into a hierarchy that may suggest potential ability, and it is an attempt to extract sought after criteria. While subjectivity is an inherent aspect of evaluating visuals, it is also accepted that images can be assessed without reference to explicit criteria. Both students and teachers recognise in varying degrees, qualities possessed by art works or designs, without being able to use associated verbal terms (Bennett, Cited in Bolton, 2005:6). This was an attempt then, to generate and capture in written text what has until now been a purely spoken response to visual stimuli. This process of making explicit otherwise tacit knowledge is an attempt to generate stable unambiguous criteria and make known sought after core values in the assessment of fashion design sketches.

QUESTIONNAIRE

This was the last of three exercises. It was anonymous and questions included age, sex, race, qualification and experience, which provide basic demographics of the panel. As a panel, collective experience would determine the level of available expertise and this could be extracted from the information provided. The institutions where qualifications were attained provide an indication of the form of knowledge the panel are experienced in, and whether there may have been the potential for the introduction of a new or different insight or vocabulary. The panel members filled out a questionnaire for the absent member. This was seen to be important as a form of inclusion.

3.4 Considering the issue of induction

The information gathered relate specifically to answering the research problems. The portfolio requirements initiate the process and it will be revealed, serve as a form of induction while simultaneously transmitting a particular form of knowledge. Applicants are invited to produce evidence of their possible design ability in the form of fashion design sketches, question 6 of the portfolio requirements, which are then summarily evaluated by the selection panel who apply criteria of assessment tacitly acquired, and through a specialised language and the acquired 'gaze' (Bernstein, 2000) this determines who is accepted into the field of study.

Question 6 offers drawings of figures that serve as models over which fashion design sketches may be produced. In order to interpret and analyse these figures I rely on Sonnesson. The figures offered are of a certain type, which symbolise a particular body scheme (Sonnesson, 1988) over which a clothing scheme (Sonnesson, 1988) then has to operate in accordance. A scheme serves as a principle of order or an overarching structure endowed with particular meaning and this offers interesting insight, as does whether an immutable concept of beauty (Eco, 2004) is expected and whether interests of a society are 'universalised' by those in power (Storey, 2003), and whether this categorises others (Gaudelli, 2001).

How clothes either reveal or conceal parts of the body relates to some extent to what is fashionable today amongst the youth. This is relevant because students are expected to produce up-to-date designs according to trends established in the western world, yet students entering the fashion trade in South Africa come from diverse cultures. While within the western tradition, exposure of some flesh has become acceptable, it is not the case with all cultures. The clothing paradigm according to Sonesson is multi-dimensional, and the inner organisation of apparel needs to consider the body because clothing is motivated in

relation to the body. A scheme contains some principle of order and is an overarching structure endowed with a particular meaning, which serves to bracket a set of, in other respects, independent units of meaning, and to relate the members of the set to each other. This includes clothing schemes and body schemes (Sonesson, 1988:15-18).

Because the ideal type of beauty offered in the portfolio is not representative of the average body type or of the demographics of an integrated South Africa, it is reflective, I contend, of a form of bias and a preconceived notion of what constitutes the ideal type of beauty. The customer base of South Africa as a whole is increasingly full-bodied dark complexioned and native or indigenous to Africa, and this is not acknowledged. Beauty, as projected in works of art, is not conceived as absolute and immutable and takes on different aspects depending on the time and place (Eco, 2004:14). Is it not with certain arrogance that the student population studying fashion design is subject to only one select representation? Despite the increasing diversity of the student population they are presented with an untouchable, unblemished classical western ideal.

The figures offered as models over which clothing can then be suggested are of a particular type and serve as a scheme. Schemes are normally constituted out of earlier experiences, are sediments of lapsed sequences of behaviour, are socially constituted and the products of culture and acquired (Sonesson, 1988:24-25). The panel, it will be shown, did not reflect on the type of figures offered. I suggest that what is offered is monoculturalism. South Africa's newly established democracy is not reflected in the portfolio requirements despite the constantly increasing diversity of the student body.

A disparity clearly exists between the distributive rule with regard to access and the local direction as reflected in the type of figures offered to diverse students, with no consideration for the unfamiliarity some students may have with the figures on offer. This could be seen to advantage some students who relate to the western type of figure and it can then be construed that a condition is associated with access. A tension may also result between students themselves. Whether the selection panel are aware during their deliberations, of the disparity between the distributive and the recontextualised principles, as reflected in the figures offered and how this may impact on access, has not been established.

If culture is ordinary and defined as a particular way of life, whether of a people, a period or a group (Willaims, 1993:5-6), I suggest that the dominant culture reflected in the demographics of the selection panel establishes through the portfolio requirements what is considered to be appropriate, as they think of their particular way as the correct way of making things. This

is in accordance with the concept of hegemony, where according to Gramsci, dominant groups through a process of intellectual and moral leadership win the consent of the subordinate groups in society. The effect is that the interests of one powerful section of society are 'universalised' as interests of the society as a whole (Storey, 2003:48-49). According to Foucault the selection panel could then also use the selection process as a means whereby prospective students are made subjects. People sort and are sorted, but also readily allow themselves to be categorically determined and impose categorisations upon others (Gaudelli, 2001:72).

It will be revealed that the selection panel impose a particular viewpoint which does not consider alternatives. This initiates a process that essentialises students. A tendency to essentialise rejects those who do not neatly fit and conform. This may be a means of coping with incomprehensible diversity and has been referred to as the principle of least effort where categories tend to be rationalised when contradictory evidence is provided. And, if the tendency is then to focus on middle level categorisation to describe their world (Gaudelli, 2001:61), then why is it that in the world of fashion design, the desired physical type relates to a higher or ideal and unattainable, rather than a common and normal or lower categorisation? Fashion is best presented on a supposed ideal physical type that represents a small minority of society, and the representation of fashion reflects an illusion, a fantasy.

What is on offer is a normative conception of appropriate womanly and manly appearance and behaviour that pervades a variety of mass media. With this comes an appreciation for and acceptance of idealised versions of femininity and masculinity (West, Lazar, & Kramarae, 1997:127). These stereotypical figures can be associated with characteristic hegemonic poses in advertising (Crane, 2000:204) in a traditional and conservative westernised society.

Furthermore, our economic system has a decisive influence on our culture (Bersson, 1987:81). The impact of the formal sector market and in this case the market needs of specific retail outlet, affect the type of fashion design that is considered acceptable. The portfolio requirements invite prospective students to submit five standard fashion designs, in the mainstream categories of casual, formal, or sporty, for the formal sector retail stores that cater to men, women and/or children. While this caters to everyone it can be perceived to be conservative and exclusive. Marginal groups and sub-groups are not considered. If as stated, in the post-modern society there is a veritable babble of dress discourses (Davis, 1994:202), it would seem that a modernist and essentialist stance that encourages homogeneity rather than an eclectic and heterogeneous approach (Bolton, 2005:3)

predominates. Alternative racial and cultural categories and alternative sexualities are ignored, although they abound, and always have. 'Others' continue to remain marginalised. Question 6 also suggests social and familial norm, and it can be construed that a heterosexual relationship with children is an indicator of what is acceptable. This can be interpreted as the first step in inducting and inculcating students into what is considered to be the appropriate pedagogic subject of fashion design.

Through adhering to the portfolio requirements students are offered the first opportunity to own the new discourse, and this acts as a process of induction. Once accepted they begin to position themselves inside the discourse. An insecure and ill-equipped student will struggle to take ownership and while some students may have difficulties enacting the discourse, the successful student will not (Fairclough, 2001:3).

3.5 Considering how evidence is evaluated

How the portfolios are evaluated is critical particularly as no applicants have any indication of what is expected and while some may have no formal art background, all students who apply, presumably, have an acquired interest in fashion design. It can be assumed that what is manifested in their portfolios is based on the extent to which they can recognise and realise what is expected from them. This is due to a tacit accumulation of what defines and constitutes the pedagogic subject and is made evident in their portfolio. It can then also be presumed that it is the best they can do.

Reference is made to the theoretical model, the basis of which is the pedagogic device and the rules of distribution, recontextualisation, and specifically the evaluation of fashion design sketches. To assist in the interpretation of images Sonnesson again provides the tools with which to decipher the sketches, the focus of this section. Barthes similarly serves as a referent, principally to analyse the fashion design sketches and detect whether the panel applied literal or symbolic understanding, which is the focus of a later chapter.

Bolton claims that art can be considered as a weak knowledge structure made up of a series of non-comparable paradigms or "languages" or approaches. Different styles or languages in the field of art may include classicism, romanticism, realism, modernism, and post-modernism (Bolton, 2005:3-6). I similarly claim that fashion design is a weak knowledge structure, and relates to the commercial world. So a particular corresponding aesthetic has been developed and deployed. For the requirements of the portfolio, a sketching style of representation is considered suitable, yet the adult figures offered as a template are in a more traditional style of drawing pertaining to fine-art. The submitted sketches do not adhere

to the fine-art drawing tradition of proving technical skill and the ability to faithfully reproduce reality.

A successful design should relate to whether a garment is functional, can be re-produced, and is desirable or fashionable. Whether the structure, plan, or arrangement of the elements can be feasibly implemented is essential. Initially advertising techniques, the precursors of photographs were diagrammatic illustrations and considered a suitable method of capturing the details of a garment, for the interest of the consumer. A select audience was the target market but during the course of the twentieth century a mass market was catered to. In fashion design, the figures are usually schematised and stylised and the garments accurately indicate structural details. A certain amount of homogeneity has become characteristic of mass artworks, as they are intentionally designed to facilitate accessibility with minimum effort, virtually on first contact. Characteristic of an aesthetic of popular culture is ease of comprehension, which is not, as Clement Greenberg maintains, a flaw, but rather a design element (Storey, 2003:95-96). A fashion design sketch, whether as the initial manifestation of a concept or for marketing purposes, has the same intention.

The key element of the composition consists of the literal garment, the plastic properties of which are the visual elements, the shapes and colours (Sonesson, 1988:131). The properties can be analysed according to an encoding scheme that describes the components or parts: *décolleté* / neckline, sleeves, bodice, waist, and skirt – with each part having the potential to vary in external shape and proportion, and internal detail. A garment can then be assessed according to the sum of its parts. A design consists of raw materials that include fabrics, trims, buttons, etc. A successful design also involves skillful articulation of the formal, artistic elements, which include line in the form of cut, seams, darts and other details, colour and print or design on the surface of the fabric, the weight and texture created by the weave, by pleating, etc, of the fabric. Finally the shape or silhouette of the garment is a vital factor determining its ‘fashionability’.

An iconic layer (Sonesson, 1988:139) would accordingly add associative linkages to the formal design elements, as in the case of shapes: angularity suggests masculinity, curvilinear suggests femininity. Colours are also associative, and dark hues are associated with formal or business occasions, while light hues are appropriate for informal or casual occasions. Silhouette has historic referencing: restrictions associated with corsets and stays are identifiably Victorian (Davis, 1994:16), as a tubular silhouette that exposes arms and legs correlates with the roaring twenties, androgyny relates to the swinging sixties, and hybrid styles to the late twentieth century. Pastiche, retro style and reference to past designs

is now a common feature of fashion design. It will be determined whether what was offered was a reduced vocabulary and generalised terms because broad categorical terms restrict the possibility for analysis and hence insight into the meaning potential other than at a purely plastic level.

Creative ability is vital in design and should foster the possibility of exploring innovative and original concepts. To some extent then the portfolio requirements and the selection process restrict creativity and lead to non-creative formulaic practice (Parker, 2005:Abstract). If it is form rather than expression that is commonly assessed, then the revelation of a unique and private vision that may indicate originality is considered simply as expressive form. That is because design, without consideration of content and meaning, has to be analysed in the most elemental and abstracted terms. Those in positions of authority resist change and the process of de-structuring (Fairclough, 1991:198), and hence perpetuate tried and tested practices. This is also affected by globalisation and the emphasis on a knowledge economy where local practices and personal interpretation and expressivity, are being redesigned and standardised (Farrell, Cited in Imel, 2003:1). This is initiated with the suggestion that the figures offered in the portfolio requirements be used as models for prospective students' designs.

Evaluation assesses whether there is valid realisation of knowledge, and the selection process reveals that students whose work indicates potential are the chosen ones and they either have an innate and tacit understanding, or have had some experience of what fashion design involves from a technical and a creative perspective. The process of determining the potential of a student through assessing a visual is not based on reference to any explicit criteria. Knowing-how or embodied knowledge is characteristic of the expert, who acts and judges, and performs skilfully without deliberation or focused attention (Barbiero, 2004:1).

3.6 Determining how underlying meaning may be detected

In the analysis of the panel members' speech, captured on a video recording, critical discourse analysis was applied to detect hidden meaning which facilitated the detection and deciphering of underlying ideologies, indirect forms of racial discourse, how language is played within a 'speech community', and whether it has a static synchronic density or a diachronic dimension. This answers the research problems relating to how consensus is established and significantly, what underlying messages are contained and whose interests are being served.

