



# IDS 2935: Visual Meaning and Representation

## Quest 1

### I. General Information

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#### Class Meetings

Semester: **Fall 2024**

Days & Times: **Tuesday 3–4:55 PM / Thursday 4:05–4:55 PM**

Location: **McCarthy A** ([MCCA 2196](#))

#### Instructor

Name: **Fatimah Tuggar**

Office: **Fine Arts D (FAD) room 223**

Office Hours: Hours: Tuesday 5 – 6 PM / Wednesday 6– 7 PM (by appointment only)

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#### Course Description

It is the nature of human beings to find meaning in everything. Our world is saturated with visuals on multiple platforms using various vocabularies. How do we make sense of it all? What is the meaning of the visuals we choose or encounter? Are we interpreting them as the maker or sharer intended? What is the relationship of image to context? How do we avoid starting a dispute because of the visual statements we choose to make, share or reshare? Who should decide what an image means? How do class, race, gender, sexual orientation, culture, religion, age, and history impact our interpretation of images?

This multidisciplinary course engages the subject of visual semiology, representation and visual literacy through cultural studies, feminism, queer theory, visual art, art history, film theory, postcolonial studies and philosophy. Semiotics is an all-encompassing interdisciplinary field of study. A system of how meaning is constructed and understood. "*Semiotics is concerned with everything that can be taken as a sign and everything which 'stands as a sign for something else.'*" – Novelist & Philosopher Umberto Eco.

This course involves visual production and analysis. The goal is to introduce and provide additional pathways to knowledge production through doing and making. Creating connections and imagining possibilities is an approach that increases innovation and success in any field. Visual thinking allows the ability to actualise concepts quickly.

#### Quest Credit

- Quest 1
- Humanities

*This course accomplishes the [Quest](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest credit. Courses intended to satisfy Quest requirements cannot be taken S-U.*

#### Required Readings and Works

**Materials and Supplies Fees:** N/A

- Readings, links to films and artworks are available on Canvas.
- Week 7: Flag Making should be done using already available materials such as pencils, markers, paper, or computers.
- Week 8: Image Making requires household goods and documenting with any camera, including phone cameras.

WEEK	ASSIGNMENTS	GOALS	DUE DATE	POINTS
Weekly	<b>Weekly Multiple Choices Quizzes.</b>	Reflecting on what we have learnt and how our thoughts and ideas may have shifted.	Ongoing	<b>200</b>
Week 4	<b>Group Presentations:</b> On how semiotics is used in your chosen area of study and how you think you can use it in the future in your profession and personal life. (a lotted presentation time 15 minutes)	Identifying possibilities of incorporating new learning and approaches into lifelong practices. The group working process will enhance student collaboration, communication, and decision-making abilities. The peer review process will help develop review skills and, in turn, improve self-assessment.	Week 5	<b>200</b> Articulation & Communication:40 Organisation:40 Conclusions Reached: 40 Quality of Ideas :40 Collaboration: 40
Week 7	<b>Making &amp; Writing:</b> Design a flag for a cause or passion. Your peers will review and grade your work based on our courses grading criteria.	Connecting how signifiers work to the practice of creating signifiers, then analyzing reasoning for the visual choices made through coherently discussed and written arguments.	Week 8	<b>200</b> Making : 100 Writing: 100
Week 8	<b>Making &amp; Writing:</b> Create denotative artworks based on your experience of your five prevalent senses, one images for each sense. ( 5 artworks).	Evaluating the contributions of materials to visuals and signification and effective visual communication.	Week 10	<b>200</b> Making : 100 Writing: 100
Week 16	<b>Thesis Paper:</b> Write a thesis using our course readings and studied visuals on who should be the rightful interpreter of visual culture and why? (1000 words)	Reflect, engage and consider the role and impact of representation, visual semiology and literacy in our lives.	Last Class	<b>300</b>
	<b>Participation:</b> Consistent, informed, thoughtful, and considerate contribution to in-class practicum. The instructor will post 50% of the participation points halfway through the course, allowing you to improve your performance. You may schedule a conference if you are earning below 70% of the possible points to get feedback on how to improve.	Identifying, describing, and interpreting visuals in a group setting provides practice for quick thinking and verbal communication.	Ongoing	<b>100</b>
	<b>TOTAL POSSIBLE WORDS: 2000</b>	<b>TOTAL POSSIBLE COURSE POINTS: 1000</b>		
	<b>TOTAL NUMBER OF ARTWORKS: 11</b>			

