



2022

# Teaching Dossier

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## Teaching Responsibilities

I have been privileged to have held a variety of teaching responsibilities. I have been employed as a Teaching Assistant for four years through University of Western Ontario. Through my work at museums, I have developed and delivered educational programming to grade school students. I have listed below an overview of classes and programs that I have taught at various institutions.

### University of Western Ontario - Teaching Assistant

Term	Class	Hours
2022 Fall	CLASSICS 2700 - Technology and Engineering in the Ancient World	140
2021 Fall	CLASSICS 2200 - Classical Mythology (Online, Asynchronous)	280
2020 Fall	LATIN 2000 - Advanced Latin (Online, Synchronous)	280
2020 Winter	CLASSICS 3300 - Ancient Greek and Roman Sexuality	140
2019 Fall	CLASSICS 3350 - Women in Ancient Rome	140
2019 Winter	CLASSICS 2500 - Ancient Cities in the Mediterranean	140
2018 Fall	CLASSICS 2500 - Ancient Cities in the Mediterranean	140

#### Direct Teaching Experience

Classics 2500 - Gave 1 planned 50-minute lecture each semester, of my own design, to a class of 170 students. I also volunteered to give four other unplanned lectures, of the professor's design, when the professor had a personal emergency that took them away from class.

Classics 3300/3350 - Held three lectures, each 50 minutes, entitled "Roman Women's Veiling Practices" (held twice) and "How to interpret sources about Women" (Discussion based) to a 25-person class.

Latin 2000 - The professor allowed me two weeks of teaching (each week was three 50-minute lectures). I had the first week teaching Latin grammatical concepts. The second week was on translation of passages of the *Res Gestae*.

#### General Teaching Duties

All of my TA appointments involve answering student questions. I held weekly office hours, answer emails and speak to the students before and after class. CS 2200 and CS 2700 both had online forums which served as another medium by which students could contact me. All my

classes involve aiding the professor in crafting student exams and then aiding in the grading of them. CS 2500 and CS 2200 used multiple choice exams. CS 3350 and CS 3300 had short answers and research papers. Therefore, I am comfortable with a variety of assessment techniques.

## Museum of Ontario Archaeology - Collections Interpreter

My teaching was not limited to my time at the university. My work at museums typically involved developing and teaching educational programming. The below chart lists my solo teaching responsibilities up to the end of November 2022.

Program Name <sup>1</sup>	Number of Programs	Total hours	Number of Participants
General Tours	15	17	51
Life Systems and Living Things (Grades 1-2)	1	2	20
Science of Archaeology (Grades 3-8)	1	4	40
Soil, Rocks, and Archaeology (Grades 3-4)	6	20	133
Archaeology of a Longhouse (Grades 5-6)	3	12	74
Exploring Historical Thinking (Grades 7-8)	3	12	72
Introduction to Archaeology (Grades 11-12)	1	4	27
Museum School Week	2	24	47
<b>Total</b>	<b>32 programs</b>	<b>95 hours</b>	<b>464 participants</b>

I was additionally responsible for 7 hours of training of new programming to newly hired personnel.

## First Hussars Museum - Curatorial Assistant

At the First Hussars Museum, my coworker and I were responsible for tours to 300+ Guests. We educated them on the role of the First Hussars Regiment to Canadian military operations since 1856. In addition, I designed two local children's group camp visits. The First Hussars Regiment

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<sup>1</sup> An overview of activities for each program can be found in the Appendix.

also keeps a careful eye on the Holy Roller, one of the only Canadian WWII tanks to survive from the Normandy Invasions to Victory Day. It underwent restoration and was put back on display in 2022. As a result, there were quite a number of public D-Day remembrance events. On two occasions, I was responsible for public educational programming at a poster display.

## Brant Museum and Archives - Program and Archival Assistant

I was the sole designer and deliverer of Museum Month Programming, May 2019 for the Brant Museum and Archives. This program was right at the beginning of lockdowns due to the COVID-19 Pandemic and resulted in a sudden shift from in-person programming to virtual. We decided that Facebook Live would be the best way to deliver programming, and published the videos after the conclusion of the program on facebook and the website. I was requested to have at least one video a day, with a goal of approximately 30 minutes. I was to relate it to Ontario grade school curricula, and vary the topic/curricula but keep the historical focus.

Title <sup>2</sup>	Length	Targeted Age	Curricula Topic <sup>3</sup>
Shadow Portraits	09:13	Grade 1+	Visual Arts
Basket Weaving	11:28	Grade 3+	Visual Arts
Firefighting Math: Part 2	15:48	Grade 5+	Math
Rhubarb Baking	08:05	Grade 1+	Social Studies, Home Economics
Make Your Own Fashions	23:22	Grade 4+	Visual Arts
Backyard Birding	34:45	Grade 1+	Biology
Children's Storytime	27:07	Grade 1+	Language Arts
Book Club - Tekahionwake	12:21	Age 16+	Language Arts
Sew Your Own History	30:49	Grade 6+	Visual Arts
Star Navigation	36:17	Grade 6+	Science
Potato Press Printing	35:53	Grade 1+	Language Arts
Children's Storytime	15:51	Grade 1+	Language Arts
Book Club - Sara Jaennette	18:39	Age 16+	Language Arts

<sup>2</sup> <https://brantmuseums.ca/museum-month-2020/>

<sup>3</sup> Based on Ontario Curricula available in 2019

Myrtleville Monday	07:19	Grade 3+	Social Studies
Make Your Own Brantford	18:37	Grade 1+	Visual Arts, Social Studies
Brantford Geology	27:34	Grade 4+	Science
Make your Own Historical Textbook	18:28	Grade 5+	Social Studies, Language Arts, Visual Arts
Firefighting Math	14:23	Grade 5+	Math
Myrtleville Monday: Empire Cookies	17:45	Grade 1+	Social Studies, Home Economics
Book Club - Thomas B. Costain	34:51	Age 16+	Language Arts
Children's Storytime	05:57	Grade 1+	Language Arts
Painting Pots and Archaeology	25:33	Grade 1+	Visual Arts
Write, Design and Age your own Newspaper	24:50	Grade 4-8	Language Arts
Pottery	30:57	Grade 1+	Visual Arts, Social Studies
Children's Storytime	14:41	Grade 1+	Language Arts
Grooving to Music at Temple Theatre	33:29	Grade 1-6	Music and Dance
Bending the Curve: 1918 Influenza Epidemic	29:03	Grade 4-8	Language Arts
Let's Learn Latin	27:17	Grade 9-12	Classical Studies, International Languages
Historic Fans	12:15	Grade 1-4	Visual Arts

Total number of programs: 29

## Teaching Philosophy Statement

My fondest memories of class are where you could viscerally feel the professor's love for the subject. Their enthusiasm was contagious, and they made it seem like their only goal was to help us love the subject as much as they do. On my part, they succeeded. Once they sparked interest, they cultivated it. I remember best the lessons where they asked for our interpretation on ancient sources, as opposed to telling us how to look at it. They encouraged my voice in the field no matter how new I was to academia. It is this process of growth that I want to incite in my students.

I want my teaching to be versatile and serve my students far beyond the walls of my classroom. Therefore, my teaching puts emphasis on discovery and interpretation. I want my students to realize that they already can think like academics and that their voice has value in the field. I endeavor to present facts in ways that fosters students thinking and analyzing such that they form their own understanding of the material. My role as a teacher is to present facts and create a safe environment in which they can form and support their own academic opinions. Whether in the university, or in the museum, I want my students to be as 'hands on' as possible. While at the museum this can be quite literal, it is more difficult in a university setting. Therefore, while I try to have my university students engage with the primary sources as much as possible, much of their work will be looking at digital objects and texts, as opposed to physical ones.