Fairclough (1991, 1999, 2001) was used to provide insight into how the establishment and consolidation of solidarity relations that lead to consensus can be detected. Threadgold (2003) was applied to detect whether the panel instinctively produce enactments of their socio-historic conditioning, and whether performativity as a compulsory performance and an embodiment, is both subjective and socially constructed. Importantly, referential strategies van Dijk (1997) also facilitated the detection of how discrepancy, discrimination and polarisation through the use of grammar, which encodes ideology and obscures aspects of reality. For example, positive self and negative other representation which defines what is good and bad, can be achieved with the use of pronouns. This stresses differences when different groups are referred to as "*they*", "*them*", "*this group*", "*that group*", etc. The effect of this discursive interaction which made distinctions between groups of students was also a process of self-legitimisation for the selection panel. Although communication operated at a basic pragmatic and procedural level, what was connoted through their rhetoric was ideology, which will be discussed in a later chapter.

The focus of this and the preceding chapter was the production of a language of description, which emerged as a result of a synthesis of deductive theoretical construction and inductive empirical reading (Dowling, 1998:126). Data produced as findings, vital to the research question, will now be related to the principles of the distributive, recontextualising and evaluative rules, as Bernstein's theory provides the theoretical structure for this research.

Chapter 4 The transmission of discourse

The information which generated data briefly described, and then related to the research problems in the preceding chapter has, in this and the following chapter, been correlated to the structure of the pedagogic device. This directly applies the theory discussed, to the empirical evidence and serves as an indication of how the rules work. The interview provides clarity on the procedure and introduces tensions between the regulative and instructional discourses, the remaining data relates to either the ORF in the form of a document or handbook that contains the portfolio requirements, which is distributed to interested students, or, the PRF the focus of the following chapter. It is in the latter field that the selection panel then apply tacit knowledge when they evaluate what has been realised by students, who are applying to enter the course.

4.1 Outline of the evaluation proceedings – Interview

The interview introduced and outlined the course of events that relate to the selection process, and provided an indication of how the regulative and instructional discourses operate. The ORF is utilised by policy makers at a generative level to legitimate official pedagogic discourse and was revealed in terms of providing access to education. This is recontextualised through the PRF where policy is implemented, transmitted and then evidence of acquisition is evaluated – a key aspect of this research.

Information gathered related to a process of establishing clarity and accuracy with regard to the process and was provided in a back-and-forth manner via conversation, e-mail and a hand-written note. The following was established. When students apply for the course they are sent the portfolio requirements, and through distributive rules, the process commences. They are also requested to submit a copy of their ID and their matric results directly to the admissions office. Scholastic results are then rated and receive a mark out of 30. This information, as well as personal particulars, is transferred onto an official green form and handed with the portfolio, to the fashion department secretary who numbers each one. Racial category or grouping is also requested and this gives an indication of how the regulative discourse operates. As Bernstein states there is no instructional discourse which is not regulated by the regulative discourse (2000:34).

If there is no corresponding processed green form the student is not considered for admission. The scholastic rating mark is then transferred from the green form onto another form (refer to Table 4.1), by the entry selection panel and the selection process proceeds.

Table 4.1: Record of assessment components

APPLICATION FOR FASHION 2007

Surname _____	Initials _____
Student number _____	Portfolio number _____
1. PORTFOLIO	
Scholastic results _____	/30
Theory: Essay and questions 1-5 _____	/15
Designs: 5 X A4 sketches _____	/15
TOTAL _____	/60
2. PRACTICAL TEST	
Interview _____	/10
Constructed object _____	/15
Illustration _____	/15
TOTAL _____	/40
3. OVERALL TOTAL _____	/100
SELECTED	YES or NO

The selection panel then codes each portfolio with a number that relates to a racial group, provided in Table 4.2. This relates to an intake quota system which is a recontextualisation of the policy established through the ORF via distributive rules, and provided to the selection panel.

Table 4.2: Racial codes

White 1	African 2	Coloured 3	Asian 4
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The portfolios are placed in piles according to their codes and then the theory and design components are evaluated. The design component comprises five A4 sketches. These designs are ranked according to the guide seen in Table 4.3 and are stacked with the best examples on top of the pile. The quota number for each group is then taken off the top of the piles.

Table 4.3: Ranking guide

Poor 4-6	Average 7-5	Good 8-11	Excellent 12-15	/15
----------	-------------	-----------	-----------------	------------

In 2006 one hundred and twenty six applicants were considered for the 2007 intake. Four have come up from the foundation course. Seventy four of those entrants have been invited to attend the practical test which is the second stage of the process. Only sixty two students arrived. The practical test is considered important as, on occasion, results that are inconsistent with the work received in the portfolio are produced, and serve as a means of cross-checking whether the initial work is authentic and whether consistent work can be produced. The remaining twelve students were notified of a subsequent date for the practical test and three responded. The balance, some of whom are overseas, will be evaluated according to their portfolios alone.

Late applications received in January 2007 were also considered, to give those students an opportunity and also because the quota for African students has not yet been met. They are generally poor African students who either attended a township school or who come from a rural area. They usually do not have the money for the registration fee. They tend to be the least equipped, have poor skills and vocabulary in the language of instruction (English), lack funds and are frequently sent to the cities to sort out their own admission and accommodation. In contrast, African students who have applied within the deadline generally attend either ex-Model C schools* or private schools, are better equipped, have parents who are more involved, finances that are available, and they assimilate and cope better. The panel has, by now, finalised how many vacant places should be reserved for the late entries.

There is no cut off mark which determines what is acceptable or not, and low ranking students are accepted in order to fulfil the quota for some groups. The quota is more important than the grade awarded to a portfolio. As the standard of drawing/sketches received from African students is particularly poor this year, it is hoped that the late entries are of a better standard, although it is feared that this may not be the case. If the quota is not filled, it may be necessary to accept good students from other racial groups.

Statistics revealed in Table 4.4, were compiled and provided by the coordinator following the initial assessment and reveal the impact of the distributive principle, the intention of which is to create social order through specialised rules of access and specialised power controls. Although only 26 coloured students were invited to participate, 27 have been selected and whether this discrepancy relates to a student repeating the year, is not indicated.

*Well-endowed and resourced, formally all-white suburban schools with a degree of budget autonomy, but owned by and accountable to the South African state, contributed to democratic transformation in the late 1980s when access to education was opened. Footnote 2.

Table 4.4: Distribution in terms of racial groupings

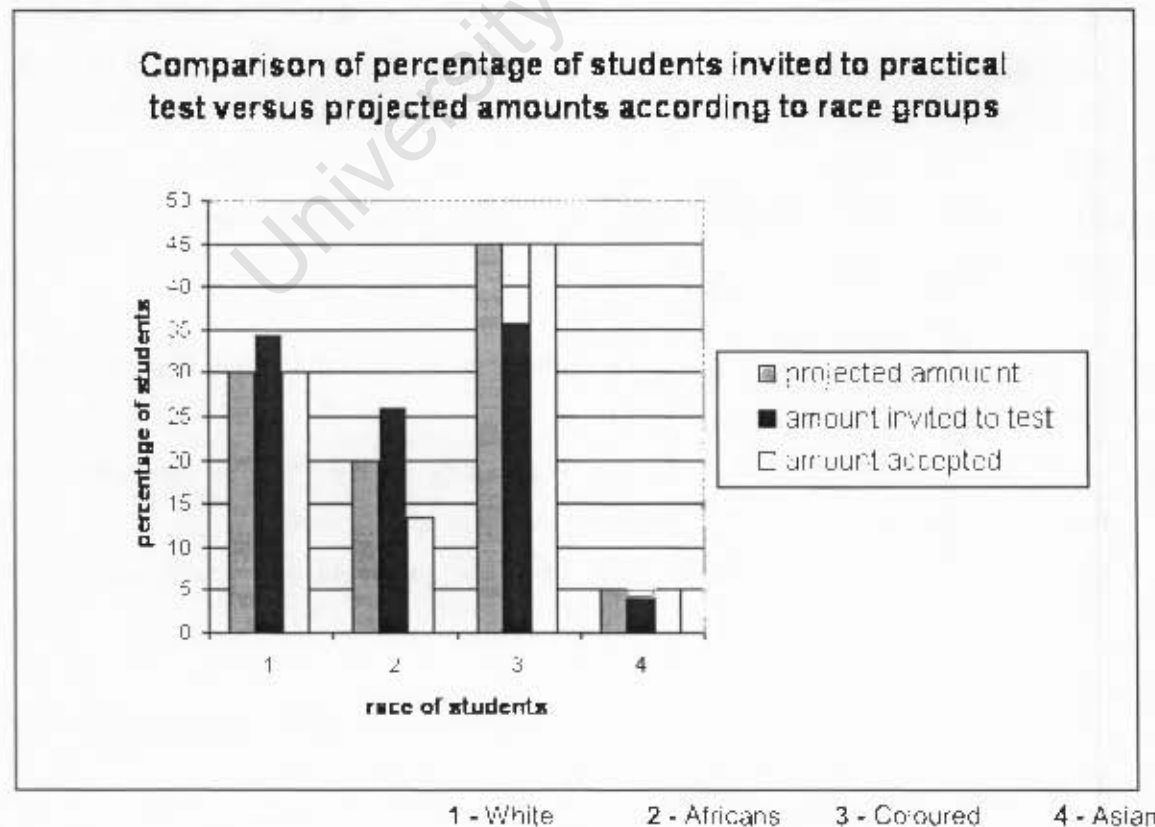
APPLICATIONS FOR 2007

Racial groupings statistics

	White	%	African	%	Coloured	%	Asian	%	TOTAL
Codes	1		2		3		4		
Projected number of students	18	30	12	20	27	45	3	5	100
Invited for practical test	25	34	19	26	26	36	3	4	73
Final selection	18		8	13	27	45	3	5	60
Total accepted 19 Oct									56
Rejects	3	60	2	40	0	0	0	0	5
Not present at practical	6	75	2	25	0	0	0	0	8
Total rejects	9	69	4	31	0	0	0		13
Total no. of applications									
No. of portfolio hand-ins		0		0		0		0	126
Referred to Access Course	4	44	2	22	3	33	0	0	9
From Access Course	0	0	3	75	1	25	0	0	4
Repeats									

* Selection criteria :

school results, essay, questionnaire, and sketches



4.2 Official Recontextualising Field (ORF) - Student portfolio requirements

As mentioned, the pedagogic device provides the grammar of pedagogic discourse and is mediated through three interrelated rules. The distributive rule operates at the level of policy production and distribution, and is reflected through the intended curriculum when the ideal curriculum is translated into the formal curriculum. Through the ORF the state operates at a generative level to legitimate official pedagogic discourse. Further recontextualisation occurs through the PRF in the implemented curriculum where policy is put into practice by teachers. Yet further recontextualisation of the pedagogic discourse takes place when it is 'learnt' by students (Robertson, 2004:3). Students then provide evidence of their learning. This is reflected in the achieved curriculum and it is at this crucial point that evaluation occurs; in this instance, at the onset of students' tertiary education programme. These students are ideally selected on the basis of their prospective potential and a key component of the assessment is their fashion design sketches. The sketches are to be imposed over the set of near-naked images of a male and female figure, or two clothed figures of children, provided in and distributed via the portfolio requirements, and optional.

To initiate the proceedings, before the portfolios were assessed, I questioned the inclusion of the figures. The response from the panel was simply that they were introduced by a member a few years ago to provide a limit to the wide range of models or figures that were previously used, which made evaluation very difficult. None of the panel members made any statement either approving or disapproving of these figure types, but agreed that they did serve to create some conformity which was convenient for evaluation purposes. However it was also suggested that students who successfully deviated from the prototypes were considered more creative, which was a desirable trait.

L1 *"Because we found that some are very intimidated when they have to draw all the figures as well. So from the Bellville side we..."*

L4 *"We thought that this would be less intimidating to them if they could see the figures, and they trace them and then they do the brief onto that".*

L2 *"And it gives them an idea of where to place swatches and how to place the swatches".*

L4 *"We call that spoon feeding".*

L4 *"We do have applications where they do not use the template then you know that the child has strong ability, when they are not using the template".*

L1 "The template, some of them don't, but like this one (refers to the good example), like this one he didn't use the template at all".

L1 "What works to his advantage is he used different poses. You have to use a pose that shows off the clothes better. So already by taking the step by using his own pose it's actually to his advantage".