## II. Graded Assignment

### Description of Graded Work

#### Grading Scale

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

#### Writing Assessment Rubric and Statements

This course **does not** count towards Writing Requirement but uses the same grading criteria:

	SATISFACTORY (Y)	UNSATISFACTORY (N)
<b>CONTENT</b>	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesising sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
<b>ORGANIZATION &amp; COHERENCE</b>	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organisation, may lack any coherent sense of logic in associating and organising ideas, and may also lack transitions and coherence to guide the reader.
<b>ARGUMENT &amp; SUPPORT</b>	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalised discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalisations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.

<b>STYLE</b>	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
<b>MECHANICS</b>	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

## Making Assessment Rubric and Statements

Artworks will be graded using the following criteria:

	<b>SATISFACTORY (Y)</b>	<b>UNSATISFACTORY (N)</b>
<b>IDEA</b>	Developing informed thought processes that generate sound concepts and demonstrate analysis and evaluation of all aspects of the making process.	Artworks are incoherent and do not show evidence of evaluation of making processes. Hard for others to decipher meaning or interpret.
<b>CONTENT</b>	Express and communicate meaning in a visual vocabulary that the community (our class) can agree on the straightforward interpretation of the artwork.	Work shows little to no understanding of how signs and signifiers are used for visual communication. Community is not able to decipher meaning.
<b>EXECUTION</b>	Translate thoughts and concepts into clear physical manifestations that demonstrate considerations in the use of materials.	The artwork is poorly designed; it is falling apart, untidy, and not purposely done as part of the message. It lacks evidence of care or considered use of materials.
<b>INNOVATION</b>	Integrating new and unfamiliar concepts and processes for a given task.	Work shows little to no evidence of learning and incorporating new concepts and processes for the assignment.
<b>EXPERIMENTATION</b>	Testing of multiple concepts and mediums to explore ideas and content. Provided documentation that show evolution of ideas.	No practical test or plan was made before undertaking the project. The resulting work demonstrates no improvement or learning from experiments. No evidence of testing or planning is provided.
<b>TECHNICAL QUALITY</b>	The methods used to produce work adds to the clarity of shareable visuals. Technique choice demonstrates evidence of thinking through the visual vernacular used to create artwork.	Artwork demonstrated little or no consideration for the method used or that visual vernacular had been considered in the making process.

## Participation Rubric

Participation grade is given for in weekly class group assigned visual interpretative exercises. Participation makes can only be earned by coming to class.

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	Have notes that show attempts to identify and interpret visuals and verbally sharing analysis with the group.	Engage verbally in sharing opinions some reflection without any notes or the reverse.	Withdrawn, not participating in identifying or interpreting visuals or absent from class..
Thoughtful: Shows evidence of having understood and considered issues raised.	Demonstrates an understanding of visuals based on shared reflections and concrete evidence in the visuals and contextual awareness.	Demonstrates some understanding of the subject based on visual evidence but without contextual awareness or the reverse.	Demonstrates no understanding because interpretation is not based on any factual analysis of the visuals, contextual awareness, course material or any reasonable discernible fact.
Considerate: Takes the perspective of others into account.	Full contribution in discussion with peers; gives considered feedback on the subject that demonstrates listening, understanding of others and subject analysis.	Not fully acknowledging or considering what peers share, but offers insightful reflections.	Ignoring everyone's reflections and being only interested in your viewpoint without analysis or being absent from class.

