

# MAKING ART6933 – Rotating Topics (23601)

## Syllabus

Spring 2023

Fine Arts Building C

**Professor Jesse Ring**

[Jesse.Ring@ufl.edu](mailto:Jesse.Ring@ufl.edu)

Thursday 3:00-6:00 pm

B 014

Office B015

1/12/23- 4/20/23

3 Credit Hours

**Office Hours:** Tuesday 3pm -4pm

Request meetings using Outlook Calendar

<https://ufl.zoom.us/my/jesse.ring.studio>

### Email Policy |

Email is the preferred method of communication outside of class time. I check my email regularly Monday-Friday from 9am-5pm and try to reply within 24 hrs. Note that an email received at 5:00 pm on a Friday may not be answered until Monday.

### Canvas |

This course uses Canvas, UF's e-learning platform for all calendar, announcements, course materials including syllabi, and assignments. Handouts will not be given in paper form, instead, access to all course material will be online through Canvas. Additionally, **ALL coursework must be submitted through Canvas for grading.** You are responsible to check <https://lss.at.ufl.edu/> regularly.

### Welcome to UF Ceramics |

Welcome to UF Ceramics is an important part of this syllabus that can be found on Canvas in the course information module. You are responsible to review these materials the first week of class and complete any required safety trainings.

### Syllabus Acknowledgment |

To acknowledge that you have fully read, understand, and agree to all the terms of the entire syllabus, it is required that you take the Syllabus Quiz on Canvas. This also acknowledges that the schedule is subject to change based on faculty discretion.

### Classroom Etiquette |

#### Introductions |

Name preferences and preferred pro-nouns will be respected in this class, and all are asked to be patient with and acknowledge that occasional errors may occur.

<https://lgbtq.vassar.edu/transandnon-binaryresources/gender-pronouns.html>

[https://www.youtube.com/watch?v=Fb\\_We13\\_QTA](https://www.youtube.com/watch?v=Fb_We13_QTA)

#### Professionalism |

Once you enter this course you are considered a professional and will be expected to demonstrate professional work habits. This includes **meeting deadlines, managing your time** and being clear, thorough and thoughtful in your written and oral responses. You will be expected to **listen actively, speak thoughtfully, challenge yourself with each activity, and be fully engaged in class.**

#### Cell Phones |

Cell phones should only be used for pertinent assigned course research. Calls, texting, social media, and watching videos are not allowed during class time.

If I observe you using your phone, tablet, etc. for these distractions you will be marked absent for the day.

## Course Overview |

Is the act of making art only a technical means to an end or does it hold conceptual importance? Contemporary dialogues in anthropology and cognitive archaeology have begun looking to making and materiality to better understand the artifacts of past cultures. This type of dialogue recognizes material to poses non-human agency, making as a cognitive exchange between human and non-human agents and the act of making as concept building. If we use this as a lens to asses our own art practice can we develop new value for the meaning contributed to an artwork in its making?

Through experimental workshops, reading, discussion, and self-reflection around our individual studio practices we will work to expand the ways we connect our technical processes to our research and conceptual intent for an artwork. We will thoroughly examine how making is thinking is making and how thinking and making generate and affect the concept of an artwork.

*If art doesn't have a name within the language, it is not an object, it is something else. So, what is that other thing? I started thinking about it within my own practice, and what I realized is an older, more honest interpretation of what art is to human beings in general.*

*Art is a verb, not a noun.*

*Art is a practice, it is an activity.*

*It is an action.*

-Cannupa Hanska Luger

Powell, Jamie C. *Form and Relation: Contemporary Native Ceramics.*

## Learning Objectives |

### Faculty Led Seminars |

- ⊖ Further develop a conceptual understanding of your making practice
- ⊖ Study, discuss, and debate theories of making, material engagement, embodied cognition, and entanglement
- ⊖ Identify aspects of topics pertinent to your research, select quotes, and develop talking points to contribute to each seminar session.

### Grad Led Seminars |

- ⊖ Individually identify and present a making process that is as conceptual important to your practice as it is formally.
- ⊖ Critically examine how a selected text conceptually relates to a technical process. Lead a workshop that is both seminar and demonstration

### Studio Practice and Research |

- ⊖ Demonstrate a rigorous studio practice
- ⊖ Create a record and reflection of all time spent on your art practice this semester
- ⊖ Experiment, follow through, be prolific, make multiple iterations to resolve works, learn from failures, integrate seminar and lab topics.

