

**THE 4111: HISTORY OF THEATRE ON STAGE 2**  
**ROOM MCCB G086**  
**M/W/F 10:40 AM - 11:30 AM**

**COURSE CATALOGUE DESCRIPTION:** Continues the survey of THE 4110 from the 18th century to the present, with featured segments on African and contemporary world theatre. Particular emphasis on the 19th century and the emergence of modernist movements: realism, expressionism, Artaud, Brecht.

**COURSE OVERVIEW:** This course is a survey of the global history of dramatic literature and stage performance from the eighteenth century to the present day. We will implement a global lens to study the history of theatre and its relation to the social, political, and cultural changes of the time and society. Periods are discussed in somewhat chronological order, concentrating on each era's culture, texts, theatrical spaces, and performance practices. Simultaneously, the course will also examine multiple voices through various lenses to acquire a more holistic understanding of "Theatre and Society" by interrogating who writes history and how that impacts our critical understanding of historical narratives.

The aim of the class is to give students a solid working knowledge of global theatre history in the context of the social and artistic movements within which performance in its many forms has existed and to convey an understanding of theatre as an art shaped through the centuries by a cultural dialectics of acceptance and rejection, artistic vision and political power.

**INSTRUCTOR INFORMATION:**

**Name:** Jashodhara Sen (Ph.D.)

**E-mail:** [jsen@ufl.edu](mailto:jsen@ufl.edu)

**Office:** SoTD 0224

**Office Hours:** Monday and Wednesday, 3-4 PM, and Tuesday, 1-2 PM

Monday and Wednesday, 3-4 PM, and Tuesday, 1-2 PM

<https://calendly.com/jsen-ufl/meeting-with-dr-sen>

**Phone:** 352-294-9124

**Instructor correspondence:**

I prefer UF email over CANVAS messaging, but I will try to respond to both within 24 hours.

Do you want to know more about your instructor? Check website: <https://www.jashodharasen.com/>

**COURSE OBJECTIVE:**

- Introduction to the terminology and landscape of evolving theatre and performance histories through a global lens, including ethical considerations, guiding principles, and approaches associated with the field.
- The student will develop skills to write critical evidence-based essays, maintaining academic standards.
- Think critically about theatre and performance historiography
- Practice dramaturgy
- Gain introductory skills in facilitating in-class discussions/performance experiences.

Expectations for the course can be narrowed down to three axioms.

- Be Respectful
- Be Prepared
- Be Responsible

## COURSE WEBSITE:

elearning.ufl.edu

Log into the e-Learning system **Canvas** with your Gatorlink ID and password. You will see THE 4111 as one of your courses.



## EMAIL COMMUNICATION AND SUPPORT:

Please feel free to visit me during my office hours at any time during the semester. I am here to help. If you can't make my office hours due to a scheduling conflict, please set up an appointment with me via email. **Even if we confirm our meeting after class, email me to confirm again.**

If requesting an appointment outside my office hours, give me times that you are available in the initial email. My office hours are posted above.

## CONTENT WARNING:

We are building a community that fosters a safe, brave, and encouraging learning environment. If you find any materials we cover in this course unsettling or challenging, please do not hesitate to share your feelings about the materials with me. Some texts may incorporate sexual and violent content, and these topics will be dealt with sensitively in class. I will give you advance notice when specific materials or content covered may contain images, language, or perspectives that some may find challenging. In class, if you need to step away for a period of time as we are covering certain content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.



## TEXTS AND MATERIALS

There is no textbook for the class. Assigned readings and play texts are available through the class Canvas website. For class meetings, students must have a copy of the day's assigned reading, either as a hard copy or a soft copy. **Please check Canvas before class so we are on the same page.**

## WE WILL USE PLAYS AND CHAPTERS FROM:

Gainor, Garner, Puchner, eds. Norton Anthology of Drama, Vol. 2, 2nd edition. 2014. ISBN 9780393921519.

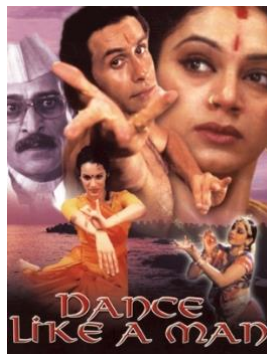
And other peer-reviewed academic journals, anthologies, and podcasts.