The first strategy to achieving student independence is to treat them as my equal. While I may have more years in the field, this does not inherently make my theories or interpretations more correct.<sup>1</sup> Their knowledge will mean so much more if they come to their own conclusion, as opposed to my giving them an answer. In order to facilitate true discussion, the students must feel as though their voice holds weight. Therefore, I like to use an indigenous method of discussion called a talking circle.<sup>2</sup> The foundational principle of the talking circle is that all voices present hold equal weight to one another. My classes' talking circles would involve discussing various academic theories and how it compares with the primary sources I have provides the class. The students will be able to analyze and dissect the theory, evaluate its strengths and weaknesses, and form their own opinion based on their own knowledge and interpretation. Moreover, the circle gives them a chance to ask questions and have their peers be knowledge authorities, while I note any unanswered questions to address at the end.

The second strategy to create a safe environment is presenting a wide diversity of voices and perspectives. Classics is guilty of a long history of elitism and racism; this can severely limit the diversity of voices that feel comfortable speaking with authority. Our methods, approaches and perceptions can significantly affect the way we interpret the ancient sources and who has the right to speak. By using modern theories and research, I teach my students how to access the 'silent' voices of the past that are located in the margins of literature and material culture.

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<sup>1</sup> There is inherent danger in falling into such an assumption.

<sup>2</sup> <https://firstnationspedagogy.ca/circletalks.html>



Moreover, they need to see research investigating issues that have real impact to them and the modern world. Students will be more engaged in the materials when they see themselves or their interests reflected in the material they are learning.

Finally, I follow the Universal Design Principles for Learning (UDL) in my teaching.<sup>3</sup> I strive to have multiple means of representation, expression, and engagement. While the discussion circle makes up a large section of my teaching, I recognize that not everyone is comfortable speaking their thoughts without time to think about what has been said. Therefore, anyone is allowed to pass on speaking, and instead take notes to write up a response to post on an online class forum. This also gives everyone a chance to continue a lively discussion, or have another chance to say anything that lingered.

It is my hope that my students feel empowered in their research and leave the class with skills and perhaps example projects to improve their resume in their future careers. To this end, my year end project endeavors to allow for as much creativity as the students choose to bring. I want them to engage in the material in a way that feels natural to them, either through traditional research, scientific qualitative data analysis, artistic reception or anything in between. The important part of the process is that they create a professional presentation, or poster to accompany their work, thus making a piece that could be proposed to a conference. Even if the students do not go on in academia (and research suggests that by far the majority do not), the ability to create professional posters or speaking projects will take them far.

Teaching is an ever evolving process. It involves the constant solicitation of feedback and updating of methods for new research and perspectives. I have sought out a variety of evaluation for my teaching. By far, the most comes from my students. I make sure that I am offering opportunities for both formal and informal feedback. In terms of formal feedback, I make sure to participate in university teaching programs, like the Teaching Mentorship Program. In this program, I was paired with several other teaching assistants from various disciplines and we reviewed each others teaching. This was beneficial because I could learn both by evaluating others and being evaluated myself. For informal feedback, I make sure I am asking in class if the students need more explanation. I am listening for when they offer spontaneous feedback; during a museum program, I saw and heard the students disappointment that they might need to fill in a worksheet. Therefore, on the fly, I adapted and removed it. Later, I went back and re-worked the program without the worksheet. No two classes are ever going to be exactly the same, nor share the same preferences, so I leave room for flexibility, allowing myself space to assess my individual classes needs.

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<sup>3</sup> Helen La, Patti Dyjur, Haboun Bair. 2018. Universal Design for Learning in Higher Education. Calgary: Taylor Institute for Teaching and Learning.

## Diversity Statement

I believe that visibility is a necessity to diversity. People will only feel truly included in spaces they feel like they have a place in, and there is no better way to do that by showing that there are already places for people just like them. This is why it is important for myself to be open about my personal identity and my academic goals. I am a queer, feminist, disabled researcher. I have found that I am able to create a better environment when I am open about my identity. Even as I say this, however, I recognize the inherent privilege that I am able to do so. Not everyone can risk their personal safety or job security, which makes my work all that much more important. I would like to be an advocate in the hopes that it means someone else won't have to be in the future.

I am a member of the Accessibility Commission through the Society of Graduate Students at Western University. While my work there focuses on making education accessible for all graduate students, I use the principles learned to make all my teaching as equally accessible. Our current projects include creating a report on how to make the Society's website more accessible to different abled students.

While my main area of research is in Roman veiling practices, I also explore gender and sexuality in my work. I have written several versions of papers on female homoeroticism in Ancient Greece and I seek to present on my research when I can. I believe that understanding that sexuality is a culturally specific social construction is a key element to achieving tolerance for the community today. I cannot speak of Ancient Greek Lesbians, because they did not define their sexuality by attraction to genders. Instead of making our two cultures incomparable, instead this raises a host of interesting places of discovery, where it is possible to see how no single sexuality or gender construct is innate to humanity. Instead, one can argue that diversity is inherent.

As a white person, I cannot speak for IBPOC (Indigenous, Black, and People of Colour). Instead, I made sure that I am keeping up to date with as many IBPOC advocates as I can. I hold myself accountable for any microaggressions or other actions I may do that would make a space un-safe for IBPOC. In particular, I recognize that teaching at a university, or in a museum is an inherently colonialist space, and I try to do my part in de-colonizing these spaces. I do this through education, making sure that I am using appropriate language, that I am correcting others who use inappropriate language, and making sure that I am presenting accurate information. I also do not present any culturally sensitive material, and leave such teachings to the appropriate knowledge holder.

I strive to include my research on veiling in as many classes as I can. This is not merely for self-aggrandizement but also an effort to increase the visibility of veiling cultures (or the small section of historic use in which I am familiar). My hope is that in one small way, I am increasing tolerance and understanding for veiling users on my university campuses.

## Teaching Methodologies

My work at the university emphasizes engaged active learning. As much of my teaching at the University has been under the auspices of other professors, I have had to adapt my ideal methodology to fit in an already established class structure. This often means I have more lecturing than active learning than I would like. The difference between classes where there is discussion and interaction in comparison to classes where I merely lecture is extremely vast. Students are much more interested and engaged when they are able to participate in their learning.

As such, even when I am lecturing, I am asking students questions and having them think about the materials. In my peer feedback letters, you can see several mentions of this strategy that I use. I like to use simple yes or no questions to start getting some engagement; I find students feel better when they can see their peers participating. Then I like using open ended questions to spark some discussion.

I am looking forward to using another method of class discussion. The talking circle is an indigenous method of discussion. Katherine Blouin has used this with great success in the field of Greek and Roman Studies.<sup>1</sup> On the subject she says that “the positive results on the class dynamics and on student participation were immediate. I cannot imagine myself going back solely to the usual, Western style of discussion period anymore.” It is my hope that I can replicate this success and continue to support this indigenous method of pedagogy.

My teaching at the museum centers on hands-on activities. This can be artifact handling or physical educational materials that enhance student understanding. This is more difficult to do in University classes, though I try at all possible to get them to analyze primary sources, even if they can't see those artifacts in person.

