AI, Data & The Performing Body
DIG 4930, TPA4930 & TPA6930, 79AI & 76AI
DIG, Sect ADPB (3 credits)
Tuesdays: 12:50-3:50 pm
Professor: Dr. Heidi Boisvert
Location: Constans Theatre, G015
Email: hboisvert@ufl.edu
Office Hours: Tuesdays & Thursdays 10-12 pm (or by Appointment)
Office Location: Nadine McGuire Theatre & Dance Pavilion, Room #233
Office Phone: 352-273-0513 (email is best)

Course Content —> Canvas Site: https://ufl.instructure.com/courses/530581
Course Collaboration —> Slack Workspace: https://aidataperformbody2025.slack.com

Course Description:

This course challenges students to deconstruct and reimagine how emerging technology can be used to expand the language of performance. We'll explore techno-somatic, multi-sensorial experiences. Students will experiment with motion capture, wearable sensors, depth cameras, virtual & augmented reality, artificial intelligence, machine learning and theatrical control systems using game engines and other real-time interactive environments. The course is a mix of theory and practice. It blends seminar-style creative research investigation, both technical and artistic, with hands-on participation in interdisciplinary group productions.

Prerequisites: None

Course Goals:

To give students an introduction to:
– the history and contemporary field of experimental networked performance employing emerging technology.
– tools and techniques for creating experimental, multi-media performances and building networked infrastructure.
– collaborative strategies for working on teams with different disciplinary skills and backgrounds.

Learning Outcomes:

By the end of the course students will be able to:
– understand correct terminology for technical and design aspects of the field.
– apply emerging technology (machine learning, biophysical sensors, virtual reality) into their artistic practice.
– evaluate different interdisciplinary methods of collaboration in order to function as part of a team.

– create experimental performance experiences employing different modalities of design and production and integrate those modalities
– apply contemporary methods to the critique the work of their peers.
– analyze the evolving technologies and innovative approaches used by professionals in the field of experimental performance.
– analyze the role of the body, data & the future of artificial intelligence.

Course Materials:

– Canvas
– Slack
– GitHub
– Flash drive & other portable drives or DropBox account to back up files
– Required Readings - Provided as PDFs
– Software Tutorials - Links will be provided
– Journal (Digital or Physical)
– Laptop (Mac or PC)

Relevant Hardware & Software:

– Max/MSP (https://cycling74.com/)
– PureData (https://puredata.info/)*
– Processing (https://processing.org/)*
– Isadora (https://troikatronix.com/)
– Mad Mapper (http://madmapper.com/)
– QLab (https://figure53.com/qlab/)
– TouchDesigner (https://www.derivative.ca/)
– Medialon (https://medialon.com/)
– Field (http://openendedgroup.com/field/)*
– Unity (https://www.unity.com/)*
– Unreal (https://www.unrealengine.com/)*
– Maya (https://www.autodesk.com/products/maya/overview)
– Rokoko (https://www.rokoko.com/)
– Oculus (https://www.oculus.com/)
– Vive (https://www.vive.com/us/)
– Magic Leap (https://www.magicleap.com/)
– Emotibit (https://www.emotibit.com/)
– OpenBCI (https://openbci.com/)*
– Mimu (https://www.mimugloves.com/)
– Faceware (http://facewaretech.com/)
– Affectiva (https://www.affectiva.com/)
– RunwayML (https://runwayml.com/)
– ML5.js (https://ml5js.org/)
– OpenAI (https://open.ai/)
– Kinect Azure (https://learn.microsoft.com/en-us/azure/kinect-dk/)
– DepthKit (https://www.depthkit.tv/depthkit-studio)

*Open-Source

Recommended Reading List:

