I would like to thank my good friends, Sophie and Remy Landau and Michael Lieberman for their help and encouragement in preparing this thesis. I would also like to acknowledge and thank my thesis advisor, Dr. E. J. Sacca.

For my parents,

Rose and Simon Sonabend

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FOREWORD

Before analyzing the arguments surrounding the value of copying, it is important to define the terms, 'copy', 'imitate' and 'cliche' or 'stereotype' which are too often used interchangeably and/or indescriminately. In referenceto those words, the author will employ the following definitions as found in Webster's Third New International Dictionary (Gove, 1963).

They are: "COPY: to write, print, engrave or paint after an original... to attempt to resemble. syn: imitate; mimic" (p. 504). "IMITATE: to follow as a pattern, model or example; copy or strive to copy" (p. 1129). "CLICHE: to stereotype; of imitative origin; an overworked idea or its expression..." (p. 422). "STEREOTYPE: to repeat without variation; make standardized or hackneyed" (p. 2288).

Since the word 'cliche' does indeed share an almost interchangeable definition with the word, 'stereotype', the latter will be used to express both as "...being imitative, repetitious... hackneyed" to apply to all cliche-ridden art work done by children whether it is copied or not.

The words 'copy' and 'imitate' are synonymous for each other. Both will be used in this thesis interchangeably to mean "to follow as a pattern, model or example...".

A STUDY OF COPYING AND ART EDUCATION

CHAPTER I

LEADING OPINIONS BY CONTEMPORARY ART EDUCATORS REGARDING THE ROLE OF COPYING

This chapter introduces some of the principal arguments concerning copying from leading art educators. Its purpose is to acquaint the reader with each side of the controversy.

Lowenfeld and Brittain (1967) condemn the use of copying by children. They state that copying encourages inhibitions and restrictions; it causes frustrations due to a lack of emotional outlets and makes children dependent upon secondary sources in their initial creative thinking process. They believe that no emotional growth takes place when students become accustomed to relying on given patterns rather than adjusting to new situations and/or remaining flexible. These art educators contend that copying behavior is often imposed or comes about as the result of fear of new experiences. They question its effect as detrimental to the child's ultimate "life adjustment, citizenship and a healthy personality " (p. 63).

The validity of these statements from Lowenfeld and Brittain is questioned by E. W. Eisner (1972). He writes that many of Lowenfeld's conclusions "do not benefit from the test that a rival hypothesis could provide" (p. 90). Eisner contends that copying can facilitate learning to the benefit of the child. In the classroom, one student may provide (what Eisner calls) technical and artistic "cues" (p. 162) to another child regarding the solution of a problem. These solutions can then be copied. Eisner believes that art educators should not be concerned with

how students begin, but rather with the end result. He says that children may copy because they have little experience with resolving new problems and justifies this by the fact that children copy until they "...feel sufficiently confortable with their ability to manage areas that have been or are being explored by someone else. This is neither unusual in life nor lamentable" (p. 162).

D'Amico (1953) states that copying destroys the incentive to see and express oneself. He describes the experience of copying by making an analogy with the eye. According to this analogy, the "outer eye" corresponds to the part of us which sees things as they are and the copying process operates through this part of the eye. The "inner eye" sees with meaning and purpose and that function is an important element in creative learning. In D'Amico's view, nothing is gained by the experience of the "outer eye" but the "child's imagination (inner eye) becomes atrophied by lack of use" (p. 15).

R.C. Burkhart (1953) backs D'Amico's analogy with his definition of 'stereotype' as "any work which is repeated in a mechanical way without variation" (p. 128). Lowenfeld and Brittain add to this view by pointing out that through the use of stereotypes, emotional growth by way of self-indentification does not take place. They feel that stereotyped works are meaningless to the child because they are repeated over and over without being adjusted to suit a particular situation.

