



PRIFYSGOL CYMRU
Y Drindod Dewi Sant
 UNIVERSITY OF WALES
Trinity Saint David

Postgraduate/Distance Learning Assignment Coversheet & Feedback Form

[Please insert this coversheet as the first page of the assignment you are submitting]

For completion by the student:

Student Name: Jane Elizabeth Manley

Module code: HPEN7018

Student University
 Number:

Educational
 support needs:
 Yes/No

0202616

No

Module title: Writing Workshop: Researching
 and Writing to a Single Focus

Module tutor: Dr. Ros Hudis

Assignment title: A Reflection on *An Afternoon Confection*

Assignment due date: 17.01.2022

I confirm that this is my original work and that I have adhered to the University policy on plagiarism.

Name Jane E. Manley.....

Assignment Mark

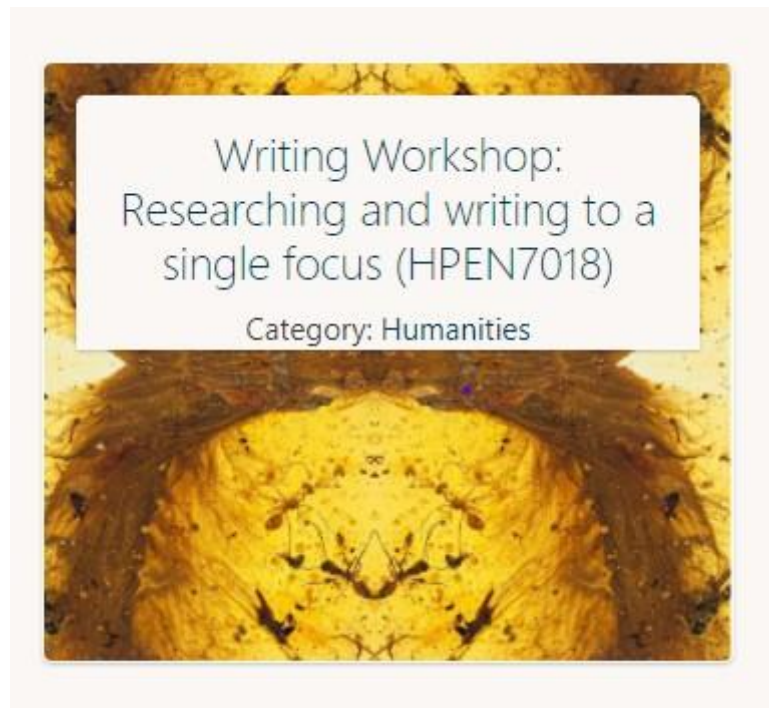
1 st Marker's Provisional mark	
2 nd Marker's/Moderator's provisional mark	
Agreed Internal Mark	
External Examiner mark (if relevant)	
Final Mark	

NB. All marks are provisional until confirmed by the Final Examination Board

For completion by Marker 1: Comments:	
Marker 1 signature:	Date:
For completion by Marker 2 / Moderator: Comments:	
Marker 2 / Moderator signature:	Date:
External Examiner's comments (if relevant):	
External Examiner signature:	Date:

Jane Elizabeth Manley

0202616



HPEN7018
Writing Workshop:
Researching and Writing
to a Single Focus

January 2022

Contents

	<u>Page</u>
A Reflection on <i>An Afternoon Confection</i>	6
Bibliography	12

A Reflection

on

An Afternoon Confection



Weymouth and Melcombe Regis seafront 1857

A Reflection on Module HPEN7018

An Afternoon Confection - The Weymouth Peregrination

The academic view of reflection is that it helps students to learn, encourages critical thinking and how to solve problems that may arise during the preparation and construction phases of their work. Gillet, Hammond and Martala¹ along with Jasper², are two of the many who have written extensively on the subject.

For this work I prefer Schön's two step method³; reflecting while the work is in progress, then formally once it is finished, reflection 'in', then 'on' action. How this was achieved will be explained, along with the positive and negative aspects encountered on the way. I will present this reflection in two parts, 'in' then 'on' action

Reflective journal keeping has been a requirement of both my previous career and on entering academia. At work it was a formal, monthly written and verbal report back to team members, it was filed for twenty-five years in case of future litigation. Purely 'reflection on action'. Today, my work is biased more towards 'in action', with one formal piece at the end of a module which seems to adhere closely to Schön's theory.