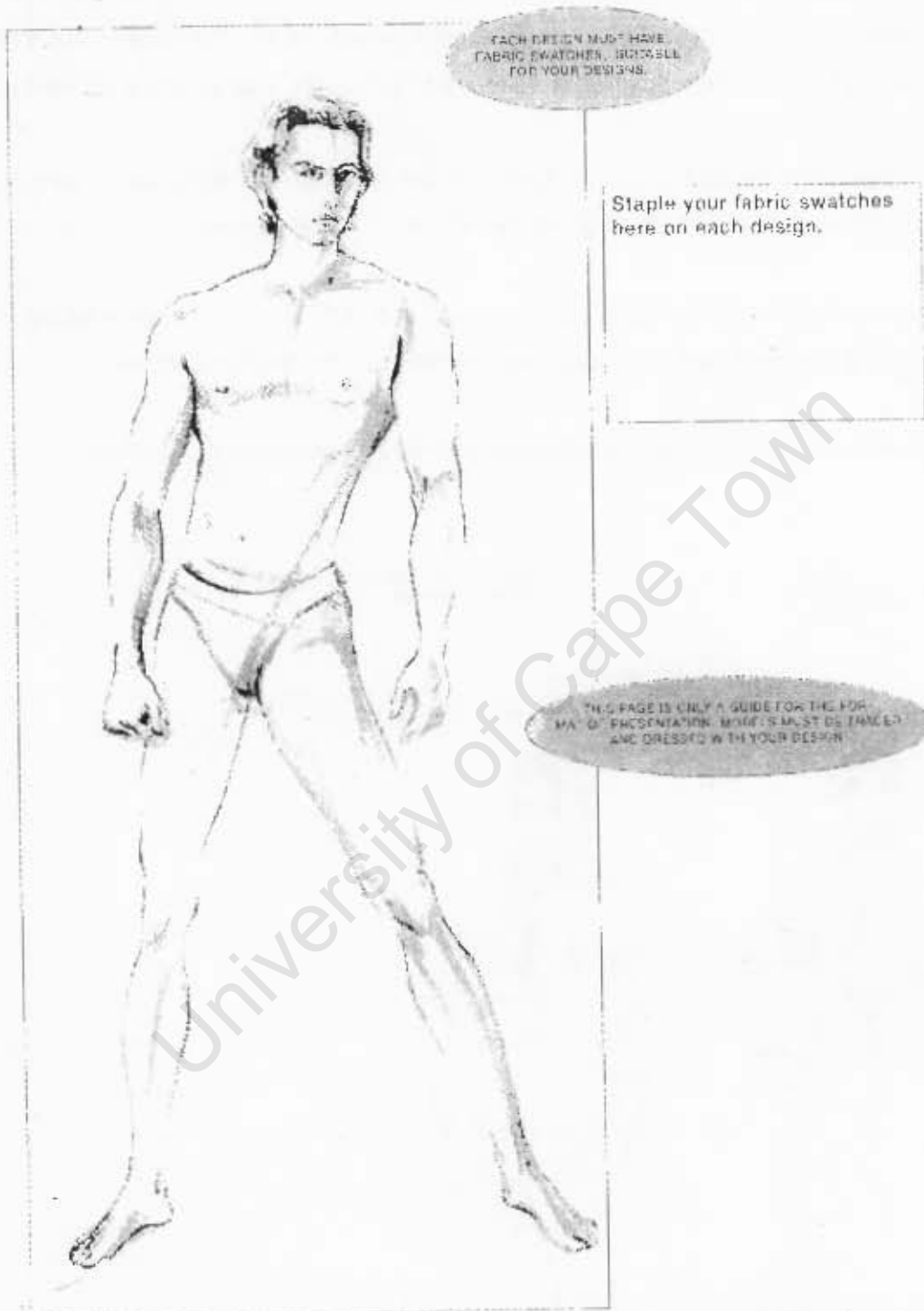
L4 "The whole system of giving them the use of a figure. I don't agree with at all because you have to see if someone can come up with their own".

The male, female and children figures (Figures 4.1, 4.2, 4.3) are offered as a model over which designs can be sketched and have been copied from the portfolio requirements.

Figure 4.1 Figures of children provided to prospective students in the portfolio requirements



Figure 4.2 Figure of man provided to prospective students in the portfolio requirements



Bellville and Cape Town Campuses
Fashion

Figure 4.3 Figure of woman provided to prospective students in the portfolio requirements



The male and female figures are presented in full frontal view, with genitals discretely covered. The male figure stands with legs apart, pensive yet poised and reminiscent of Michelangelo's David, a perfectly proportioned young man in his prime. The female figure with one foot modestly paced in front of the other is slightly more demure. They appear confident and composed, and offer unambiguous representations of the male and female gender. The figures of children reflect a different style of execution, more in keeping with the field of advertising. None of the submitted designs were for children's wear: hence the adult figures will be the initial focus of my analysis. They represent a particular body type that could be constituted as an ideal type, which is indicative of a contemporary Western prototype of desirability. They serve as a basis over which a clothing scheme must be composed (Sonesson, 1988:43) and act as the initial induction into the discourse.

The figures are young Caucasians and suggestive of a traditional and ideal Venus and an Adonis, originating from the ancient classical world and associated with the onset of western civilisation. They are slim, curvaceous or muscular, long limbed and classically proportioned with pale complexions. There is subtle shading or chiaroscuro to suggest form, and to equate a smoothly modelled ideally proportioned classical statue. Both figures are unsmiling and the woman gazes with eyes half closed vacantly down and to her left. The man also gazes to his left, as do classical statues, but has a more direct stare, enhancing the overall impact of masculine authority. There is no direct eye contact because staring is a gesture that indicates dominance (Crane, 2000:206) and what is offered is not intended to confront but rather to allow instant recognition – as the perfect figures for fashion designs.

Chapter 5 The evaluation of acquisition of discourse

5.1 Pedagogic Recontextualising Field (PRF) - Video of portfolio evaluation

The pedagogic discourse is constructed by a recontextualising principle wherein it constitutes its own order through its agents who have practicing ideologies, and the recontextualising principle then becomes a recontextualising field. The agents, namely the selection panel, operate in a PRF when applying the evaluation principle – a crucial component of my research. According to Bernstein if the PRF can have an effect on pedagogic discourse independently of the ORF, which seems to operate in my case, then there is both some autonomy *and* struggle over pedagogic discourse and its practices (Bernstein, 2000:33).

As my intention was to decipher a practice that has recently become affected by a strong regulative discourse it was with some trepidation that I asked experts in the field of fashion design education to make known practices that have become common sense. The process involved conversation that unfolded around a particular topic and my interest was in determining whether a common language of description could be determined when the portfolios were assessed and what ideological messages were contained, which will be discussed. The specialised topic provided coherence and reflects the shared knowledge of the panel. The event pertains to particular participants with a particular purpose, in a particular setting, and a particular structure was revealed. This according to Hymes (Cited in Coulthard, 1992:44) provided the parameters that constitute a speech event and through the constraints on the performance of this genre, the defining of criteria was elicited.

It can be argued that the event occasioned for my research purposes contained conditions to preclude a misfire. First, this was not an arbitrary adaptation, as it involved an accepted conventional procedure with a certain conventional effect. Second, the participants were appropriate for the particular procedure. Third, the procedure was correctly executed by all participants (Coulthard, 1992:14). I do question however the circumstance and whether it was complete enough for my purposes. The procedure, in my opinion, was not entirely spontaneous as it involved a re-enactment and possibly some contrivance. Then, desired sought after criteria, I suspect, may not have been articulated sufficiently. Responses to my questions have been provided in tables which follow.

Elicited criteria of assessment were perfunctory and can be reduced to the categories listed in Table 5.1.

Table 5.1 Elicited criteria of assessment

T1	T2	T3	T4
Presentation Neatness Technical and creative Understanding fabric Figure	Media use Figure	Understands clothes Visual and technical	Creative process Design Technical Trends Visual impact Application - drawing Figure

The panel was asked if any mental references, grids, list of criteria, or any other system was intuitively referred to, or whether it was a purely spontaneous reaction. Their responses have been indicated in Table 5.2.

Table 5.2 System of reference

T1	T2	T3	T4
We see potential It's years of experience			Years of experience It's about seeing it again and again and again Immediately see if the person has the talent It's very easy at first to 'sus' out a distinction

In the case of a difficult decision, when asked what is weighted more and how a final decision is made, the panel's responses are seen in Table 5.3.

Table 5.3: Determining of final decision

T1	T2	T3	T4
Technical ability Interview Practical test	Mathematics results	School results Interview	Combination of processes

In terms of participation, all participants did express themselves and the number of utterances indicating the lead participants are noted in Table 5.4, which corresponds to the input indicated in Tables 5.2 and 5.3.

Table 5.4 Participants utterances

T1	T2	T3	T4
35	20	22	33

The ultimate manifestation of the principle of evaluation occurred with T1 placing the images in order of ability, after a brief discussion. One fashion design sketch from each portfolio has been included in Figure 5.1.

Figure 5.1: One good, two fair and one weak example of fashion design sketches taken from the four portfolios as judged by the panel



It was revealed that no single factor carried preference when assessing portfolios. The designs were important but school results were also considered, as were the interview and the practical test, particularly when a decision was difficult. Despite having the same weight as the visual designs, the written component was given a cursory skim. It was also revealed that while there was consensus on the final decision and no individual carried weight, opinions and sought after criteria were varied amongst the participants. An intuitive understanding as to what constitutes reasonably acceptable work was revealed.

The video recording was of a simulation of the selection process where the selection panel or agents, enacted a procedure during which they applied the evaluative rule (Bernstein, 2000). This made explicit a tacit practice. Information gathered included descriptive indicators that could be ordered into categories of criteria of assessment, which constitutes vital and valid data. It will be revealed that emphasis on technical ability, the prime criteria of assessment, relates to the concept of craft (Kritzer, 2006), where workmanship of certainty reflects whether the result is pre-determined (Pye, Cited in Gamble, 2001), and is desired but generally not yet an acquired skill. Furthermore, procedural knowledge (Cunliffe, 2005) is applied in the assessment of sketches, which reflects the art of doing, made possible only through practical example (Gamble, 2001), which students at this point lack.

5.2 Ranking exercise

In support of the previous evaluative exercise, the ranking exercise followed. Randomly numbered colour copies of sketches were assessed by the panel members, and placed in order of perceived ability. This event made explicit certain embodied procedures where the knowledge that was personal and held within, was made evident and public. The video recording involved social interaction but the ranking exercise was done independently to determine whether there was consistency of opinion in the evaluation of visuals. In the process, 'know how' has been transferred into 'know that' and tacit knowledge has been made explicit. Data collected was more comprehensive.

The members reacted to this exercise with little enthusiasm, and were keen to see whether their colleagues had reached the same consensus. At the upper and lower end of the scale consensus was achieved. In the middle range one image was ranked as fourth and as sixth, and two images were both allocated fifth place. Their general positioning however remains in the middle range. There was almost unanimity on the best example and no uncertainty as to the weakest example. Clearly there is general agreement as to what is deemed a good, fair and a poor fashion design sketch, indicated in Table 5.5. I agree with Bolton and similarly

claim that in this exercise ranking patterns remained broadly rather than uniformly similar (Bolton, 2005:13).

Table 5.5 Ranking of images from good to poor

Respondent	T1	T2	T3	T4	T5
Best sketch	Z	U	Z	Z	
Second best	U	Z	T	T	
Third best	T	T	U	U	
Fourth best	X	S	S	V	
Fifth best	V	V	X	X	
Sixth best	S	X	Y	S	
Seventh best	Y	Y	V	Y	
Eighth best	W	W	W	W	

In Table 5.6 the ordering of the images have been arranged from best to weakest as follows.

Table 5.6: Ordering of images

1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
Z x 3	T x 2	T x 2	S x 2	V x 2	S x 2	Y x 3	W x 4
U x 1	U x 1	U x 2	X x 1	X x 2	X x 1	V x 1	
	Z x 1		V x 1		Y x 1		

Reasons and descriptive indicators given for the rankings are revealed in Table 5.7.

Table 5.7 Descriptive indicators

	Teacher 1	Teacher 2	Teacher 3	Teacher 4
Best sketch Z	Good lay-out Good figure Good use of media Good technical understanding	Good fabric rendering Good fabric choice Good style / mood / fashion flair Young, funky, good Good understanding technical skills / clothing	Technical details Layout Media usage Visual impact Composition Swatches Labelling of info. Trendy	Good design detail Understanding of trend Colour combination
Second best T	Good layout Good figure Good use of media Reasonable technical understanding	Average fabric rendering Average fabric choice Over designed, heavy Average technical skills	Visual impact Technical detail Layout Media usage Good composition Trendy	Good layout Eccentric style Combination of fabric Good balance
Third best U	Good lay-out Good figure Good use of media Reasonable technical understanding	Good fabric rendering Good fabric choice Style / mood / flair Understanding technical skills / clothing	Understands fabrication Good styling Layout average No detailing No swatches Visually good	Good trendy Very commercial design will sell well Poor layout

Fourth best S	Good layout Funny figure Media usage ok Technical understanding ok	Below average fabric rendering Below average fabric choice Drawing not good Technical skills below average	Poor proportion Garments labeled Swatches Layout average	Strange angle – top heavy Not exciting enough
Fifth best X V	Layout a bit “bitty” Clear drawing Technical understanding fair to poor Media – only pencil No swatches Not very exciting, but men’s wear could be a bit more dull Figure good Media reasonable Technical understanding ok	No colour Bit old fashioned – fabric Bit old fashioned Technical skills good - average No swatches! Not very inspiring Technical skills below average	Clear design However no media usage Swatches Clear as to design creation Design clear Poor presentation No swatches Does not fulfill brief req.	Commercial – African influence Garment – easy to sell Sporty men’s design Very bad application Promising
Sixth best S				
Seventh best Y	Boring Figure ok Media ok Technical understanding? Has the ability to improve	Below average – coloured in! Ok fabric - choice Nothing new - style Average – technical understanding	Weak presentation Layout weak Media ok Styling ok – below average Does not follow brief	Old fashioned Poor illustration
Eighth best W	Background ugly Good sketch quality – good line Limited technical understanding Apart from ugly background, only pencil used Has possibilities	Nothing – fabric rendering Ok – fabric choice Poor - style Poor – technical skills	Immature approach Good design idea Needs lots of work to develop Does not fulfill brief req. No layout	Poor illustration Good embroidery detail Simple dress can be effective Very child like

Reasons and terms used to express the ranking can be grouped into six broad categories for both strengths and weaknesses. Verbal descriptors have been categorised and are prioritised in Table 5.8. While there is some disparity between the panel or across respondents, within each respondent’s responses there is some uniformity. While individuals look for particular characteristics in all the given examples, among them they do tend to look for different qualities. While one person disregards fabrication and others almost disregard technical details, there is general consensus as to what differentiates a good, fair, and poor work. Terms of reference are also more explicit with the better examples and the language

used to define the poorer ones is difficult to categorise, with terms such as '*very child like*', '*does not follow brief*', '*needs lots of work to develop*', and '*has possibilities*' being used.

