

THE 6525: HISTORY, LITERATURE & CRITICISM I

Building MAEB0230

TR 12:50-2:45 pm

CLASS DATES: August 21-December 3, 2025

COURSE SUMMARY

This graduate seminar will read and discuss plays and criticism relating to the drama and theatre from its beginnings to the 18th century.

The main emphasis of this course is on an exploration of the dialogue between play texts and dramatic theory within the context of the history of theatrical production and performance.

This course approaches theatre studies from the assumption that there is a diversity of ways of knowing and learning. It combines lectures with collaborative projects that will require you to learn through performance/presentation. I will assess your progress throughout the semester through a combination of tools explained below.

INSTRUCTOR INFORMATION

Name: Jashodhara Sen (Ph.D.)

Email: jsen@ufl.edu

Office: SoTD 0224

Phone: 352-294-9124

Fall 2025 Hours: Monday/Wednesday

11:00 am-12:00 pm

Let's meet: <https://calendly.com/jsen-ufl/schedule-your-time-with-me>

Instructor correspondence:

I prefer UF e-mail over CANVAS messaging but will try to respond to both within 24 hours.

Website: <https://www.jashodharasen.com/>

COURSE DESCRIPTION:

The plays are NOT always in chronological order; instead comparing and contrasting different historical periods and cultures, accompanied by critical texts selected to reflect important historical and essential contemporary approaches to the analysis and theory of theatrical practice. Because the course assumes familiarity with the elementary facts of theatre history and because for many students, this is their second venture into dramatic literature after their undergraduate classes; the course should be approached as an opportunity to reflect on the composition of the theatrical canon and how to go beyond the canon, deepen understanding, and hone analytical skills.

Students will facilitate class discussions, perform, write, and present at the end of the semester. This semester, we will meet in person and celebrate our learning and growing together.

COURSE OBJECTIVES

By the end of this course,

1. The students will be able to analyze plays, dramatic theory, and critical texts from the beginnings of theatre to the 18th century, applying historical and theoretical perspectives to evaluate how past theatrical practices and ideas connect to contemporary performance and scholarship.
2. The students will be able to interpret theatre history through diverse cultural, theoretical, and methodological lenses, approaching complex artistic and scholarly questions from multiple perspectives and recognizing the plurality of theatrical traditions.
3. The students will be able to communicate their ideas clearly and effectively in both written and oral forms through research presentations, discussion facilitation, and analytical or performance-based projects.

REQUIRED TEXTS:

- Daniel Gerould, ed., *Theatre/Theory/Theatre: The Major Critical Texts* (New York: Applause, 2000)
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. United Kingdom: Manchester University Press, 2002.
- Play PDFs and other readings will be uploaded to Canvas.

BOOKS (all at the UF Bookstore or order via online stores):

- Gerould, D., ed. *Theatre Theory Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. United Kingdom: Manchester University Press, 2002.

GRADE BREAKDOWN:

- Reading responses (discussion posts): 30
- Performance Review: 50
- Attendance: 25
- Participation: 25
- Co-facilitation of one class: 100
- Practice as Research+Reflection 100

TOTAL: 330 pts

Grading Policy Percent	Grade	Grade Points
90.0 - 100.0	A	4.00
87.0 - 89.9	A-	3.67
84.0 - 86.9	B+	3.33
81.0 - 83.9	B	3.00
78.0 - 80.9	B-	2.67
75.0 - 79.9	C+	2.33
72.0 - 74.9	C	2.00
69.0 - 71.9	C-	1.67
66.0 - 68.9	D+	1.33

READING RESPONSES (30 points)

The first **three** plays 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. 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, 8th or 9th 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. **No late submissions will be accepted, so plan accordingly.** 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.

ATTENDANCE:

Please come to class. Please come to class prepared. You are allowed one "unexcused" absence that does not require documentation and does not conform to the UF "acceptable reasons for absence." An "unexcused" absence will result in a penalty from the final grade per "unexcused" absence. The first "unexcused" absence will result in a half letter grade (5%) from the final grade. All additional "unexcused" absences will result in a penalty of a full letter grade (10%) from the final grade per "unexcused" absence. To be considered "excused" an absence must be accompanied by appropriate official documentation. **If you have an official letter from the DRC, it would be helpful to discuss the number of absences at the beginning of the semester to ensure we're all on the same page. 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 absence. 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:

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 discussion (distinct from mere attendance) and your contribution to the classroom community. Not adhering to these guidelines will result in a significantly reduced participation grade. Tardiness, particularly repeated tardiness, will significantly decrease your participation grade. Please find the participation rubric on Canvas for more information.