Reflection in action

The groundwork started for this module started in October 2020 when my research area was the brain. I had decided on the subject partly because it is so intriguing, scientists know a great deal about its anatomy, but little on the minutia of the internal workings, and I have seen an exposed brain where the patient is talking. A small library of textbooks on the workings of the brain, psychology and psychiatry appeared on the bookcase. I was unsuccessful in my search for prose or poetry specifically on the brain.

¹ Andy Gillett, Angela Hammond and Mary Martala, *Successful academic writing* (Harlow: Pearson Education Limited, 2009).

² Melanie Jasper, *Beginning Reflective Practice* (Cheltenham; Nelson Thornes, 2003).

³ Donald A., Schön, *The Reflective Practitioner: how professionals think in action* (London: Temple, 1991).

A scrapbook was used to store any articles relating to the brain, ideas, interesting books or media references. Unfortunately, it had to be put on hold until November 2021, when more ideas and rudimentary writing was added ready to complete HPEN7018. It was exciting to contemplate how the finished work would look.

Then we went away for a weekend, and everything changed. I came home besotted with the literary possibilities of Weymouth in Devon. Water and its connections with royalty and the military; it was shabby in places, splendid in the next street, a mish mash of old and new.

I spent a day trying to convince myself it was too late to change my mind about the brain project, thinking and scribbling, with post-it notes strewn across the desk, reflecting in action. Flipping through a Tesco magazine, an article quoted Proust⁴.

'The journey of true discovery lies not in finding new lands, but in looking through new eyes'^{5 6}.

Trite perhaps, but enough to sway my decision, time to take a new direction, the bulging scrapbook was put away and a new plan made.

Sagas, long poems, books in verse and fiction written as poetry are genres I often read, particularly old stories, *The Prose Edda*⁷, *Book of Taliesin*⁸, *The Mabinogion*⁹, and *The Orkneyinga Saga*¹⁰. I do not have enough confidence in my knowledge to attempt a full length one yet. Then I looked at two modern authors who have produced saga length books, Luke

⁴ Peter Crone, 'My life mantra', *Tesco Magazine*, November 2021, p.10.

⁵ Shattuck, Roger. *Proust's Way: A Field Guide To in Search of Lost Time* (New York: W. W. Norton & Company, 2000).

⁶ Britannica, The Editors of Encyclopaedia. 'In Search of Lost Time', *Encyclopedia Britannica*, 25 Jan. 2017, <<https://www.britannica.com/topic/In-Search-of-Lost-Time>>. [accessed 12 December 2021].

⁷ Snorri Sturluson, *The Prose Edda*, trans by Jesse Byock (London: Penguin Classics, 2005).

⁸ *The Book of Taliesin, Poems of Warfare and Praise in an Enchanted Britain*, trans. by Gwyneth Lewis and Rowan Williams (London: Penguin Classics, 2020).

⁹ *The Mabinogion*, trans. by Sioned Davies (Oxford: Oxford University Press, 2007).

¹⁰ *The Orkneyinga Saga, The History of the Earls of Orkney*, trans. by H. Pálsson and P. Edwards (London: Penguin Books, 1981).

Wright's *The Ballad Seller*¹¹ and Owen Sheer's *Pink Mist*¹². These were more promising, the tone and subjects resonating more with my style of writing. Jorie Graham's *A Recipe for Water*¹³, Gillian Clarke's *Water*¹⁴, and Elizabeth-Jane Burnett's *Swims*¹⁵, were also informative to read.

I had settled on the idea of a longer poem about a trip along Weymouth Esplanade around the harbour, over the town bridge and down to Nothe Fort at the end of the pier. To research the theme of water gave me an excuse to re-read *Dart*¹⁶ and *Nobody*¹⁷, both by the wonderful Alice Oswald. Her writing is so inspirational, the flow of her words mimics the movement of water, she makes you believe you can feel it. The chopping of the verses into smaller pieces, gives you time to catch your breath before diving into the next section. On an A4 card I wrote ALICE OSWALD and pinned it onto the notice board by the laptop.

My technique for research involves reading around the subject first, looking at the block notes again, collect a huge amount of information, and slowly whittle it down to a manageable amount. Reading included books about tides and oceans, lots of old maps of the area, rivers and their wildlife, wild swimming, ice cream manufacturing. I'm aware I have a problem with my over enthusiastic collecting of facts, there is always too much, leading to a pile of paper with notes and highlighter pen everywhere. The internet is another point of concern, I cannot filter what I discover and need to download everything and print off a hard copy, adding to the confusion. Despite making determined efforts every time a new project is started, I gave up and carried on working the way that works best for me. This phase of thinking and researching takes most of the time available when writing to a deadline.