Table 5.8: Categories of criteria of assessment

CATEGORY	FREQUENCY OF REFERENCE
Technical details and understanding	x 23
Styling and fashion flair	X 22
Layout, presentation, visual impact	X 21
Fabrication rendering and choice	X 19
Media and illustration	X 18
Figure and proportion	X 7

Teachers T1, T2 and T3 seemed more consistent in their use of terminology and in its application and use of adjectives such as 'good' (in particular), 'ok', 'below average' and 'poor' were used to distinguish between the good and poor work. T4 focused on what was good in the better examples, and made ambivalent comments in the middle category and weak category. The fourth example was '*not exciting enough*', which presumably referred to its styling and fashion flair, as did '*garment easy to sell*' used in the fifth example. '*Old fashioned*' in reference to the seventh example could also then refer to inadequate styling and fashion flair.

Fifth place was granted to **X** and to **V** and while one was a full colour sketch, the other was a detailed line or technical drawing. The consistency was that all the respondents looked for and found the technical aspects to be on par, and both examples were considered to be conservative. Despite the seeming visual difference, common elements were identified.

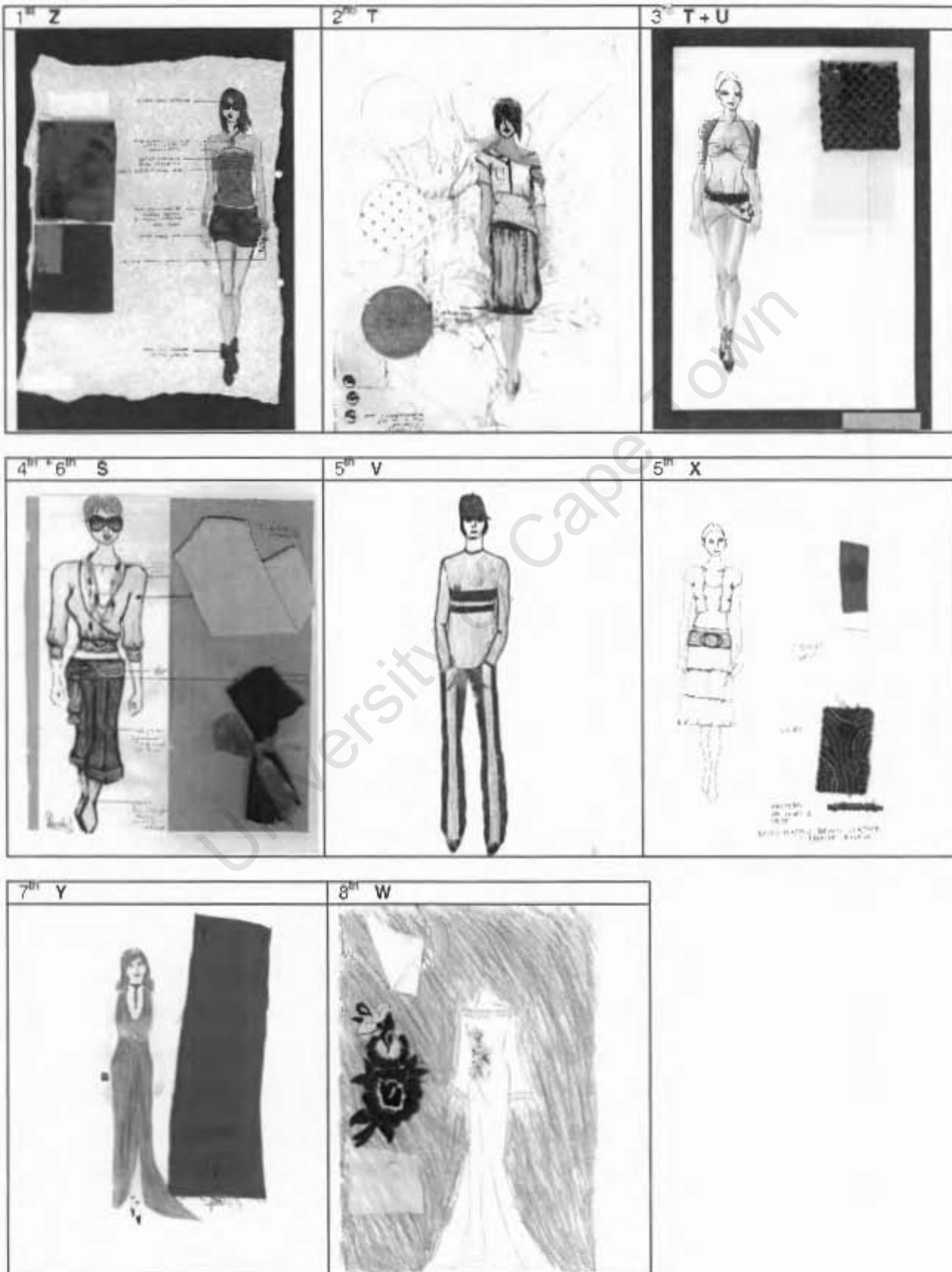
The emphasis on technical ability and work-related competencies is a feature of vocational education. Saleable garments need certain qualities that can be aligned with craft, which can be determined according to criteria outlined by Kritzer, namely: utility, consistency, specifications according to the craft and the client, a core aesthetic, a set of skills and techniques, and the ability to improvise and serve the ultimate goal (Kritzer, 2006:7-15). Craft or designs that reflect workmanship of risk fail to understand shape-determining systems that are essential in fashion design and construction, and reflect a lack of unity between head and hand, concept and execution. The submitted designs clearly reflect superficial skill. Skill or the art of doing can only be taught by aid of practical example (Gamble, 2001:192), and while some students may feasibly have the potential to progress and develop with instruction, they are evaluated on the basis of certain criteria and either given an opportunity or not. A panel member stated that there is no certainty that a potentially good student will succeed, or that a weak student may not have determination.

The panel look for an inherent understanding on the part of the student that a flat design needs to be built up into a garment. And even with a good design there is no guarantee that the student *“is able to produce that garment exactly looking like that design”*. It is difficult then to determine whether their work reflects ‘workmanship of certainty’ where the result is pre-determined (Gamble, 2001:191). However, the selection panel, intuitively and quickly determines whether the garment is viable and feasible and this is the indicator of potential.

Next in importance was whether designs were ‘fashionable’ and up to date and had styling and fashion flair. Skill in artistic and representational ability was a middle level requirement. Visual impact associated with layout and presentation and the use of appropriate fabrics and the ability to render these was slightly more valuable than skills in representation, media use and illustration. Of least importance was the type of figure used to reflect or support the designs. The type of figure used predominantly was the male or female figure offered in the portfolio requirements. Examples where the figure had been adapted and personalised were considered good. What has been determined is that particular criteria are favoured above others, and the need for garments to reflect an understanding of how they are structured is considered essential by the panel, particularly as graduates are primed for industry. Students have been homogenised as ‘markets’, and assessed according to quality assurance defined ‘aims and outcomes’ promising economic benefit and a secure future (Threadgold, 2003:7).

The consensus is that the best to poorest images are accordingly arranged, refer to Figure 5.2.

Figure 5.2: Fashion design sketches selected from a previous evaluation, in order of ability, as judged by the panel



There seems to be agreement that the most sought after competence is technical understanding. That requires knowledge of how a garment is 'put together'. On a plastic level that would include the successful arrangement and consideration of the whole composition, which is simple with a single figure on an A4 page, with fabric samples arranged on the side. The figures are particularly prototypical, and with humans beings that is a frontal view (Sonesson, 1988:123). A frontal pose also offers the most direct depiction of the garment on display. An organisation of parts pervades the whole picture. In the strongest example, a balance was created between figure and ground, while in the weakest example, the background was coloured in focusing on that area rather than the figure and garment, reflecting a lack of understanding of basic artistic and technical skills.

5.3 Questionnaire

The findings have been entered into Table 6.9.

Table 5.9: Panel members' personal particulars

1	Age	42 (Average)
2	Sex	Female x 3 Male x 2
3	Race	African x 1 White x 3 Indian x 1
4	Qualification/s + 5 institution	B. Tech Fash. CPUT N D Fash. CT N H D Fash. PreT N H D Fash. PenT N D FA + N D Fash + N H D Man. CT + PreT
6	Years of experience in fashion industry	5.4 (Average)
7	Years of experience in teaching – in fashion design field	14.4 (Average)
8	Years of experience at this particular institution	12.8 (Average)
9	Years of experience of student entry selection process	14.2 (Average)

Staff demographics are a rough micro reflection of the evident shift in racial profiling that is occurring throughout institutional South Africa, and in the department under investigation a white majority is retained. The selection panel is composed of a middle-aged group of three women and two men who are highly experienced in their field. Their collective experience as educators in the fashion design business is seventy-two years with their average being over fourteen years. This far exceeds their experience in the industry. Their experience within the institution and as members on the selection panel clearly qualifies them as experts in their field, and as masters in their craft. They have also all qualified from Technikons that have a history of providing vocational education and servicing the market place.

Underlying symbolism and hidden meanings relating to the process will now be investigated, which will provide signification and meaning for this research.

Chapter 6 Seeking signification

6.1 Images

I rely on Barthes here to further assist in my analysis of empirical evidence, specifically with regards visual information. As mentioned, what counts as valid knowledge is relayed through what Bernstein terms the pedagogic device, which serves as a symbolic ruler of consciousness and provides the intrinsic grammar of pedagogic discourse. The variable forms of realisation of the pedagogic device have the capacity to restrict or enhance the legitimacy of potential pedagogic discourse and are not ideologically free (Robertson, 2004:3). This relates to what Barthes refers to as myth, which is the way in which values are asserted, and this will now help me to investigate how knowledge is constituted as a discourse and is partial and positioned. This will provide the signification for this research, which has also investigated how tacit knowledge is an ideology, hides power relations and reproduces culture.

It is generally understood that the image acts as a sign and clothing whether it is worn or represented is a form of communication, and that both the clothing form and the garment's meaning are important. My interest therefore was to ascertain whether the concept of signifier/clothing form, signified/garments meaning, and signification/detecting myth and assertion of values had been understood. In the deciphering of texts this relates to denoted/literal meaning and connotated/in addition to primary meaning (Barthes, 1964) which relates to a plastic level and an iconic layer of meaning (Sonnesson, 1988). My initial concern, for example, was whether the underlying associations relating to the figures provided as models in the portfolio requirements were understood and during the video recording of the selection process, my first question to the panel concerned the figures on offer. When asked why those particular figures were used, the responses were unspecific with one panel member simply stating that "*they trace them and then they do the brief onto that*". Responses from the selection panel revealed a literal and plastic level of understanding, and basically related to procedure and to signifier, not to signification and meaning, on an iconic level.

Fashion acts as a sign system and serves as a form of communication. Barthes unpacks the differential components or elements and reveals an underlying system that constitutes the phenomena that is fashion. Human action is structured into patterned networks and human economic activity can be accorded three dimensions: production, distribution and consumption. This structure supports Bernstein's pedagogic device and relate to distributive rules that generate production, recontextualising rules that assist in transmission, and evaluative rules made possible through acquisition, which then result in a field of

reproduction – in my case, of pedagogy, a discourse, and a culture. In relation to the fashion industry Barthes separates clothing into ‘three garments’, which he terms ‘the real garment’, that relates to the field of production, ‘the represented garment’ that relates to the field of distribution, and ‘the used garment’ that relates to the field of consumption. These distinctions denote the different modalities that clothing assumes as it is transformed from raw materials to finished goods, and this complex network of relationships join together to form a dynamic whole (Carter, 2003:144-146).

Making the garments as attractive as possible to the buyer is crucial and therefore the ‘real garment’ is never encountered. It is the fashionable garment, the ‘represented garment’ which is encountered in a ‘transubstantiated’, or a recontextualised form, as a garment clothed in meaning. In a modern capitalist society with a powerful mass media, systems of collective representation have specific structures and operations and with regards to fashion, are composed of ‘image clothing’ and ‘written clothing’ (Carter, 2003:146-149).

Image-clothing tends to retain elements from a field outside of representation, and without words, pictures are vague in the meanings they produce. Image-clothing provides a ‘stencil’ of the real garment, and inflects an aesthetic direction onto it. The image-garment is made into a visually pleasing arrangement. Barthes states that the image provokes fascination, whereas language immobilises perception because fixity is imposed on the reading of the image which brings about a closure to the meaning. It is the task of written clothing to rid the represented garment of any lingering materiality and transform it into the ‘fashionable garment’ (Carter, 2003:149-151).