My teaching methodology always remains flexible and is constantly being updated. Each class is different and having a variety of options allows for quick changes in the moment. I like to do check-ins with my classes - making sure they are understanding and that they are engaged. If they are not, I am able to pivot and switch to activities or topics that I think would suit them better. If I find that I have to apply the same change repeatedly, I look closer at the program itself and see how changed so that it can be more effective.

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<sup>1</sup> <https://everydayorientalism.wordpress.com/2019/05/23/indigenizing-classics-a-teaching-guide/>

## Professional Learning and Development

### University Teaching

The various teaching training that I had done at the University of Western Ontario has greatly informed my teaching style. The Center for Teaching and Learning, through which most of my training has been offered, emphasizes active learning and dresses the benefits of it almost to the exclusion of all else. I have noticed the same benefits they espouse and thus, try to adopt the techniques they have taught me.

### Completed Training:

Certificate for University Teaching - Submitted, Awaiting Final Assessment

### Completed Workshops

- Constructing Your Teaching Dossier Webinar - Feb 7, 2019
- Self-regulated Learning and Metacognition: Strategies to Help Students Learn How to Learn - Feb 8, 2019
- Articulating Your Teaching Skills for Future Careers (Own Your Future) - May 5, 2019
- Teaching Excellence: Case Studies on Teaching (Own Your Future) - May 5, 2019
- Writing Diversity Statements (Own Your Future) - May 5, 2019
- Webinar on Teaching Philosophy Statements - Oct. 3rd, 2019
- HANDS-ON Teaching Philosophy Feedback - Nov 4th, 2019
- Self Care Strategies for Teaching Assistants: Breaking Through Barriers - Feb 10, 2020
- Course Design WEBINAR - Feb 11, 2020
- Diversity Statement Webinar - March 12th, 2020

### Teaching Assistant Training Program - 08/29/2018

This is a hands-on 20 hour program which provides training for new Teaching Assistants. It teaches various active learning and gives participants time for two 'micro teaching' opportunities (10 minute lessons). There is then the opportunity to receive feedback but also to critique peer learning styles.

### Teaching Mentorship Program

The Teaching Mentorship program is a peer-based hands-on learning experience, wherein participants work with a group of 4-5 interdisciplinary graduate students to observe and offer feedback on one another's teaching.

### Museum Programming

#### Completed Workshops

- Creating Engaging Online Experiences: An Introduction for Museums and Heritage Organizations<sup>1</sup>
- Learn ArcGIS Educator Program<sup>2</sup>

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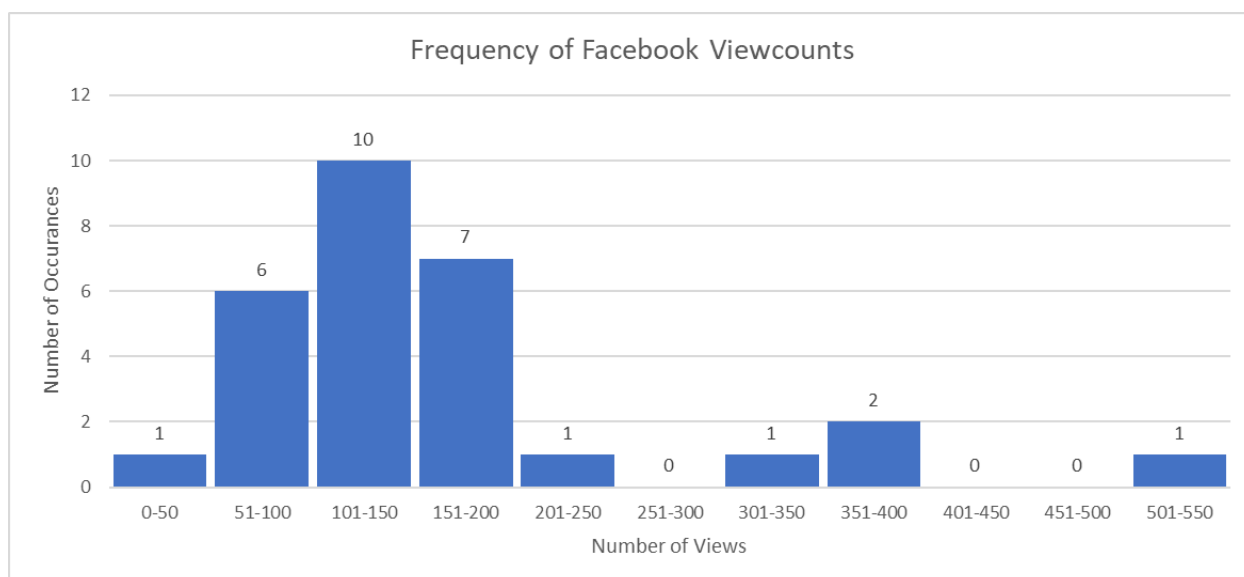
<sup>1</sup> <https://www.digitalmuseums.ca/course/creating-engaging-online-experiences/#/>

<sup>2</sup> <https://learn-arcgis-educator-program-new-user-learngis.hub.arcgis.com/pages/new-week-1>

## Student Feedback and Course Evaluations

In the era of the digital world, student feedback has changed from simple surveys to social media interactions. Students are no longer only learning through classrooms, and with my museum work, I didn't even always have a classroom as an option.

My programs through the Brantford Museum and Archives were all given digitally, primarily through Facebook Live. Originally, the museum was planning on in-person programming, but with the COVID-19 outbreak and subsequent restrictions, had to rapidly change directions. After the livestream, these videos were then posted and available for viewing afterwards. Over the course of museum month, May 2019, I gave 29 programs. The below graphs represent some statistical analysis that I have done the viewer count and the interaction count.<sup>1</sup>

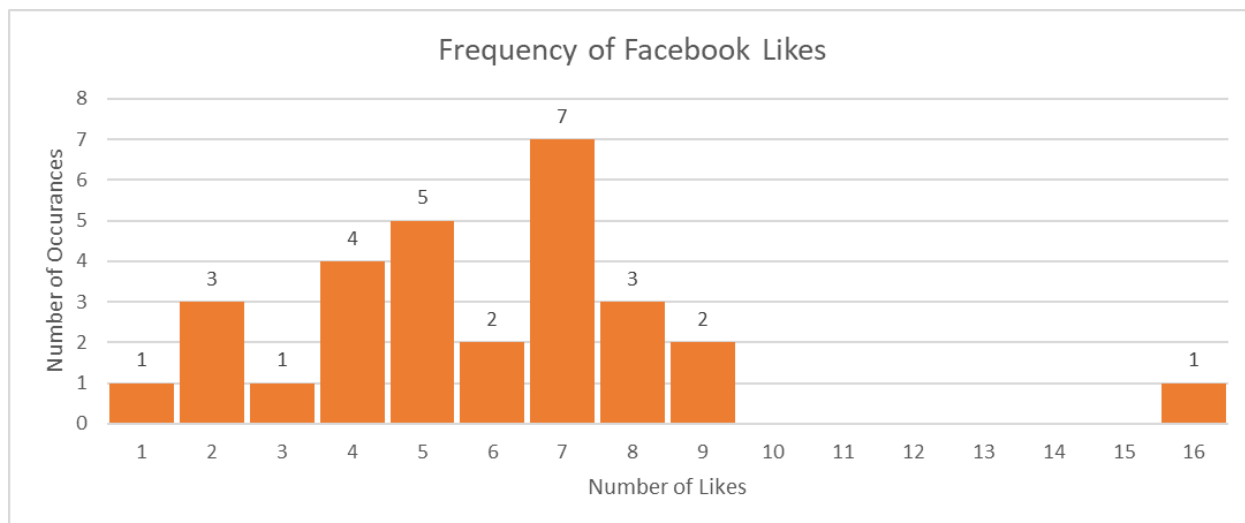


The first graph represents a measure on how many views each program. A third of my programs had between 101 and 150 viewers. It should be noted that the Brant Museum and Archives has 2100 followers.<sup>2</sup> This means that around 4.8%-7.0% of followers were watching that third of my programming.

