

IDS 2935: Visual Meaning and Representation

Quest 1

I. General Information

Class Meetings

Semester: **Spring 2022**

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

Location: **Matherly Hall, Room 0116, 1405 W University Avenue**

Instructor

Name: **Fatimah Tuggar**

Office:

Office Hours: **Tuesday 5–6 PM / Thursday 5–6 PM**

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Course Description

Our world is saturated with visual imagery. From television to the internet, multiple platforms of different types of visual vernacular; drawing, memes, photos, videos, etc. There is also signs, symbols and flags in our physical world. Street signs to advertisements and statements we make with our choice in clothing and hair. How do we make sense of all of this? What is the meaning of each of the visuals we choose or encounter, and are we interpreting them as the maker or sharer intended? How can we better understand the relationship of image to context? How do we avoid emotionally hurting others or starting a dispute because of the visual statements we choose to make, share or reshare? What is the impact of all visual communications? Not just image but text as well? Who should decide what an image means; is it the image-maker, a formal interpreter such as a journalist, a blogger, an art critic, anyone? 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 from the perspective of cultural studies, feminism, queer theory, visual art, art history, film theory, postcolonial studies and philosophy. It is the nature of human beings to find meaning in everything. 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.

Quest and General Education Credit

- Quest 1
- Humanities

*This course accomplishes the **Quest** and **General Education** objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest, and General Education 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 should students choose.
- Week 8: Artmaking requires household goods and then documenting with any camera, including phone cameras.

II. Graded Work

WEEK	ASSIGNMENTS	GOALS	DUE DATE	POINTS
Week 7	Making & Writing: Design a flag for a cause or passion. Write a statement about how those ideas are visually manifested in the flag. Explain what type of sign you think best describes your flag and why? (1 flag & max 500 words)	Connecting how signifiers work to the practice of creating signifiers, then analyzing one's reasoning for the visual choices made through coherently written arguments.	Week 8	200 Making : 100 Writing: 100
Week 8	Making & Writing: Create denotative artworks based on your experience of your five prevalent senses, two images for each sense. (10 artworks)	Evaluating the contributions of materials to visuals and signification and effective visual communication.	Week 10	200 Making : 100 Writing: 100
Week 15	E-Portfolio: Compile and edit weekly notes. Write an introductory summary of what the document is about and a conclusion that revisits the question; How can visual semiotics be useful personally and professionally? Consider visual aspects of the portfolio and explain them. (minimum 500 words)	Reflecting on what we have learnt and how our thoughts and ideas may have shifted.	Week 16	200 Wkly Notes: 75 Introduction :35 Conclusion: 35 Visual/Written Communication :55
Week 16	Thesis Paper: 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 role and impact of representation, visual semiology and literacy in our lives?.	Last Class	300
	Participation: Consistent informed, thoughtful, and considerate contribution to in class practicum. The instructor will post 50 percent of the participation points half way through the course giving you an opportunity to improving 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	100
	TOTAL POSSIBLE WORDS: 2000	TOTAL POSSIBLE COURSE POINTS: 1000		
	TOTAL NUMBER OF ARTWORKS: 11			

Description of Graded Work

Grading Scale

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

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

Writing Assessment Rubric and Statements

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

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	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.
ORGANIZATION & COHERENCE	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.
ARGUMENT & SUPPORT	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.

STYLE	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.
MECHANICS	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:

	SATISFACTORY (Y)	UNSATISFACTORY (N)
IDEA	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.
CONTENT	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.
EXECUTION	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.
INNOVATION	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.
EXPERIMENTATION	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.
TECHNICAL QUALITY	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 Visual Semiotics
- Group Visual Analysis:** Screening Segments of Silent Films for Analysis & Interpretation
 - *Dadasaheb Phalke, King Harishchandra, Phalke Films, 1913*
 - *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)**
- Prompt & Notes:** Assess how visual semiotics can be effective in your life and your primary field of study?

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:** Summarize your understanding of the following concepts: Sign, Signifier, and Signified. Please include visual examples.

Week 3

- Lecture:** Understanding Contextual Awareness
- Group Visual Analysis:** Review, Analysis & Interpretation
 - *Paul Harfleet, The Pansy Project, 2005 to Present*
- Required Reading:** Erasmus Mayr, *Understanding Human Agency, Chapter 1 the Problem of Human Agency & Chapter 2 The Agenda for Finding a Solution, pages 1 – 36 (total 36 p)*
- 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, Ghots 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*
- Prompt & Notes:** Using one or more of the artworks above, write a summary of what discursive formation & reception theory mean and how you can use them.