Finally, the plan is finished and the composition can begin, but a major obstacle appears which proves impossible to overcome. The planned, Alice Oswald like/saga/long poem, is not

¹¹ Luke Wright, *The Ballad Seller* (Bungay: Nasty Little Press, 2020).

¹² Owen Sheers, *Pink Mist* (London: Faber & Faber, 2013).

¹³ Graham, Jorie, *Never* (Manchester: Carcanet Press Ltd, 2002).

¹⁴ Gillian Clarke, *A Recipe for Water* (Manchester: Carcanet Press Limited, 2009).

¹⁵ Elizabeth-Jane Burnett, *Swims* (London: Penned in the Margins, 2017).

¹⁶ Alice Oswald, *Dart* (London: Faber & Faber Ltd, 2002).

¹⁷ Alice Oswald, *Nobody* (London: Penguin Random House, 2019).

going to happen. Five hundred words in and every word has to be squeezed and persuaded out onto the screen, this has never happened to me before. Panic ensues, my way of working means writing time is very close to the line. Trying to sleep that night, a photograph I took on the weekend away, keeps flitting into my head, George 3rd on a plinth on the Esplanade. I have no knowledge about the Georgians, the photo was not a good one, annoying as I needed to sleep. I recorded this as further research.

Saturday morning is not good, so I gave up writing and read the paper instead. David Baddiel's column¹⁸, listed two books that made an impact on him. Berger's *Ways of Seeing* and Updike's *Rabbit is Rich*. Berger thought everything we think or do 'has an underlying, unconscious ideological component'¹⁹, and Updike 'your prose can make everything rich and strange'²⁰. That also resounded with me, I cannot work out why, but used the feeling it gave to start working again. Books specifically about the Weymouth area arrive the next day to supplement online research, this time it was focussed with little deviation from the subject.

The photograph of George 3rd is taped to the laptop and words came pouring out. I was not sure where it was going to lead, and there was no time for reflection²¹. Apart from the authors noted above, I have been greatly influenced by the work of Bashō, his Haibun, *The Records of a Weather Exposed skeleton*²² is just one of many. This mixture of prose and verse, usually haiku but not always²³, must have been what I was aiming for. At the time it seemed important to define what I was writing, as I felt compelled to use illustrations it might not be a Haibun. After reading through my submission for HPEN7017 the Craft of Writing, I found a nomenclature for the work, it is a *Lyrical Essay* as in the collection edited by John D'Agata²⁴. To paraphrase, what you call a work can be limiting, but it can also open up new possibilities,

¹⁸ David Baddiel, 'The Books of my life', *The Guardian, Culture*, 8 January 2022, p.64.

¹⁹ John Berger, *Ways of Seeing* (London: Penguin Classics, 2008).

²⁰ John Updike, *Rabbit is Rich* (London: Penguin Classics, 2006).

²¹ The scraps in the Reflective 'box of paper', states 'I kept going and thought about it later'.

²² Bashō Matsuo, *The Narrow Road to the Deep North and Other Travel Stories*, trans. by Nobuyuki Yuasa (London: Penguin Books, 1966).

²³ The Great Margin Organisation, *Conversation go: Introducing Haibun Where Prose and Haiku Meet* (2012)

< <https://www.thegreatmargin.org> > [accessed 2 January 2022].

²⁴ John D'Agata, and others, *We Might As Well Call It The Lyric Essay: A Special Edition of the Seneca Review* (Geneva, New York: Seneca Review Books, 2014).

so why not a lyric essay?²⁵. Determining a genre for *An Afternoon Confection* was a turning point for me, it proved I do need more structure in my work. I was surprised and relieved at the progress made after such a chaotic start.

I become obsessed with George 3rd; I did not want him to become a caricature of the King who was mocked for his mental illness and losing the American colonies. Therefore, I did not have George speak in Georgian English, my attempts would have been ridiculous, and the patterns it made on the page would not match with the other characters speech. Historical books^{26 27 28}, provided little jewels of information to give my words more texture, helping to get a more rounded image of him. Mortimer told me, that just before Weymouth became a fashionable watering hole, the sea was perceived as a threat, and the good houses were not on the front²⁹. His reputation as a tyrant was an American myth, and he was one of the few monarchs do not keep any mistresses³⁰.