My programming was intentionally designed to be varied. I created a schedule where I had both morning and afternoon programs throughout the week. I also wanted the programs to address curricula outside of history (through a historic lens). The result of this diversity, I believe is shown through this data. Due to the ever changing topics of my program, it was impossible to predict which might gather more learners and then there was no building on any interest shown through that data. Tailoring programs to the interests of the community was not the directive of this program but could increase the viewers numbers for future programs.

<sup>1</sup> Raw data can be found in the appendix.

<sup>2</sup> As of 22/11/2022



My 'likes' I received on my videos tended to be given most often by my live viewers.<sup>3</sup> My main outlier was my 16 likes which occurred on my initial program. It appears excitement might gain the most interactions. After the initial hype has worn off, the audience becomes more used to the programming and less willing to engage. In this way, I think daily programming might have worked against us, though we had a fairly dedicated following.

The next page is a thank-you letter from my work at the Museum of Ontario Archaeology. The students came for a week of 'Museum School', a program run through the local heritage council where a class can come to the museum every day for a week. We run educational programming with the students.

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<sup>3</sup> This is observational data, not obtained by analytics.



Dear Ms.Tara,

Thank you for a wonderful week. We had A LOT of fun learning about history and how the First Nations lived. Thank you for making the week so special.

THank you for teaching us so many new things. You are always so helpful. Every morning when we come to the museum by the end of the day, we have already had so much fun. We appreciated all the stuff you are teaching us.

Thank you.

The Grade 3 students at John Dearness  
Public School

## Evidence of Student Learning and Success

I use the stratigraphy activity that I developed to show how my teaching philosophy impacts student learning and success. The activity is designed for the students to learn through practice. Every class will pick up on certain aspects of stratigraphy recording and by physically exploring the models, they are able to better understand principles when we go over them as a group at the end.

I like to highlight both student success and areas for growth, because the whole class can learn from both. This works especially well in museum programming because it is low-stakes. Nothing is being graded and for the most part, they all have a base level of knowledge about Archaeology (which is often low) so no one feels poorly for not knowing a great deal about the subject. These tasks emphasize how they are learning together.

For context, I found four prepared stratigraphy models, consisting of 7-8 soil layers with various 'artifacts' located on most (but not all) the layers.<sup>1</sup> When I could find no accompanying documentation or programming, I created my own. I ran the first version of the program with a Grade 7 class.<sup>2</sup> I realized that a younger class would not be able to complete the activity and so began designing a version for a younger class.<sup>3</sup>

For both classes, I ask the students to perform the following tasks. First, they must decide how to keep track of the order of their layers (specifically through the names of the layers), next they must assign a 'lead archaeologist' for each layer, who will make all the final decisions related to the layer. Next they will remove each layer one by one, assigning a colour according to the Munsell colour chart.<sup>4</sup> Finally, they will track what artifacts they find on each layer. For the younger classes, this is merely them writing down what the artifacts are. For the older classes, they place a clear plastic grid (9x9) on top of each layer. They then draw the artifacts to scale on their grids (9x9) on their papers.

I enjoy watching and listening to the students various thought processes to how to complete the task. They will notice and pick up on different aspects of the problem, often in unpredictable ways. Some of these thoughts are as follows:

- Perspective - 'Grid North'

I find this concept difficult to explain before the students get to try the activity. As they are in a group, the stratigraphy model is in the center of the table and they often sit around it in a circle. As a result, they are all looking at the model from a different angle. Therefore, when they draw

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<sup>1</sup> These are 3D square-based carved foam blocks, having been carved into various wave and curve shapes to emulate soil layers. All the layers slot together to form one stack

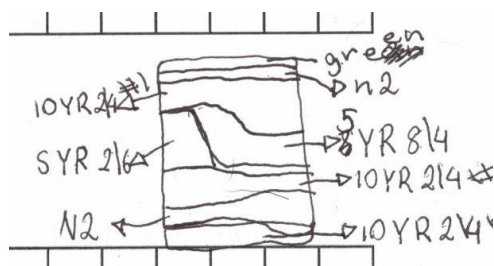
<sup>2</sup> See appendix for the current version of the program.

<sup>3</sup> See appendix for this version

<sup>4</sup> A resource for Archaeologists to standardize soil colour names



the grid on their paper, they likely will all draw the square model with a different 'North' side. The students understand this concept when they are able to see how they are sitting and how that impacts their graph.



- Tracking Layers

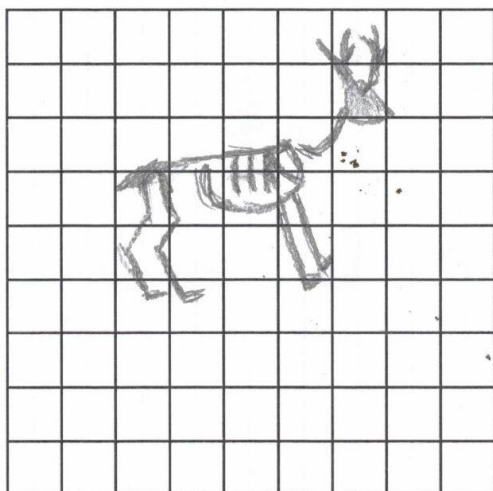
Soil layers are incredibly important to archaeologists because it helps assign artifacts to a relative timeline. Therefore, I stress that the groups have to find a way to keep track of the layers and hint that they should name them. The trick to this part is how they name the layers matters little (though I do talk about how archaeologist generally name them). What is most important is that they write the layers down in order. If the students take apart the models and complete the grids in a random order, they quickly lose track of what order they came in. Above, I highlight a happy surprise from one group. They drew (unknowingly) a soil profile, which is another program I wanted to introduce. They then labeled each layer with its Munsell colour.

- How to graph

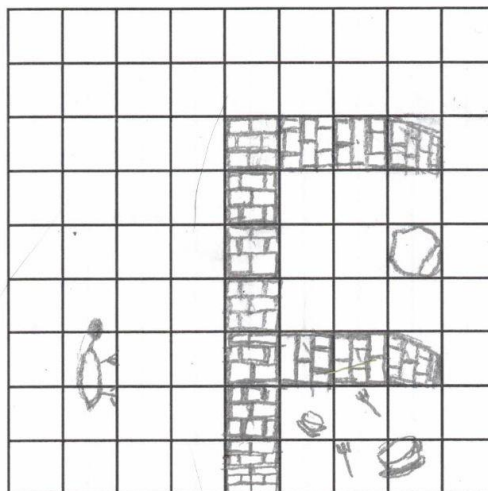
An unexpected but common development is a division in how students graph the materials. Some groups will draw a picture of the artifacts (which is what I am hoping for). Others will shade in the squares which contain artifacts. Both techniques are used by archaeologists, just for different purposes. I try to ask why each group decided on the technique they did and use that to guide them to why archaeologists might choose one over another. I have the two techniques pictures below.



