

# MUSIC 334/WS 334: WOMEN AND MUSIC

University of Waterloo  
Conrad Grebel University College  
Department of Music

## Territorial Acknowledgement:

We acknowledge that we are living and working on the traditional territory of the Attawandaron (also known as Neutral), Anishinaabe and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River.

## Winter Term 2019

**Class Time:** MW 10:00–11:20 AM

**Location:** CGR Rm 1300

Prof. Maisie Sum

**Office Hours:** M 12–1 PM; TTh 2:30–3:15PM

**Office Location:** CGR Rm 1102

**Email:** msum@uwaterloo.ca

**Phone:** 519-885-0220 x24219

## Course Description

An examination of women's roles in music from a cross-cultural perspective. Topics include women's music as a genre, historical accounts of women's music-making, the effects of gender ideology on women's musical activities, and music behaviour and performance in inter-gender relations. *Prereq:* Level at least 2A (*UWaterloo Course Descriptions* <http://www.ucalendar.uwaterloo.ca/1819/COURSE/course-MUSIC.html#MUSIC334>)

The course focuses on discourse about women and music in contexts worldwide and places emphasis on ethnomusicological studies — that is, research based primarily on fieldwork and musical ethnography. Topics are organized according to four major themes concerned with women's musical roles and musical activities: the life cycle, freedoms and restrictions in music-making, empowering performances, and changing times. Students will listen to music from cultures worldwide—including Argentina, the United States, Canada, Morocco, Egypt, Italy, Japan, Indonesia and more, and are asked to listen deeply and with open ears. Depending on the topic, discussions may focus more or less on the gender ideology (and social structure) of a given culture. Intersections of music, race, class, and ethnicity may also be considered.

Finally, please note that this course is not intended to advocate a particular political or moral agenda. Some of you may find that some of the course material (i.e., readings, videos) is provocative and uncomfortable, and may push you to the edge of your personal tolerance. You are asked to keep an open mind and to examine the material as objectively as possible. You are always welcome to express personal opinions, but are asked to refrain from personal attacks.

**NOTE:** Although the prerequisite for MUSIC 334/WS334 is 2A, it is an upper-level course, and upper-level work is expected. If you find it challenging to keep up with the level of discussion, reading, listening, and analysis, please come see me immediately to discuss whether or not you are adequately prepared for upper-level work.

## Summary of what the course will offer

- A cross-cultural perspective of music as a human phenomenon and gendered activity
- Practical and theoretical knowledge of women and music from a variety of cultures
- Exposure to music you have never heard, and some that you have
- Opportunities to participate in a respectful, thoughtful exchange of ideas with peers
- Opportunities to develop the skills of conversation, presentation, research, and writing
- Interaction with expert musicians (performers, composers, music educators)
- Hands-on experience creating and making music on the Department of Music's instruments (Balinese gamelan and possibly other percussive instruments)

## Throughout the term, you are expected to:

- Be responsible for your learning by preparing for class and doing the coursework:
  - Strive towards understanding concepts and terms discussed in readings and in lectures
  - Do the reading, listening, video-viewing assignments as indicated on the course calendar before class (i.e., by the lecture indicated on the course calendar) and reflect on the material in preparation for class discussion
  - Submit assignments on time
  - Ask questions when anything is unclear
- Participate actively in discussions, workshops, presentations, and other class activities.
- Contribute equally to group projects and assignments.
- Be honest, mindful, and respectful when participating in class activities.
- Come to all lectures **on time**, be focused, and take good notes.

## By the end of the course, you will be able to:

1. Discuss the ways in which women's music may reflect, invert, challenge, and/or subvert a culture's gender ideology and structure
2. Apply some basic ethnomusicological tools to explain women's music activities in a meaningful way
3. Compare women's musical activities and behaviours in unfamiliar cultures to your own culture, in particular with regard to distinguishing differences and similarities (e.g., in uses, meanings, performance contexts, instruments, etc.)
4. Participate in music-making even if you have never done so before
5. Deepen your knowledge of how gender ideology and socio-political structures (that create categories of women, men, and gender minorities) affect women's music activities, behaviour, and performance
6. Reflect on the impact of globalization on women and music (e.g., tourism, information, technology)
7. Reflect critically on society's relationship to women and music (i.e., with regard to institutions such as government, education, media, church, and your personal day-to-day activities and patterns of thought)

## Course Materials

### Required Reading and Listening Assignments:

Available online (LEARN, NAXOS, YouTube) or in Grebel's Library (CGR 3<sup>rd</sup> Floor). See *Course Calendar*, *Reading List*, and *Playlist* for details.