Brent and Marjorie Wilson (1977) have written that copying is not meahingless to the creative growth of a student. Their article states that the most important learning done by children in art is the acquisition of what they call "artistic conventions" (p. 5). This process is mainly imitative and becomes evident from the ages of eight

to nine onwards; they borrow and work from pre-existing images whether it be adult drawings, the work of their peers or source material from comic books and the media. In Wilson and Wilson's opinion, children copy because they need models to follow. In this way they are able to communicate within their culture by means of visual signs and find understanding through the use of these generally accepted "configurations" (p. 6). The copying process, according to Wilson and Wilson, fixes the image in the mind of the child so that it becomes distinct; the child does not come to rely on this particular image per se, but uses it as a reference point, modifying it to suit individual needs. The results of these modifications demonstrate flexibility on the part of the copier, not dependency. More fluency and therefore more confidence is attained through repeated use of the basic configurations rather than degenerating into stereotypes. Repeated use also sharpens skill and memory rather than atrophying the imagination. The models "encourage the invention of new visual forms..." (p. 6).

Copying is an activity which is not only confined to the making of art. It appears early in the life of a child and manifests itself through the learning of movement (Guillaume, 1971 and Piaget, 1962); speech, intelligence (Miller and Dollard, 1941) and socialization (T. M. Newcomb, R. H. Turner and P. E. Converse, 1965). As Eisner (1972) remarked earlier, "This is neither unusual in life nor lamentable" (p. 162). We realize that copying has been the basis for growth throughout history.

CHAPTER II

A HISTORICAL EXAMINATION OF THE ROLE OF COPYING

Let us now consider a few historical examples of how visual language was learned in the past by aspiring artists and craftsmen. Certain patterns of learning this artistic language will be traced and discussed within the context of the theories of E. H. Gombrich (1965) and how they apply to the way in which children learn to use visual language.

Gombrich states that artists have based their work on the imitation and adaptation of the work of those who came before them. A contemporary example of this procedure is found in the words of Frank Stella, an American artist.

> There are two issues in painting. One is to find out what painting is and the other is to find out how to make a painting. The first is learning something. One learns about painting by looking at and imitating other painters. After looking comes imitating. In my own case it was at first largely a technical immersion. But then, and this was the dangerous part, I began to imitate the intellectual and emotional processes of the painters I saw. Fortunately one can stand only so much of this sort of thing. I got tired of other people's paintings and began to make my own.
>
> (Lippard, 1969; unpaged)

These "issues", as Stella refers to them, were observed by John Dewey (1958) who defined each more clearly as "stages".

Simply put, Dewey holds the view that the first stage is marked by experimentation (preceded by copying and absorbing existing works) which arises out of the artist's need for self expression. Exaggeration or modification of the experimentation follows. The work, thus far, is usually rejected by the public because the technique used is beyond their understanding of existing art.

In the second stage, the innovation is integrated as part of the artist's personal style. It is in this stage that the public accepts the work based on an understanding of the new technique. The innovation becomes an artistic convention which, with time, will effect further changes in tradition.

In the third stage the mastering of the technique becomes an end in itself without any relationship to the original need of the artist who evoked it. At this point the artist reaches frustration and in his search for meaning, begins the cycle of stages again.

Throughout all three stages, imitation or copying plays an important role in the artist's struggle to arrive at a personal means of expression. The following are examples of how copying was successfully used to train artists and craftsmen in the past centuries.

Traditionally, copying has been a part of the curriculum for training artists. The prevalence of this teaching technique can be traced back to ancient Egypt (MacDonald, 1970). The Egyptians regarded drawing as a skill to be learned. Towards this end, they trained their artist-craftsmen to copy and learn traditional formulae for official representation. These were safeguarded by the priests who sometimes honored an accomplished artist by allowing him to create an original design from nature. This drawing would then be added to

the official drawing books to be copied by others (pp. 17 - 40). Although the motivation for creating these new designs was different than either of the situations described by Dewey and Stella (creative need of the artist), there is still a pattern; the Egyptian artist learned from copying, integrating the motifs or schema and finally creating new designs to be copied in turn. It was only when they had an understanding of the existing schema that they were allowed the freedom to be inventive.