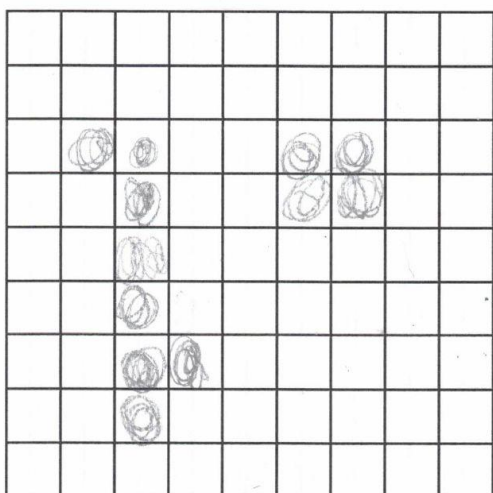
2



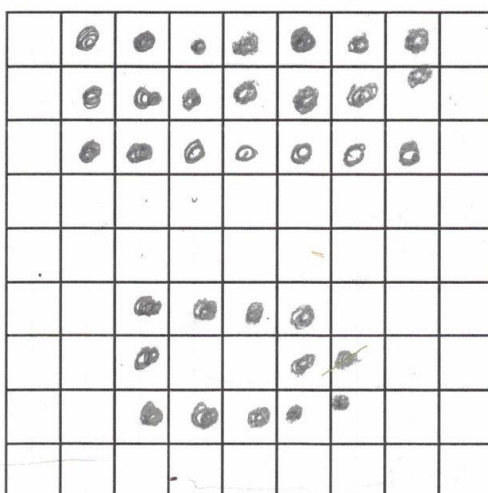
5



5



6



3 books

Bricks, Dead Person, tea cup, spoon,  
rattle, rocks, well

### Areas of Growth

I was a child who greatly enjoyed words and reading. As I still do to this day, I have a tendency to like materials with lots of words and explanations. However, this is not the most young student friendly, and can intimidate a lot of students. I am actively working on minimizing the amount of words I use in my written and visual programming, allowing images and my voice to take the focus. I have seen an increase in positive responses from the students and much more engagement when I do so.

## Peer Feedback

### **Museum Teaching**

“Thank you so much for doing this. This relates so well to what they are learning in class”

- Teacher after participating in a Museum of Ontario Archaeology (MOA) school program

Museum programming occupies a unique place in teaching. At MOA, most of the programming is given to grade school students on field trips. Therefore, while the museum has its own mandate for programming, it serves to compliment the teachers' lessons. Hence, why we focus on making archaeology relevant to the curricula. Therefore, it is import to MOA that we both promote archaeology, but we also make it relevant enough for teachers to want to include our programming. The above quote was told to me after a full day of programming, finishing off with the stratigraphy program I designed. I was quite pleased that the stratigraphy program, which on the surface seems to be a fairly niche topic, related so well to the students' school learning.

### **University Teaching**

At the University of Western Ontario, I participated in a Peer Mentorship program. In this program, teaching assistants are grouped together to give feedback on eachother's teaching. Often these T.A.s are from other departments or even other faculty, which means the peer reviewers really focus on the teaching style as opposed to content, with which they likely are not familiar. The following three pages are the feedback I received from my three other group members.



# Western Graduate & Postdoctoral Studies

4 April 2019

Tara Jacklin  
Graduate Student, University of Western Ontario  
1151 Richmond St.  
London, ON N6A 3K7

RE: Teaching Mentor Program

Dear Colleagues:

I had the privilege of attending and observing one of the many teaching sessions conducted by Tara Jacklin on Tuesday, 2 April 2019 regarding a lecture class for the course, *Classics 2500B: Ancient Cities*. This peer observation occurred as part of the Teaching Mentor Program offered through the Centre for Teaching and Learning at Western University. The tutorial class was located in the Middlesex College (MC) Room 110 and had ~160 students in attendance with the main focus of the class being a lecture on Imperial Rome and Pompeii.

The tutorial ran seamlessly; Prior to starting the discussion, Tara had outlined the learning outcomes on the PowerPoint presentation that she had prepared and further discussed the individual topics with the class in detail. Tara came to the class very prepared and had a vibrant energy that was contagious to the students. She set a very welcoming atmosphere and kept the students engaged using great narratives to tell the story of ancient imperial Rome and Pompeii. It was as if the class was actually taken back to that era due to the way that Tara would narrate each slide while also providing a lot of important information. The class was very interested and asked curious questions for which Tara used numerous examples to back up her arguments. She answered each question concisely and confidently while also adding some fun facts related to the topic in question. Moreover, Tara's enthusiasm and comfort level in the classroom community made the students feel more confident by asking questions deeper into a particular topic for which she guided them with her expertise.

It was a pleasure observing Tara Jacklin's teaching session as she truly made the classroom feel like an inclusive space for students to address their own questions on complex and ancient topics. The students were attentive and asked/proposed a variety of alternative scenarios about Imperial Rome and Pompeii with which Tara was well-prepared to facilitate a highly structured discussion.

Sincerely,

A handwritten signature in cursive script that reads "Chimira Andreev".

Graduate Student  
Dept. Earth Science & Centre for Planetary Science and Exploration (CPSX)



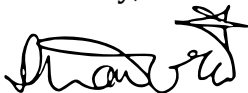
March 2, 2019

Dear Colleagues,

On February 28, 2019, I observed a lecture by Tara Jacklin, given to approximately 160 undergraduates of various majors in CLASS 2500B, Ancient Cities. This peer observation was part of the Teaching Mentor Program offered through the Centre for Teaching and Learning at Western University. Tara's lecture addressed the collapse of the Bronze Age and introduced the Iron Age, particularly exploring possible explanations for the collapse via available archaeological evidence.

Tara's lecture had a clear and logical flow, that easily integrated her evidence and concepts, rendering them immediately comprehensible to her students. Her slides provided important visual support for her discussion of different collapse theories, which were well connected to the archaeological evidence she provided. She began the class by laying out the learning objectives, which then structured the content of the lecture that followed. Consequently, both her students and I were oriented within the subject matter from the outset of the lesson. Tara is also an engaging lecturer. Through her use of hand gestures and eye contact, she connected with her students and made the subject material approachable. She also included a number of "fun facts," which were both memorable and directly relevant to the lecture. Overall I found Tara to be a well-organized and engaging lecturer, who connected well with her students and made the source material immediately accessible.

Sincerely,



Diana Wu  
Phd Student and Teaching Assistant  
Don Wright Faculty of Music



# Western Graduate & Postdoctoral Studies

5 April 2019

Dear Colleagues:

On Thursday February 28, I observed a teaching session by Tara Jacklin. She is the teaching assistant for 'Ancient Cities', CLASS 2500B, which is taken by students studying classics and also taken as elective as a faculty degree requirement. The topic of her lecture was 'the collapse of the bronze age and into the iron age' and she lectured to a class of approximately 100 students.

Tara lectures with a smile, strong enthusiasm, and good anecdotes. Her voice projects well to the large lecture room and she picked up right where the professor left off in the previous lecture. She did this by showing an effective slide on the learning objectives and this provided the motivation for the forthcoming material.

*'The bronze age has collapsed. What happens now?'*

Furthermore, the slides that list the pros and cons of a particular theory are useful as they summarize recent discussion and help to pace the lecture by transitioning to the next topic. Tara also showed interesting images of burials for students to speculate on whether or not the people who lived there were wealthy or important. This was a great way to summarize key concepts into a question with a simple answer.