## III. Annotated Weekly Schedule

PLEASE NOTE THAT THIS SCHEDULE IS SUBJECT TO CHANGES & ADJUSTMENTS

### Week 1

- Lecture:** Introduction to Understanding Suture
- Group Visual Analysis:** Screening Segments of Alfred Hitchcock's psycho  
- *Sergei Eisenstein, Battleship Potemkin, Mosfilm, 1925*
- Required Reading:** *Daniel Chandler, Semiotics the Basics*, Chapter 1, Models of the Sign, **Page 11–47 (total 37 p)**

### Week 2

- Lecture:** Concepts & Meaning Making
- Group Visual Analysis:** Review, Analysis & Interpretation  
- *Lorna Simpson, Necklines, Photography, 1989*
- Required Reading:** *Julia Bryan-Wilson, Interview with Hal Fisher, Gay Semiotics Revisited, Article, Aperture Magazine, 2 pages (total 2 p) June 4, 2021*
- Prompt & Notes:** Summarise your understanding of the following concepts: Sign, Signifier, and Signified. Please include visual examples.

### Week 3

- Lecture:** Understanding Semiology in Your Field of Study
- Group Visual Analysis:** Group Presentations on Semiotics in Students' Field of Study
- Required Reading:**
  - *Gilbert Gabriel, A Sound Investigation*
  - *Joohan Kim, From commodity production to sign production:*
  - *Jean-François Chartier et al, A data-driven computational semiotics*
  - *Louis Chartrand & Jean-Guy Meunier, Ecosemiotics*
  - *Timo Maran and Kalevi Kull*
  - *Søren Brier & Cliff Joslyn, Information in Biosemiotics*
  - *Albert Brizio, Valérie Faure, Franck Baudino, Medical Semiotics*
  - *Martin Krampen, Semiotics in Architecture and Industrial/Product Design*
- Prompt & Notes:** Who should decide what an image means and why?

### Week 4

- Lecture:** Subliminal Meaning, Metaphors & Hall's Reception Theory
- Group Visual Analysis:** Review, Analysis & Interpretation
  - *Thai Aulws: Toothpaste Ad*
  - *Benetton Ad: Mother Child*
  - *Carl's Jr., Burger Ads*
  - *Ellen Tracy Trench Coat Commercial*
  - *Candice Breitz, Ghos Series, 1994-1996*
- Required Reading:** *Heidi E. Huntington, Subversive Memes: Internet Memes as a Form of Visual Rhetoric, Selected Papers of Internet Research, 4 pages, (total 4 p), 2013*

### Week 5

- Lecture:** Representation, Reality & Simulacrum
- Group Visual Analysis:** Review, Analysis & Interpretation
  - *Rene Magritte, This is not a pipe, painting, 1929*
  - *Duane Hanson, Primary Old Man Playing Solitaire, 1973*
- Required Listening:**
  - *Ken Liu, Simulacrum, Light Speed Magazine, February, 2011 audio piece, 23:24 minutes*
  - *David Tallerman, Jenny's Sick, Light Speed Magazine, December 2010, audio piece, 27:58 minutes*

### Week 6

- Lecture:** Power, Colonialism & Image Interpretation
- Group Visual Analysis:** Review, Analysis & Interpretation
  - *Édouard Manet, Olympia, painting, 1863*
  - *Eugène Delacroix, The Women of Algiers, 1834*
  - *Jean-Léon Gérôme, The Snake Charmer, 1879*
  - *Horace Vernet, The Arab Tale Teller, 1833*
  - *Jean Discart, L'Atelier de Poterie, Tanger, 1856-1944*
  - *Théodore Chassériau, Scene in the Jewish Quarter of Constantine, 1851*
- Required Watching:** Director Sut Jhally, Real Bad Arabs, Media Education Foundation, **Duration: 50 minutes.**

## Week 7

- Screening:** Emily Kassie, Documentary Explained Series, S3.E3 Flags
- Group Visual Analysis:** Review, Analysis & Interpretation of Flag-Based Artworks
  - *Dread Scott, What Is The Proper Way To Display a US Flag? 1989*
  - *Tania Bruguera, Dignity Has No Nationality, 2017*
  - *Robert Longo, Untitled (Dividing Time), 2017*
  - *Jeremy Deller, Don't Worry Be Angry, 2017*
  - *LaToya Ruby Frazier, Flint, 1,105 Days And Counting Man-Made Water Crisis, 2017*
  - *Vik Muniz, Diaspora Flag, 2017*
  - *Yoko Ono, Imagine Piece, 2017*
  - *Ahmet Öğüt, If You'd Like This Flag in Colours, Burn It (In Memory of Marinus Moezem), 2017*
  - *Pedro Reyes, Hands On With A Vision, 2017*
  - *Rirkrit Tiravanija, Untitled (fear eats the soul) (white flag), 2017*
- Required Reading:** Michael Welch, et al., Advances in Critical Cultural Criminology: An Analysis of Reactions to Avant-Garde Flag Art, Critical Criminology, Journal Volume 11:1, 11, **Page 1-20, (20 p)** January 20, 2002