**(Readings will be uploaded in PFD formats on Canvas. If you want to purchase a hard copy, check eBay and other used book websites: \$5:29-80:00.)**

## PLAYS TO BE READ FOR CLASS: Play PDFs provided.

- *A Doll's House* by Henrik Ibsen, 1879
- *Miss Julie* by August Strindberg, 1888
- *Trifles* by Susan Glaspell, 1916
- *A Raisin in the Sun* by Lorraine Hansberry, 1959
- *Evam Indrajit* (And Indrajit) by Badal Sircar, 1962
- *Dance Like a Man* by Mahesh Dattani, 1990
- *Ten Acrobats in an Amazing Leap of Faith* by Yussef El Guindi, 2018





## **GRADE BREAKDOWN**

**Attendance: 30 pts**

**Participation: 30 pts**

**Reading Responses: 30 pts**

**Midterm Self-evaluative Historical Analysis: 50 pts**

**Performance Review: 50 pts**

**Final Paper: 100 pts**

**TOTAL: 290 pts**

**Extra credit: 10**

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## **GRADING**

### **ATTENDANCE (30 points)**

Class attendance is mandatory. Attendance sheets are passed around every class. You are allowed one “unexcused” absence that does not require documentation and does not conform to the UF “acceptable reasons for absence.” Any other unexcused absence, unless discussed in advance, will incur a penalty of half a letter grade (5%) from the final grade for each unexcused absence. To be considered “excused,” an absence must be accompanied by appropriate official documentation. Please remember that even with a letter from the DRC, you do not receive unlimited excused absences. You can discuss your absences and concerns with me during the first month of the semester, allowing me to consider the number of excused absences. Please follow these instructions to ensure clear and effective communication. Any student who acquires 3 absences (either excused or unexcused) will be required to meet with me and/or area faculty to discuss the student’s continued participation in the course.

See the Student Handbook for more information.

**You are absent for that session if you are more than 10 minutes late to class.** If you come late a lot, that may also result in a cumulative count of absences.

NOTE: If you are having difficulties meeting the course requirements and are thinking about dropping, please reach out to me. I would like to have the chance to hear about what you are struggling with to see if there is a way to help you meet the outcomes of the course.

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### **PARTICIPATION (30 points)**

This course relies on developing a community of researchers, writers, and artists responding to each other’s work. Your participation grade is determined by your active, thoughtful, and informed participation in class discussions (distinct from mere attendance) as well as your contribution to the classroom community. Not adhering to these guidelines will result in a greatly reduced participation grade. Tardiness, particularly repeated tardiness, will significantly decrease your participation grade.

Please see the University attendance policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

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## READING RESPONSES (30 points)

Three plays out of eight have an associated reading response that can be completed online until the class period in which the play is discussed. A reading response is writing about your thoughts or your reaction(s) to a reading. A reading response is not a formal paper but should be well-thought-out, fully developed, and carefully written. An effective response will demonstrate your artistic and intellectual engagement with the play, supported by examples and specific details to further your observations. You will write a “diary entry” for this assignment describing your engagement with the play. Each response should be at least 500 words. Please follow the Times New Roman or Calibri Font style, 12-point, double-spaced; if you decide to cite outside sources, please use MLA style citation, 8<sup>th</sup> or 9<sup>th</sup> Edition. Write clearly and use proper punctuation marks.

Citation is not mandatory but highly encouraged.

The responses must be uploaded to Canvas under the designation discussion board. The reading responses will be available to our entire classroom community to react, comment, and communicate on each other’s reading responses. **You will comment on at least one peer’s entry to earn full credit for this assignment.**



## MIDTERM Self-Evaluative Historical Analysis (50 points)

### Assignment Overview

For this midterm, you will write an 800–1,200-word critical self-evaluation centered on one play from a historical period we have covered so far in the course. This is not a plot summary or a conventional research paper. Instead, you are being asked to reflect analytically on how engaging with this specific play has reshaped, complicated, or sharpened your understanding of theatre history.

Your essay should situate the play within its historical, cultural, and aesthetic context while also examining your own interpretive process: what assumptions you brought to the text, how those assumptions were challenged or confirmed, and what the play reveals about theatre as a historically embedded practice rather than a timeless art form.