*'What are we thinking about the people that lived here?'*

With the vast majority of the students being able to answer this question, this demonstrated that they understood the content thus far.

She engaged students in learning by encouraging them to ask questions such as:

*'What is a Toumba?'*

Tara effectively answered the questions from the class and at the end of the lecture, the students clapped. Tara truly knows how to hold an audience in this topic and her enthusiasm and engagement provide a strong learning environment for her students.

Sincerely,

A handwritten signature in black ink that reads "Jeff Hamilton".

Jeff Hamilton  
MSc Candidate  
Medical Biophysics  
Western University

## Summary and Goals

My goal with teaching is to create students who feel confident in learning and sharing their knowledge. I foster a safe environment where students are comfortable to explore their knowledge expertise and become leaders in their own learning. I want to bring our the realization that they already know how to think like academics, they just need to be able to actively recognize that way of thinking.

**Areas of Strength:** I love students questions. In all my programming, make sure to leave lots of time so I can answer as many questions as I can. When appropriate, I like to put questions back to the class and ask for their opinion. Questions are how students can control their own learning and explore their own interests further. Therefore, I like to answer as many as time allows.

**Opportunities for Improvement:** My main area of focus is creating materials that appeal to a greater variety of learners. My own style as a learner is one of words. I love reading. However, this form of visual can be intimidating and alienating to students. Therefore, I make a conscious effort to use more images in my visual worksheets. In this way, I appeal to more students and they focus more on what I am saying and teaching them.

**Short-Term Goals:** In my role at the Museum of Ontario Archaeology, I wish to implement new programming that implements more digital technology. Digital Humanities, and in particular, digital archaeology, is a growing phenomenon. More and more grade school students are using digital technology in the classroom and I would like to bring these new practices into our educational programming.

**Long-Term Goals:** At an institutional level, I want to see an environment which values all voices and perspectives. I believe that a key part in that is making sure that students learn to value their own voice and have the confidence to use it. As such, in a long-term employment position, I would continue to seek training that would allow my to increase awareness of cross-cultural sensitivities and improve how I educate the public about important issues in todays world which are reflected in the past.



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# In-Person Program Outlines

Listed below are the educational programs offered for the 2021-2022 school year. All programs are alterable, so remember to **refer to the individual school manual when delivering programs.**

Full Day Programs usually have 8 Activities (including tour)  
Half day will have 4

## General Tours

All programs include a general tour of the gallery and outdoor village space.

Tours are approx. 40 mins. in length and can be adjusted depending on the length of the program.

## Life Systems and Living Things (Grades 1-2)

- **Timeline Activity**
- Shared Needs Game
- Artifact Lab
- Daily Life in a Village
- Build Your Own Artifact (Craft)
- Maize, Beans, and Squash Drawing Activity

## Science of Archaeology (Grades 3-8)

- Cookie Excavation
- Stratigraphy
- Pottery Workshop
- **Archaeozoology**
- Build Your Own Artifact (Craft)
- **What Survives Underground**
- Artifact Lab
- Underwater Archaeology

## Soils, Rocks, and Archaeology (Grades 3-4)

- Why Here? Map Activity
- Soil and Archaeology
- Artifact Lab + Rock Types
- Pottery Workshop
- Stratigraphy
- **What Survives Underground?**
- **Fossils**
- **Soil Profiles**

## Archaeology of a Longhouse (Grades 5-6)

- Artifacts vs. Features activity
- Longhouse Powerpoint
- Act Like a Longhouse
- Building a Longhouse (Craft)
- Artifact Lab
- Longhouse Virtual Reality

## Exploring Historical Thinking (Grades 7-8)

- Primary Sources vs Secondary Sources
- Inferences (Frankie)
- Stratigraphy
- **Garbology**
- **What Defines an Era?**
- Quill Writing Activity - Jesuit
- Artifact Lab
- Fur Trade RP
- Seriation
- **Reading an Assemblage**

## Introduction to Archaeology (Grades 11-12)

- Pottery
- Artifact Lab
- Stratigraphy
- Garbology
- **Typology**
- Seriation
- **Inferences**
- Repository Tour
- Mapping/Plotting a Longhouse
- **Archaeozoology**
- **Soil Profiles**

**All Programs are a maximum of 2 classes (approx. 50 students) depending on staff availability and Covid-19 safety protocols.**

# Stratigraphy (Younger)

## Learning Outcomes

Students will be able to

- Document artifacts found at a site by their stratigraphic layer
- Apply archaeological thinking to how on names and keeps track of different layers
- Use Munsell colour charts to recognize why archaeologist need a standardized colour system.

Time: 30 minutes

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## Materials

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- Stratigraphy models x4
- Simplified Munsell Colour charts x4
- Pencils (1/group)
- Younger Stratigraphy Worksheet

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## Lesson Plan

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### 1) Introduction

Introduce the concept of stratigraphy (this can be done at the archaeology model exhibit if desired). Archaeologists need to keep track of layers to help understand which artifacts were put down earlier than others.

The Munsell colour chart is what archeologists use to help identify different layers of soil. Because soil comes in many shades of colour, the chart helps standardize colour names so archaeologists can be precise. There are number codes unique to each colour, and some have a specific name on the back.

### 2) Activity

Students will each choose a layer to be Lead Archaeologist on. They are responsible for determining the colour of their layer as well as recording what artifacts (if any) are in that layer).

As a group, they have to decide how to name their layers so that they can keep track of the order of the layers.

### 3) Conclusion

At the end, survey the class to talk about how they went about naming their layers. Some might name by what was found on each layer, some might number their layers (some might have discovered the layers are numbered on the underside and used those).

Can also survey different groups and see if they picked the same colour for different layers.

Leave some time to discuss what was found on different layers. This can lead into discussions of when is garbage an artifact, or how we find evidence of longhouses (post moulds, etc.)

# Stratigraphy

## Learning Outcomes

Students will be able to

- Document artifacts found at a site by their stratigraphic layer and the location within that layer
- Apply archaeological thinking to how on names and keeps track of different layers
- Use Munsell colour charts to recognize why archaeologist need a standardized colour system.
- Interpret relative dating of artifacts based on soil layer

Time: 30 minutes

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## Materials

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- Stratigraphy models x4
- Clear Plastic sheets with grids x4
- Handout with 8 grids
- Pencils

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## Lesson Plan

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### 1) Introduction

Introduce the concept of stratigraphy - which is the layers of the soil and also the study of the layers. Explain why it is so important to archaeologist (law of superposition) and why they must keep such careful records

### 2) Activity

- Decide how to label and keep track of the order of your layers
- Assign Everyone a layer
- Lay the clear grid on each layer and draw them to scale on this worksheet
- List artifacts found and assign a Munsell colour

### 3) Conclusion

Bring the class together for a group discussion.