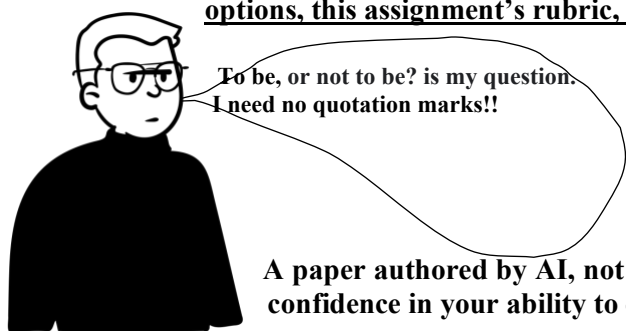


	EXEMPLARY 90% - 100%	PROFICIENT 80% - 90%	DEVELOPING 70% - 80%	UNSATISFACTORY < 70%
ENGAGEMENT	Student initiates thoughtful contributions (questions, responses, observations, etc.) more than once in each class meeting.	Student initiates a thoughtful contribution (question, response, observation, etc.) once in each class meeting.	Student initiates a thoughtful contribution (question, response, observation, etc.) once in at least half of the class meetings.	Student does not initiate a thoughtful contribution (question, response, observation, etc.) in at least half of the class meetings and needs the instructor to solicit input.
LISTENING	Student always listens to and makes collegial eye contact with the professor and classmates whenever they are speaking or presenting. Student's remarks always respond to, relate to, or productively build upon professor's or peers' comments or questions; this includes sometimes reminding the class of pertinent comments made by someone earlier in the discussion. Student never multitasks on an electronic device; they are attentive at all times in every class meeting.	Student nearly always (at least 93% of the time) listens to and makes collegial eye contact with the professor and classmates when they are speaking or presenting. Student's remarks almost always respond to, relate to, or productively build upon professor's or peers' comments or questions. On rare occasions, the student needs encouragement or a reminder of the topic at hand. Still, the student never multitasks on an electronic device; and is attentive nearly always.	Student sometimes (5% - 7% of the time) does not listen to or make collegial eye contact with the professor or classmates when they are speaking or presenting. Sometimes the student's comments do not pertain to or productively build upon peers' comments or questions. Student is sometimes distracted, off-topic, off-task, or their attentiveness is inconsistent.	Student often (more than 7% of the time) does not listen to or does not make collegial eye contact with the professor or peers when they are speaking or presenting. Student's comments infrequently respond to or build upon the professor's or peers' comments or questions. Student is often distracted or inattentive.
COMMUNICATION	Student always shows respect for the professor and for all classmates, both in speech and manner, and student shows respect for the method of shared inquiry and discussion in our class. Student does not dominate discussion. Student respectfully challenges, critiques, or analyzes ideas, and student encourages and supports others to do the same. Student always works with the professor and peers in a cooperative, mature, gracious, and supportive manner. This manner of communication pertains to classroom interactions as well as courteous email etiquette, timely email responses, and willingness to meet with the professor if asked to do so.	Student always shows respect for the professor and for all classmates, both in speech and manner, and respect for the method of shared inquiry and discussion in our class. Student may occasionally (but not more than 7% of the time) have difficulty accepting challenges to their own ideas or occasionally may lack diplomacy when challenging or critiquing others' ideas. Overall, however, the student works with the professor and peers in a cooperative, mature, gracious, and supportive manner. This manner of communication includes classroom interactions as well as courteous email etiquette, timely email responses, and willingness to meet with the professor if asked to do so.	Student always shows respect for the professor and for all classmates, both in speech and manner, and respect for the method of shared inquiry and discussion in our class. Student may need an occasional reminder to cooperate, to put their best foot forward, or to work with the professor or peers in a more mature, gracious, or supportive manner. Communication includes classroom interactions as well as respectful email etiquette, timeliness of email responses, and willingness to meet with the professor if asked to do so.	Student shows any lack of basic respect for the professor or classmates. Often dominates the discussion or disengages from the process. When contributing, student may be hostile, argumentative with, or dismissive of their professor or peers; or the student may resort to ad hominem attacks. Communication includes classroom interactions and email etiquette, timeliness of email responses, and level of responsiveness to meeting with the professor if asked to do so.