You should make a clear argument about why this play matters historically and intellectually, and why it matters now, to you as a student of theatre history.

### Guiding Questions (use selectively)

- How does this play illuminate the values, power structures, or aesthetic priorities of its historical moment?
- What does the play reveal about the relationship between theatre and its social, political, or religious contexts?

- How has studying this play changed your understanding of what theatre history is or how it should be read?
- What tensions exist between the play's original context and contemporary interpretation?

You may draw on class discussions, lectures, and assigned readings. Outside sources are welcome but not required; if used, they must be cited clearly in MLA 9<sup>th</sup> edition style.

## **RUBRIC**

### Historical Understanding & Contextualization (15 points)

- **13–15:** Demonstrates a nuanced understanding of the play's historical context and clearly situates it within its period.
- **10–12:** Shows solid historical awareness with some contextual gaps.
- **7–9:** Context is present but underdeveloped or generalized.
- **0–6:** Limited or inaccurate historical grounding.

### 2. Analytical Depth & Argument (15 points)

- **13–15:** Presents a clear, thoughtful argument about how the play enhances understanding of theatre history; engages critically rather than descriptively.
- **10–12:** Argument is present but uneven or partially developed.
- **7–9:** Relies more on summary than analysis.
- **0–6:** Lacks a coherent analytical focus.

### 3. Self-Evaluation & Intellectual Reflection (10 points)

- **9–10:** Insightfully reflects on the student's own learning process and interpretive shifts.
- **7–8:** Reflection is present but limited in depth.
- **5–6:** Reflection is superficial or largely implicit.
- **0–4:** Little to no self-evaluative engagement.

### 4. Writing Quality & Organization (10 points)

- **9–10:** Clear, well-organized, and polished prose with strong transitions.
- **7–8:** Generally clear with minor issues in structure or style.
- **5–6:** Writing is uneven or occasionally unclear.
- **0–4:** Disorganized or difficult to follow.

## **Submission Requirements**

- 800–1,200 words
- Double-spaced, standard font
- Clear thesis statement
- Proper citation of any sources used

This assignment asks you not only to demonstrate what you have learned, but to show **how** you are learning to think historically about theatre.

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## **FINAL PAPER (100 points)**

Attend the performances of *F Punk Junkies*, directed by Ryan Hope Travis, Friday, February 6, 2026 - Sunday, February 15, 2026, OR *The Visit*, directed by Charlie Mitchel, Friday, March 27, 2026 - Friday, April 3, 2026.

You are reviewing the play and discussing the historical time, the playwright, and early performances in two or more paragraphs. I highly recommend you look into additional research materials for this part of the research. The information needed for this paper must come solely from your observations, books, and peer-reviewed journal articles, along with one article from a reputable newspaper or magazine, and only one source can be a recognized website. For this research paper, you need a minimum of five and a maximum of 14 references. Arrange this paper across several paragraphs and thematically connect them. Avoid citing Wikipedia as a credible academic source.

**NOTE FROM YOUR INSTRUCTOR:** It is important to me that I evaluate your critical thinking and writing, rather than writing produced by an algorithm. While I recognize that AI tools are increasingly present in academic and creative spaces, all written work for this course must be your own and should not rely on generative AI. This policy is not about refusing technology, but about ensuring that you develop and demonstrate your analytical voice and intellectual responsibility. All writing produced by generative AI receives a “0” under the Honor Code, without question or discussion.

Remember, “Generative AI refers to artificial intelligence systems designed to create new content, such as text, images, audio, or code, by mimicking human creativity. These systems use machine learning models, particularly deep learning techniques like neural networks, trained on vast datasets to generate outputs based on specific prompts. For example, tools like ChatGPT produce human-like text, DALL-E creates images from descriptions, and Codex assists with coding tasks. Generative AI works by identifying patterns in data during training and applying those patterns to generate responses or creations. In education, it serves as a powerful tool for brainstorming ideas, simplifying complex concepts, or generating creative and analytical insights. However, users must critically evaluate its outputs for accuracy, originality, and potential biases” (OpenAI. (2024). *Generative AI: An overview*. Retrieved from <https://www.openai.com/chatgpt>)