### Critique |

- ⊖ Contribute articulate, critical, and thoughtful feedback when discussing artwork and research
- ⊖ Demonstrate visual competency when displaying and documenting artwork

## Curricular Structure and Rubric |

Seminar Participation		24%
Participation & Preparedness (40 pt. ea)	160 pt.	
Written Reflections (20 pt. ea)	80 pt.	
Grad Led Seminars (Making Workshop)		16%
Reading + Abstract	60 pt.	
Workshop + Presentation	100 pt.	
Studio Research		50%
Studio Journal (25 pt. ea)	100 pt.	
Progression of Concept & Research	100 pt.	
Production of Artworks	250 pt.	
Research Agreement + Final Portfolio	50 pt.	
Critique		10%
Participation & Preparedness (50 pt. ea.)	100 pt.	

## Seminar |

Seminar sessions will cover four topics and include a variety of activities reading selections t. It is expected that you thoroughly read all assigned texts prior to the corresponding seminar and arrive with prepared notes, selected quotes, and talking points for each seminar.

### Seminar 1 | Artists Making

- ⊂ *Tharp*, The Creative Habbit
- ⊂ *Alhalel*, Conversations With Isamu Noguchi
- ⊂ *Adamson*, Art in the Making

### Seminar 2 | Thinking is Making is Thinking

- ⊂ *Ingold*, Making
- ⊂ *Maliforus*, How Things Shape the Mind

### Seminar 3 | The Leaky Mind, Body, World Relationship

- ⊂ *Kohn*, How Forests Think
- ⊂ *Hutchins*, Cognition in the Wild
- ⊂ *Clark*, Being There: Putting Brain, Body, and World Together Again

### Seminar 4 | Co-making: Alone in the Studio

- ⊂ *Hodde,r* Entangled
- ⊂ *March*, Playing with Clay and the Uncertainty of Agency
- ⊂ *Miller*, Form and Relation: Contemporary Native Ceramics

### Seminar 5 | Making Workshops

- ⊂ *Group 1* Topic TBD
- ⊂ *Group 2* Topic TBD
- ⊂ *Group 3* Topic TBD

### Seminar 6 | Making Workshops

- ⊂ *Group 4* Topic TBD
- ⊂ *Group 5* Topic TBD

All readings provided as PDF. Readings Subject to Change at Instructor Discretion

## Grad Led Seminar (Making Workshop) |

### Project Outline |

Students will select an excerpt (800 wrd max) from a text relevant to their personal research activity and develop a 20 minute 'Making Workshop' around that text as a means for group interaction with its content. After selecting a reading student will develop a 20 minute Workshop that promotes an embodied group dialogue about the relevant topics. This will result in a 200 word abstract and a 20 minute workshop.

### Project Calendar |

- ⊂ Week 4            Selection of Group + Topic
- ⊂ Week 8            Submission of Abstract + Final Reading Excerpt
- ⊂ Week 10          Abstract Returned with Comments
- ⊂ Week 12-15      Workshop Presentations

## Studio Research |

### Research and Practice Agreement|

The development and presentation of finished work is 40% of your final grade. The research and practice agreement is a living document intended to identify the goals and direction for your work during the semester. This document is a foundation for my advisorship, and grading, but it should not impede your experimentation, discovery, or growth. As such, follow your work closer than the agreement. If a major shift or change in the direction of your work is needed make it and schedule a time during my weekly office hours to discuss a plan moving forward. You will be expected to submit a revised agreement.

The agreement will be used as a grading standard in conjunction with the general rubric. A portfolio documenting all finished work for the semester and a written statement will be submitted for midterm and final grading.

### Studio Journal|

This semester you will track how you are and how you make in the studio. You will keep an exact time log, note what you made, and reflect on how time *making* relates to your *conceptual* research. The format of the studio log should make sense to you but must consist of a precise time log and a short reflection (50-100 words) for each studio session. The intent is for you to habitually track and reflect upon your studio habits, how you make, how that making corresponds to how you research, how you write about your artwork, and how you talk about it.

### Studio Visits |

We will have at least one studio visits over the course of the semester that you will schedule for Tuesday between 3:00-6:00pm. This is not a critique. I expect to see consistent and apparent progress in the development of your work, research, and concepts over the course of these visits. Be prepared for me to look at and consider anything in your studio as being related to the growth of you and your work.