Supplementary readings and music examples may be available as electronic resources uploaded to the course site on **LEARN** (link to **Course e-Reserves** and uploaded under **Course Content** tab), available on **NAXOS World** (access via UWaterloo Library website), via web links, or located in Grebel's Library (CGR 3<sup>rd</sup> Floor).

### Recommended – Some General Texts (see *Supplementary Reading List* for more):

- 1997–present. *Women and Music: A Journal of Gender and Culture*. Washington, DC: International Alliance for Women in Music. [online via Library website]
- \*Bernstein, Jane A. 2004. *Women's Voices Across Musical Worlds*. Boston: Northeastern University Press. [ML82.W697 2004]
- Dunbar, Julie C. 2016. *Women, Music, Culture: An Introduction. Second Edition*. Oxon: Routledge, Taylor & Francis Group. [ML82.D86 2016]
- \*Hayes, Eileen M. and Linda F. Williams. 2007. *Black Women and Music: More Than the Blues*. Urbana: University of Illinois Press.
- \*Koskoff, Ellen. 2014. *A Feminist Ethnomusicology: Writings on Music and Gender*. Urbana: University of Illinois Press. [ML3798.K67 2014]
- Koskoff, Ellen, ed. 1987. *Women and Music in Cross-Cultural Perspective*. New York: Greenwood Press. [ML82.W63 1987]
- Moisala, Pirkko and Beverley Diamond. 2000. *Music and Gender*. Urbana: University of Illinois Press. [ML82.M74 2000; Guelph]
- \*Pendle, Karin, ed. 2001 *Women and Music: A History, Second Edition*. Bloomington: Indiana University Press. [ML82.W6 2001]

*N.B. Recommended texts are on **reserve** in the Milton Good Library located on the 3<sup>rd</sup> floor of Conrad Grebel University College. Texts marked with an '\*' are available for purchase at the UWaterloo Campus Bookstore.*

## Summary of Due Dates and Assessment

Grading Components	Weighting	Due Dates
<b>Preparation &amp; Participation</b>	10%	ongoing
<b>Collaborative Assignments</b>	15%	Weeks 3 to 9 (see <i>Course Calendar</i> )
<b>Interview</b>	10%	January 28
<b>Listening Quiz (2 @ 7.5% each)</b>	15%	February 4, March 20
<b>Final Project</b> – Proposal (2.5%) – Updated Proposal, Outline, Bibliography (7.5%) – Presentation (20%)	30%	February 4 February 25 March 25, 27; April 1, 3
<b>End-of-Term Reflective Essay</b>	20%	April 17

\* NOTE: Although there is no concert requirement for the course, it is strongly suggested that you go to at least two concerts during the term in which women musicians are involved as performer, composer,

narrator, or educator. The “Concert List” posted to LEARN identifies those pertinent to the course. Additional concerts will be suggested in class or on LEARN as they occur. You are also invited to make relevant suggestions to the class. You may choose to share a 5-minute report of your observations and reflections of the concert(s) for extra credit (in lieu of the other ‘tasks’ – see Course Work: Point 7).

## Course Work (details in Supplementary Package)

### 1. Preparation and Participation (10%)

This course combines lecture and seminar formats; the latter of which involves active participation in order to discuss, question and explore the material. We will work to create a collaborative learning community, which requires presence and respectful engagement with the material and each other, particularly when viewpoints differ. Regular class attendance is important, expected and factored into the grade (two absences will be excused without penalty or a medical note).