PERFORMANCE REVIEW

The purpose of this assignment is to encourage you to express your opinion regarding a production. You have to be both a spectator enjoying the performance and a critical analyst of the show itself. You have to provide a very brief summary of the play, a close objective analysis of the performance you attend, and an interpretation and evaluation of the entire ensemble of staging, acting, directing, and so on; please limit your response to **1000 words or 3-pages double-spaced**. Please concentrate on a few important ideas and aspects of the production and only what you consider the most significant parts of the production itself. \

To avoid plagiarism, please cite your sources using Chicago Style citation guidelines. Some performance options, this assignment's rubric, and other details are forthcoming.



A paper authored by AI, not you, doesn't meet the learning goal of this assignment. I have confidence in your ability to complete this assignment with integrity.

PREPARATION AND FACILITATION OF ONE CLASS:

You can team up with me or a classmate to lead a 50-minute lecture on a specific topic. By the second week of the semester, after looking over the syllabus, you'll choose which class you'd like to co-facilitate.

For your chosen day, make sure you've read all the assigned materials (plays and critical readings, if there are any) and done some extra research to give the necessary background. You'll create a PowerPoint or Google Slides presentation that should include, along with other helpful content, a set of good, open-ended questions to get the class talking. Think about what really matters in the text(s) and their context, and help your classmates engage with it.

Before you start preparing, please set up a quick meeting with me so we can talk through your ideas. After you've led the class, we'll meet in my office to decide your grade together. You'll also find a self-evaluation rubric on Canvas to guide you.

RUBRIC:

Criteria	5 (Excellent)	4 (Good)	3 (Satisfactory)	2 (Needs Improvement)	1 (Unsatisfactory)
Content	Content is thorough, accurate, and fully addresses the topic.	Content is mostly accurate and covers the topic well.	Content is somewhat accurate but lacks depth or detail.	Content is incomplete or has some inaccuracies.	Content is inaccurate, incomplete, or off-topic.

Organization	Presentation is logically structured with a clear flow.	Organization is logical, with minor gaps in flow.	Somewhat organized, but lacks clear transitions between ideas.	Organization is unclear, making the presentation difficult to follow.	Lacks organization, making the presentation confusing or disjointed.
Time management	Presentation fits within the time limit, with all key points covered.	Presentation is within the time limit, with minor adjustments needed.	Presentation is close to the time limit but may have been rushed or too slow.	Presentation is either too short or too long, missing key points.	Poor time management; significantly over or under time, with key points missing.
Delivery	Speech is clear, confident, and engaging; excellent pace and tone.	Speech is mostly clear and confident; good pace and tone.	Speech is somewhat clear; could improve in pace or tone.	Speech is unclear or lacks confidence; pace or tone needs improvement.	Speech is unclear, monotonous, or too fast/slow, making it hard to understand.
Engagement with audience	Effectively engages the audience with questions, eye contact, and interactive elements.	Engages the audience well, with some interaction or eye contact.	Some engagement with the audience, but could be improved.	Limited engagement with the audience; minimal interaction.	No engagement with the audience; lacks interaction or connection.
Preparedness	Demonstrates thorough preparation; no total reliance on notes.	Well-prepared, with minimal reliance on notes.	Somewhat prepared; some reliance on notes.	Preparation is lacking, with noticeable reliance on notes.	Little to no preparation evident; heavy reliance on notes or reading from slides.

PRACTICE AS RESEARCH PRESENTATION +REFLECTION

This presentation evaluates how effectively you use performance-based methods or embodied knowledge to explore, question, and illuminate a research inquiry in theatre history, theory, and criticism. It assesses the integration of creative practice with scholarly argument, the clarity of research questions, the rigor of historical and theoretical grounding, and the ability to communicate findings through both performance and reflection.