Reflection on action

Leaving the work for a few days allows me to appraise it with fresh eyes, a technique I apply to all reflection on action sessions.

An Afternoon Confection is a new style of writing unlike any previous work I have produced, reading as a fantasy *peregrination* around Weymouth's harbour and Esplanade. I had difficulty keeping within ten percent of the six-thousand-word count, I needed more. This will be a project to take forward after completing the M.A. My decision to illustrate with photographs and etchings rather than line drawings as planned, was the correct one. The

²⁵ John D'Agata, and others, *We Might As Well Call It The Lyric Essay: A Special Edition of the Seneca Review*, p.10.

²⁶ Geoff Pritchard and Andy Hutchings, *Images of England, Weymouth and Portland* (Stroud: Tempus Publishing, 2011).

²⁷ Fiona Taylor, *Weymouth and Portland at Work, People and Industries Through the Years* (Stroud: Amberley Publishing, 2018).

²⁸ Ian Mortimer, *The Time Traveller's Guide to Regency Britain* (London: Vintage, 2021).

²⁹ Ian Mortimer, *The Time Traveller's Guide to Regency Britain*, p.13.

³⁰ Ian Mortimer, *The Time Traveller's Guide to Regency Britain*, p.63.

colours of the characters and town had to be vibrant, my artistic efforts would have been unable to produce what was required.

Two articles from the module on the Hwb resonated with me, written by Langley Hyde³¹ and Tess Brady³², both have formally set out the way I research. It is reassuring to read that underneath the disarray on my desk, there may be a semblance of order. Hyde's direct and indirect research mirrors my approach, Brady's is like Hyde's but divided into three rather than two. I major on the reflective aspect as Brady labels it, collecting ideas, scraps of information, note taking and spending time just thinking.

There are two areas of concern, dialogue, and bibliography. The work is conversation based; how it looks and reads on the page is satisfactory, but the speech marks are of concern. Do I use "", or "? Are they always necessary? I am happier with ", they look sharper and fit the personalities of the characters. Whether it is acceptable or not, I am still unsure.

The presentation of the bibliography has been a conundrum for this research assignment. With two submissions, where does it go? It is relevant to both the creative and reflective work, will putting it in on both lead to Turnitin recording plagiarism? With footnotes used on the reflection, my response was to put the Bibliography there as well. Then on the contents page of the creative work, a line to that effect.

HPEN7018 Writing Workshop: Researching and Writing to a Single Focus, has been an interesting experience. With a major change of direction halfway through my research, a roller coaster ride comes to mind, it has been quite exhilarating. Research is the best bit about writing, I'm aware it is my strength and weakness, too much done resulting in too little time. On the module, Moodle resources have been excellent and relevant, all the sessions have been useful, with plenty of interaction between students and lecturer.

I'm aware this is an academic reflection, but I have to say I have really enjoyed myself on HPEN7018, and my work will continue to benefit in the future.

³¹ Langley Hyde, *Reading for Writing: How do I read for Writerly research?* (2016) <www.Langleyhyde.com/460-12> [accessed 14 January 2022].

³² Tess Brady, 'An exegesis concerning the novel "Fragments of a Map"', *TEXT Archive* (October 2010) <<https://www.textjournal.com.au/archive>> [accessed 13 January 2022].

Bibliography HPEN7018 -Research

- Abulafia, David, *The Boundless Sea, A Human History of the Oceans* (London: Penguin House, 2019)
- Barthes, Roland, *Camera Lucida, Reflections on Photography*, trans. by Richard Howard (London: Vintage, 1993)
- Bashō Matsuo, *The Narrow Road to the Deep North and Other Travel Stories*, trans. by Nobuyuki Yuasa (London: Penguin Books, 1966)
- Berger, John, *Ways of Seeing* (London: Penguin Classics, 2008)
- Boddy, Maureen and West, Jack, *Weymouth, an illustrated history* (The Dovecote Press, 1983, Wimborne)
- Brady, Tess, 'An exegesis concerning the novel "Fragments of a Map"', *TEXT Archive* (October 2010) <<https://www.textjournal.com.au/archive> > [accessed 13 January 2022]
- Britannica, The Editors of Encyclopaedia. 'In Search of Lost Time', *Encyclopedia Britannica*, 25 Jan. 2017, <<https://www.britannica.com/topic/In-Search-of-Lost-Time> >. [accessed 12 December 2021]
- Burnett, Elizabeth-Jane, *Swims* (London: Penned in the Margins, 2017)
- Chedzoy, Alan, *Seaside Sovereign - King George III at Weymouth* (The Dovecote Press, 2003, Wimborne)
- Clarke, Gillian, *A Recipe for Water* (Manchester: Carcanet Press Limited, 2009)
- Crone, Peter, 'My life mantra', *Tesco Magazine*, November 2021