**For this final paper, I encourage all of you to visit: <https://writing.ufl.edu/writing-studio/>**

## **RUBRIC FOR FINAL PAPER**

### **1. Content Knowledge and Original Analysis (50 points)**

- Excellent (45–50 points): Demonstrates a deep understanding of the play, its historical context, and the playwright. Integrates observations and research effectively with strong critical and analytical insights.
- Good (35–44 points): Shows solid understanding and analysis but may lack depth or consistency in connecting research and observations.
- Fair (25–34 points): Limited understanding or weak analysis, with minimal use of research or critical thinking.
- Inadequate (0–24 points): Lacks understanding, analysis, or meaningful engagement with the material.

### **2. Research and Sources (30 points)**

- Excellent (27–30 points): Uses 5–14 high-quality sources appropriately, including diverse and credible materials. Sources are integrated smoothly and cited correctly.
- Good (20–26 points): Meets source requirements but may lack balance or effective integration.
- Fair (15–19 points): Insufficient or poorly integrated sources, relying too heavily on unapproved materials.
- Inadequate (0–14 points): Few or no credible sources, with little adherence to requirements.

### 3. Organization and Presentation (20 points)

- Excellent (18–20 points): The paper is clear, cohesive, and well-structured, with minimal errors in grammar, spelling, or formatting.
- Good (14–17 points): Mostly clear and organized, but may have minor issues with coherence or mechanics.
- Fair (10–13 points): Lacks clear organization with frequent mechanical errors.
- Inadequate (0–9 points): Disorganized, error-ridden, or fails to meet basic requirements.

**Total: 100 points**

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### EXTRA CREDIT: Choose Your Own Adventure (10 points)

There are many ways to earn extra credit. All require approval from me via email or a meeting during office hours to discuss details. Please email or meet me during office hours to see how many points you can get for your chosen activity. Some opportunities will be announced in class. Examples of Choose Your Own Adventure activities **include writing a short response between 500-800 words of one of the plays we are reading in class by the due date**, performing in University or community productions (director's signature and/or program required), or volunteering as an usher, working backstage for shows, etc.

**Course Fees: Course fees cover the cost of coupons for all theatre productions. \*\***

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### Score Percent Grade Points

934-1000	93.4-100	A	4.00
900-933	90.0-93.3	A-	3.67
867-899	86.7-89.9	B+	3.33
834-866	83.4-86.6	B	3.00
800-833	80.0-83.3	B-	2.67
767-799	76.7-79.9	C+	2.33
734-766	73.4-76.6	C	2.00
700-733	70.0-73.3	C-	1.67
667-699	66.7-69.9	D+	1.33
634-666	63.4-66.6	D	1.00
600-633	60.0-63.3	D-	0.67
0-599	0-59.9	E	0.00

NOTE: The grading scale is calculated in proportion to the 100-point scale.

**\*\*Please note that if you need to discuss any graded materials with me, please recognize the 24/7 grade policy that I follow in my classroom. If you have any issue with a paper or an exam grade, I request that you wait 24 hours to think it over, then write me an email to make an appointment with me to discuss how you can improve your grade and go over any questions. This process must be initiated within a week from the date the grade is published in your grade book.**



**COURSE SCHEDULE**  
**THIS SCHEDULE IS SUBJECT TO CHANGE. CHANGES, IF ANY, WILL BE ANNOUNCED**  
**IN CLASS OR VIA EMAIL**

MONT H	WEEK/DAT E	TOPIC	READING/VIEWING/DUE DATES
January	<b>Week 1</b> M 12	<b>Introduction, Welcome</b>	Syllabus & Review
	W 14	<b>EUROPE: The 18th Cen. Stage: Romanticism and Melodrama</b>	Read: "Romanticism and Melodrama" (PDF on Canvas)
	F 16		"Romanticism and Melodrama" Continues
	<b>Week 2</b> M 19	<b>MLK Day</b>	No Class
	W 21	<b>Understanding Style: Euro- American Realism and Naturalism</b>	European Realism Read: <i>A Doll's House</i> <b>Reading Response#1</b> Due by 10:39 am
	F 23		<i>A Doll's House</i> continues
	<b>Week 3</b> M 26		American Realism/Poetic Realism Discussing Lillian Hellman, Arthur Miller, and Tennessee Williams
	W 28		Discussion continues
	F 30		Writing Workshop
	<b>Week 4</b> M 2	<b>European Naturalism</b>	Read: "Naturalism in Context" by Martin Esslin (1968)
Februar y	W 4		Read: <i>Miss Julie</i> <b>Reading Response#2</b> Due by 10:39 am
	F 6		<i>Miss Julie</i> continues
	<b>Week 5</b> M 9	<b>A Brief Intro to Feminism and Theatre</b>	Read this Blog: <a href="https://www.villagepreservation.org/2022/02/09/wo">https://www.villagepreservation.org/2022/02/09/wo</a>