The Greeks trained their young artists under masters who based their teaching on copying (pp. 17 - 40). The artist received instructions in accurate drawings, geometry and art appreciation. In spite of an emphasis on copying, innovations occurred within this system. One can trace the shift from what was acceptable in archaic sculpture to what was acceptable in classical sculpture. As an example, a stylized, stiff, archaic 'kouros' sculpture was modified in the severe period and was represented through a combination of stylization and a growing awareness of the body and movement in "Charioteer of Delphi". Further modifications were made in the classical period which were dramatic and accomplished in natural representation of the body as exemplified by "Hermes and Dionysos" by Praxiteles (Gombrich, 1973; p.68).

Training of artists in the Middle Ages was achieved through an apprenticeship system in a guild. Courses for drawing included learning based on direct observation and copying. The apprentices would also learn by rearranging pictures from existing art works and placing them into different frames. Art work was based on schematic figures. Gombrich gives the example of a portrait of the Middle Ages based on a

conventional figure identifiable only through an ensignia of office (p. 147). Although apprentices were rarely given the chance to express their individuality, innovations such as the creation of limited pictorial space by Giotto evolved during the course of time (p. 151).

In the Middle Ages art was one of the means used to educate people through vehicles such as stained glass windows, alter pieces and chapel decorations. The written word could not be mass produced and the public was illiterate. The people could, however, read pictures from a recongnizable visual language. It was important therefore, that the public was able to understand and 'read' any innovations which were incorporated into the visual language. Art was the public's written word (p. 144).

As in the previous examples, the artist-craftsmen had to learn the "codes" or conventions which society used to communicate visually. Once artists have a schema already in existance in the art culture, they can adapt and alter this schema to their needs (Gombrich, 1960, p. 90). Gombrich states that the artist needs a starting point, an "initial schema" (p. 88). It is the knowledge of a vocabulary of visual schema rather than a knowledge of things that will account for the ease or difficulty the artist has in achieving an artistic goal (p. 292). Art instruction based on copying can be considered important for both cultural communication and the personal artistic need of the artist for schema.

Gombrich demonstrates the artist's preference for existing schema rather than direct observation with a historical example of a whale (p. 69). The whale had been beached upon a shore in Holland. The artist, never having seen a whale, assumed that the flipper

positioned behind the head was an ear and drew it as such, relying upon familar designs for the ear. The drawing, with the same mistake, was later duplicated by another artist in Italy and was also documented as as having been drawn from life. Rather than relying upon first hand observation, artists proceed by learnings schema and adapting it to their needs. According to Gombrich, artists need schema.

Two important conclusions emerge from this discussion. One is that art is culturally defined. The artist must conform to schema accepted by society if communication is to take place (as was the case during the Middle Ages). The other conclusion is that artist have a need for prior visual images to serve as a starting point from which their own artistic expression proceeds. Further, artists can base the formation of new designs on what they have already acquired and intergrated.

Both children and adult artist proceed through similar developmental stages towards the acquisition of creating art. Children learn their basic outlines by imitating others and then through repetition (Eng, 1954, p. 24). They then experiment with the learned schema sorting out what is of importance to them so that they may then modify and intergrate what they have absorbed. Thus altered, they then express these changes as part of their personal style and subsequently develop maturity in controlling their visual language. The artist follows the same course as children in learning, but the artist's visual vocabulary is much larger, enabling complex ideas and images to be expressed into an elevated locution. Neither children nor artists, however, create a visual language in a vacuum. Rather, they imitate and modify from

a language which already exists. It would seem that in the learning of art the child is indeed the father to the man.

These conclusions so far indicate that artists often arrive at a personal language for expressing themselves visually through the practice of imitation and adaptation. Surely the success of some great artists in history could well be the result of modeling and the adaptation of that modeling which they learned as children. Their success, which the author defines only as cultural, leads us to the conclusion that the method of learning through copying and modifying a schema is a relevant and useful tool in artistic development.

CHAPTER III

THE ROLE OF COPYING IN THE STAGES OF COGNITIVE AND ARTISTIC DEVELOPMENT

As stated previously, copying is an activity which is not only confined to the making of art. Throughtout this chapter, it is the intention of the author to examine the role of copying in learning via the applications of some leading psychologists in order to arrive at some analogies with the learning of art by children.