The advertising image has intentional signification with messages formed a priori and signs that are formed with a view to optimal and frank reading (Barthes, 1964:15). So too are the portfolio instructions offered a priori with the intention I presume, that the image as a spatial sign, will offer unambiguous and frank reading, and reflect whether the students’ recontextualising, interpretation and realisation of the requirements has been successful.

The role of represented fashion is that of a mediator in the fashion system between manufacture and purchase, or between student and evaluator in the induction process. Because these images retain a vestige of the real garment, they reflect whether an innate understanding exists of the fashion craft, the patterning, cut or structural requirements for a garment. As an image they also retain a spatial and plastic order that is open to interpretation – by the selection panel in the process of evaluation. The image acts as a sign and clothing, whether worn or represented, is a form of communication. A distinction must,

according to Barthes, be made between the signifier and the signified, between the clothing form, and the garment's meaning. The fashion design sketch is the signifier and the level of content or value, or what it represents, is the signified. The signified is general and external – epoch, country, class, and needs to consider the social, geographical and temporal dispersion of a garment, then the distinction between the signifier/signified becomes evident (Carter, 2003:156-160). The fashion design sketches serve as a sign system, as do the spoken and written responses of the selection panel, which are governed by rules and convention shared by a community (Irvine, 2005:1-2). They serve to express, through their form, specific and intended social meanings. These visuals are full of meaning and these meanings are embedded in our cultures and are context dependent (Kress, 2004:2-3).

A literal image, particularly a drawing, that is an interpretation and a recontextualisation, is never, or not often, found in its pure state. Even a 'naïve' image contains a symbolic message, a message by evocation, where certain implications can be deduced from what has been excluded. According to Barthes, this is evident at three levels. First, to reproduce something requires a set of rule-governed transpositions. These codes are historical, for example proportion and perspective. Second, the operation of the coding requires a distinction between the significant and the insignificant, the accepted and the rejected. Third, like all codes, the drawing demands an apprenticeship. In assessing the images, the coding of the literal prepares and facilitates connotation because the execution of a drawing itself constitutes a connotation. The relationship between the two messages becomes the relationship between two cultures and the way the same lexical unit within an image is read varies according to individuals. The different readings of the image relate to a body of 'attitudes', certain of which may be lacking in some individuals. The number and identity of these lexicons form a person's *idiolect* (Barthes, 1964:21-25). The idiolect of the selection panel, as far as I can determine are, bar the absent member, similar.

There was a lack of reference to association and implication in the transmitting of particular historic body schemes as prototypes, and in expecting in return conventionalised, commercialised, and westernised designs. In providing the figures and explicit requirements relating to the middle income retail market and young adult target market, this standardises responses. In determining whether the submitted designs follow the trends, the panel assume that all students have access to and consume marketing media that propagates what is commercial and fashionable in clothing design. Furthermore, as some students have not learnt how to draw or design at the required level, they will fail to meet the aesthetic and the technical code of expectation.

Like clothing, language is an 'authorless system', worn and used within a set of forms and norms and has both a synchronic density and a diachronic dimension that impart the dual aspects of system and process, structure and becoming (Carter, 2003:155). Language that forms cultures is social and public, and increasingly global, and users of a common language form a 'speech community'. Language is a system with structure and rules, and is learned whether in the form of speech, images or sounds. Communication and meaning are formed (Irvine, 2005:1-2) as the embodied subject 'mediates' between textual forms and the social (Threadgold, 2003:21). In respect of this, the unfolding of dialogue during the speech event that took place during the evaluation process, which produced situated speech or spoken discourse will now be analysed (Appendix 2: Transcript).

In an attempt to unveil ideology, critical discourse analysis assists in deciphering spoken language. The recording of the selection process reveal individual speech styles, and also units of spoken text that are distributionally equivalent. This generated a structure and provided usable, valid and interesting results (Coulthard, 1992:2-4). The conversational structure was geared by the initiation of lead questions that provided the units, and this was also a mechanism on my part to establish focus and flow. Units of text beyond literal description that offer insight into abstract concepts of the speech act (Kempson, 1992:50) will be analysed.

6.2 Words

Speech acts function to perform several purposes at once and communication serves as a transporter, and an event for 'the production of an effect' (Austin, Cited in Threadgold, 2003:28), as revealed in the following extract.

L4 *"I think visually it is easy to judge because of years of experience and **you** can immediately see that, and I don't know what's **your** point, that is better than that (Indicates to two examples). A baboon can see that, colour wise, first impression. But it is not all about this. **We** are going through this process, because **you** must remember that this is only the first part of the process"*.

L1 *"I told her that **we** have another process that gives them a second chance, especially with individual interviews as well"*.

L4 speaks and the enunciation is self-conscious and intentional, but is also subjective and embodied, as an agentive subject. This is interpreted, in my research, to the subject positioned/constructed in discourse and genre, as a text. L4 as an 'I' of a specific genre will

occupy a different position to the subject spoken in the discursive statement that traverses that person speaking. The first 'I', equally constructed and produced in language, does however know what it does, and L4 assumes a position as knower that does not recognise itself as 'a subject in process', and splits the conscious and the unconscious (Kristeva, Cited in Threadgold, 2003:22). As L4 is unaware so to is L1 and the other members, of how their language is recontextualised and resignified in the process of my research.

As a declarative sentence, L4 attempts to establish authority and expertise, and L4 and L1 both mention 'I' in an attempt to position themselves, and 'we' in an effort to cohere the panel, and distance me. In varying degrees throughout the recording, background references were used that according to Fairclough, establish and consolidate solidarity relations (Fairclough, 1991:84). This serves as signs of inclusion and that they belong, which establishes cohesion amongst the panel.

Foucault wrote that human subjects constitute themselves by strategically entering into 'games of truth' where they attempt to play them to best advantage. 'Game' is an ensemble of rules and procedures which lead to a certain result that can be considered in the way it functions as valid or not, as winner or loser. Language is played as are relations of power (Foucault, Cited in Peters, 2004:55-57) and in attempting to undermine my intentions and assert authority and expertise, my lack of experience and common sense relating to the selection process, was not only questioned but ridiculed. Common sense is built entirely upon assumptions and expectations, which control both the actions of members of the panel and their interpretation of the action of others. Such assumptions are implicit, taken for granted, and within this context have not until now, been explicitly formulated or examined. Clearly the panel felt irritated, and possibly also felt threatened by the exposure.

Referring to Threadgold there was further evidence of performativity, as a gendered, raced, and classed performance of the self, that embodies subjectivity as well as the implication that the self is socially constructed, and might therefore be constructed differently. This was revealed in my attempts to understand the relationship between speech and act, act and identity, and how the connections between certain acts and certain forms of speech, habitually enacted together, come to constitute a compulsory performance and an embodiment (Threadgold, 2003:26). This is relevant in the selection process because, as stated earlier, knowledge is embodied and people unconsciously reflect in their behaviour what they believe, and this has been demonstrated in the extracts that follow, which indicate that people are inexorably bound to their histories.

Until the introduction of a democratic constitution in 1994, racist discrimination was justified through statutory legislation in South Africa as part of a particular set of colonialist discourses. Pervasive notions of self and 'other' and legitimacy that saturate racist ideas and behaviour outlive the dismantling of apartheid (Burman, et al, 1997:5). The strong educational discourse backed traditionally by the strength of economic and social forces (Fairclough, 1999:71), which served the interests of the predominantly white middle class selection panel, is now being undermined it seems, by political motives. There is a reciprocal relationship between education and the economy, particularly with regard to vocational education that places emphasis on succeeding, achieving and getting ahead. Students are geared for the competitive commercial world.

The implications of the quota system however, suggest that redressing previous educational inequalities by providing access to education is resulting in a demanding pedagogy, and standards are affected. As mentioned, the outcome of the system may therefore not be on par with the ideals of the ORF. The pedagogic device impacts all aspects of the curriculum and acts as a symbolic regulator of consciousness, in introducing democratic ideals. The ensuing confusion however, reveals that change and transformation is not a simple and straightforward process. The panel collectively reflect their frustration and how their teaching has been affected, which is a consequence of the introduction of new policy.

L2 *"I think it really sucks because you have the opportunity to be competitive and we look to have funding for input and funding for output and in return for that we want a successful programme. We need to attract the best student that we possibly can".*

L4 *"That is my point. But the point is, it doesn't matter what you are, I mean, you are a designer and I believe the best one must be able to get the chance to do it. It's to all of our advantage".*

L2 *"Usually we have to accommodate and re-teach a lot of the processes which means that we tend to double-up and we tend to do a lot more than ordinarily. Ja".*

L1 *"And I found that the standard within one class it's quite different now.."*

L3 *"It's wider".*

Racism was only alluded to when mention of the quota system was made. Reference to different racial groups was coined in phrases such as *'them', 'they', 'these', 'the best ones', 'this group', 'that group', 'other group', 'the previously disadvantaged'* and *'colour'*. Van Dijk states that this functions as a strategic accomplishment of 'doing' racism. And while it enacts polarisation, discrepancy and domination it similarly downplays the panels' negative (racist) characteristics. It reveals how the everyday communication practices of the dominant group -

the selection panel, who has prestige, power and influence, strategically express their ethnic beliefs. This serves to manage ethnic affairs and reproduce elite power and white dominance (van Dijk, et al.,1997:165) and is achieved through mystification where certain grammatical structures have been used to obscure certain aspects of reality, thus encoding ideology (Hart, 2005:7).

L1 "**They** can't always afford private schools you know. So **they** are discriminated against because of colour and then **they** have to pay more, **they** can't afford to pay more, so **they** can't study. I think it's unfair to the student, doesn't matter what colour **they** are if they come here".

L3 "You have the best ones who want to move forward, you don't want to keep **them** behind and you have to do something with **them**, and you have borderline cases and **they** are here but you need to push **them** so hard, and then you have this group and you need to get **them** through. You have to drag **them**...".

L3 "You have to drag **them** and it take three times the amount of time to get **them** where **these** started".

L4 "And it becomes an emotional thing at the end of the day. Like 'But **you** don't like **me** that why I'm getting bad marks and it's discriminating', or whatever the case is".

The implicit talk of the panel was to express and pervasively convey group impressions reflecting positive self-representation and negative other-representation. This can be associated with what is defined as good and bad (van Dijk, 1997:33). In support of this, Hart refers to referential strategies, and categorisation in the form of pronouns are used to induce interpreters [myself] to conceptualise group identity and coalitions as either insiders or outsiders. This involves the use of personal deixis / personal pronouns such as 'us' and 'them', and 'you' and 'me', which alludes to personal relations. Spatial deixis such as 'here' and 'there' are also used in an attempt to now induce me to locate myself with respect to the speakers who are the panel members (Hart, 2005:16-19). They attempt to draw me into their fold as they attempt to reinforce the polarisation between groups of students.

Dominant social norms prohibit discrimination and the panel refrain from explicit racism and blatant expressions of prejudice. However, in reproducing negative social cognition, where both social systems and mental representations are shared and result in ideologies that become group-specific 'grammars' of social practices (van Dijk, 1997:28), which, in this research, tends towards covert discrimination. This underlines the dominant system of ethnic or racial inequality, and is performed in subtle and indirect ways. This according to van Dijk characterises 'symbolic', 'subtle', or 'modern racism' (Cited in Hart, 2005:27). It is apparent

that in an effort to be politically correct all participants attempt to refrain from using overtly racist or discriminating language, which also maintains goodwill and social cohesion within the panel. The panel does not make explicit reference to the forced inclusion of African students but do imply that there are effects. Underlying resentment as indicated was expressed in the innuendoes relating to the extra effort required and the lowering of standards, and how the quota system was perceived to be unfair, to all students.

In mitigation of any negative connotation associated with the different groups' abilities there was a suggestion that students themselves were beginning to understand that their acceptance was based on their colour, and that some are becoming dissatisfied with the situation.

*L1 "You know I found now days that **they** actually realise that because of colour **they** are here. I had two to three students confront me two years ago when I had, I was forced to take in more people because of colour, well, only if **they** come in for the practical test, and me and L5 took **them** through the practical test. There were five or six girls and one asked me directly whether.. She said 'Is it because **we** are a different colour that **you**..?' It was..I had to side step that one".*

L3 "But for me it's a positive point, that you see that it changed in the sense of people don't want to do something that is not good enough".

L1 " That people also don't want it".

*L4 "So it is changing. I can also say that the applicant..(Hesitation) ..from the **previously disadvantaged**, the applicants are much better already. **They** are getting stronger every year. But still...".*

L2 "That still doesn't warrant us taking the ones with low percentage points after assessment into the programme because of the...".

This contradicted what the co-ordinator said during the interview, which is that the standard of work received from African students was not particularly good for the 2007 intake. It also demonstrates how sets of meanings that are under contest and in flux are a reflection of the changing socio-political context within South Africa, which is a society in transition. This places the process into context and locates it within the necessary dialectical relations that involve persons, social relations, and the material world (Burman, et al., 1997:2-4).