Criteria	Points	Description
Research Question & Purpose	20	Clearly articulates the research question and its relevance to theatre history and performance inquiry.
Historical & Theoretical Grounding	20	Demonstrates accurate historical context and applies appropriate theoretical perspectives.
Integration of Practice & Research	20	Connects performance choices directly to the research question, using practice as a method of inquiry.
Delivery & Communication	20	Engages audience through performance, oral explanation, and/or visual aids with clarity and confidence.

Critical Reflection	10	Assesses the impact of the practice on the research findings, noting strengths, limitations, and implications.
Organization & Timing	10	Maintains a coherent structure, stays within time limits, and presents work professionally.

REFLECTION PAPER

This short, 1-2 page reflection will be your final writing assignment for the semester. It should analyze and evaluate your Practice-as-Research presentation, focusing on how you used performance-based methods or embodied knowledge to explore, question, and illuminate a research inquiry in theatre history, theory, or criticism.

In your reflection, you should:

1. **Restate your research question(s)** and explain why they matter in the context of theatre history, theory, and criticism.
2. **Briefly describe your creative process**—how you approached integrating performance with scholarly research, including methods and sources used.
3. **Discuss historical and theoretical grounding**—identify key scholarship, theories, or historical materials that informed your work.
4. **Evaluate your effectiveness**—consider how well your performance communicated your research findings, and where you might improve.
5. **Reflect on what you learned**—both about your topic and about using embodied knowledge as a research method.

Keep it concise but specific—focus on clarity, depth, and making strong connections between your creative practice and your scholarly research.

Criteria	Points	Description
Research Question Clarity & Relevance	10	Clearly states the research question(s) and explains their importance in theatre history, theory, and/or criticism.
Integration of Creative & Scholarly Work	10	Shows how performance methods were meaningfully integrated with scholarly research.
Historical & Theoretical Grounding	10	Uses relevant historical and theoretical frameworks to support the reflection.
Critical Evaluation of Effectiveness	10	Thoughtfully assesses the strengths and areas for improvement in the presentation.
Reflection & Insight	10	Demonstrates personal learning, growth, and deeper understanding of the topic and research process.

COURSE SCHEDULE

THIS SCHEDULE IS SUBJECT TO CHANGE. CHANGES, IF ANY, WILL BE ANNOUNCED IN CLASS OR VIA E-MAIL

Week 1

- **Thu Aug 21** – Introduction / Exploring the Syllabus
Reviewing the syllabus and taking a trip to the library
- **Worksheet**

Week 2

- **Tue Aug 26** – Foundational Theatre History/Theory
- **Guest:** TBD
Read: “Reflections on a Global Theatre History” – Marvin Carlson (2013)
“Decolonizing Theater History in the Arab World” – Khalid Amine (2018)
- **Thu Aug 28** –
Read: “Discourse on Colonialism” – Aimé Césaire (1972)
Watch: Peter Brook *Conversations About Theater* (1973, 29 min)
- <https://video-alexanderstreet-com.lp.hscl.ufl.edu/watch/peter-brook-conversations-about-theater/details>

Week 3

- **Tue Sep 2**– *Interculturalism and Orientalism* – Reviewing terminology (Fun test)
- **Thu Sep 4** –
Read: *Orientalism*, Intro & Ch. 1 – Edward Said

Week 4

- **Tue Sep 9**– In-class viewing: *The Mahabharata*;
Read: “Peter Brook’s ‘Mahabharata’: A View from India” – Rustom Bharucha (1988)
- **Thu Sep 11** – Lecture: Classical Indian Theatre and the Evolution of Rasa-Bhava

Week 5

- **Tue Sep 16, 2025** –
Read: “A first-person approach to aesthetic emotions in Natyasastra” – Sangeetha Menon (2011);
Natyasastra excerpts; Gerould p. 86–94
- **Thu Sep 18, 2025** –
Watch: *Little Clay Cart* (1994)

“Little Clay Cart” Directed by Kailash Pandya, Betty Bernhard (Claremont, CA: Betty Bernhard, 1994), 1 hour 55 minutes
- <https://video-alexanderstreet-com.lp.hscl.ufl.edu/watch/little-clay-cart#channel:academic-video-online>
- Read: *Mricchakatika* – Shudraka
Response #1 due