Preparation. Each class is organized primarily around discussion of the assigned materials. **Before** you come to class, make sure you have completed all assignments (see **Course Calendar**). You are expected to come to class ready to discuss the reading assignment, the particulars of the listening assignments, and other assignments as indicated on the **Course Calendar**, posted on LEARN, or mentioned in class (such as viewing videos or web searches). If you wait for our discussion and then read the corresponding material, and do the associated assignment(s), you will not be able to participate in a meaningful way during class time, which will impact your grade. In order to assist you in class preparation and participation, not to mention for quizzes and the reflective essay, you are encouraged to keep a journal of reading and listening responses before lectures and a journal of intellectual reflections written after class (details on documents uploaded to LEARN: **Reading Response Tips, Listening Response Form, Intellectual Reflection Guide**). As indicated on the **Course Calendar**, some of these short assignments will be graded and are required as part of the course work.

Participation. Your engagement throughout the course includes discussions, listening exercises, music-making activities, responses to assigned AV material and readings, group work, participation in all presentations (you are expected to ask pertinent and thoughtful questions and to share thoughtful responses). Class participation goes considerably beyond attendance. Assessment will be based upon:

- Evidence of thoughtful engagement with the assigned reading and AV material. You are expected to share at least two comments and/or questions that you have prepared about the assigned work **every class**.
- Active, constructive contributions to class discussions. For example, building on a classmate’s ideas, providing constructive counterpoints, and raising analytical questions.
- Completion of periodic in-class assignments (e.g., you may be asked to hand in questions or comments related to the assigned work, a written response to AV material presented in class, group work, group music-making activities—assessed on your effort and attitude)
- Constructive comments and questions during large and small group discussions

## 2. Collaborative Tasks (15%)

Collaboration is fundamental to success and requires practice. A key to positive collaboration is effective communication. During the term, you will have the opportunity to develop these skills in three different ways: roundtable discussions, group presentations, and as discussants. See **Collaborative Tasks Guide** on LEARN for details. You will be assigned groups in the second week of class.

## 3. Interview: Due Jan 28, LEARN by 11:30PM (10%)

Interview a professional woman musician (performer, composer, conductor) or music educator (from children's piano teacher to classroom music teacher) about her life in music. You may conduct the interview in person, by phone, or by video call (e.g., Skype). A face-to-face conversation would be ideal but talking over the telephone would also be acceptable. You are encouraged to use email to reach out to a potential interviewee and to set up a time to talk; however, I ask you not to conduct the interview by email. The purpose of the assignment is for you to gain firsthand experience in the ethnographic practice of interviewing. You may choose to build on this interview, or to apply this or other ethnographic methods to gather information for your major project.

## 4. Listening Quiz (2 @ 7.5% each = 15%)

You are required to listen to music assigned throughout the course (see **Playlist** on LEARN) and to identify musical features, style, lyrics, overall sound, and culture, country, and/or region of origin of a piece or song. You will need to do careful, frequent listening outside of class in order to become acquainted with the music studied. There will be **two** listening quizzes, the first on **Feb 4**, and the second on **March 20**. (N.B. Parts of pieces, not necessarily the very beginnings of a piece, will be played for identification. In some cases, a piece that has not been assigned may be played for you to identify, though it will be from a genre studied during the course. (See "Playlist")

## 5. Major Project – proposal + presentation (35%)

The major project provides an opportunity for you to learn about something that inspires your curiosity about women and music. It may take **one** of the forms below (details in "Major Project Guide"):

1. A text-based investigation,
2. An ethnographic account, or
3. A creative exploration.

You may select a topic from the following categories:

- a) a woman who is a major composer, performer, music educator (N.B. Contemporary popular musicians who have had a substantial career may be considered. You must seek approval.)
- b) women's musical roles and activities in a given culture (e.g., Shona women)
- c) women's musical roles and activities under a selected theme (e.g., women in ritual life)
- d) women's musical roles and activities under a selected theme in a given culture (e.g., Shona women in ritual life)
- e) participation in a music/dance you have no experience with

Note: You may expand on a topic or theme discussed in the course, or choose something that will not be covered in the course content.

[Proposal: Due Feb 4, LEARN by 11:30PM \(2.5%\)](#). Prepare a 1-page (or less) proposal that outlines the proposed topic of your major project as selected from the options on the **Major Project Guide**, and a tentative title. In addition list **three** preliminary sources that you might use for your research (so that you have established the availability of resources).