However, the references to change, when emanating from the panels' traditional conservative ideology, would generally reflect an opposition to attempts to alter the status quo, although in this context the concept of change was deemed as positive. That was

because change was relegated to the natural course of events and no agency on the panel's part was implied. '*It changed*' and '*it is changing*' suggests that there is a natural order of things and a natural course of events. The notion that the world changes independently makes it possible to avoid controversial issues of blame and responsibility, and as change is similarly considered to just take place, this makes conservative agency indirect. The effect is that self-legitimation has been served (Chilton & Schaffner, 1997:225-226).

6.3 Determining what was detected

In the production and reproduction of the discourse and through their powers of regulation, the department offers through the distribution and evaluation of portfolios, a particular regime of truth. Within the selection panel some members assume positions of dominance and others of subjectification but through what Foucault terms objectification, they have all been transformed into subjects (Peters, 2004:54). Individuals' subjectivities are formed and maintained within contexts of familiarity and the selection process for example, operates as a system of invisible imperialism (Burman, et al., 1997:4). Investment in and subscription to the discourse is made evident in the way it is promoted or opposed.

The fashion design sketches have been assessed at a simple literal level, and as the panel offered inadequate insight into symbolic potential, the signifier is bereft of the signified (Barthes, 1964:21). The indicators are that understanding, which is to make 'reasonable sense' of something, and is more comprehensive than knowledge, was lacking. Assessment was restricted to a face analogue, devoid of socio-cultural context that understands meaning in works as operating as both face and text analogue. The idea of otherness embraces the third person category of epistemic understanding of the cultural context, while first person interpretations are generated by the impositions of formal categories (Cunliffe, 2005:204).

Critical discourse analysis has enabled me to determine what counts as valid knowledge and how it is relayed through the pedagogic device, which serves as a symbolic ruler of consciousness and provides the intrinsic grammar of pedagogic discourse, the variable forms of realisation of which are not ideologically free, as has been revealed, and has, I hope, provided signification for this research.

Chapter 7 Translation of findings

The particular ordering principles or strategies that give rise to the formation of a particular *habitus*, such as the field wherein the fashion design selection process occurs, are constructed by its linguistic hegemony, its position, its perspective and the acquirer's 'gaze' (Bernstein, 2000:165), and what it does or its output provides a conceptual language of description. The principles of description construct what is to count as empirical relations and translate those relations into conceptual relations, or potential theoretical objects. These rules require recognising what constitutes a relevant empirical relation, as has been made evident, and realising how enactments of those empirical relations have been read (Bernstein, 2000:133).

7.1 Revealing disparities

Bernstein's pedagogic device and the three interdependent rules have enabled me to scrutinise the selection process that is a product of the evaluative rule, which filters applicants. The process is based on the submission of a portfolio and consists of a visual and a written component and a distinctive set of rules and procedures largely tacitly acquired that are operated during this process. Inherent inconsistencies, dualities and conflicts in the field of production, recontextualisation and evaluation became evident as empirical evidence was examined. For example, through distributive rules, democratic values and social redress of past inequalities are disproportionately reflected in the quota system. In transmission, disparity clearly exists between the distributive rule with regard to access and the local direction as reflected in the type of figures offered in the portfolio requirements to diverse students. Also reflected in the portfolio instructions are visual and written or procedural and declarative ambiguities where requirements request both procedural knowledge or 'knowing how' and declarative knowledge or 'knowing that' but assessment is purely literal or a face analogue. The procedural contains an added tension between conformity and creativity, both of which are fundamental to design and are highlighted in Table 7.1 and evident in the ORF and the PRF.

Table 7.1: Evident tensions

	PROCEDURAL KNOWLEDGE	DECLARATIVE KNOWLEDGE
	'Knowing how' - tacit knowledge Body - doing	'Knowing that' – explicit knowledge Mind - thinking
	Visual – fashion design sketches	Word - essay
CONFORMITY	Craft – technical Process of construction	
CREATIVITY	Expression – novelty, originality Process of design	

Associated with all design disciplines are technical skill and the ability to reproduce a design for mass consumption. Furthermore in fashion, creative ability is expected to be original and hence provide novelty, visual appeal and beauty, a flair for what is current, trendy or fashionable, and in contrast to technical skill, is non-functional. On the one hand, there is a fundamental need to cater to manufacturing processes which requires particular technical competencies that are based on the construction of clothes, and on the other hand creative, artistic and visual flair which is indicative of imagination and innovation, but can be translated into a functional garment by either the designer and/or a pattern making technician. Because the course is aimed at providing students with employment opportunities, technical skills that relate to the manner in which a garment is made-up or put together, is functional and can be mass-produced, which accords with industrial processes, are more important, and this has been established with the determining of criteria of assessment that prioritise the technical.

This opposition between conforming and creating is manifested within the PRF when the panel assesses the sketches and varies from lecturer to lecturer, as revealed during the recording of the evaluation exercise. The ranking exercise provided more encompassing and thorough results and descriptive indicators have been made explicit so what can then be determined is a list of categories of criteria of assessment that place technical details and understanding as primary, followed by styling and fashion flair, then layout, presentation and visual impact, then fabrication rendering and choice, then media and illustration, and finally figure and proportion. According to the panel, technical requirements include the design being '*commercial*', whether a student '*understands clothes*' and the '*way it fits together*'. It is important that a '*centre line*' or '*a seam*' is indicated on the sketch which reflects an '*understanding of how garments work*', and as stated this gives some indication of understanding '*the technical side to it*'. It was also stated that this depends on whether a person has '*the talent for it*', because some can '*just do it*'.

In determining whether a sketch reflects technical competence L4 stated that it is the understanding that a design '*starts flat*' and is then built up into a garment, and it is this understanding that is sought. L3 believes that an interest in clothes from an early age enables a student to '*notice that there are seams*' and that '*other things happen, it's not just a silhouette*'. L1 mentioned that understanding of the fabric was important and that when sketching a garment for stretch fabric '*there is no style line or shaping*' and that some fabrics work better together particularly if they do not require ironing. L1 also said that if a student is able to draw it technically well it is probable that '*you will be able to make it up*'. This suggests that the selection panel has a tacit understanding of what workmanship of certainty entails, similarly they relate to a style, technique or aesthetic that they are familiar with.

Separate but in some respects equally as important is the creative aspect, and this was the first consideration for L1 as it establishes visual impact when the panel scanned through the portfolios. This was followed by an indication that '*certain trends*' were popular in which the design, which reflects talent and an understanding of what is currently fashionable, was evident. This was distinct from the '*application*', which is technical and relates to whether a student has artistic flair. What was not particularly desirable was a style or technique that tended towards fine-art and involved shading and the suggestion of form.

A dichotomy has resulted in that artistic forms of self expression that locate the essence of artistic creation with the ego are at odds with the approach favored by design aesthetics and a reduced visual grammar (Cunliffe, 2005:200). The creativity sought is of a commercial kind, rather than the high spectacle, theatre and masquerade offered by haute couture, which is expressive, escapist, elitist, exclusive and operates at the top end of the fashion scale. What is not comprehended is that there is an implicit awareness amongst the most renowned designers that even a fanciful and non-utilitarian concept involves a synergy between the technical and the creative. At a University of Technology that offers a vocational education that caters to mass-production for a commercial market, the creativity sought is restrained and reflects some technical understanding, and caters to a middle market. Students are summarily accepted or rejected as a consequence of their ability to recognise and realise what is expected. Assessment is based on the assumption that students understand and can adequately provide evidence of 'knowing how' or procedural and craft/technical requirements.

In turn, the written component which is a five hundred word essay serves as a form of 'knowing that', and as students and I suspect, some members of the panel may have little socio-historic and contextual understanding, students' responses reflect superficial understanding and are superficially assessed. In the admission process of fashion design students, the panel is caught up between two paradigms that cater to both 'knowing how' and 'knowing that', but evaluation is based on 'knowing how' and as stated this reflects an essentially modernist approach. The panel in the assessment process condenses meaning into the imponderable and applies a face analogue to 'knowing how' and 'knowing that'. Contextual understanding and creativity are consequently not sought; rather it is conformity.

Dualities and tensions are at play between the panel members as social agents and independent subject. Although meanings and consequences of action are not transparent to the actors themselves, the agents do pursue strategies and weigh their 'interests' prior to acting. This creates a subject-object duality, and a micro-macro duality. This stems from a more micro level, where binary oppositions, labels, and categories are constructed and provide the basis of 'social magic'. This according to Bourdieu is the root of 'doxa', common-sense or that which goes without saying (Everett, 2002:66). The spark which ignites this social alchemy is provided by the subject, through the identification of self.

Chapter 8 Conclusion

The intention of this research was to investigate a particular procedure/the entry selection process, at a particular institution/University of Technology. The manifestation of expertise on the part of a panel whose knowledge is predominantly tacitly acquired evaluate portfolios of prospective students, which also serves as an indicator of what knowledge and skills are considered necessary for the discourse. Both deductive reasoning and inductive investigation was applied in order to answer the research questions. This enabled me to determine whether the selection process establishes the pedagogic subject of fashion design, whether the process is a form of induction, and what criteria of assessment is applied, how consensus is established, and what ideological messages are contained and whose interests are served.

This research applied a synthesis of deductive theoretical construction and inductive empirical reading and the highly conceptual work of Bernstein served as a prime theoretical resource to provide a structure, which supported the entire research. To establish a sound theoretical model further reference was necessary and was provided by Cunliffe, Kritzer, Gamble, Bolton and Daniels which could be related more directly to the field of fashion design. The theory adequately assisted, in my opinion, in defining fashion design as a form of knowledge and as a pedagogic subject in which tacit knowledge/'know how' has an evaluative function.

As a product of deductive reasoning I contend: fashion design as a pedagogic subject and a form of knowledge belongs to a vertical discourse, and specifically to a horizontal knowledge structure nearest to horizontal discourse where as a manual practice it does not produce generalised utterances and hence has low discursive saturation. The orientation of the craft of fashion design towards a restricted code of meaning is due to context dependent meanings, which restrict the meaning of an utterance to the localised practice in which it is enacted. Fashion design is a form of everyday knowledge, embedded in ongoing specialised practices. It is ill-structured and with a weak grammar it is based on an integrated curriculum code and profane knowledge associated with a modern society.

In a horizontal knowledge structure specialised language, and criteria, are required for its construction and circulation, which is constructed by its particular internal characteristics. The recognition and construction of legitimate texts is a tacit process and through its specialised language and linguistic hegemony the discourse establishes its position and perspective through the acquirers 'gaze', the result of the recontextualising principle, which

serves as a principle of selection whereby its specialised discourse is pedagogised, and is applied by the selection panel.

As a form of craft knowledge it is associated with the literal, cause and effect approaches, and everyday know-how. Fashion design is based on practical knowledge, used to produce clothing, which are useful objects, and a set of elements can be applied: utility, consistency, clientele, skills and techniques, problem solving and an aesthetic. An internal aesthetic provides a valued standard of assessment amongst experts in the field. Based on craft knowledge or skill, what should be reflected is practical mastery and workmanship of certainty where the end result is pre-determined or corresponds with the original, and where knowledge and skill, and conception and execution are one, and was a quality desired by the panel. Judgement by the panel is based on students' ability to recognise, which is primarily an outside acquisition, and realise, which is based on classification and framing of pedagogic practice, what is expected. The tacit knowledge or know 'how' which the panel then applies has an evaluative function although the pedagogy of the subject involves talking and modelling, or explicit *and* tacit knowledge. Furthermore tacit knowledge is an ideology or a veil of power, and is not value free.

This investigation attempted to interpret information on two levels: first, on a literal level to determine how students are inducted into the fashion design discourse, and to make explicit criteria of assessment and second, to understand the texts on a symbolic level and to decipher underlying ideological messages. My aim was to provide signification and insight into how tacit knowledge is a veil of power, and is partial and positioned. This was achieved through inductive investigation, where empirical evidence, as symbolic vehicles which act as signs that stand for things, were categorised as image and word. Images were interpreted with reference to semiotics, and Sonnesson and Barthes provided the theoretical tools. Similarly words were analysed with reference to critical discourse analysis and Fairclough, Threadgold and van Dijk provided the resources.

Empirical evidence that relates to a particular research problem is the portfolio requirements (Appendix 1). What is on offer in the portfolio requirements is of a particular viewpoint which does not consider alternatives. This initiates a process that essentialises students, which tends to reject those who do not neatly fit and conform. Although prospective students are unaware of what criteria of evaluation are applied, through adhering to the portfolio requirements they are offered the first opportunity to own the new discourse, and this acts as a process of induction. Once accepted they begin to position themselves inside the

discourse. An insecure and ill-equipped student will struggle to take ownership and have difficulties enacting the discourse, while the strong student will not.

A tacit accumulation of what defines and constitutes the pedagogic subject of fashion design is realised and made evident in prospective students fashion design sketches, which are then measured and graded. The images are judged according to a hierarchy of criteria. The criteria of assessment, which have now been established, accord with craft requirements and are applied during the selection process that determine which student will be accepted into the field of study, and should in future be made explicit so that interested students are aware of what is expected.