Helga Eng (1954) states that copying plays an integral part in children's artistic development coextensive with their mental development. Eng sees the main feature in learning through drawing to be imitative and repetitive. Imitation, according Eng, leads the child to self expression while repetition leads to new acquisitions. Jean Piaget (1962) bases the mental growth of the child upon the processess of (what he calls) "assimilation" and "accomodation" (p. 2). These begin at the sensorimotor level and proceed through various stages towards the final goal of achieving an equilibrium between absorbing and adapting existing patterns for play, speech and intelligence and finally arriving at the point of representation. Many similarities can be found between Piaget's description of representational thought and Eng's study of the development of children's drawings leading to self expression; each describing these developments through the use of stages.

According to Eng, scribbling is the first stage in the development of children's drawings. She describes scribbling as "all free drawing of lines having no representative or decorative purpose" (p. 101).

Scribbling is preliminary to actual drawing; children repeat the same type of lines and movements in a mechanical way until these are absorbed in their minds. Scribbling, at this point, has no meaning since little or no accomodation has occured. Piaget's first three stages of the mental growth of children involves the senses and movement. In the first stage there is an absence of imitation and then imitation occurs sporadically and finally systematically. The repeated mechanical movements described by Eng are also on the sensorimotor level.

The next stage described by Eng is the transition from scribbling to formalized drawing, characterized by the chance appearance, disappearance and reappearance of different types of lines. These lines are then repeated consciously and are given names by the child, which Eng observed to be intentional on the part of the youngster. The second stage leads into the third when the child draws, copying established models. These activities are analogous to Piaget's second and third stages. After the imitation shows some system, children still cannot make adequate accommodations to achieve equilibrium because they cannot actively differentiate between their own actions and those of others. The ability to differentiate is a necessary factor for representation. By the third stage, children achieve limited accomodation when they imitate known and assimilated models as well as those actions which they see. Piaget refers to these models as 'schemata'. According to Eng, a child's first drawing are formalized (or assimilated schemata' according to Piaget) and occur in the fourth stage. These first drawings are done with uncertainty, discarded and replaced with another plan which undergoes the same processes of elimination. These first models are usually human figures or animals which are

drawn in a primitive manner and gradually made more complex by the addition of ears, eyes, etc. which undergo the trial and error procedure until the schemata is used without hesitation. Piaget concludes that the beginnings of thought and intelligence occur in the fourth and fifth stages of mental growth marked by the child's ability to differentiate between what is assimilated and then, what part is to be accomodated.

The fifth stage in the development of children's drawings is described by Eng as the use of schemata without hesitation and by Piaget (on the mental growth of a child) as a greater freedom and spontaneity to assimilate more objects. Drawings take on a confident rigidity as children become more secure in the schemata they are absorbing and in turn, expressing. Little attention is paid to detail in this stage. Representation cannot take place before children can imitate details.

According to Eng's sixth and last stage, children learn to identify and particularize in their drawings. Until now the child has used one drawing model to depict everything; this process is referred to by Eng as the use of " primary formulae" (p. 118). She describes the emergence of formalized drawing as the child's ability to differentiate. The child is now able to integrate two or more images so that they relate on the same picture space. The images resemble reality and are drawn from memory. In Eng's opinion, memory acts as a resource for children to "arrange the models and their mode of representation to suit themselves and these naturally lie within what has already been practiced" (p. 125). It is now that children arrive at the point of flexibility and are able to differentiate in drawing. Many of these

points are comparable to Piaget's sixth stage. To Piaget, this stage is perhaps the most complex, mature integration and differentiation process. It finally enables the child to achieve representation. Now children can imitate detail rather than make generalizations. They are able to analyze and reproduce a model. They can break down a complex drawing into simple shapes and reproduce the structure at their level of understanding. These images can be suspended because the model can now be reproduced from memory. Assimilation and accomodation have reached a state of equilibrium which leads to new assimilations and accomodations. Piaget sees imitation as vital in the process which brings children from the sensorimotor level to the level of representation. It is important to emphasize that imitation is not an end in itself, it is a means to an end, that end being the achievement of full representation.