[Proposal: Due Feb 27, LEARN by 11:30PM \(7.5%\)](#). Submit an update to your original proposal indicating whether the topic or emphasis has changed and how. The proposal includes the proposal proper, an outline of the project, and a bibliography. The 350-word proposal consists of a thoughtfully developed statement identifying the subject and focus of your project, guiding question(s), the general shape/direction the project is likely to take, connection with course material/topics, and knowledge of previous studies. The outline (1 to 2 pages) serves as a map and should make use of multi-level lists to illustrate main sections, sub-sections, and the subject of paragraphs. The bibliography comprises a list of **ten** sources used as references and includes annotations for **four** of the sources (150 words each).

[Presentation \(20%\)](#). The presentation invites you to share your project with the class and to engage in discussion. During the preparation process, reflect on how the assigned readings, AV material, class discussions, and your independent investigation and/or observations have informed your understanding of the selected topic, implications of your research/findings, and ... of the relationship between women and music. Additional information will be provided in class and in the “Major Project Guide”. In-class presentations scheduled on **March 25 and 27, April 1 and 3**.

6. [End-of-Term Reflective Essay: Due April 17, LEARN Dropbox \(20%\)](#)

The reflective essay resembles a take home exam. You will be asked to respond to two essay questions (750 words each) that prompt you to reflect on your learning in this course. Your responses will not demand additional research but will require you to draw on course material and your responses to it. The questions will be provided near the end of the term.

7. [Community building ‘task’ – credit/no credit, brief report due April 3 \(Extra 3%\)](#)

As a way to enhance classroom experience and the course overall, every student is encouraged to take a ‘task’ during the term. This will not be graded, but awarded a bonus credit/no credit. Post a one-sentence statement of your ‘task’ to LEARN by April 3, 11:30 PM. There are two ‘tasks’ to choose from:

1. **Beginning of class Centering:** Five minutes will be dedicated towards de-stressing and bringing ourselves to be attentive to the class content and to each other—that is, to invoking mindfulness. Ten students are invited to sign up to lead the class in a 5-minute centering/de-stressing strategy that works for them (e.g., a piece of music, a poem, dancing, meditating, food, etc.)
2. **End of class Sharing:** Five minutes will be reserved at the end of class to wrap up the class content. Ten students are invited to sign up to lead the class in a 3- to 5-minute listening activity as a response to or reflection of the course content by sharing a piece of writing or music (e.g., concert report, poem, quotes, speech (could be written by you); music demonstrated by you, played from the internet, or your playlist). If possible, add any music or weblinks to the “334 Playlist – W19” Dropbox on the day of sharing.

**Extras – Lunches:** Beginning January 28 I will reserve each Monday from 11:30–12:00PM for lunch in the Grebel dining hall with anyone in class who wants to come, chat, and get to know one another better. It is challenging to have conversational interaction in class and I would like to. Bring your lunch or buy it in the dining hall. For the day's lunch menu, go to <https://uwaterloo.ca/grebel/current-students/general-information/kitchen/weekly-menu>

**Playing music through the year:** The UWaterloo Department of Music offers three World Music Ensembles in Balinese music—two large gamelan ensembles (*semara dana*) and a Balinese chamber percussion ensemble (*gender wayang*)—which are open to ALL students, whether you have studied music before or not. Why not take one of these? It provides a wonderful kind of learning you may not have experienced. In addition, you will have the opportunity to study with I Dewa Made Suparta, Grebel's artist-in-residence from Bali, Indonesia—a founding member of *Gamelan Çudamani*. Check out a performance recorded during one of their U.S. tours <https://www.youtube.com/watch?v=hGy1ANrWmY4>

#### Balinese Gamelan (*large ensemble*)

- World Music Ensemble Course 116, 117, 216, 217, 316, 317 (register for credit)  
Meets Tuesday and Thursday 4:00 to 5:20 PM
- Grebel Community Gamelan (non-credit)  
Meets Wednesday 6:30 to 8:30 PM (10 sessions, begins January 16)

#### Balinese Chamber Gamelan (*2 to 4 players*)

- Nine hours of instruction over the 12-week term (register for credit)  
Schedule coordinated between instructor and student.