Benford, Steve & Gabriella Giannachi. Performing Mixed Reality. Cambridge, MA: MIT Press, 2011.
Birringer, Johannes. Performance, Technology and Science. New York: PAJ Publications, 2008.
Dixon, Steve. Digital Performance: A History of New Media in Theatre, Dance, Performance Art and Installation. Cambridge, MA: MIT Press, 2017.
Hayles, N. Katherine. How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics. Chicago and London: The University of Chicago Press, 1999.
Leigh Foster, Susan. Choreographing Empathy: Kinesthesia in Performance. New York: Rout-ledge, 2011.
Kozel, Susan. Closer: Performance, Technologies, Phenomenology. Cambridge, MA: MIT Press, 2007.
Kwastek, Katja. Aesthetics of Interaction in Digital Art. Cambridge, MA: MIT Press, 2013.
Massumi, Brian. Parables for the Virtual: Movement, Affect, Sensation. Durham and London: Duke University Press, 2002.
In Immersed in Technology: Art and Virtual Environments, edited by Mary Ann Moser. Cambridge and London: MIT Press, 1996.
Munster, Anne. Materializing New Media: Embodiment in Information Aesthetics. Lebanon, NH: Dartmouth University Press, 2006.
Noland, Carrie. Agency & Embodiment: Performance, Gestures/Producing Culture. Cambridge, Ma: Harvard University Press, 2009.
Penny, Simon. “Desire for Virtual Space. The Technological Imaginary in 1990s Media Art.” Space and Desire Anthology, edited by Thea Brezjek. Zurich: ZHDK, 2011.
Salter, Chris. Entangled: Technology and the Transformation of Performance. Cambridge: MIT Press, 2010.
Shilling, Chris. The Body and Social Theory. London: Sage Publications, 1993.
Stern, Nathaniel. Interactive Art and Embodiment: The Implicit Body as Performance. Canterbury, UK, Glyphi (Arts Futures Books), 2013.

Industry Essentials:

https://www.dance-tech.net/
https://isea-archives.siggraph.org/
https://eyeofestival.com/
https://grayarea.org/
https://www.eyebeam.org/
https://pnw.ai/
https://www.siggraph.org/

https://nips.cc/
https://www.acm.org/
https://mutek.org/
https://www.leonardo.info/
https://www.ctm-festival.de/
https://ars.electronica.art/about/en/archive/
https://transmediale.de/en

Grading Policy*:

– 20% reading/experience responses
– 20% in class exercises
– 40% final project
– 10% documentation
– 10% participation
* University grading policy can be found here: https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/.

Grading Rubric:

VALUES	Excellent (90-100)	Good (80-89)	Fair (70-79)	Poor (60-69)	Unsatisfactory (0-59)
Concept	Core concept is intriguing, original, and well- explored	Core concept is intriguing but lacking in examination	Core concept is present and supported by the work	Core ideas are scattered without consideration	No clear concept, or work doesn't reflect it
Progress	Clear and consistent progress from ideation to execution	Progress was made, but was not consistent	Evidence of procrastinatio n, "last minute" pushes or crunch	Lack of progress in 1-2 areas resulting in project deficiencies	Little to no progress shown on the project
Presentationn	Concept is clearly presented and strongly supported through audio, visuals, interaction, and narrative (if applicable)	Concept is supported through presentation, but 2 or more areas of the design are lacking or distracting	Concept is weakly supported through presentation, project requirements met at a "bare minimum" level	1-2 presentation requirements are not met.	3+ presentation requirements are not met.

VALUES	Excellent (90-100)	Good (80-89)	Fair (70-79)	Poor (60-69)	Unsatisfactory (0-59)
Skills	Clear demonstration of skills in all development areas (visual, text, audio, interaction, programming)	Clear demonstration of skill in 2+ development areas	Demonstrates skills, but omits topics covered in class.	Evidence of skills, but underutilizatio n of techniques learned in class	Does not use any techniques learned in class.
Collaboration	Consistently provides honest, supportive feedback to peers, responsible in meeting team goals, communicates effectively.	Generally supportive, responsible, and good communicatio n, with a few issues	Multiple issues/ problems with collaboration, meeting goals, or communicatin g	Little to no evidence of communicatio n, goal setting, and collaboration in a team setting.	Disrespectful to fellow students work, with negative impacts to class/team dynamics.

Expectations:

• **Arrive on time** and attend all classes— see below for attendance policy.
• Spend at least **2-4 additional hours a week** (outside of class) on class projects, readings, experimenting with tech & writing in journal.
• **Check Canvas** for assignments and materials (typically announced and posted at the end of class on Tuesday & Thursday).
• **Check Slack** regularly for group and private messages.
• Post weekly reading responses to Canvas **by midnight on Mondays** unless otherwise specified in the assignment.
• **Actively participate** in class discussions & group critiques.
• **Back up your work** regularly.
• **Follow good device etiquette**: No cell phone use during class. Laptops only used for lecture note-taking and related class activities.
• **Thoughtfully contribute** to a positive classroom environment, while actively supporting and challenging your classmates' ideas.
• **Push yourself creatively and technically**. Be ambitious. Work hard.
Stay open and curious!

