

‘Feather’ Eggs & Research the Significance of Parenting and Mutual Respect in Family Education.

Zhenni Zhang

University of Brighton, Brighton BN2 0JY, UK

Abstract: This paper aims to examine the role of parents played in the education of their children in the family and analyse the need for mutual respect between parents and children. My work is a picture book of stories with the theme of 'Feather' Egg, which can reflect the research questions through a childlike story. From my own perspective, listening to the child's voice should be regarded as one of the most important factors, and parents should encourage their children rather than merely forcing them to be what they want them to be. Therefore, I hope that through my story, parents can know how to listen to their children, and children will be more courageous in expressing themselves, which helps to achieve mutual respect eventually.

Keywords: Mutual Respect; Family Education; Parents; Children.

Introduction

'Feather Egg', which is also known as 'Living Pearls', is a type of food popular in some parts of China. This kind of egg refers to the embryos of chicken that have been incubated and developed for 12-14 days by traditional techniques, and especially some elderly people consider it to have a high degree of nutrition. My work is a picture book story with the theme of 'Feather' Egg. It is planned to study the importance of parenting and mutual respect in the family will be studied, through the specific growth pattern of the 'feathered' egg. The research question can also be expressed through the story I have conceived, which helps to educate readers about what a 'feather' egg at the same time. Then, my project will be divided into several sections to present a review and revision of my work in stage 1, and a new study will be added in stage 2.

1. Methods

At stage1, I intended to make a 40-page storybook, and its readers were designed to be those who are at least ten years old. I hope that this storybook can be a picture book that would make parents and children think together. However, in Stage 2, I made an 18-page storybook in the end, which means that I had deleted a lot of the complicated content. In terms of the original story, it tells about about in a science class, the teacher gave each student an egg and left the assignment of observing the egg every day. The little girl in the story treated this assignment very seriously, taking much care of the egg and spending much time talking to the egg every day. However, in a festival two weeks later, an uncle visited her home and destroyed it unconsciously. The little girl felt very devastated and did not understand why the uncle did this. After her mother mediated the matter, the uncle and the little girl are reunited. However, I changed the character of the uncle to a grandfather, because I thought it would make more sense for the grandfather to be in the house than for the uncle to be a guest. After all, I intended to highlight the gap generated by the age, so I thought a grandfather who is older than an uncle is more suitable for the story. Apart from that, I also specified the festival, revising it to be the little girl's birthday, and named the little girl as Mona at the same time. This is because it would be more reasonable for a happy girl on her birthday to see her egg destroyed and feel very unhappy in the end, which helps to create another gap in terms of the little girl's emotion. However, the core idea remains the same: the eggs are the girl's beloved pet and she was looking forward to hatching them, but the grandfather's destruction of the egg was like breaking the girl's dreams and she could not understand why her pet was used as food. In the perception of the grandfather who broke the egg, the woolly egg is merely a traditional food in his time, and he did not realise that the

egg could also be treated as a pet, so he hurt the little girl unconsciously.

This is also the climax of the story. The two phenomena formed after the grandfather destroyed the little girl's egg, and they have problems understanding each other. After the mother's mediation, the little girl learned to understand the grandfather's values and respect the consumption of feather eggs as a traditional food. In the end of the story the grandfather brought a new egg to the little girl as a gift, and at that time the grandfather understood the values of the little girl. This egg was the most precious treasure for the child, a beloved pet.

On the one hand, I hope that children can realise the difference between pets and food through reading that story, and on the other hand, I hope that adults can realise that the influence is mutual, and that there is a need to carefully understand the inner thoughts of children in family relationships and avoid merely asking their children to do what they perceive, which can easily hurt them unconsciously.

Parents always take for granted that their values will benefit their children, but when the values are expressed in the wrong behaviour, it could be counterproductive; what parents need to do is to express and act freely, not to demand that their children must do so (Matthew, 2006). In my story, the mother's gentle education subliminally influenced the little girl and established a good parent-child relationship. This is apparently beneficial to children's future development by respecting her as an individual with her own little world and listening to her more (Archard and Skivenes, 2009).