			<a href="#">men-crush-wednesday-susan-glaspell-and-the-birth-of-modern-american-drama/</a>
	W 11	<b>Susan Glaspell: The Effects of modernism &amp; postmodernism in theatre</b>	Read: <i>Trifles</i> by Susan Glaspell <b>Reading Response#3</b> Due by 10:39 am
	F 13		<i>Trifles</i> continues
	<b>Week 6 M 16</b>	<b>Understanding Style: Theatricalism</b>	<b>A Brief Introduction to ISMS</b>
	W 18	<b>Theatre of Cruelty: Antonin Artaud</b>	Watch before class: <a href="https://video.alexanderstreet.com/embed/antonin-artaud-practical-approaches-to-a-theatre-of-cruelty">https://video.alexanderstreet.com/embed/antonin-artaud-practical-approaches-to-a-theatre-of-cruelty</a>
	F 20		Discussion continues
	<b>Week 7 M 23</b>	<b>Epic Theatre: Bertolt Brecht</b>	Brecht's Concept of Alienation
	W 25		Brecht's Approach to Acting and Chinese Opera
	F 27		Discussion continues
March	<b>Week 8 M 1</b>	<b>Post-War Intercultural Theatre</b>	Theatre of the Absurd <b>Read: <i>Evam Indrajit</i></b>
	W 4		<i>Evam Indrajit</i> continues
	F 6		<i>Evam Indrajit</i> continues
	<b>Week 9 M 9</b>	<b>American Theatre: The Revolutionary Artistic Movements</b>	Listen to: <a href="https://howlround.com/beyond-raisin-incredible-brief-life-lorraine-hansberry">https://howlround.com/beyond-raisin-incredible-brief-life-lorraine-hansberry</a>
	W 11		<b>Read: <i>A Raisin in the Sun</i></b>

	F 13		<i>A Raisin in the Sun</i> continues  <b>Mid-term paper due by 11:59 PM.</b> After this date, I will continue to accept papers for an additional two days, with a 7-point deduction per day.
			<b>Spring Break</b>
	<b>Week 10</b> M 23		<b>Checking in</b>
	W 25	<b>Representation Matters</b>	<b>Read: <i>Dance Like a Man</i></b> Read: “Crossing Borders and Transforming Gender Identities” by Jashodhara Sen
	F 27		<i>Dance Like a Man</i> continues
	<b>Week 11</b> M 30	<b>History of Interdisciplinary Performance</b>	What is Performance Studies? Watch before class: <a href="https://hemisphericinstitute.org/en/hidvl-collections/item/1979-wips-rschechner.html">https://hemisphericinstitute.org/en/hidvl-collections/item/1979-wips-rschechner.html</a>  <b>Extra Credit Final Due Date</b>
April	W 1		In-class viewing: Coco Fusco and Guillermo Gómez-Peña: <i>The Couple in the Cage: Two Undiscovered Amerindians Visit the West</i>
	F 3		<b>Discussion continues</b>
	<b>Week 12</b> M 6	<b>History of Community-based theatre: Theatre of the Oppressed</b>	Read: Theatre of the Oppressed (PDF on Canvas)
	W 8	<b>TO Workshop: Image and Forum Theatre</b>	In-class working session
	F 10	<b>Forum Theatre</b>	Guest: Dr. Ben Stasny
	<b>Week 13</b> M 13	<b>Contemporary Theatre</b>	
	W 15		<b>Read: <i>Ten Acrobats in an Amazing Leap of Faith</i></b>
	F 17		<i>Ten Acrobats in an Amazing Leap of Faith</i> continues