Communication:

• To contact your instructor with a brief, private question or message, **send a DM (Direct Message) through Slack**.

• If you have a question that may be relevant to the group (about homework, etc.), **post in the #general channel** on Slack for all to see and comment on.

• Use Slack for easy communications with your classmates as well—you can DM individuals or selected groups.
• To discuss a longer matter with your instructor, DM to set up an appointment for office hours.

Attendance Policy:

- Students are expected to attend every class, arrive on time, and actively engage/ participate.
- **If you will be absent, or if you are running late, DM your instructor ASAP .**
- In the case of an absence, contact a classmate for notes and what you missed, check Canvas for assignments, and contact the instructor if you have additional questions.
- Lateness and absences will impact your grade. Worse, not showing up will impact everyone else in the class. As most of our projects are collaborative, we are dependent on everyone's presence and full participation.
- All in-class activities are graded for participation. Unexcused absences will result in a 0 for participation for the day. *Students with excused absences can make up missed in-class activities.*
- Unexcused lateness counts as 1/3 absence when up to 25 minutes late, 1/2 absence when 26-50 minutes late, and a full absence beyond that point.
- Absences may be excused in the following cases: documentation of illness provided by a doctor, religious observance with advance notice, official school-related activity (with documentation and advanced notice), and on a case-by-case basis for other critical events. Religious observations do not require documentation.
- You are allowed 2 "unexcused absences." Each additional unexcused absence will result in a penalty of a full letter grade (10%) from the final grade per "unexcused" absence.
- Project critiques are mandatory. Missing a critique will result in a deduction of one letter grade for the corresponding project. *Critiques can be made up or credit for a similar exercise can be provided for students with excused absences.*

- For University Attendance Policy, please refer to this link for acceptable reasons for excused absences: https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/.

Academic Integrity 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 Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click here to read the Conduct Code. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Instructor Note: Code borrowed from another source at more than four lines in length must be attributed as a //comment within the code itself. If you are unsure of whether or not your work may constitute plagiarism, please check with your instructor before submitting.

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 Honor Code and Student Conduct Code.

Course Accommodations for Students with Disabilities:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center here: https://disability.ufl.edu/get-started/. 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.

Student Evaluation Requirements:

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 https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.

Course Structure (Lecture, Lab & Demos):

Lecture/Demo - Context setting and introducing tools & techniques

Lab/In Class Exercise - Scaffold development pipeline and experimentation

Read/Respond - Critically engage with readings/videos by writing up a short reaction to key points in preparation for discussion

Experience/De-construct - Research new immersive works & identify narrative devices, experience design strategies and technology employed to build a collective toolbox

Studio - Hands-on, collaborative project development

Course Schedule:

// Week 1 - INTRO - PERFORMANCE & TECHNOLOGY

Tuesday - January 14th - Overview of Course, Structure & Ideas

Lecture/Demo: Brief History of Early Performance & Technology Innovation

Read/Respond:
Birringer, Johannes. *Kinetic Atmospheres: Performance & Immersion* - Chapter 1
Dixon, Steve. *Digital Performance: A History of New Media in Theatre, Dance, Performance Art, and Installation,* Introduction (p. 1-34).
Mullis, Eric. Dance, "Interactive Technology and the Device Paradigm."

Experience/Deconstruct:
Troika Ranch (Loop Diver)
Palindrome Dance Company (Heartbeat Duett)
Chunky Move (Glow)
OpenEnded Group (How Long)
Builders Association (Super Visions)

// Week 2 - THE BODY: MATERIALITY

Tuesday - January 21st
Lecture - Cybernetics & Cyberpunk's Rejection of the Body
Lab - Speculative Design Workshop

In Class Exercise 1: Future of the Performing Body

Read/Respond:
Weiner, Norbert. "The Human Use of Human Beings"
Hayles, N. Katherine. *How We Became Post-Human: Virtual Bodies in Cybernetics, Literature and Informatics* (p.1-57).
Salter, Chris. *Entangled: Technology and the Transformation of Performance*, Chapter 6: Bodies (p. 222-276).