Representation evolves through imitation and play according to the observations of Piaget and Eng. The following views held by Rudolf Arnheim (1954) and Claire Golomb (1974) lay stress on the belief that representation evolves through invention and differentiation, or invention and play. Thus, there is a difference of opinion as to how these former stages (Piaget's and Eng's) progress.

Arnheim states that representation originates "from the cognitive functions of the mind uniting the sensory perception of the outer world, the elaboration of experience in visual and intellectual thinking and the conservation of experience and thought in memory" (p. 206).

Arnheim combines Piaget's theory of differentiation with the gestalt theory of simplicity to explain his hypothesis that early representational thought is based on invention and differentiation

rather than on schemata described in Piaget's stages of development.

In explanation of Arheim's hypothesis, he states that the straight line is the earliest shape to be conceived by a child as it is the most simple man-invented shape which seldom appears in nature. At this stage, the straight line represents all elongated objects in a general way whether they are trees or some other completely different object. The child at this point does not differentiate between what is external and internal. This is in agreement with Piaget's second and third stages. In Arnheim's theory, differentiation occurs with the invention of the right angle. The child can now differentiate between horizontal and vertical lines allowing him/her to invent many combinations derived from this simple differentiation. The child will use these shapes to analyze and reassemble complex forms into graphic expressions. The role which imitation played in Eng's and Piaget's theories is replaced by invention in Arnheim's hypothesis.

Clare Golomb (1974) also favors the gestalt theory in the studies she has made of young children's drawings and sculptures. The first stages, according to Golomb, are typified by playful explorations of the medium. It is essentially non-pictorial and exists, like Piaget's first stages, on the sensorimotor level. The child then creates personal forms as opposed to schemata which are reinforced through repetition. In naming the forms the child continues play on the symbolic level. This leads to further symbolic play when the child makes up stories about a favourite picture. This is generally followed by the beginning of representation. Golomb writes from observations that children invent these first representations. They create simple

forms which represent some of the structual characteristics of the object. Imitation is impossible, according to Golomb because the medium of the model and the medium of the representation are not the same. The child must 'translate' what is seen. The difficulty of the tasks explains the simple drawings. The images generally become more specific as the child invents and creates more complex forms.

Piaget's theory of equilibrium should be discussed in considering the important role of play in Golomb's argument. Piaget believes that for representation to achieve its full potential, a state of equilibrium must exist between imitation and play which lead to assimilation and accomodation. Children assimilate their experiences and accomodate them to reality by interaction with their environment. If equilibrium does not exist between the processes of imitation and play, it may be assumed that one has primacy over the other. As an example, if play prevails over imitation, thought becomes egocentric: children center on their own actions and viewpoints and the assimilations become distorted. There is no accomodation to reality and objects are used to represent only what is imagined. For example, if a child will use a broomstick to represent a horse during play, the broomstick actually becomes the horse in the child's mind. The child will not recognize its use for sweeping as he/she cannot distinguish between fantasy and reality. In a state of equilibrium, when accomodation to reality does take place, play evolves towards constructive games and cognition.

Piaget states that imitating reality is a most important factor in representation as opposed to Golomb's theory of play leading towards planful action in the older, more experienced child. "Gradually

the child becomes more "task"-oriented, and planful action subordinates imagination and playful action to the demands of task and medium" (p. 187). One must consider the possibility that these 'planful actions' (accomodations to reality) occur at this time precisely because of the child's desire or tendency to imitate rather than invent.

According to Miller and Dollard (1941), children model themselves on the behavior of others through observation and imitation. It is possible, and it has been suggested by others, (A. Efland, 1976; Goodnow, 1977; Eisner, 1972 and Wilson and Wilson, 1977) that social and cultural factors influence the directions that children's representations will take. Their models will usually be more advanced than themselves in age, status, intelligence or skills according to Miller, Dollard and Piaget. The children will strive to achieve the level of the models.