## Other Seminars |

Projects made for this class may NOT be submitted to any other class for credit unless both faculty have given prior approval. Failure to follow this rule will be considered academic dishonesty. You are expected to disclose your other seminars for the semester in the research and practice agreement.

## Critique |

Various formats and strategies will be presented as a resource page on Canvas prior to critiques. As an MFA candidate I expect you to organize and facilitate a critique that is generative for you and your practice through critical assessment of your artwork and associated research. A project or artist statement will be submitted one week prior to each critique.

## Midterm Critique |

Group critique format. At least one finished work will be displayed in a critique space, in progress works should be submitted through photo or video documentation prior to the critique in portfolio.

## Critique 1 and 2 |

Group critiques of a new finished artwork made for this seminar. It is expected that you create 2-5 new artworks this semester depending on the size and complexity.

## Graduate Student Expectations |

- ☐ Show up daily and work hard.
- ☐ Experiment without fear of failure.
- ☐ Find value in failure, apply it, move on.
- ☐ Push beyond what you already know and do.
- ☐ Be interesting.
- ☐ Research consistently.
- ☐ Apply your research to making.
- ☐ Hold yourself to a higher standard than your faculty and peer expectations
- ☐ Be interesting.

## Course Calendar |

Calendar is subject to change

All due dates posted on assignments in Canvas

<b>Wk 1</b> 1/12	R- Course Overview, Critiques & Studio Visits, Groups, and Studio Agreement
<b>Wk 2</b> 1/19	R- Studio Time + <b>Studio Agreements returned with notes</b>
<b>Wk 3</b> 1/26	R- Seminar 1
<b>Wk 4</b> 2/2	R- Seminar 2- Meet at Lake Alice Shoreline
<b>Wk 5</b> 2/9	R- Studio Time
<b>Wk 6</b> 2/16	R- Critique 1
<b>Wk 7</b> 2/23	R- Critique 1
<b>Wk 8</b> 3/2	R- Seminar 3 – Location TBD
<b>Wk 9</b> 3/9	R- Seminar 4 – Location TBD
<b>Wk 10</b> 3/16	R- <b>Spring Break</b>
<b>Wk 11</b> 3/23	R- <b>NY Trip</b>
<b>Wk 12</b> 3/30	R- Seminar 5
<b>Wk 13</b> 4/6	R- MFA 1 Critique 2
<b>Wk 14</b> 4/13	R- MFA 2 Critique 2
<b>Wk 15</b> 4/20	R- Seminar 6 Semester Portfolio of Completed Works + Final Studio Log Due

## Grading Policy |

**Your final grade** is determined by the total points earned out of 1000 possible points.  
A general course rubric is available above and on Canvas under the *Course Information* module.

**A (100-90%) Mastery to excellence –** A 100-94%      A- 93-90

Student Demonstrates mastery of skills, studio work shows evidence of impressive creative ambition and follow through, conceptual development is evident throughout process, sketchbook is used as a problem-solving tool in a consistent manner, during discussion and critique student has thoughtful and challenging input to offer, attendance is immaculate.

**B (89-80%) Outstanding to good –** B+ 89-87      B 86-84      B- 83-80

Student Demonstrates strong comprehension of skills, studio work shows evidence of creative ambition with few compromises made in completion, conceptual development is considered, sketchbook is used as a problem-solving tool in the conception of projects, during discussion and critique student offers input, attendance does not exceed excused absences.

**C (79-70%) Acceptable to adequate -** C+ 79-77      C 76-74      C- 73-70

Student Demonstrates understanding of skills, projects meet criteria, conceptual development is considered upon completion, sketchbook is used occasionally, during discussion and critique student occasionally contributes, attendance is acceptable.

**D (69-60%) Marginal performance to minimal effort-** D+ 69-67      D 66-64 D- 63-60

Student utilizes minimal skills, projects seem rushed or unfinished, concept is an afterthought, sketchbook is un-developed, during discussion and critique student is generally dis interested, attendance is occasional.

**E (59-0%) Unacceptable performance-**

Student disregards skills, few projects are finished and criteria ignored, concept is non-existent, sketchbook is like new, during discussion and critique student is dis interested, attendance is occasional.

Please note that **“GOOD WORK”** earns a **“B”**

## Late Work Policy |

Accommodations must be discussed with the instructor prior to deadline.