Experience/Deconstruct:
Ghost in the Shell, 1995 (FILM)
Stelarc (Third Hand)
Neil Harbisson (Cyborg Antenna) & Moon Ribas (Waiting for Earthquakes)
Anouk Wipprecht (FashionTech)

// Week 3 - THE BODY: IMAGE

Tuesday - January 28th
Lecture - Performing Body as Medium & Metonymy of the Self
Lab - Live Projections - Cameras & Projectors

In Class Exercise 2: Creating Scene = 2 performers + 1 camera + 1 projector

Read/Respond:
Shilling, Chris. *The Body and Social Theory,* Chapters 2 & 3.
Nolan, Carrie. *Agency and Embodiment: Performing Gesture/Producing Culture*, Introduction (p. 1-17) & Chapter 2, Gestural Meaning (p. 55-92).

Goffman, Irving. *Presentation of the Everyday Self,* Chapter 1 - Performances (p. 10-46).

Experience/Deconstruct:
Pipilotti Rist (Selfless in the Bath of Lava)
Tony Oursler (Influence of Machines)
Bill Viola (Chapel of Frustrated Actions & Futile Gestures)
Nuum Collective (Doppelganger)
Nao Bustamante (America, the Beautiful)

// Week 4 - DATA: EMOTIONS

Tuesday - February 4th
Lecture - Data Bodies & Biophysical Expressivity
Lab - Biosensors - XTH Sense & Emotibit

In Class Exercise 3: Remapping Biophysical Data to Sound Using Isadora

Read/Respond:
Thacker, Eugene. "Biomedia."
Donnarumma, Marco. "Music for Flesh II: informing interactive music performance with the viscerality of the body system" and "*On Biophysical Mus/ic."*
Montgomery, Sean. "Brain-Computer Interfaces, Open-Source, and Democratizing the Future of Augmented Consciousness."
Pedersen & Iliadis, *Embodied Computing: Wearables, Implantables, Embeddables, Ingestibles*, Chapter 1-2 (p. 1-41).

Experience/Deconstruct:
Marco Donnarumma (Music for Flesh II & Ominous)
Tjasa Ferma (Female Role Model)
Ellen Pearlman (Noor Brain Opera)
Lisa Park (Eunoia)
Andrew Schneider (Nervous/System)

Tutorials: XTH Sense & Emotibit Set Up + Isadora

// Week 5 - DATA: MOTION

Tuesday - February 11th
Lecture - From Motion Pictures to Motion Capture
Lab - Motion Capture - Kinects & Rokoko

In Class Exercise 4: Retargeting Gesture to Visuals

Read/Respond:
Munster, Anna. *Materializing New Media: Embodiment in Information Aesthetics*, Chapter 3 (p. 86-116).
Boucher, Marc. “Virtual Dance and Motion Capture.”
Leigh-Foster, Susan. *Choreographing Empathy, (*p. 115-172).
McCarren, Felicia. *Dancing Machines: Choreographies in the Age of Mechanical Reproduction*, Chapter 2.

Experience/Deconstruct:
Merce Cunningham (BIPED)
Bill T. Jones (Ghostcatcher)
Royal Shakespeare Co. (Dreams)
Gibson & Martelli (Dazzle & Expanded Fields)

Tutorials: Kinect & Rokoko Set Up

// Week 6 - AI & ML: AUTOMATION

Tuesday - February 18th
Lecture - Extended Cognition, Machine Intelligence & Human Agency
Lab - Machine Learning - RunwayML & OpenAI

In Class Exercise 5: Writing a play with GPT-3 (or ChatGPT)

Read/Respond:
Clark, Andy and David Chalmers, “The Extended Mind.”
McDonald, Kyle. “Dance and Machine Learning: First Steps.”
Hong, Sun-Ha. *Technologies of Speculation: The Limits of Knowledge in a Data-Driven Society*, Chapter 4 (p. 76-113).
TheAltre + GPT-2*, AI: When a robot writes a play. (Optional)*

Experience/Deconstruct:
Dinner Party AI on Twitch
Memo Atkins (Learning to See)
Refik Annabel (Machine Hallucinations)

Tutorials: RunwayML & OpenAI

// Week 7 - AI & ML: CO-CREATION

Tuesday - February 25th
Lecture - Co-Evolution of Human-Data-Machine Creativity
Lab - Generative Algorithms - P5.js & ML5

In Class Exercise 6: Generate Real-Time Music and Visuals with Algorithms

Read/Respond:
Cizek, Kat and William Urrichio. “Co-Creating with Non-Humans” (from Collective Wisdom).
Lewis, Jason. “Making Kin with Machines.”
Walton, Robert Ellis. “Theatres of Artificial Intelligence and the Overlooked Performances of Computing.”