It has been observed by T. M. Newcomb, R. H. Turner and P. E. Converse (1965), that the first motivations for self-imitation are provided by the satisfaction of movements or sounds which children make. They are motivated to imitate. Boredom plays a part in leading to other imitations, some of which become increasingly complex. The continued tendency to imitate comes from group reinforcement when the child gets older. When a group rewards and reinforces a repeated behavior, the child will copy that behavior. Other members of the group are reinforced through observations of the imitated behavior which leads to further approval. A. Efland (1976) suggests in his article that art students are reinforced to make certain types of art with the approval or disapproval of their teachers. Learning

through imitation facilitates young artists' abilities to communicate within their culture.

Social factors of learning vis a vis Golomb's hypothesis can be compared to theories of cognition as they all proceed through adjustments of reality towards representations. As these adjustments, accomodations or planful actions become increasingly complex, they conform more and more to the adult's and society's concept of reality. For example a child living in an English speaking environment will learn English. A child living in a society which values art patterns would conceivably learn to draw these patterns as opposed to human figures or drawings from nature. In this case, the reality in that society would be pattern and it would be reinforced and imitated just a certain sounds are reinforced and imitated in learning language (P. Guillaume, 1971; A. R. Beals, G. Spindler and L. Spindler, 1967; B. Wilson and M. Wilson, 1977).

Imitation does not imply that each person's behavior will be an exact copy of another's or that words will be uttered in the exact sequences that they are learned or that children will draw exactly alike. The differences are evident when children choose what to copy according to their stored schemata, motivations, the objects in their environment, reinforcement and other factors inherent in their genetic make-up and personalities. Children choose from a general wealth of information, integrate it and finally make it personal.

From this chapter we can conclude that copying or imitating plays an important role in the cognitive processess as well as the processess of image making. These are processess whereby children learn to discriminate and weed out certain behaviors or images while

maintaining others. In this way the combinations of choices made by a child become particular to, and indentifiable with that child (Goodnow, 1977). Psychology has presented a case in support of imitation.

CHAPTER IV

AN EXAMINATION OF THE ROLE OF COPYING VIS-A-VIS THE FIELD OF ART EDUCATION; CONCLUSIONS

In this chapter, the views of contemporary educators on the role of copying within art education will be discussed utilizing some of the observations previously examined in this thesis. The author will expand upon these observations and come to the conclusion that the role of copying does indeed play an important part in artistic development.

Victor D'Amico (1953) holds that the development of the student in the art classroom is more important than the work that is produced. The most important task of art teachers should be to learn about their respective students in order to keep the imaginative faculties vital in the maturation process. D'Amico further states that originality and invention are the highest attributes of art work done by children and are superior to any imitation.

Lowenfeld and Brittain (1967) agree with D'Amico in that a prime objective for art educators is to develop creative thinkers. Some factors they have identified as being characteristic of this process are;

1) a high degreeof awareness towards a situation or material which is unusual or promising.
2) fluency; the ability to produce many ideas rapidly and freely.
3) flexibility; the ability to adjust to new situations or to adjust one's thinking.

4) originality; the ability to respond to a new situation with a novel approach.
5) the capacity to utilize what is known for a new or different purpose.
6) the ability to abstract by analyzing various parts of a problem or seeing specific relationships.
7) the ability to synthesize by combining several elements into a new form.

Lowenfeld and Brittain believe that teaching students to be creative thinkers will enable them to extend these abilities to other areas of their lives as well as to accomodate future society. They state that learning takes place through a process of assimilating and projecting relationships found in a child's environment.

June McFee (1961) states that art education should help children learn to contribute to and live within their complex society. These contributions should be based upon the needs of that society stemming from its ideals. One of the major methods for achieving this is through developing the creative potential in children. By this, McFee means the ability to rearrange already established objects, patterns or ideas and also includes the ability to invent new patterns or forms along with the faculty to reintegrate new or borrowed factors into something already established. These are the characteristics of fluency, flexibility and originality already mentioned by Lowenfeld and Brittain. According to McFee, hindrances to this development are rigidity, a narrow range of experience and understanding, limited informational growth in handling skills and an inadequate means of expression.

E. W. Eisner (1972) contends that art education's prime value is

its contribution to children's experience in understanding their world. Its importance outweighs other goals and provides:

1) opportunities for self-expression (other than verbal self expression).
2) the development of creative thinking and abilities.
3) the use of art as a resource to enhance the student's understanding of academic subject areas.