There is no audition required to join the above ensembles. Balinese gamelan is an oral tradition—no written music is used to learn or play the instruments. The music is taught orally and learned aurally. The director may provide you with a recording to listen to between rehearsals; otherwise the ensembles do not normally require extra work beyond going to rehearsal. At the end of the term, you will play in the gamelan concert. If you want to participate in a satisfying group music-making experience and learn about another culture and its music at the same time, this is an excellent and rare opportunity!

To learn more, come to an open rehearsal and information session. Sign up at <http://www.slyreply.com/app/sheets/406b1vodvfax/>.

For general information about the gamelan ensemble go to <https://uwaterloo.ca/music/ensembles#Gamelan>, or ask me!

The UWaterloo Department of Music has six additional music ensembles to choose from. Acceptance to these is by audition or interview. For more information go to the Dept. of Music website [Music Ensembles](#).

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## Responsibilities, Expectations and other Academic Information

**Look after yourself and each other.** As I am sure you know, an important part of academic success is personal well-being. Eat well, sleep sufficiently, get some exercise and spend time outdoors, and don't abuse your body. If you are struggling with more-than-normal (debilitating) stress, anxiety, lack of motivation and/or depression, please talk to friends, family, or relevant professionals. There are many supports here at Conrad Grebel/UW. If you need help sourcing these, come and talk to me. Take responsibility for yourself and look out for others. Be kind and compassionate with each other.

The content of this course can be difficult to watch, read about, and listen to. Allow yourself to feel discomfort as an opportunity to learn. I will give advance notice of particularly difficult material. There will be opportunities to debrief and talk about the impact of the subject matter. Feel free to talk to me (and each other, as well as professionals), if you are struggling significantly with the course content.

1. **Attend class regularly and take notes.** A poor attendance record and habitual lateness will affect your overall performance and result in a lower grade. Attending class regularly will help you maintain interest in the topic of the course, keep up with course requirements and guidelines for assignments, and obtain course content that is not available in readings or on LEARN. Taking notes in class is important as a practice of knowledge retention, a technique for attentiveness, and also to help you gather information that you will need for the take home exam. Attendance is monitored. If you arrive late, it is your responsibility to ensure that you have not been marked absent for the duration of the class. To allow for occasional illness or unexpected calamity, two absences will be excused without penalty or a medical note during the term. It is your responsibility to contact me in advance if you know you will miss a class. Please note that as a member of the class you play a part in the learning process of this unique class community. Your presence contributes to the growth, dynamics, and success of everyone in this space, as well as your own.
2. **Be attentive to each other and participate in classroom discussions.** Ask questions about things that you do not understand or are not clear. Be respectful of other students and their opinions. Remember that everyone has a story.
3. **You are responsible for catching up on material that you have missed.** You can do this by asking me for any handouts, asking me how you might view films that you missed, and borrowing notes from a classmate (do not ask me for my lecture notes, they will probably not help much!).
4. **LEARN.** This course uses LEARN. It is your responsibility to ensure you can receive email through LEARN as this is how I will communicate with students and you with each other. Please check the course site regularly for announcements, handouts, suggestions, etc. You will be submitting most of your assignments to a Dropbox in LEARN.
5. **Communication.** If you wish to talk with me about any course related or other matters, you may do so after class, by appointment, or through email. I will do my best to respond to your emails within 48 hours. Before you make an inquiry about assignments etc., please do check the syllabus first to confirm whether the information you need is there. All requests for assignment extensions or other special arrangements must be confirmed with me by email, so that we have an agreement in writing (and so that I do not forget!). Ensure that your UWaterloo email address is forwarded to your personal email address (if you prefer to only check the latter).

**Understand course requirements.** Please ask questions if these are not clear. Complete assignments on time (see **Syllabus** and **Course Calendar** for due dates). Note that electronic submissions to the Dropbox

on LEARN have specified end times on the given due date. Assignments arriving later than these times will be considered late.