Late assignments will not be accepted past 7 days of the due date. The following deductions will apply.

Up to 1 day late 10%

4 to 7 days late 50%

2 to 3 days late 30%

After 7 days assignments are not accepted

No late assignments will be accepted after Friday of week 14

## Attendance |

Excused absences are not given. Students have 2 absences without penalty

Demonstrations, discussions, presentations and other group activities take place during class time that are impossible to recapture and are not repeated for those absent.

In case of an absence meet with a peer for notes on missed activities. I suggest asking a classmate to be a ‘communication partner’ for the semester. Someone you can reliably call upon to fill you in on what you missed should you be absent.

- Absence 3, 4, and 5 deduct 50 Pts. or 5% from your final grade for each absence.
- A 6<sup>th</sup> absence will result in the suggestion that you withdraw from the course.
- Missing class on the day of a critique is the equivalent of missing a test.
- A grade of incomplete is rarely given, and then only for unusual life circumstances.

## Ceramics Area Policy |

### Studio Regulations |

All students are expected to follow all studio regulations as listed in Welcome to UF Ceramics.

- ☐ If a student does not actively use his/her/their assigned studio space outside of class time, it will be re-assigned. Space is limited and if it is used for inappropriate storage or a gallery for old work, etc.
- ☐ The studio should have the tools and equipment you need to work. Do not store things on the floor as it impedes clean up.
- ☐ EVERYONE must keep the studio a clean and healthy place to work. Plan to wet mop daily and clean dust-off surfaces.
- ☐ Remove all work and personal equipment and supplies from shared studio spaces and kiln areas or it will be considered abandoned.
- ☐ Please work in a team spirit when it comes to cleaning public workspace such as the glaze and kiln rooms. Everyone using the space will appreciate any added effort on your part. It affects attitudes and aids in the safe use of the facility.
- ☐ Do not leave your work on community spaces. Please do not store anything on the floor.

### Diversity Statement |

It is the intent of the instructor that students from all diverse backgrounds and perspectives are well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit.

Additionally, materials and activities are intended to be presented in respect of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Suggestions are encouraged and appreciated. Please notify the instructor ways to improve the effectiveness of the course personally or for other students or student groups. In addition, if any of class meetings conflict with religious events, please notify the instructor so arrangements are made.

### Netiquette |

Netiquette, short for network etiquette, is the set of rules and expectations governing online behavior and social interaction. The 'Core Rules of Netiquette' <http://www.albion.com/netiquette/corerules.html> excerpted from the book Netiquette by Virginia Shea (1994), are a set of guidelines to which all members of this course are expected to adhere. Please treat each other with respect. Online learning participants who do not adhere to the netiquette expectations may result in both personal and legal consequences. Note: The instructor reserves the right to remove any discussion postings deemed inappropriate or remove anyone from Zoom meetings conducting inappropriate behaviors or language.

### Health and Safety |

Appendix G

Health & Safety Area Specific Information: Ceramics, found at this link:

<http://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

PLEASE NOTE: There will be an orientation on Safety the first day of class by our Teaching Lab Specialist. Should you miss this orientation, you will have to arrange for another session at the convenience of the Teaching Lab Specialist.

This course will adhere to the School of Art and Art History's Health and Safety Policy, which will be reviewed in class. All students are required to sign and submit to the office the SAAH Health and Safety Student Signature page.

## Respiratory Protection |

University of Florida Environmental Health and Safety (EH&S) has determined that the use of respiratory protection is not required for projects and activities typically performed in the School of Art + Art History. It is against the School of Art + Art History policy for any instructor to require students to wear respiratory protection however, you may voluntarily choose to wear respiratory protection: either an N95 filtering face piece, commonly known as a dust mask, or a

Any user who chooses to wear such respiratory protection is therefore said to be a voluntary user. Please see Derek Reeverts to do the required paperwork for use of this type of mask. Please read the entire policy in the SA+AH Health and Safety Handbook (see link above).