Eisner further states that visual arts deal uniquely with the aesthetic contemplation of human form providing a sense of the visionary in human experience. They activate one's senses to make one more aware of the surrounding environment. These qualities are of prime importance to Eisner's goals for art education.

We can summarize at this point that the development of the characteristics of originality, fluency and flexibility are of prime importance in the field of art education leading to creative thinking, contributing and living within a complex society. Two other common objectives are 1) an awareness of the qualities of good citizenship through art and 2) interaction with the student's environment. An investigation of other known educators in the field will reveal similar goals (Gaitskell, 1958; Kellogg, 1969; Lewis, 1976; etc.).

We must now consider the role which copying plays in helping or hindering the above goals. The characteristic of originality will be examined first. Lowenfeld and Brittain described originality as "the ability to respond to a new situation with a novel approach" (1967, p. 8). McFee in her definition states, "originality in children may be

described as the ability to make unusual responses, to organize things in uncommon ways and to be novel at their present level of overall development" (1961, p. 132).

The characteristics of originality cannot be demonstrated by children unless they have successfully evolved towards representation through assimilation and accomodation, according to Piaget. The processes of imitation and play provide the necessary schema and adaptations of schema schema which children can manipulate and alter in unusual ways to achieve original results. The factor of originality is based upon these schema. Herbert Read (1965) underlines this point by stating that an original work is created by combining form (such as a known and learned language) in such a way that it provides "new insights, new emotions, wider areas os consciousness" (p. 17). Further, children cannot attain a high degree of awareness of the unusual unless they possess a corresponding degree of awareness of the usual (schema) for purposes of comparison.

The products of imitation and originality are not on the same level of development. The copied product is only a factor in achieving an original product and should not be judged as the end result of representational development. The mental activity involved in imitation is different than that which is needed for original art. Arnold Gesell (Kellogg, 1969) investigated the drawings of geometric shapes by three year olds. When asked to copy the shapes, they did rather poorly. Yet, children at this age draw these same shapes spontaneously. The processes needed to accomplish these tasks are different and are not on the same level of development. This is also true of the processes of imitation vis-a-vis full representation and originality. Copying or

imitation is a means to an end. From this we may conclude that originality is the cumulative result of all the processes involved in the stages of development; copying playing a vital role.

Fluency is the second goal to be examined. Lowenfeld and Brittain define fluency as the "ability to produce many ideas rapidly and freely" (1967, p. 8). Fluency is one of the characteristics of a creative thinker and its antitheses are rigidity and inhibition. Lowenfeld and Brittain contend that these are the results of copying.

Brent and Marjorie Wilson (1977) disagree with Lowenfeld and Brittain. Their own investigations indicate that the most gifted and productive students draw mainly from the popular media and illustrations. Children who work from these pre-existing images have unusually advanced abilities in presenting visual ideas, portraying and foreshortening, perspective and action. The abilities of the children to produce many ideas rapidly and freely are based on the acquisition of "artistic conventions" (p. 5). Wilson and Wilson identified this process as imitative and of prime importance as it remains operational for a lifetime. If children are able to acquire many conventions through the imitative process, they then have the basic tools at their disposal for the free and rapid flow of ideas;in other words, fluency.

Lowenfeld and Brittain also contend that the rigidity and inhibitions caused by copying make children dependent in their thinking and reliant upon secondary sources. As a result, they will not produce original art. This is challenged by Wilson and Wilson (Weider, Wilson and Wilson, 1977). They maintain that "there is no visual sign making behavior, and consequently no art without acquired patterns or programs from the culture" (p. 31). Dora Booth (Goodnow, 1977) agrees.

According to her, part of our cultural heritage is a stress on realism. We influence children by teaching them that patterns and pictures should be kept seperate and that pictures are better. This results in the gradual decline in learning towards the elements (in this case, pattern) of art. It creates a greater appreciation of pictures. Representation itself is a cultural prejudice and the influence is towards reality. This point is also supported by Efland (1976) who states that the teaching of art in education is reinforced and rewarded by the teacher's own prejudices. The fact that a child is encouraged not to copy is itself inhibiting and interferes with freedom of choice.