- Ask for their thought process behind how they named their layers. Some will name by colour, some will name by what they found, some will number their layers. The important bit is that they need to keep track of the order somehow. If they do the layers randomly, they will struggle to remember the right order. Archaeologists have to keep track a) because they can't dig out of order physically and b) because that is vital scientific data.
- You can discuss the need to choose a standard orientation - they all have to fact the same direction. Otherwise, just like the models, the layers don't fit back together. (Discuss: grid north.)
- You can discuss whether everyone agreed on a colour. Sometimes archaeologists have to pick the best option even if its not exact.
- Can discuss what they found on various layers. Ask them which was their favourite.
- Two models do not have a layer with a longhouse. Pull that out to show the class and discuss post-molds. One model has a weird small layer that is meant to represent a midden (garbage pit). middens disrupt layers because they dig down into the layer beneath them. This is why archaeologists have to keep track. much less neat in reality. Can also discuss importance of garbage.
- Modern artifacts lend to the discussion, how old does it have to be to be archaeology. No one true answer.

## Brant Museum Facebook Analytic Data

Title	Likes	Views
Book Club - Thomas B. Costain	4	95
Backyard Birding	5	178
Basket Weaving	2	117
Bending the Curve: 1918 Influenza Epidemic	9	151
Book Club - Sara Jaennette	2	44
Book Club - Tekahionwake	8	228
Brantford Geology	4	76
Children's Storytime	2	66
Children's Storytime	6	117
Children's Storytime	7	138
Children's Storytime	8	161
Empire Cookies	4	131
Firefighting Math	3	108
Firefighting Math: Part 2	5	96
Grooving to Music at Temple Theatre	7	192
Historic Fans	16	377
Let's Learn Latin	5	307
Make Your Own Brantford	9	351
Make Your Own Fashions	1	107
Make your Own Historical Textbook	4	105
Myrtleville Monday	7	134
Painting Pots and Archaeology	7	111
Potato Press Printing	7	153
Pottery	5	165
Rhubarb Baking	6	537
Sew Your Own History	8	186
Shadow Portraits	7	143
Star Navigation	7	81
Write, Design and Age your own Newspaper	5	95



## Dress in the Greco-Roman World

### **Course Description:**

Clothing and fashion are not neutral objects. Inherently embedded in them are meanings and symbolism that pulls on past and contemporary usage. Moreover, dress forms a significant portion of cultural heritage. As an object that sees everyday use, it forms one of the most visible cultural markers and demonstrates individual social identity. Dress in the Ancient Greek and Roman world carried its own symbolism unique to their contemporary times. This course is designed to deepen your involvement in the academic world through the exploration of Greco-Roman clothing and what it means to past identities. This class focuses on student analysis and discussion, by making a space where students feel safe to explore the academic process.

### **Learning Outcomes**

- Evaluate the significance of ancient clothing, its meanings and symbolisms and use this evaluation to select the most important elements for a final project
- Interpret the meanings and symbolisms of ancient clothing to assess the significance of them.
- Justify theories on clothing using both ancient and modern sources
- Identify and Differentiate between different pieces and styles of clothing

### **Textbook:**

*Greek and Roman Dress from A to Z* By Liza Cleland, Glenys Davies, Lloyd Llewellyn-Jones

I will provide weekly academic articles or book chapters for discussion, in addition to the textbook reading assignments.

### **Assessments:**

Participation and Preparation - 20%

Weekly Knowledge Quizzes - 20%

Project Proposal - 20%

Final Project:

    Presentation - 10%

    Write up/Project or Paper - 30%

- Weekly Knowledge Quizzes

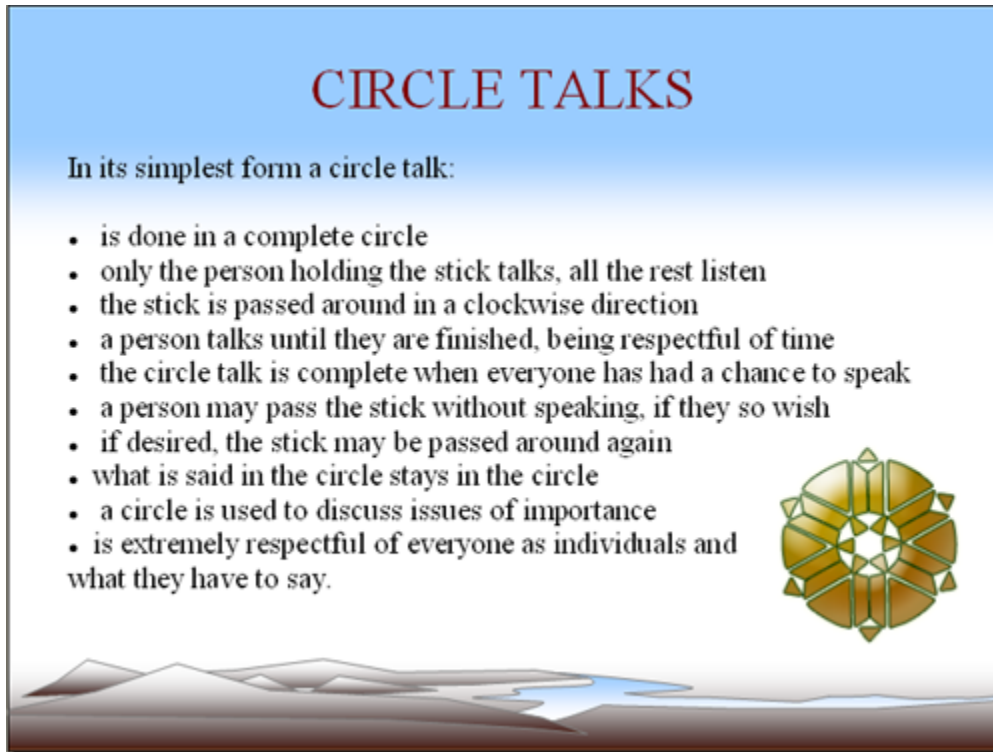
These are short quizzes meant to assess students' preparation of the primary materials. They will take various forms but in general involve labeling various clothes. Students would be informed in advance of what form their quiz will take.

    Potential Forms:

- 1) Students are asked to draw arrows to the requested piece of clothing
- 2) Students are asked to provide the name for the selected piece of clothing
- 3) Students are asked to point to the geographical location of certain clothing styles

- Participation



In order to facilitate all comfort levels, I would like to have various options for discussion. Dr. Katherin Blouin, teaching Ancient Studies through the University of Toronto, has been leading the way on de-colonizing and indigenizing the Classics.<sup>1</sup> She reports using great success using an Indigenous discussion method, the talking circle.<sup>2</sup> I wish to implement this form of discussion in my classroom. Therefore, Week 1 will formally introduce the discussion method that will be one of the main classroom activities for the rest of the semester.



**CIRCLE TALKS**

In its simplest form a circle talk:

- is done in a complete circle
- only the person holding the stick talks, all the rest listen
- the stick is passed around in a clockwise direction
- a person talks until they are finished, being respectful of time
- the circle talk is complete when everyone has had a chance to speak
- a person may pass the stick without speaking, if they so wish
- if desired, the stick may be passed around again
- what is said in the circle stays in the circle
- a circle is used to discuss issues of importance
- is extremely respectful of everyone as individuals and what they have to say.



I also wish to acknowledge that not everyone is comfortable with immediate discussion. Therefore, there will also be an option for those who do not wish to participate in in-class discussion to submit a written response. There will be a weekly online forum, where students are encouraged to continue their discussions from that week. Students who wish more time to formulate their thoughts and thus pass during the talking circle will have the opportunity to earn their participation mark by posting on this online forum at least one per class discussion. They are encouraged to engage with the class discussion in their post and take the conversation from the classroom to an online media.