## Health and Safety Information for Ceramics |

### Area Rules |

- ⊖ Follow all SA+AH Health and Safety handbook guidelines.
- ⊖ Alcohol is forbidden in studios.
- ⊖ No smoking on campus.
- ⊖ No eating or drinking in the glaze or mixing areas
- ⊖ Shoes – closed toes - must be worn at all times
- ⊖ It is recommended that protective equipment be worn at all times: safety glasses when grinding, chipping shelves, etc., protective lenses for kiln viewing, gloves for hot objects, heat resistant aprons for raku, ear protection for grinding and sawing, rubber gloves for mixing hazardous materials
- ⊖ Do not block aisles, halls, doors
- ⊖ Do not bring children or pets into the studios
- ⊖ Do not store things on the floor
- ⊖ Do not park bikes in the building
- ⊖ Clean up spills immediately
- ⊖ Scoop up dry materials, mop up liquids, do not replace spilled materials in original source if spilled for they are contaminated
- ⊖ Carry heavy and large trash bags loaded with trash to dumpster
- ⊖ Place materials containing Barium and Chrome in the hazardous waste disposal area
- ⊖ Do not sweep for this puts hazardous materials into the air; rather scrape up chunks and wet-clean area.
- ⊖ Any questions about Health and Safety? ASK FIRST before doing.

## Access to Studios |

You have 24 hour access to FAC. FAC is unlocked M-F 7:00am - 9:00pm

You will need your Gator One ID Card for the Card swipe for all other times. The card swipe is on the ground floor out to the parking lot, closest to Sculpture.

## Clay |

Clay tickets are \$18. All clays are one ticket per 25-pound bag except Helios porcelain, which is 2 tickets per bag. The filled out a materials slip and check/money order is submitted to TEACHING LAB SPECIALIST to pay for the clay. If you would like to mix your own clay recipe, please see Derek for current prices and to schedule a demo time if needed.

## Materials fee |

There is currently no materials fee for wax resist, cones for firing, kiln wash, shop glaze, etc.

Plaster, mason stains, other materials are to be paid ahead with the same process as buying clay. Costs are in a binder on the Crit Room door. The filled out a materials slip and check/money order is submitted to TEACHING LAB SPECIALIST .

Studio supplies in common studio areas are meant for community use in those areas. Please do not take shop materials, carts and tools into your personal studio for extended personal use.

## University | COTA | SA+AH Policy |

### Students with disabilities |

I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

Students with disabilities **requesting accommodations** should first register with the Disability Resource Center, 352-392-8565, <https://disability.ufl.edu> by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### Other Policies |

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

- Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>
- Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>
- Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

### Classroom Demeanor |

"Students in the School of Art and Art History will not be permitted to have beepers (pagers) and cell phones turned on in the classroom. If such a device beeps, chimes, rings, or makes any type noise, it must be turned off before entering the classroom".

### 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 educational 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 delivered by any 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 presentations 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 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

## Disruptive Behavior |

Faculty, students, administrative, and professional staff members, and other employees (herein referred to as “member(s)” of the university), who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the university shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at: <http://www.aa.ufl.edu/aa/Rules/1008.htm>. Be advised that a student can and will be dismissed from class if he/she engages in disruptive behavior.

## Academic Honesty |

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 Honor Code ([sccr.dso.ufl.edu/process/student-conduct-code/](http://sccr.dso.ufl.edu/process/student-conduct-code/)) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

## University Policy for Religious Holidays |

The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

## On-line Course Evaluation |

I appreciate your feedback and it is essential to the academic process. Please take a few minutes towards the end of the semester to give input.

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/).

Critical Dates on the university calendar may be viewed at – <http://www.reg.ufl.edu/dates-critical.html>

## Health and Wellness |

U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [umatter.ufl.edu/](http://umatter.ufl.edu/) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit [counseling.ufl.edu/](http://counseling.ufl.edu/) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit [shcc.ufl.edu/](http://shcc.ufl.edu/).

University Police Department: Visit [police.ufl.edu/](http://police.ufl.edu/) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, [ufhealth.org/emergency-room-trauma-center](http://ufhealth.org/emergency-room-trauma-center).

## Academic Resources |

E-learning technical support: Contact the [UF Computing Help Desk](http://UF Computing Help Desk) at 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. Career assistance and counseling services [career.ufl.edu/](http://career.ufl.edu/). Library Support: [cms.uflib.ufl.edu/ask](http://cms.uflib.ufl.edu/ask) various ways to receive assistance with respect to using the libraries or finding resources. Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring. [teachingcenter.ufl.edu/](http://teachingcenter.ufl.edu/) Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. [writing.ufl.edu/writing-studio/](http://writing.ufl.edu/writing-studio/) Student Complaints On-Campus: [sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/](http://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/).