> The self same creative activities may not be as free as they look. Children are, afterall, required to take art. They cannot copy or imitate which is an option that a free individual may wish to exercise; they must use the media provided them and they must experiment with it in certain ways to produce the look that their teachers will reinforce. (p. 41)

According to Kellogg (1969), positive or negative remarks often made by the teacher give children ideas for changing or adding to the basic art schema that they already know. McFee suggests that art educators should give children opportunities and rewards for fluency, flexibility and originality. It is evident from the discussion so far, that children are influenced by secondary sources whether through copying or adult influence. Secondary sources are not necessarily inhibiting.

The discussion of copying versus the characterisics of fluency is not a question of how images are acquired, but rather, how many artistic conventions the child has mastered. In that capacity, copying serves as an aid, rather than a deterrent to fluency.

A third factor in art education is the development of the characteristic of flexibility. Children demonstrate flexibility when they are able to adjust their thinking to fit new situations. This ability is first evident in the fourth stage of Piaget's theory. A trail and error method is used which becomes more complex as children become more confident. In its most sophisicated form, at Piaget's sixth and last level of development, flexibility becomes interiorized. It is at this stage of development that children can fully differentiate between assimilation and accomodation, and imitation has realized its full role in representational thought. Imitation and flexibility develop to their full capacity simultaneously. It should be noted that flexibility is not necessary for imitation. Imitation, however, (as a part of children's full development through the stages of representation) is an important factor for achieving flexibility. It is only when children become fixed at one stage and do not develop their potential that copying may become fixed and rigid. The role of the teacher should be to help students realize the full role of copying in the process leading to flexibility rather than discouraging this activity in the classroom. Copying is a most important factor in the full maturation of the ability to achieve flexibility as we also found it an important factor towards fluency and originality.

The quality of citizenship is stressed by many art educators. J. K. McFee (1961) lists ways in which art can be used to this purpose.

Art can make the history of man live through the visual development of cultures. Children should learn what to accept and what to reject rather than remaining passive. They can do this by learning to communicate through visual forms. Through their own participation, they learn that art reflects the culture in which they live. Art helps children to organize their own feelings and interactions in living. Children thus prepare themselves to live in and contribute to an increasingly complex society.

These methods give children a willingness to participate in society and the ability to communicate in the visual language of the culture. They provide a motivation to achieve this goal, and because of this motivation, children perceive which models to follow and copy.

> One person's imitation of another... sometimes occurs when he is already motivated to achieve some goal; observation of the model suggests a way of doing something that he already wants to do. (Newcomb, Turner and Converse, 1965, p. 276)

Art educators are providing the impetus for children to copy or imitate their concepts of good citizenship. Even when a society emphasizes an awareness of the unusual, it must first provide its children with an awareness of the usual so that comparisons can be made.

Awareness of their environment adds diversity to children's work. This awareness, combined with personal experience, makes each child's work unique even though it is based upon conventional schema. Conventional schema are not the same for every child; Miller and Dollard

(1941) found that imitative behavior is selective. Children sharing the same classroom may demonstrate varying responses, according to their selective behavior in choosing schema. Awareness of their environment influences this selective behavior and allows children to personalize their art work.

In review, there are many reasons for allowing a child to copy in art. This thesis has shown that copying has a historical basis which proves that it can be a successful means for teaching the language of visual communication. Also, we have found that copying is important in developing the schema which children use as the foundation for their artwork. There is a strong case presented in psychology which supports both cognitive and artistic learning through copying.

This thesis has also been an attempt to sort out the various misconceptions about behaviors attributed to copying and its results. In reviewing the objectives of art education, the author has found that copying behavior can be an integral part of the art experience; it can enrich the student's capacity to express themselves and communicate effectively.

Finally, copying or imitative behavior should not be enforced in the classroom, but should be allowed to occur when children find it necessary, which naturally accompanies their subconscious inclination to grow and develop their facility to express themselves. In conclusion, rather than discouraging copying, we should accept it as a process through which children will discover their own, most effective means of self-expression.

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