*Quizzes, tests* and any *in-class tasks* must be written and submitted in class on the same date they are given as indicated on the **Course Calendar**.

I will do my best to grade and return them in a timely manner. If LEARN is not functioning, I will communicate alternate submission instructions to you by email. Please plan your academic work carefully, keeping in mind the deadlines for assignments in all your courses. I am generally amenable to requests for extensions in situations of illness, emergencies, or family/personal crises. I do expect that you consult with me about an extension **BEFORE** the assignment is due.

6. **Late Policy.** Assignments that are submitted past the due date without any prior consultation with me will be subject to a grading penalty of 2% per day.

**Electronic devices.** Inappropriate use of technology has been shown to have negative impacts on class attitude, attention, and performance. Unless otherwise instructed, cellphones and other electronic devices must be safely stowed away and silenced (airplane mode is preferred) **before** class begins. If you need your phone available for an emergency in a specific class, let me know.

It is acceptable to use laptops for taking notes in class. If you use it for other activity such as facebook, texting, etc. you will be asked to cease such activity, or your devices might be requisitioned for the duration of the class. The severity of this kind of distraction cannot be overstated and will be reflected in your grade. Studies have shown that texting, viewing social media, surfing the net, task switching, etc., affect the learning and performance of others in the classroom to a greater degree. Please be considerate. For more information, see: [Facebook and texting made me do It](#) and [Laptop Distractions in the Classroom](#)

## UWaterloo Policies and Information

### **Cross-listed course**

Please note that any course taken (under any subject code) which is cross-listed with a course in a student's major (in the undergraduate calendar they are following) is included in the major average. For example, a Psychology student enrolled in PHIL 256 (cross-listed with PSYCH 256) will have the course grade counted towards the Psychology major average.

### **Academic Integrity and Discipline**

*Academic Integrity:* In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. See the [Office of Academic Integrity webpage](#) for more information.

*Discipline:* A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. Check [the Office of Academic Integrity](#) for more information. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to [Policy 71 - Student Discipline](#). For typical penalties check [Guidelines for the Assessment of Penalties](#).

## Grievances and Appeals

*Grievance:* A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70 - Student Petitions and Grievances](#), Section 4. When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

*Appeals:* A decision made or penalty imposed under Policy 70 - Student Petitions and Grievances (other than a petition) or Policy 71 - Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72 - Student Appeals](#).

## Accommodation for Students with Disabilities

*Note for students with disabilities:* The [AccessAbility Services](#) office, located on the first floor of the Needles Hall extension (1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

## Mental Health Support

All of us need a support system. The faculty and staff in Arts encourage students to seek out mental health supports if they are needed.

### On Campus

- Counselling Services: [counselling.services@uwaterloo.ca](mailto:counselling.services@uwaterloo.ca) / 519-888-4567 ext 32655
- [MATES](#): one-to-one peer support program offered by Federation of Students (FEDS) and Counselling Services
- Health Services Emergency service: located across the creek from Student Life Centre

### Off campus, 24/7

- [Good2Talk](#): Free confidential help line for post-secondary students. Phone: 1-866-925-5454
- Grand River Hospital: Emergency care for mental health crisis. Phone: 519-749-433 ext. 6880
- [Here 24/7](#): Mental Health and Crisis Service Team. Phone: 1-844-437-3247
- [OK2BME](#): set of support services for lesbian, gay, bisexual, transgender or questioning teens in Waterloo. Phone: 519-884-0000 extension 213

## Accommodation for Illness

A medical certificate presented in support of an official petition for relief from normal academic requirements must provide all of the information requested on the "University of Waterloo Verification of Illness" form or it will not be accepted. More information can be obtained from Health Services and the form is available in pdf: <https://uwaterloo.ca/health-services/student-medical-clinic/services/verification-illness>

## The Writing Centre

Writing Centre staff offer one-on-one support in planning assignments and presentations, using and documenting research, organizing and structuring papers, and revising for clarity and coherence. Make an appointment or drop in at the Library for quick questions or feedback. To book a 50-minute appointment and to see drop-in hours, visit [www.uwaterloo.ca/writing-centre](http://www.uwaterloo.ca/writing-centre)