	<b>Week 14</b> M 20		In-class working on the final paper
	W 22	Last day of classes	In-class working on the final paper
	Final Exam Date	Final Exam: 5/01/2026 @ 7:30 AM - 9:30 AM	<b>Submit your paper.</b>

By decision of the faculty in the School of Theatre and Dance, the following statement is included on all departmental syllabi: Since production is the laboratory for all theatre courses, attendance at all mainstage Department of Theatre and Dance productions is required of students enrolled in classes with the following prefix designations: THE, TPA, TPP, ORI. Critiques of and/or responses to these productions may be required. Attendance at all related events is encouraged.

More information on UF grading policy may be found at:

<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**IMPORTANT:** Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

**Please Note:** The assignments in this course are designed to help you develop writing, analytical, and critical thinking skills. As a course requirement it is expected that you will perform work for this class without the assistance of any artificial intelligence (AI) technology such as ChatGPT and Grammarly. **Therefore, if you submit assignments that have utilized an AI generator (in whole or part) you will be treated as having engaged in academic dishonesty.**

In an effort to be abundantly clear, while AI technology is new and constantly evolving, please know that using ChatGPT or any other AI text generator to assist in writing your papers or completing other written assignments is construed as plagiarism and will be treated as such. Those found to have engaged in such academic misconduct may be subject to any additional sanctions listed in the student code.

## Academic Policies & Resources

### Academic Policies:

Requirements for class attendance and make-up exams, assignments, and other work in the course are consistent with university policies. [See UF Academic Regulations and Policies for more information regarding the University Attendance Policies.](#)

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center.

[See the “Get Started With the DRC” webpage on the Disability Resource Center site.](#)

It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Information on current **UF grading policies for assigning grade points**. This may be achieved by including [a link to the University grades and grading policies](#).

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Students can complete evaluations in three ways:

- The email they receive from GatorEvals
- Their Canvas course menu under GatorEvals
- The central portal at <https://my-ufl.bluer.com>

Guidance on how to provide constructive feedback is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### **The University's Honesty Policy regarding cheating, plagiarism, etc.:**

UF students are bound by **The Honor Pledge**, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [See the UF Conduct Code website for more information](#). If you have any questions or concerns, please consult with the instructor or TAs in this class.

### **In-Class Recording:**

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal education use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and deliver by an instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course.

A class lecture does not include lab sessions, student presentations, clinical presentation such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless, of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

**Academic Resources:**

**E-learning technical support:** Contact the [UF Computing Help Desk](#) at [352-392-4357](tel:352-392-4357) or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

**Career Connections Center:** Reitz Union Suite 1300, [352-392-1601](tel:352-392-1601). Career assistance and counseling services.

**Library Support:** Various ways to receive assistance with respect to using the libraries or finding resources. Call [866-281-6309](tel:866-281-6309) or email [ask@ufl.libanswers.com](mailto:ask@ufl.libanswers.com) for more information.

**Academic Resources:** 1317 Turlington Hall, Call [352-392-2010](tel:352-392-2010), or to make a private appointment: [352-392-6420](tel:352-392-6420). Email contact: [teaching-center@ufl.edu](mailto:teaching-center@ufl.edu). General study skills and tutoring.

**Writing Studio:** Daytime (9:30am-3:30pm): 2215 Turlington Hall, [352-846-1138](tel:352-846-1138) | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.

**Academic Complaints:** Office of the Ombuds; [Visit the Complaint Portal webpage for more information.](#)

Enrollment Management Complaints (Registrar, Financial Aid, Admissions): [View the Student Complaint Procedure webpage for more information.](#)

**UF Student Success Initiative:** Visit <https://studentsuccess.ufl.edu/> for resources that support your success as a UF student.

**Public Speaking Lab:** (Dial Center, 501 Rolfs Hall). Offering online and in-person help developing, organizing, and practicing oral presentations. Contact email: [publicspeakinglab@clas.ufl.edu](mailto:publicspeakinglab@clas.ufl.edu).

**Campus Health and Wellness Resources:**

UF Whole Gator Resources: Visit <https://one.uf.edu/whole-gator/discover> for resources that are designed to help you thrive physically, mentally, and emotionally at UF.