## Week 8

- Topic:** Review & Critique of Flag Works
- Group Visual Analysis:** Breakout sessions review flags created by class members.

## Week 9

- Topic:** Denotive Assignment
- Ideas Worksop:** How Materials Carry Meaning
- Group Visual Analysis:** Review, Analysis & Interpretation
  - James Luna Artifact Piece, first performed in 1987
  - James Luna, Half Indian/Half Mexican, 1991
  - Woman's Zapatista Embroidery Collective in collaboration with Emory Douglas Jefferey Gibson,, 2012–16

## Week 10

- Topics:** Reflections & Writing on Denotative Works
- Required Homework Screening:** Stuart Hall, Race the Floating Signifier, Lecture at Goldsmith College (**Duration: 62 minutes**)

## Week 11

- Lecture:** Gender & Visuality
- Group Visual Analysis:** Review, Analysis & Interpretation
  - Georgia O'Keeffe, Hibiscus with Plumeria, 1939
  - Artemisia Gentileschi, Samson and Delilah, 1630–1638
  - Frida Kahlo, 'Self-Portrait with Cropped Hair', 1940
  - Marcel Duchamp, Mademoiselle Rose Sélav, 1920
  - Marie Guillemine Benoist Portrait d'une négresse, 1800
  - Sonya Clark, Pearl of Mother, 2006
  - Pacita Abad, Filipina: A racial identity crisis, 1990

- Required Reading:** Bell Hooks, *Art On My Mind, Facing Difference: The Black Female Body*, **Page 94 – 100 (total 7 pages)**, The New Press, July 1, 1995

### Week 12

- Lecture:** Understanding Text Beyond the Content
- Group Visual Analysis:** Review, Analysis & Interpretation
  - Mark Tansey, *Derrida Queries DeMan*, 1990
  - Claes Oldenburg, *Free Rubber Stamp*, 1982
  - Richard Prince, *Untitled, Cowboys*, 1980–84
  - Marlboro Advertisement 1955 - 1962
  - Marcel Duchamp, *L.H.O.O.Q.*, 1919
  - Jean-Michel Basquiat, *Mona Lisa*, 1983
  - Victor Burgin, *Life Demands a Little Give and Take*, 1974
  - Jaune Quick-to-See Smith, *State Names I*, 1989
  - Glenn Ligon, *Mirror*, 2002
  - Robert Indiana, *Amor*, 1998–2006
  - Gorilla Girls, *Definition of Hypocrisy*, 1990
  - Amira Hanafi, *A dictionary of the revolution*, 2014–2017
- Required Screening:** Gary Hustwit, *Helvetica* (film), *Swiss Dots*, *Veer*, 2007 (**Duration 80 minutes**)

### Week 13

- Lecture:** The Big Lie of White Marble
- Group Visual Analysis:** Review, Analysis & Interpretation
  - Screening & Discussion of technologies that have allowed discoveries in Polychromy. *Colouring the Past: An Interview with Vinzenz Brinkmann and Ulrike Koch-Brinkmann* (**Duration: 3.08 minutes**)
- Required Reading:** Sarah E. Bond, *Why We Need to Start Seeing the Classical World in Color*, [Hyperallergic](#), Online Periodical, **2 pages, (total 2 pages)**, June 2017

### Week 14

- Lecture:** Museums Are Not Neutral Spaces
- Group Visual Analysis:** Review, Analysis & Interpretation
  - Museum Walk-Through
- Required Reading:** A Guest Museum Curator assigned reading on the role of museums.