Experience/Deconstruct:
Sougwen Chung (Drawing Operation Unit: Generation 1 & 2)
Stephanie Dinkins (Conversations with Bina48)
Lauren Lee McCarthy (Lauren)
Catie Cuan (Output)

Tutorials: P5.js & ML5

// Week 8 - EXPANDED REALITY: SIMULATION

Tuesday - March 4th
Lecture - Ludic Performance & Embodied Simulation
Lab - Game Engines - Unity

In Class Exercise 7: Asset Creation and Level Design in Unity or Unreal

Read/Respond:
Erler, Michael. “Playing Intelligence.”
Pezzulo, Giovanni and Barsalou, Lawrence. “The mechanics of embodiment: a dialog on embodiment and computational modeling.”
Blackman, Lisa. *Haunted Data: Affect, Transmedia & Weird Science*, Part I (p. 53-77).

Experience/Deconstruct:
David O’Reilly (Everything)
Ian Cheng (Life of Bob)
Paolo Pedericini (Unmanned)
I/O Designs (Connected Worlds & The Pack)

Tutorials: Unity

// Week 9 - EXPANDED REALITY: IMMERSION

Tuesday - March 11th
Lecture - Mixed Reality for Immersive Worlds - Extending Beyond Our Biology
Lab - Virtual Reality - Oculus

In Class Exercise 8: Integrate Virtual Reality Framework into Unity Project

Read/Respond:
Benford, Steve and Gabriella Giannachi. *Performing Mixed Reality,* Chapter 5 (p 229-268).
Marco Gillies, “Mixed Reality Immersive Theatre.”
Martingano, Alison Jane et al. “Virtual Reality Improves Emotion, but Not Cognitive Empathy: A Meta-Analysis.”

Experience/Deconstruct:
Hyphen Labs (NeuroSpeculative AfroFeminism)
BeAnother Lab (Body Swap)
National Theatre of London (Draw Me Close)
MapDesign Lab (HEROS: A Duet in Mixed Reality)
Kiira Benzing (Love Seat)
MCCS Goldsmiths (Dancing into the Metaverse)

Tutorials: Oculus Set Up

SPRING BREAK - March 15th-22nd

// Week 10 - SHOW CONTROL: I/O

Tuesday - March 25th
Lecture - Control Systems and Responsive Environments
Lab - TouchDesigner

In Class Exercise 9: Input & Output Paper Tech

Read/Respond: Huntington, John. *Show Networks & Control Systems* (Supplementary Videos)

Experience/Deconstruct:
Complex Movements (Beware of the Dandelions)
Volvox Labs (Dub Fire, Lunar Landing)
TeamLab (Every Wall is a Door & Ephemeral Solidified Light)
David Byrne (Theatre of the Mind)
Moment Factory (Perplexiplex)

Tutorial: TouchDesigner

// Week 11 - CONCEPT DEVELOPMENT: BRINGING IT ALL TOGETHER

Tuesday - April 1st
Lecture - Ideation & Rapid Prototyping Workshop
Lab - Concept & Design Document, Technology Spec & Pitch Development

In Class Exercise 10: Pitch Presentation

Tutorial: TBD (depends on needs of the project)

// Week 12 - PROJECT DEVELOPMENT: EXPERIENCE DESIGN

Tuesday - April 8th - Studio

// Week 13 - PROJECT DEVELOPMENT: ASSET CREATION

Tuesday - April 15th - Studio

// Week 14 - PROJECT DEVELOPMENT: PROGRAMMING

Tuesday - April 22nd - Studio

// Week 15 - PROJECT DEVELOPMENT: TESTING & ITERATION

Tuesday - April 23rd - Studio

// Week 16 - FINAL PRESENTATIONS: PERFORMANCES

Tuesday - April 29th - Final Exam - Performance Showcase & Crits

FINAL DOCUMENTATION DUE - April 30th

PROJECT:

MID-TERM - CONCEPT + DESIGN DOCUMENT & TECH SPEC for FINAL PROJECT

FINAL - CREATE A SHORT PERFORMANCE (10-15 minutes) employing technology and centering the body as a driver of the experience

Additional Campus Resources:

Health and Wellness

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

Counseling and Wellness Center: Visit the Counseling and Wellness Center website 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 the Student Health Care Center website.

University Police Department: Visit UF Police Department website 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, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or

via e-mail at helpdesk@ufl.edu.
Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: 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.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

On-Line Students Complaints: View the Distance Learning Student Complaint Process.