D'Agata, John, and others, *We Might As Well Call It The Lyric Essay: A Special Edition of the Seneca Review* (Geneva, New York: Seneca Review Books, 2014)

Deakin University, Victoria, *An Exegesis concerning the novel 'Fragments of a Map' by Tess Brady* (2010) < <https://www.textjournal.com.au/archive> > [accessed 30 November 2021]

Feltham, John, Editor of the Picture of London, *A Guide to all the Watering and Sea-Bathing Places* (1815)

Graham, Jorie, *Never* (Manchester: Carcanet Press Ltd, 2002)

Heaney, Seamus, *Beowulf, Bilingual Edition*, trans. by Seamus Heaney (London: Faber & Faber Ltd, 1999)

Hibbert, Christopher, *George III* (1998, Viking, Great Britain)

Hyde, Langley, *Reading for Writing: How do I Read for writerly research?* (2016) < <http://www.langleyhyde.com/460-/2> > [accessed 28 November 2021]

Jarman, Alfred, Owen, Hughes, *Y Gododdin: Britain's oldest heroic poem* (Llandysul: Gomer, 1988)

Hyde, Langley, *Reading for Writing: How do I read for Writerly research?* (2016) < www.Langleyhyde.com/460-/2 > [accessed 14 January 2022]

Mortimer, Ian, *The Time Traveller's Guide to Regency Britain* (London: Vintage, 2021)

Oswald, Alice, *Dart* (London: Faber & Faber Ltd, 2002)

Oswald, Alice, *Nobody* (London: Penguin Random House, 2019)

Pritchard, Geoff and Andy Hutchings, *Images of England, Weymouth and Portland* (Stroud: Tempus Publishing, 2011)

Royal Naval Museum, *The Loss of HMS Royal George, Online Information Bank, Research Collections, Royal Naval Museum at Portsmouth Historic Dockyard* (2000)
< <https://www.royalnavalmuseum.org> > [accessed 27 December 2021]

Simpkin & Marshall, *Weymouth as a Watering Place* (London: Simpkin & Marshall, 1857)

Shepherd, Nan, *The Living Mountain* (Edinburgh: Canongate Books, 2011)

Shattuck, Roger. *Proust's Way: A Field Guide To in Search of Lost Time* (New York: W. W. Norton & Company, 2000)

Sturluson, Snorri, *The Prose Edda*, trans by Jesse Byock (London: Penguin Classics, 2005)

Taylor, Fiona, *Weymouth and Portland at Work, People and Industries Through the Years* (Stroud: Amberley Publishing, 2018)

The Book of Taliesin, Poems of Warfare and Praise in an Enchanted Britain, trans. by Gwyneth Lewis and Rowan Williams (London: Penguin Classics, 2020)

The Great Margin Organisation, *Conversation go: Introducing Haibun Where Prose and Haiku Meet* (2012) < <https://www.thegreatmargin.org> > [accessed 2 January 2022]

The Mabinogion, trans. by Sioned Davies (Oxford: Oxford University Press, 2007)

The Orkneyinga Saga, The History of the Earls of Orkney, trans. by H. Pálsson and P. Edwards (London: Penguin Books, 1981)

Thomson, William, *The Book of Tides* (London: Quercus Editions Ltd, 2016)

Ueda, Makoto, *The Master Haiku Poet Matsuo Bashō* (Tokyo: Kodansha International Ltd, 1982)

Updike, John, *Rabbit is Rich* (London: Penguin Classics, 2006)

Sites of interest

<https://collinsdictionary.com>

<https://www.nothefort.org.uk>

<https://www.regencyhistory.net>

<https://www.royal.uk>

<https://www.royalnavalmuseum.org>

<https://weareweymouth.co.uk/>

<https://www.weymouthhistory.org/>

Film

Nicholas Hytner (dir.), *The Madness of King George* [film], (London: Channel 4 Films/ Close Call Films, 1994)

Phone App

Marine Traffic ship tracking App mobileapp@marinetraffic.com