### Week 15

- Lecture:** Smathers Library Visit (Book Art Collection)
- Group Visual Analysis:** Breakout Group Workshops on Final Paper.
- Required Reading:** None

### Week 16

- No Class Meeting:** Paper Due.
- Instructor Availability: You are welcome to message the instructor for any additional help you need or a zoom meeting.
- Required Reading:** None



## IV. Student Learning Outcomes (SLOs)

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At the end of this course, students will be expected to have achieved the Quest and General Education learning outcomes as follows:

	Student will able to:	Achieved through:
<b>CONTENT</b>	<b>Describe</b> and <b>Explain</b> critical terms and concepts of Structural Semiotics in <b>connection</b> with visual interpretation and representation.	Weekly Group Visual Analysis of visuals. Weekly Lectures & Readings, Screenings.
<b>CRITICAL THINKING</b>	<b>Analyse, Evaluate</b> and <b>Reflect</b> on how class, race, gender, sexual orientation identity, history, religion, culture, and age impact visual interpretation and representation.	Self-reflection through artmaking. Working Assignments Weekly prompts and notes Portfolio
<b>COMMUNICATION</b>	Develop, plan, present and organise sharable knowledge of <b>Reflections</b> and <b>Explanations</b> in written and visual forms.	Artmaking Assignments Portfolio Writing Assignments
<b>CONNECT</b>	<b>Connect</b> concepts from cultural studies, semiotics, art history, art criticism, film theory and history as tools for understanding and interpreting visual representations.	Weekly Group Visual Analysis. Weekly Lectures & Readings, Screenings.

## V. Quest Learning Experiences

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### 1. Details of Experiential Learning Component

This course has weekly experiential learning Group Visual Analysis that will allow students to build their confidence and ability to talk about art and test their opinions with peers. There are also four other experiential learning opportunities, which will take place during our class meetings or as take-home assignments. We have two artmaking projects and two chances to interact with art at the Harn Museum and another with a guest artist, curator or art critic to our class.

### 2. Details of Self-Reflection Component

The weekly prompts and notes specifically ask students questions that allow them to examine their positions and question their held beliefs and the social and cultural implications of those positions. These reflections are accomplished through examining our course materials in the forms of images, readings, lectures and discussions of visual materials.

## VI. Required Policies

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### Attendance Policy

**Attendance** records will be kept for every class meeting. Students are **allowed 2 unexcused absences**. Each unexcused absence after the initial two will result in **25 point deduction from the final grade**.

Unexcused running-late work will result in a **10% daily deduction** from the total earn points on the assignment.

Leaving class early after signing in will be considered an absence.

Absences will be counted from the first class meeting onward. Acceptable reasons for absences include illness, serious family emergencies, judging trips, field trips, professional conferences, military obligations, severe weather conditions, and religious holidays. In addition, participation in official university activities such as music performances, athletic competitions, debates, or court-imposed legal obligations must be excused. Other sound reasons may be offered and considered on an individual basis.

Course attendance policies are consistent with [University Guidelines](#). While marks are not assigned for attendance, they contribute to participation marks.

## Participation

**Participation** is an integral part of a learning community. Everyone must take part. Participation by **all** class members is critical to the success of young scholars. This exchange should be an honest and ongoing dialogue between all participants throughout the course.

Participation is evaluated based on quality and frequency of engagement.

Participation includes all of the following:

- Attending all scheduled classes
- Arriving on time for class meetings
- Attentiveness during lectures and instructions
- Being prepared and working in class
- Sharing ideas, concepts, creative exploration and conceptual development
- Cooperating in group projects and activities
- Analysing and offering opinions about work in progress and listening to and being an active participant in critique and discussions
- Consistency in a positive attitude and open-mindedness

**Please note:** Participation will account for 10% of your final grade.

## Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/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.

## UF Evaluations Process

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/>.

## University Honesty Policy

UF students are bound by The Honour Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honour and integrity by abiding by the Honour Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honour, I have neither given nor received

unauthorised aid in doing this assignment." The Honour Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviours 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.

## **Counseling and Wellness Center**

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

## **The Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

## **In-Class Recordings**

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 Honour Code and Student Conduct Code.