- Technical details and understanding
- Styling and fashion flair
- Layout, presentation, visual impact
- Fabrication rendering and choice
- Media and illustration
- Figure and proportion

The contribution of Bernstein's pedagogic device which acts as a symbolic regulator of consciousness (Bernstein, 2000:37) has provided an invaluable tool, which has been applied throughout this research. My opinion is that the fields of production, recontextualisation and reproduction - through the creation, transmission and acquisition processes, privilege a particular form of knowledge. The curriculum - what counts as valid knowledge, pedagogy - what counts as valid transmission of knowledge, and evaluation - what counts as valid realisation of knowledge, assist in entrenching practices. The portfolio assessment procedure indicates that in the evaluation of the product, a tradition has been established of discussing the subject matter rather than what it expresses. This is reflected in critical observations presented with a detachment where everything seems to count except what the work represents. Being distracted by clever forms conceals the messages transmitted by these forms.

Even in a purely literal state the image constitutes a message, and a drawing even when denoted, is a coded message (Barthes, 1964:21-22). The fashion design sketches were evaluated very superficially during the selection process through applying a language of default. Default decisions propel social and institutional systems to replicate themselves and this produces inertia. In my opinion the entry selection process through supporting default decisions, fails to sufficiently adapt and evolve, other than to reluctantly accommodate the

shift in student racial profile due to policy intervention. Their language consequently remains synchronic, static and shallow. What is offered is western modern culture. Representation of diverse students is not based on a post-modern concept of integration but purely on policy, and forced inclusion causes frustration because as masters in their craft, their concern is with training apprentices/students, achieving results and equipping students for the market place. Associated with the aspirations of the panel are inflated levels of confidence and assertion, and a sense of entitlement. Added to that is their experience and expertise, which has congealed into exclusive and exclusionary practices (Reay, 2004:74-79).

The present assessment practice does not, and can not, offer a guarantee as to how well a student may fair, and therefore serves as a mechanism to simply filter prospective students, based on catering to conflicting aspects of (perceived) ability and access. Evaluative rules are critical for quality control; therefore it is vital that these standards be effective at predicting student performance. Selection decisions should be made on a set of reliable and valid criteria, and in an ideal democracy, should be fairly and equitably applied. They define the standards that must be reached, and through the type of criteria that is transmitted and acquired, they act selectively. Evaluation criteria act as a sieve at the mouth of a funnel that captures all that is occasioned within the pedagogic device, and lets through only a select few. Inclusivity could be accommodated if the elicited sought-after criteria were incorporated into the requirements, as well as the fostering of individuality, originality and creativity without deferring from the pre-requisite craft competencies, and a synergy between concept and execution. Better understanding of knowing how/sensory texts and knowing that/declarative texts should be revealed. I suggest altering the portfolio requirements and making explicit the criteria of assessment, amending the figures on offer, or possibly offering a range of figure types to choose from. This would reduce the existing disparity between the distributive rule with regard access and the local direction as reflected in the type of figures offered to diverse students.

This research with continual reference to the pedagogic device, which provided an underlying theoretical structure, was supported by further referents to produce a synthesis of deductive theoretical construction and inductive empirical reading and adequately assisted in answering the research problems. The shift from an abstract theoretical level to a real empirical level, managed successfully to situate the theoretical model and locate the process of evaluation, a key aspect of this research, within a particular context, namely a University of Technology where admissions, as in other institutions, are a vital yet neglected object of research.

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University of Cape Town

APPENDIX 1 PORTFOLIO REQUIREMENTS

University of Cape Town

General requirements for all practical Design and the Visual Arts course portfolios

Cape Town Campus

- Photographs of additional work which you consider relevant, may also be included, if they can be contained in your A2 folder.
- The applicant should complete the portfolio without help or guidance.
- All work must reflect the applicant's creativity, sense of design and ability.
- All photographs should be certified as the applicant's own work.
- NO matric work that may be required for the inspector/examinations may be submitted.
- The work must be placed in a sturdy cardboard folder, not to exceed A2 paper-size, which should be firmly sealed and secured to prevent work from falling out or getting damaged.
- Each item in the portfolio should have the name of the applicant clearly indicated on the back of the work, in the case of practical work, at the top of the front page and all subsequent pages of the essay, and in the space provided in the case of all other documents.
- NO framed works or works behind glass should be submitted. Drawings should not be made from photographs. Drawings must not be done on hardboard or canvas and may not be mounted on wood.
- Do not copy or trace drawings (unless specifically instructed to do so).
- Please use the correct paper size, otherwise you will be penalised.

Portfolio requirements for Clothing Management

Bellville and Cape Town Campuses

PLEASE SUBMIT THE FOLLOWING:

1. WRITTEN SUBMISSION (ESSAY)

Write an essay, including information relevant to your admission application, e.g. reasons for choosing the clothing industry, interest and abilities, relevant work experience, plans for further employment after completing studies. Also comment on how you see the role of the Clothing Manager in the local clothing industry.

2. SUBMISSION OF ESSAY

The essay must be placed in an A4 envelope and the name of the applicant, as well as the course, should be clearly indicated on the front of the envelope.

The applicant's name and course should also appear clearly on the outside of the portfolio. If you have another design course at the Cape Town Campus as second choice, you must also complete the portfolio requirements/practical admission test of that course, i.e. submit a second portfolio or attend the practical admission test, otherwise your second choice application will be ignored.

Portfolio requirements for Fashion

Bellville and Cape Town Campuses

1. The portfolio requirements for the Fashion course consist of a written submission or essay (see below) and a practical portfolio (see questionnaire and work sheets on following pages).
2. Applicants are required to complete the essay, questionnaire and five work sheets and to return them no later than 15:00 on the closing dates specified on page 4, as part of the portfolio referred to in Step 3 of the "Admission Procedure".

Bellville Campus

3.

Cape Town Campus

3. After the closing date, a panel will review the portfolios and written submissions and will select a certain number of students who will be invited to attend a practical admission test at the campus in Cape Town during September 2005. The Faculty Office will contact this group of applicants by letter, confirming the exact date and time, and will supply a list of tools and equipment that applicants should bring along to the test.
4. The final list of provisionally accepted students will be selected from the group of applicants who were invited to attend the practical admission test.

Please note that applicants for the ND Fashion at the Cape Town Campus will not be required to attend any other evaluation procedure.

WRITTEN SUBMISSION (ESSAY)

In your own words, give your opinion of fashion today. Supply reasons for and examples to illustrate your statements, together with comments on why people in South Africa wear the clothes they do, i.e. how society, lifestyle, geographical location, culture (art, film, music and theatre), attitudes, technology and other factors influence our fashion industry.

The essay must offer information, constructive criticism and comment, reflecting the positive contribution you would like to make to the fashion world.

The essay should be 500 words (\pm one A4 page).

Please write your name on the essay and enclose it in an A4 envelope together with the rest of the portfolio (completed questionnaire and worksheets).

The applicant's name and course should also appear clearly on the outside of the portfolio. If you have another design course at the Cape Town Campus as second choice, you must also complete the portfolio requirements/practical admission test of that course, i.e. submit a second portfolio or attend the practical admission test, otherwise your second choice application will be ignored.

Fashion portfolio

PERSONAL DETAILS

Surname _____

First names _____

Home language _____

Home address _____

Postal code _____

Tel (office hours) _____

Cell _____

PRIOR LEARNING AND WORK EXPERIENCE

Have you completed or started any previous studies, including full-time, part-time or hobby courses?

Date started _____

Institution _____

Completed/not completed _____

Do you have any working experience? Yes No (Mark relevant block)

If Yes, where? _____

How long? _____

What position? _____

COMPLETE ALL THE QUESTIONS

The applicant's name and course should also appear clearly on the outside of the portfolio. If you have another design course at the Cape Town Campus as second choice, you must also complete the portfolio requirements/practical admission test of that course, i.e. submit a second portfolio or attend the practical admission test, otherwise your second choice application will be ignored.

Dear Designer

Please complete this questionnaire as it forms part of the portfolio which is essential for our selection process. Read the brief carefully, follow the instructions and your portfolio will be complete (all details and drawings must be completed on this questionnaire in the spaces provided).

NB Use the instructions in ovals as a guide



You have been appointed as a designer for a leading retailer and your task is to research and design a range (five garments on the models provided) in any area you want to pursue. This range or collection must be clothes that will be available for the approaching summer season. You have to indicate the area you are going to research, the colours you are going to use, the trims required (buttons, etc.), the colours you predict and the fabrics that are most suitable for your designs. Fill in the details in the spaces provided so that you cover all of the afore-mentioned aspects. All the information obtained for this project must be obtained from store visits (Edgars, Naartjie, Truworths etc.) and fashion magazines. Smaller stores can also be visited for inspiration.

QUESTION ONE

DID YOU RESEARCH
LADIES', MEN'S OR CHILDREN'S WEAR?
WHAT ASPECT ... CASUAL, FORMAL, SPORTY?

SELECT AN AREA FOR WHICH YOU WANT TO DESIGN YOUR RANGE, NAMELY MEN'S WEAR, LADIES' WEAR OR KIDDIES' WEAR AND STATE WHY.

QUESTION TWO

GET YOUR
STYLING IDEAS FROM STORES
AND MAGAZINES

Which stores/shops did you visit?

- | | |
|----------|----------|
| 1. _____ | 4. _____ |
| 2. _____ | 5. _____ |
| 3. _____ | 6. _____ |
| | 7. _____ |

QUESTION THREE

Which magazines did you use?

- | | |
|----------|----------|
| 1. _____ | 4. _____ |
| 2. _____ | 5. _____ |
| 3. _____ | 6. _____ |
| | 7. _____ |

QUESTION FOUR

THE FABRICS AND COLOURS MUST BE APPROPRIATE FOR THE RANGE YOU ARE DESIGNING

Which fabrics did you choose and why?

QUESTION FIVE

Which colours did you choose and why?

QUESTION SIX

DRAW YOUR STYLES ON THE MODELS PROVIDED. USE THE COLOURS AS STATED IN QUESTION 5. YOU MUST HAVE FIVE LADIES', MEN'S OR KIDDY DESIGNS

This is the design stage. You must apply all your research and draw the styles that you feel are appropriate for the season. Use one of the figures provided on the following three pages to design your range in any one of the following categories – namely men's wear, ladies' wear or kiddies' wear. The figures (models) must be traced individually on A4 paper for each of the five designs – i.e. one drawing per page. Submit all FIVE drawings with relevant fabric swatches attached to each sheet. Drawings to be stapled together and submitted in an A4 envelope.

EACH
DESIGN MUST HAVE FABRIC
SWATCHES, SUITABLE FOR YOUR
DESIGNS

Staple your fabric swatches
here on each design.

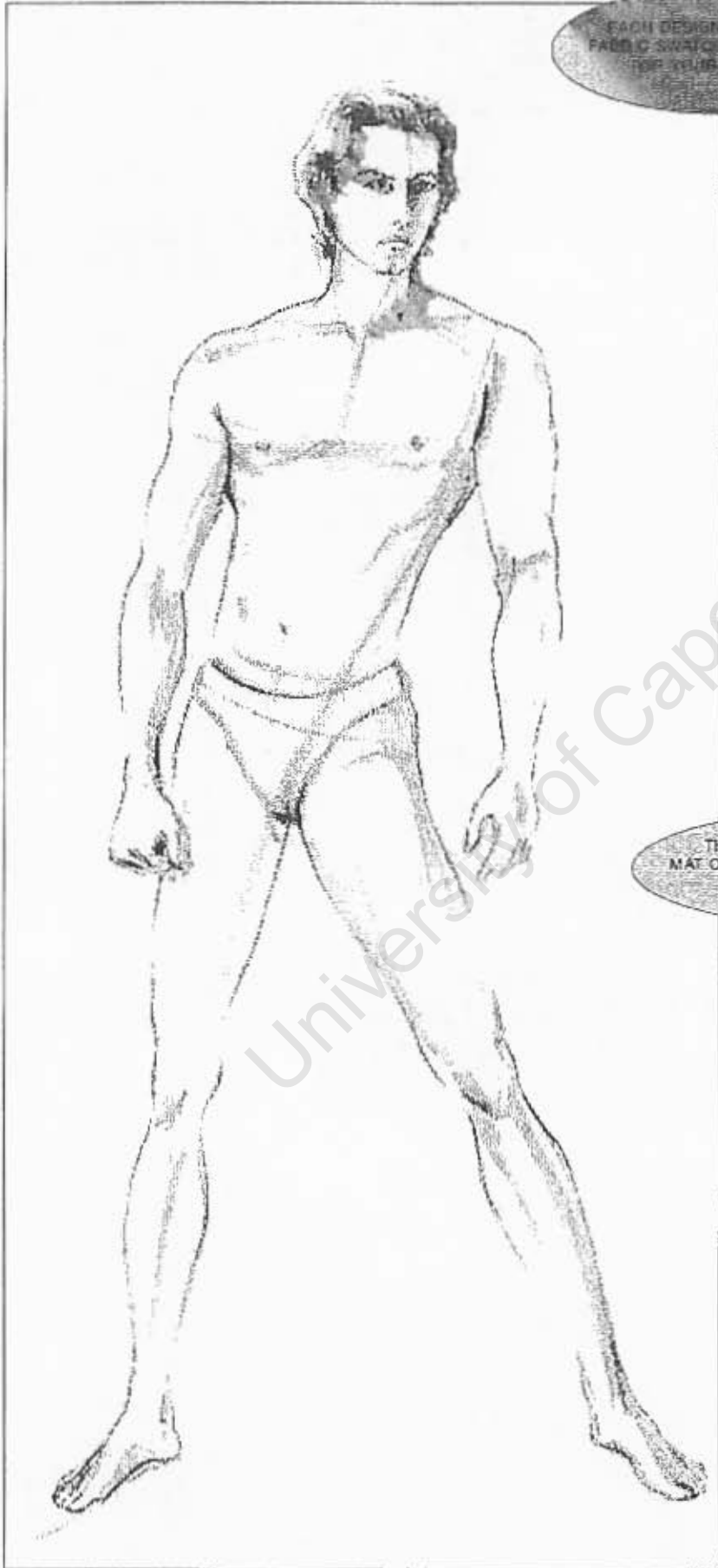


THIS
PAGE IS ONLY A GUIDE FOR THE FORMAT OF
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EACH DESIGN MUST HAVE
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University of Cape Town

APPENDIX 2 TRANSCRIPT

University of Cape Town

“When and why were the figures in the portfolio requirements introduced?”