Week 6

- **Tue Sep 23** – *Aristotelian Dramatic Structure*
Read: *The Poetics* – Aristotle; Gerould p. 45–67
- **Thu Sep 25** –
Read: *Medea* – Euripides
Response #2 due

Week 7

- **Tue Sep 30** – *Nō/Noh Theatre*
Read: “On the Art of the Nō Drama” – Zeami; Gerould p. 98–107
Documentary on Noh Theatre; preparing for *Atsumori*
- **Thu Oct 2** –
Read: “Aristotle’s Poetics and Zeami’s Teachings on Style and the Flower” – Megumi Sata (1989);
Play: *Atsumori* – Zeami
Response #3 due

Week 8

- **Tue Oct 7** – *Theorizing Global and Political* – Ch. 1 *Beginning Theory* “Liberal Humanism”
Read: *Everyman* (c. 1495) – discussion on liberal humanism
- **Thu Oct 9**– Continue discussion; Viewing: *Everyman*
- <https://video-alexanderstreet-com.lp.hscl.ufl.edu/watch/everyman-2#channel:academic-video-online>

Week 9

- **Tue Oct 14** – Ch. 2 *Beginning Theory* “Structuralism”;
Read: “Structuralism in Cultural Anthropology” – Pierre Maranda
- **Thu Oct 16** – **PERFORMANCE REVIEW** and Final **PRACTICE AS RESEARCH** discussion

Week 10

- **Tue Oct 21**– *Premodern Transnational Performances*
- **Guest:** TBA
Read: “An Iranian Passion Play” – Reza Ale-Mohammed; “Ta’ziyeh” – Peter J. Chelkowski
- **Thu Oct 23** –
Read: “The Conscience Man of Jatra” – Jashodhara Sen (2019)
Lecture on *jatra*

Week 11

- **Tue Oct 28**– Guest: TBA;
Read: *Drama and the African Worldview* – Wole Soyinka; Gerould p. 474–482
“The Roots of African Theatre” – Ousmane Diakhaté & Hansel Ndumbe Eyoh

- <https://www.critical-stages.org/15/the-roots-of-african-theatre-ritual-and-orality-in-the-pre-colonial-period/>
- **Thu Oct 30** – *The Elizabethan Theatre*
Play: *Othello*– Shakespeare;
Read: “Iago’s Alter Ego: Race as Projection in Othello” – Janet Adelman

Week 12

- **Tue Nov 4** – *Feminist Criticism & Plural Spaces* – Ch. 6 & 7 *Beginning Theory*
- **Thu Nov 6**– **Dr. Sen is attending ASTR Conference**
Read: “La Chica Boom and the Pedagogy of Queer Failure” – Kaplan (2020)

Please see the discussion board for more details about this class.

Performance Review due by 11:59 PM.

Week 13

- **Tue Nov 11**– Play: *Dulcitius* – Hrosvitha of Gandersheim
Read: “Re-Viewing Hrotsvit” – Sue-Ellen Case (1983)
- **Thu Nov 13** – Working on your final presentation.

Week 14

- **Tue Nov 18** – (Open session / prep)
- **Thu Nov 20** – (Open session / prep)

Week 15

- **Tue Nov 25** – Thanksgiving Break (no class)
- **Thu Nov 27** – Thanksgiving Break (no class)

Week 16

Tue Dec 2 – *Final Presentation: PRACTICE AS RESEARCH PRESENTATION*

Final Reflection: 12/10/2025 @ 8:00 PM - 10:00 PM Reflection due

Please ask me about supplementary readings if you are interested in exploring the topics we are covering in class further.

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. The purpose of this course is to examine the past to understand the present and shape the future, and in order to do that, sometimes we need to overcome our fears and discomfort and question the established and normative traditions. I will give you advance notice when specific materials or content covered may contain images, language, or perspectives that some may find difficult. 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.

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.

Attendance Policy, Class Expectations, and Make-Up Policy

Excused absences must be consistent with university policies in the Graduate Catalog (<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#attendance>) and require appropriate documentation.

Additional information can be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

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>

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://www.dso.ufl.edu/drc>) 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.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

University Honesty Policy

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 (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-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.

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see:

<http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu.
<https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.

<https://www.crc.ufl.edu/>.

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.

<https://teachingcenter.ufl.edu/>.

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.

<https://writing.ufl.edu/writing-studio/>.

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>.