- Project Proposal

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<sup>1</sup> <https://everydayorientalism.wordpress.com/2019/05/23/indigenizing-classics-a-teaching-guide/>  
<https://everydayorientalism.wordpress.com/2020/09/09/teaching-indigeneity-and-the-classics-a-syllabus/>

<sup>2</sup> <https://firstnationspedagogy.ca/circletalks.html>



The project proposal should be a 2-3 page document setting out the topic for the final project and the parameters. It will explain what the final project hopes to look like (even if that will likely change as the project unfolds). It should include a bibliography of some secondary sources that might be useful, and a list of some primary sources that the student will draw on.

- Final Project

The final project can take on a multitude of forms, depending on the students wishes. Ultimately, the project must demonstrate the students knowledge of ancient clothing, through the interpretation of ancient sources. This interpretation can be done academically or creatively and may also draw on comparisons between ancient and modern clothing or art.

#### Option 1: Traditional Research paper

Write a 8-10 page research paper on a topic relating to ancient dress. This could be a topic we discussed in class, or something that we did not have time to cover in class.

At the end of the semester, you will give a 20-minute conference style presentation to the class on the topic of your paper. Your classmates will have 5-10 minutes to ask questions.

#### Option 2: Creative Project and Poster

The creative project has a broad scope but must include a poster write-up explaining their thought process and how they engaged with primary and secondary sources. Potential projects include: dress reconstruction (authentically making textiles, or making styles of dress); creating modern fashion from ancient styles; art projects using ancient elements of dress; modern receptions of ancient dress; etc.

At the end of the semester, you will participate in a poster fair in class where your fellow classmates can see and engage with the work that you have done.

Questions to ask yourself are: What elements from ancient sources did you decide were most important for your project? Why? What did you decide not to or were unable to include? Why? What did or did not work?

### **Schedule:**

#### Greek

##### **Week 1**

Clothing Production

Discussion: Ideals of Weaving

Critical Skill: Reading Academic Papers

##### **Week 2**

Men's Dress

Discussion: Skin Colour in Ancient Art

Critical Skill: Using the Library

Textbook Chapter: TUNIC

GENDER DISTINCTIONS

Academic Article: Thomas, B.M. (2002) Constraints and Contradictions: Whiteness and Femininity in Ancient Greece, in Llewellyn-Jones (ed.), pp 1-16.

### **Week 3**

Women's Dress

Discussion: Nudity

Critical Skill: Finding Academic Research

Textbook Chapter: FEMININITY; PEPLOS; CHITON; BRAURON, CATALOGUES OF ARTEMIS BRAURONIA

Academic Article: Sutton, Robert F. 2009. "The Invention of the Female Nude: Zeuxis, Vase-Painting, and the Kneeling Bather." In *Athenian Potters and Painters II*, edited by John H. Oakley and Olga Palagia, 270-279. Oxford: Oxbow Books.

### **Week 4**

Veils

Discussion: Symbolism of Headscarves in the Ancient World

Critical Skill: Finding Material Culture

Textbook Chapter: VEIL

Academic Article: Selections from Llewellyn-Jones, Lloyd. 2003. *Aphrodite's Tortoise: the Veiled Woman of Ancient Greece*. Swansea: Classical Press of Wales.

### **Week 5**

'Foreign' Clothing

Discussion: Greeks and the 'Other'

Critical Skill: Abstracts

Textbook Chapter: TROUSERS

Academic Article: Levine, Molly Myerowitz (1992). "The Use and Abuse of Black Athena". *The American Historical Review*. 97 (2): 440–460.

### **Week 6**

Dyes and Cleaning

Discussion: Commercialization of Clothing  
Critical Skill: Using Epigraphy

Textbook Chapter: TEXTILE INDUSTRY, ROMAN; CONSTRUCTION OF CLOTHING; COLOURS; DYES

Academic Article: Schaps, David M. 2011. *Handbook for Classical Research*. Oxon: Routledge.

## Rome

### **Week 7**

Mens Dress

Discussion: Toga

Critical Skill: Mental Health in Academia

### **Due: Project Proposal**

Vote for Reception Studies Topic

Textbook Chapter: TOGA

Academic Article: 'The Roman toga: status, sexuality, identity.' In *Sex in Antiquity: New Essays on Gender and Sexuality in the Ancient World*, ed. M. Masterson and N. Rabinowitz (Routledge 2014): 422-48.

### **Week 8**

Womens Dress

Discussion: Sumptuary Laws

Critical Skill: Academic Theory

Textbook Chapter: STOLA

Academic Article: Wyke, M. (1994) Woman in the Mirror: The Rhetoric of Adornment in the Roman World, in L. Archer, S. Fischler and M. Wyke (eds) *Women in Ancient Societies: An Illusion of the Night*, Basingstoke: Macmillan, pp 134-51.

### **Week 9**

Ancient Clothing in Film

Discussion: Reception

Critical Skill: Sourcing Classical Content - Literature and Material Culture

Academic Article: Will change depending on what reception they would like to critique. Vote on the options will be held Week 7.

### **Week 10**

Special Occasions + Accessories

Discussion: Archaeology Case Study: Shoes  
Critical Skill: Understanding Archaeology

Textbook Chapter: SANDALS

Academic Article: Greene, Elizabeth. 2014. "If the shoe fits: Style and function of children's shoes from Vindolanda" in R. Collins and F. McIntosh (eds.), *Life in the Limes: Studies of the People and Objects of the Roman Frontiers*. Oxford: Oxbow. 29-36.

### **Week 11**

Provinces

Discussion: Cultural Identity and Clothing

Critical Skill: Academic Presentation

Textbook Chapter: GERMANIC DRESS

Academic Article: Selections from Pitts, Martin, and Miguel John Versluys. "Globalisation and the Roman World: Perspectives and Opportunities." Chapter. In *Globalisation and the Roman World: World History, Connectivity and Material Culture*, edited by Martin Pitts and Miguel John Versluys, 3–31. Cambridge: Cambridge University Press, 2014.

### **Week 12**

Presentations and Poster Displays

**NOTE FROM THE DEAN OF ARTS and HUMANITIES:** You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

**PLAGIARISM:** Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy in the Western Academic Calendar).

**POLICY ON ACCOMMODATION FOR MEDICAL ILLNESS:** Accommodation Policy Staying healthy – physically and mentally – is an essential part of achieving your academic goals. There are many resources on campus available to help you maintain your health and wellness (start here: <http://wec.uwo.ca/> and <https://www.uwo.ca/health/>). Please contact the Graduate Chair if you have any concerns about health or wellness interfering with your studies. If academic accommodation should become necessary at any point, students should contact their course instructor(s) and/or supervisor, as appropriate. Students should also contact the Graduate Chair in most cases, and especially if accommodation is needed for: - more than one course - more than one week - any tests, exams, and/or assignments worth 10% or more of a final grade - any program milestone (comprehensive exams, thesis, etc.) In these cases, the Graduate Chair may request that a student work with Student Accessibility Services (<http://www.sdc.uwo.ca/ssd/>) to arrange a plan for accommodation (see SGPS Regulation 14: [http://www.grad.uwo.ca/current\\_students/regulations/14.html](http://www.grad.uwo.ca/current_students/regulations/14.html)).

**ACCESSIBLE EDUCATION WESTERN (AEW):** Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program. Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction. Western has many services and programs that support the personal, physical, social and academic needs of students with disabilities. For more information and links to these services: <http://accessibility.uwo.ca/>

**HEALTH/WELLNESS SERVICES:** Students who are in emotional/mental distress should refer to Mental Health @ Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help