Most importantly, I hope that both parents and children will respect each other, just like that in the story, parents should respect the ideas and practices of their children, and children should also respect and understand some traditions of their parents. Although it may be outdated nowadays and which most people do not agree with, it still does not prevent the tradition from being respected. Therefore, I intend to create a story that revolves around feathered eggs to express these truths to readers.

2. Research

During stage 1, my project went through two different researches. The original project was designed with a theme related to personal space, as I believe that having a personal space is an important thing. I experimented with a two-colour interactive picture book presentation, using two colours (red and blue), to represent different spaces, and using the same colour film to see different content. However, I changed the theme of the project because I never managed to draw the whole thing, but I still managed to get some good results. After that, I started to think about my own memories about my parents, and I thought of a time when I was a child and my parents sometimes ate a strange food in holiday, and I had a terrible impression of what it looked like. I cried and refused and was criticised for disobedience. This food is the 'feather' egg, which is a controversial food in fact. Some people do not consider it as a nutritious food and believe that eating 'feather' eggs as a superstitious act, while others who like to eat them believe that they are full of nutrition, especially older people who believe that eating feather eggs will make them healthier. This is where the background to my story comes from.

According to Matthew Clayton, in homeschooling, it is important for parents to help children develop good habits and qualities that do not take the form of shaping children's overall development to perfection, which goes against the idea that children should keep their own personality and their independence should be respected. For example, some parents hope that their children can become a vegetarian or a meat-eater, or engage in more physical exercise, art or musical skills. It is wrong to try to incorporate any of these into children's conception of life to do anything. Parents have an obligation to encourage, but asking children to acquire values is a different concept to choosing those values.

At the young age, children tend to learn the language and behaviour from people around them, and at that time their parents serve as the most important figures. When parents behave well and communicate their values freely, rather than seeing them as requirements, they have to trust that these values will be well communicated to their children and that the right behaviour will be cultivated between them and their children. A loving, natural intimacy can be produced that helps children lead good lives and develop the qualities they need to thrive. Parents should perform well, while respecting children's personal behaviour and guiding their perceptions correctly to help them lead a good life.

3. Making process

Since I had already completed the story and sketches in Stage 1, I needed to draw the complete story based on the previous sketches in Stage 2. I intended to stick to a children's style, so that the tone of the book would be cute and childlike. The first step was to use brushes and ink to create a more Chinese character, but the black and white effect did not fit in with the story in my mind and was a little monotonous. The second step was to use crayons, which gave a brighter and more childlike effect. The third step was to paint on board with a lot of bright colours, because originally I was partly inspired by the artist Matisse who was always good at using bright blocks of colour as well as exaggerated and simple forms to express his images, and Matisse's paintings always brought me a sense of freedom. However, my teacher advised me not to use too many colours, as more colours would make it difficult for readers to understand the story, and it would also be a challenge to match the colours harmoniously. In this situation, I considered my teacher's advice carefully and agreed that too many colours in a story and a bad mix of colours would not make for a good presentation. After abandoning the previous three attempts, I reviewed my research and saw the theme and presentation of the previous failed project. Although the previous theme had no content, the two colours in the presentation and the film inspired me new ideas. In order to emphasise the climax of the story, I added the blue colour to emphasise the climax of the story. The combination of the blue colour and the red colour reminded me of the classic colour scheme of RISO printing, and I followed up with some information and colour templates for RISO printing, which is a traditional printing method that has been rediscovered and adapted by art lovers in recent years for the production of independent publications. As another unique feature of RISO, when printing multicolour jobs, there are varying degrees of misprinting (e.g. patterns superimposed in the wrong place), as misprinting produces multicolour overlays, which often leads to unexpected creative effects. After learning more about RISO printing, I decided to paint in red, yellow and blue and the final presentation of my work would also be printed in RISO.

4. Inspirations

Firstly, after deciding the style I wanted to draw, I went to a bookshop to find an illustrated book printed in RISO, name 'Temporama'. It is a beautifully simple story told in Clayton Junior's trademark bold graphic style, set in a city where nature is quarantined like a virus, and it is also a silent story full of primitive impulses and strange events night. I loved the simple graphics in this book, with basically only two colour schemes on each page, which fits the style of work I pursued very well and inspires me the final effect of the finished product. Therefore, I decided to go with a similar expression for the final image.