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*
 - *Simulacrum, Ken Liu, Light Speed Magazine, February, audio piece, 23 minutes, 24 seconds, 2011*
 - *Sachin Sachdeva, First Words (Objects and Things): Early Education book of learning objects and things names with pictures for kids, CreateSpace Independent Publishing Platform, August 21, 2018*
- Required Reading:** Michael J. Emme & Anne Kirova, *Visual Arts Research, Journal, Vol. 31, No. 1(60), Intersections of Technology with Art Education, Photoshop Semiotics: Research in the Age of Digital Manipulation, Page. 145-153, (total 8 p) University of Illinois Press, 2005, jstor*
- Prompt & Notes:** Write a comparative analysis between the "real" and simulacrum. (250 words)

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 Reading:** Douglas Rushkoff, *Life Inc: How Corporatism Conquered the World, How We Can Take It Back*, Chapter 2, *Mistaking the Map for the Territory: Colonialism and the Disconnect from Place*, **Page 23–44 (total 22 p)**
- Prompt & Notes:** Write a review of one of the orientalist paintings we analyzed, explaining what characteristics makes it fit the 1800s and the terms exotic other and orientalism. (500 words)

Week 7

- Lecture:** The Sliding Scale of Signs
- 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 Colors, 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
- Making & Writing:** Design a flag for something you are passionate about. Write a statement about how your ideas are visually manifested in the flag. Explain what type of sign you think best describes your flag and why? **(1 flag & max 500 words)**

Week 8

- Lecture:** How Materials & Process Contribute to Meaning.
- Group Visual Analysis:** Workshop and planning for creation of denotative works of art exploring the senses.
- Required Reading:** None
- Making & Writing:** Create denotative artworks based on your experience of your five prevalent senses, two images for each sense. **(10 artworks)**

Week 9

- Topic:** Review & Critique of Works
- Lecture:** How materials & process contribute to meaning.
- Group Visual Analysis:** Review & Critique of Works
- Required Reading:** None
- Prompt & Notes:** Explain your approach to the methodology and signification of your denotative artworks; which of the works are most and least effective and why? **(500 words)**

Week 10

- Lecture:** Reading Visual Identity
- Group Visual Analysis:** Review, Analysis & Interpretation
 - James Luna Artifact Piece, first performed in 1987
 - James Luna, Half Indian/Half Mexican, 1991

- Cindy Sherman, Untitled Film Stills, 1977-1980
- Kehinde Wiley, Napoleon Leading the Army Over the Alps, 2005
- Jacques-Louis David, Napoleon Crossing the Alps, 1801
- Required Homework Screening:** Stuart Hall, Race the Floating Signifier, Lecture at Goldsmith College (**Duration: 62 minutes**)
- Prompt & Notes:** *What role does your identity play in your personal or professional life? How do you perform your visual identity in different contexts? What aspects of your visible identity do you allow to come to the foreground or recede within specific community contexts, and why? (500 words)*

Week 11

- Lecture:** Gender & Visuality
- Group Visual Analysis:** Review, Analysis & Interpretation
 - Kim Leutwyler, Watson, 2018
 - 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
 - MarieGuilhelmine Benoist, Portrait d'une négresse, 1800
- 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
- Prompt & Notes:** How does gender visuality play into our interpretation of images? Should we consider the image source or maker in our trying to decipher the meaning of an image? How should we view self-portraits vs having another person as a subject? (**500 words**).

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**)
- Prompt & Notes:** *Consider three ways text can visually impact communication. Think about how size, colour and form can contribute meaning. Use a poem, a saying or a phrase to illustrate how to shift tone using the visual aspect of fonts. (3 illustrations)*

Week 13

- Lecture:** The Big Lie of White Marble
- Group Visual Analysis:** Review, Analysis & Interpretation
 - Screening & Discussion of technologies that have allow new discoveries in Polychromy. View: Coloring 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
- Prompt & Notes:** *Using your contemporary experience and knowledge of current technologies, write a speculative piece explaining what contributions you envision and how that could impact visual culture.*

Week 14

- Lecture:** Museums Are Not Neutral Spaces
- Group Visual Analysis:** Review, Analysis & Interpretation
 - Museum Walk-Through
- Required Reading:** Guest Museum Curator assigned reading on the role of museums.
- Prompt & Notes:** *Using any strategies you have learnt thus far, write a review on one of the artworks you found compelling during our museum visit. What do you think the artist is communicating? Find writings on the work, and see if you agree with other reviewers and why.*

Week 15

- Lecture:** Guest Artist or Art Critic
- Group Visual Analysis:** Feedback and critique of E-Portfolio
- Required Reading:** None
- E-Portfolio:** Compile and edit weekly notes. Write an introductory summary of what the document is about and a conclusion that revisits the question; How can visual semiotics be useful personally and professionally? Consider visual aspects of the portfolio and explain them. (**minimum 500 words**)

Week 16

- No Class Meeting:** Paper Due.
- Instructor Availability:** In addition to office hours instructor will be office during class time to help, stop by.
- Required Reading:** None
- Writing Assignment:** Write a thesis using our course readings and studied visuals. (1000 words)
 - Start with a brief description of your project, sharing your subject of investigation and the primary and secondary areas of your research.
 - What is the critical research inquiry that you will be exploring in this thesis?
 - Delineate your research objectives and discuss how this reflects an interdisciplinary approach.
 - Discuss the conceptual background and intellectual underpinnings briefly.
 - Identify critical terminologies and concepts that underlie the intellectual framework of your project. You may refer to cultural producers' works, statements, and academic and bibliographical references.
 - Outline some possible counter agreements to your position, address them and the limitations of your paper.

IV. Student Learning Outcomes (SLOs)

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

V. Quest Learning Experiences

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, 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

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 final grade**.

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

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

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.