L4 “This is something new we do”.

L1 “No, We’ve been doing this for two to three years”.

L4 “Ja, so something new we do”.

L1 “Because we found that some are very intimidated when they have to draw all the figures as well”.

L4 “Ja, that’s why...”.

L1 “So from the Bellville side we came up with the figures”.

L2 “I formulated this document at one stage”.

L1 “Ja, we thought that this would be less intimidating to them, if they would see the figures, and they trace them and then they do the brief onto that”.

“The figures are provided and they form the basis?”

L2 “It gives them an idea of where to place the swatches and how to place the swatches”.

L4 “We call that spoon feeding”.

“In this process are there any mental references that you use? Do you have in your minds a kind of grid, a list of criteria, or any other system that you intuitively work with? Or, is it purely a spontaneous reaction?”

L1 “its years of experience as well”.

L3 “It is visual and technical. You look at some one’s work and you say ‘does this person understand clothes?’ “.

“Are you looking for visual appeal, aesthetic appeal?”

L4 “Ja visual impact”.

L1 “Presentation, neatness”.

“Do you also look for specific details?”

L3 “Sometimes they just draw a blob and there is no understanding of clothes”.

L2 “And obviously there is also use of media. You assess how media is handled”.

L1 “Although we do know that not all of them have art as a subject at school, but you know, we know, we can see that”.

L4 “They also write an essay, I mean, they send them in (Refers to the visuals) as part of the process”.

L1 “If we look at this (Refers to the poor example), we first have to look at the..”.

L2 “the written essay”.

L1 “We usually go through that, we scan through that”.

L4 *"Number one is the creative process, but then in our field there are certain trends, so we can see the design. We are only talking about the design, not the application. We can immediately see if the person has the talent. You know, if she knows what the trend is, follows the trends, if she understands it. You understand? Ok. Then it is the application, if she is able to draw... This one is not (Refers to the poor example) because she is probably drawing exactly from what is given to her"*.

L1 / L2 *"Ja, they have to trace the figure"*.

L1 reads the specification in the portfolio requirements.

L2 *"When I allocated for changes, I think it just went from there and it stayed in HR and it stayed static"*.

L4 reads from the specifications that models are provided.

L4 *"We do have applications where they do not use the template then you know that the child has strong ability.... when they are not using the template"*.

L1 *"The template, ja some of them don't, like this one (Refers to the good example). Like this one he didn't use it"*.

"So in your opinion this is a fail?"

L2 / L1 *"No, no"*.

L1 *"No, it's fine. They were asked to use the template"*.

L4 *"They were supplied the template, and they can trace it and use it"*.

L1 *"But then in some cases like the very good one, if they choose not to use the template then that is fine"*.

L3 *"This is ok (Refers to poor example) but it's faint, it's, it's.."*.

L4 *"This is better (Takes fair example) but..."*.

L1 *"But that is the poor one, huh? Is that the poor one?"*

L2 *"I think the interpretation is very good in that one"*.

L4 *"Well I personally look at the design first. Very strong surface design (Takes fair example) but this person is very good at surface design. It's better than the fashion design; the fashion design is for Woolworths. The layout is fine. You understand? If I can just see... (Picks up and closely scrutinises the poor example). That's commercial "(Refers back to the fair example).*

L3 *"This one should do fine-art (Flips through the other fair example), should be a fine-artist"*.

L1 *"Ja but is the design good, have a look at the clothing design, does she understand clothes?"*

L4 *"You know, but you must look at little things like does she draw a centre line, you know, a seam. You have a seam on pants. Some people draw just two legs. There is no seam. There is no understanding of how garments work. The technical side to it"*.

L2 *"No observation. No prior observation".*

L4 *"That's why I believe we can just do it or we can't. You have the talent for it. It's like I can't cut people up, so I can't be a doctor".*

"So it's a balance of the visual and understanding of trends, and technical understanding of constituents?"

L4 *"Technical is so important. It starts flat. So it's understanding how to do something flat and then building it up to a garment. That's what you are actually looking for".*

L3 *"If you are interested in clothes from an early age, you notice that there are seams, and other things happen, it's not just a silhouette".*

L1 *"But, again we do have very creative students who do not have technical understanding from the beginning, but they are quick to learn and then apply it very well. So it's not just technical and creative trends whatever. If you see something like this (Refers to good example) he uses a stretch fabric so that's why there are no style lines or shaping or anything. So that will work well with this (Indicates to the fabric choices), and this will go well with that. You do not iron this, and you do not iron that. But still we do not know if he is able to produce that garment exactly looking like it does".*

L4 *"And that is many times the problem. Many times students are extremely talented in drawing but not technically, so sometimes it is the other way around. Brilliant technically but not creatively".*

"What makes the final decision? In some cases when there seems to be a balance do you look back at school results, or the written work?"

L3 *"If that person has done quite well at school they will be quite good at patterns".*

L2 *"If they have done well in mathematics, generally..".*

L3 *"they will do well overall".*

L1 *"It's more problem solving now days. But if you are able to draw it technically well then you will be able to make it up most probably. It is not one more than the other, we sort of get a balance of both. There are some who are more artistic and others more technical, what we get are both. Very poor school results, it is a problem. It can cause problems".*

L3 *"I find that people who do quite well at school, clever students, if they can't draw very well they find a way around things and they become good at that because they find ways".*

"So when you have two portfolios which are similar in some respects, although the technique is very different, the one is more fine-art and the other is detailed but conservative, on what would you base your final decision?"

L4 *"By looking at other things as well. You can't just look at this and decide on this".*

L1 *"And because we have a practical test as well. In the interview, then the personality thing comes in as well".*

"As a panel, it is a democratic process and you all have your say. Does anyone chair the proceedings? Does the co-ordinator make the final decision?"

L4/L2 *"No".*

L1 *"No. No. No".*

L3 *Laughs.*

L2 *"We all disagree quite a bit".*

L4 *"It's quite hectic sometimes".*

L1 *"Staff meetings are hectic as well sometimes, but we do get to a final point".*

Brief pause.

L4 *"I think visually it is easy to judge because of years of experience and you can immediately see that, and I don't know what's your point, that is better than that (Indicates to two examples).*

L2 *Laughs.*

L4 *"A baboon can see that, colour wise, first impression. But it is not all about this. We are going through this process, because you must remember that this is only the first part of the process".*

L1 *"Ja, I told her that we have another process that gives them a second chance, especially with individual interviews as well".*

L4 *"And cause we receive so many, its very easy at first to sus out a distinction between this and this (Refers to a fair and poor example), and then looking at design, and application, and school results, and practical design".*

L3 *"The interview is quite important..the presonality..".*

"Now in terms of the quota, what happens if you have a number of good applicants from one group and no good ones from another group? Are you still obliged to take your quota?"

L2 *"We are"*

T1 *"Yes".*

L3 *"Yes, people fall out of the bus because.."*

L1 *"You know as soon as we go against this we are told we will loose our jobs or this is what comes from ...or whatever".*

L2 *"I think it really sucks because you have the opportunity to be competitive and we look to have funding for input and funding for output and in return for that we want a successful programme. We need to attract the best student that we possibly can".*

L4 *"That is my point. But the point is, it doesn't matter what you are, I mean, you are a designer and I believe the best one must be able to get the chance to do it. It's to all of our advantage. And if you look at the quota system is that a certain mark out of sixty and.. it will be the lowest mark of the group and the highest of the other group".*

L3 *"Nice portfolio, but you might not get in".*

L2 *"Ja".*

L1 *"And I believe it's unfair to just let students go".*

"Where do they go?"

L3 *"They go to private schools".*

L1 *"They can't usually afford private schools you know. So, they are discriminated against because of colour, and than they have to pay more, and they can't pay more, so they can't study".*

L2 *"Mmmm".*

L1 *"I think it's unfair to the student doesn't matter what colour they are if they come here. You know I found now days that they realise that because of colour they are here. I had two or three students confront me two years ago when I had, I was forced to take in more people because of colour. We I asked if they come in for the practical test, and me and L5 took them through the practical test, five or six girls, and one asked me directly whether .. she said 'Is it because we are a different colour that you had to bring us in?' It was...and I had to side step that one".*

L4 *"But for me it's a positive point, that you see that it changed in the sense of people don't want to do something that is not good enough".*

L1 *"That people also don't want it".*

L4 *"So it is changing. I can also say that the applicants...from the previously disadvantaged, the applicants are much better already. They are much better already. They are getting stronger every year. But, still....".*

L2 *"That still doesn't warrant us taking the one with low percentage point after assessment into the programme because of...".*

"As previously stated, students are geared for the work place, and you said the work place is highly competitive?"

L1 / L2 *"Ja".*

"So are you doing the institute a disservice?"

L4 *"But we are making business".*

L3 *"The, you know, only way to do it is, but it is impractical, is to take everyone, but we can't accommodate everyone".*

L2 *"From the accommodating point of view, from our teaching perspective as well, we have to basically accommodate those students as well, which means that we may have a programme over three weeks, we know to basically push it over four weeks. And usually we have to accommodate and re-teach a lot of the processes, which means that we tend to double-up and we tend to do a lot more than ordinarily".*

L1 *"And I found that the standard within one class it's quite different now."*

L3 *"It's wider because you know, the best ones who want to move forward you don't want to keep them behind, and you have to do something more with them. You have borderline cases and they are here but you need to push them, so hard. And then you have this group and you need to get them through. You have to drag them and it takes three times the amount of time to get them where these started".*

L4 *"And it becomes an emotional thing at the end of the day, like, but you don't like me that's why I'm getting bad marks and it's discriminating, or whatever the case is".*

As the momentum began waning L4 emphasises, *"The case is you must have a passion for what you do and you want to do it, and some people can't do it. If I can't do it I can't do it. You understand. And I have to do it".*

L4 *"But they are so uncomfortable. The whole system of giving them use of a figure, I don't agree with at all because you have to see if someone can come up with their own".*

L1 *"We were forced to do that. Mel queried us on every word in the specification. Collage was to complex a process".*

L2 *"The content of the portfolio document was very different to what it is now. I was responsible for it, and looked at high school...skills and all these things. We have basically given them the information. Nothing short of saying here's the extra paper come write it. There is no way to truly test students to find their true potential. You have to basically give it".*

L1 *"That's why we have to do the practical test. We don't know if this is their own work even. There's no test that's fool proof".*

L3 *"Even the Saturday test".*

L4 *"The question you ask, how do we judge, how do we do it? It's really about years of seeing it again and again and again. We know when it's copied, when it's natural talent, when it's not".*

L1 *"We see potential".*

L4 *"Mmm, but still. That is so brilliant (Refers to good example), there's no proof, he must still go through the process. He must still go, and when they start getting the pressure, do other subjects, business, history. It may change"*.

L3 *"And if they are intelligent enough they find a way of doing it. If you think it's someone's future you're sitting with it's a responsibility"*.

L1 *"Seems hectic but we do most of it right"*.

L3 *"You have to respect this person's work, and really you look at it. How many hours, days... Their hearts are into here. You have to really respect that"*.

L1 *"Should we do them?"*

Takes visuals and ranks them. All concur.

"Is it based first on visual impact?"

L4 *"It is also only visual. We are not reading anything. Design is about being trendy and fashionable (Refers to good example)"*.

L3 *"Has that person got previous experience? School result (Checks on white form) 18/30"*

L1 *"What works to his advantage is he used different poses already. He hates school, he may bunk.... You have to use a pose that shows off the clothes better. If he had to use this pose (Refers to poor example that that traced the figures), it would not look the same. So already by taking the step by using his own pose it's actually to his advantage"*.

L2 *"It does indicate here that you..it is not essential to use it. It is just a guide. If you do not have a model or ability, then..."*.

Pause.

L3 *"Now these essays, we try to look at their writing skills and...but.."*.

L4 *"That doesn't really count"*.

L3 *"I think that a magazine or something is published. They say the same thing over and over"*.

L4 *"Because of the internet, because of what we ask, they have very similar answers. We can't judge on that anymore. Because if you spell 'wud' or 'wood'. It doesn't matter. It does give some indication"*.

"So you spend more time looking at designs?"

L3 *"But we do..... spend time looking at essays and questions"*.

L1 *"They use sms style"*.

That concluded the session.