Apart from the picture book Temporama, I was also inspired by another picture book Polychromy. This book is created by 15 authors, each of whom can create between 4 and 16 pages, but can only use two colours - red and blue. The book is also interesting, as you need to use blue filter paper for the red layer and vice versa for the blue layer. The red layer is viewed with a blue filter paper, while the blue layer is viewed with a red filter paper. The theme of the book is a tribute to the invisible city of Italo Calvino, and the story is graphic and without dialogue, but the richness of the images and the novelty of the reading convey very well what the story is trying to say. It also shows how different but harmonious the styles of the different authors are.

After reading this book, I reflected on my own work and how I could blend new forms with my own stories in a harmonious way rather than merely following others'. Therefore, I immediately did some experimentation, straightforwardly dividing the story screen into two colours. However, the use of filter paper presupposes two versions of the plot in two colours, and this format did not apply to one version of my story; but it was perfectly appropriate to apply to the smaller surrounding pieces. Therefore, I applied this display to a mini hand turned book. The main visual tone is also determined by the Brazilian artist Romero Britto, who likes to combine elements of three-dimensional and graffiti painting in his work, and use vibrant colours and simple yet bold geometric shapes as visual expression.

Secondly, the inspiration for the content of the story was almost finished in Stage 1. Apart from my own childhood stories, the 'I want a pet' children's storybook also gave me some inspiration. Since I had never drawn a storybook before, I firstly looked at illustrated storybooks on the internet to learn and think about them, and then tried to find a pattern for drawing stories. The one that struck me the most was 'I want a pet' by Lauren Child, a British illustrator (Child, 2000). This

book is about a little girl who wanted to raise a pet, but her parents and grandparents had a lot of reasons and demands for her. The story has exaggerated images to emphasise the child's wildest ideas, not only satisfying the child's imagination, but also allowing the adult to step into the imaginary situation with the child. Sometimes what children need is that their eager moods and whimsical ideas can be understood. Therefore, it is essential to create a good story that can be read by parents and children together, and that mothers and fathers will get something out of it. This book was a great model for me to learn from. This is because firstly I also intend to make a storybook for both parents and children to read and think about, and secondly the family relationships expressed in this book, the parenting of children and the act of having a pet are all relevant to the theme of my project, which allows me to learn about age-appropriate drawing styles in terms of picture expression techniques.

According to Ecker (1973), art is a visual memory and children's understanding of line and colour is crucial, as evidenced in studies of aesthetic preference. According to the study of aesthetic preference, adults who over-help children understand art can deprive children of their aesthetic judgment, and aesthetics can shift towards being recognised and praised by adults. Therefore, I used exaggerated lines and bright colours to create images that I hope will stimulate the imagination of the children reading this book with a free abstract style of drawing. As children grow up, they can also naturally develop their own artistic aesthetic (D'Onofrio and Nodine, 1981).

Finally, I was inspired by the film 'Flipped', where the image of a young girl successfully hatching a chick during a science activity has always stuck with me. Therefore, I started my story with a science lesson, and the rest of the storyline is based on my own childhood experiences.

5. Conclusion

In general, the paper examines the relationship between parents and children. It is important to listen to children and that the maintenance of the parent-child relationship should be a joint effort between parents and children. Parents who communicate the right values to their children and establish a natural and close relationship naturally guide their children on the right path to good development. I have created a complete illustrated 'Feather' egg story book, which aims to convey two concepts to the reader through this research. Firstly, I hope that parents who read this book can realise whether they are aware of their children's inner thoughts and whether they have any communication problems with their children. Secondly, I hope that some introverted and inexpressive children can have the courage to tell their parents what they are thinking after reading the story and dare to talk to them. Finally, I hope that mutual respects can be established between parents and children. Apart from completing the 'Feather' egg storybook, I have also created a mini two-colour flip book, a 30-second frame-by-frame animation and some motion pictures of the story. In addition to enriching the content of the project, I also hope that it can show readers more interesting works and thus impress them with the core idea of the project.

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