

HIST 580, Comics and Cold War America

Course Syllabus, Fall Term, AY 22-23

Tuesdays and Thursdays, 12:30pm - 1:45pm

Location: Life Sciences North 132

Course Canvas Page: <https://sdsu.instructure.com/courses/105259>

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Office hours: Available upon request or via Zoom

1. Course Description. This course examines the Cold War as a political, ideological, cultural, and military contest through the medium of the “comic” as it evolved throughout the post-World War II era. Students will analyze and evaluate how these visual cultural products depicted such themes as the global communist threat, the perils of atomic war, and the moral implications of the Cold War competition, and how these visual arts depicted race, identity, gender, and social justice over time. Though it gives special attention to the American role and experience, both at home and abroad, the course also investigates how other nations influenced Americans’ understanding of the Cold War and how comics served as a cultural force in representing the United States in what many believed was an existential battle between good and evil.

2. Course Learning Outcomes.

- a. Identify the essential events, factors, and forces that contributed to the rise of the Cold War, shaped how it was waged, and helped bring about its end.
- b. Evaluate how comics contributed to popular understandings of the “Cold War” and the global confrontation between the United States and the Soviet Union after World War II.
- c. Analyze the evolution of comics discourse throughout the second half of the twentieth century as a form of cultural representation during the Cold War era.
- d. Articulate the domestic impact of the Cold War in the United States and the ways in which the Cold War affected culture, society, and social justice for American citizens.
- e. Critically engage with comics as Cold War cultural products and evaluate how they communicate the relationship between word and image.

3. Student Requirements. Classroom discussion is an integral part of each student’s learning and an essential tool for achieving course goals and objectives. Meaningful discussion requires each student to prepare thoroughly for class by reading the assignment, examining and evaluating sources, and thinking about relevant questions to bring to class.

Note: All written submissions should be typed, 12 font, Times New Roman, double-spaced pages with one-inch margins on all sides. Citations, in the form of footnotes at the bottom of each applicable page, should follow *Chicago Manual of Style* rules. Your last name should be included in the top header, right justified. Page numbers should be included in the bottom footer, center justified.

I will assess daily preparation and each student’s overall proficiency in achieving course objectives through the following means: (For graduate students enrolled in this course, please also see Tab B.)

- a. Class Participation and In-Class Quizzes. Student attendance and participation is an essential part of any successful class. Everyone is expected to come to class prepared to discuss that day’s reading assignments. I expect that students bring to class their own particular nuanced views

from studies outside the history department. There should be no texting, checking email, or phone calls during class meetings. I also will assess daily preparation through quizzes that will comprise in-class points for the course.

- b. Think Pieces. Students will write five short “Think Pieces” which have two purposes: to prompt you to think carefully and critically and to write clearly and succinctly about the work(s) under consideration. These are to be brief *analyses* (no more than two paragraphs or 500 words total) that assess some aspect of the assigned material, such as: strengths and weaknesses; links, if any, to themes of the course; questions or avenues of discussion that the class might pursue.

How you go about writing these is largely up to you, but they should not just be a summary of the reading. Nor is a Think Piece a research paper. (You are, of course, welcome to look into other works on the same subject, but you are not expected to do so.) For some advice on writing in this genre, see this [overview](#).

Submission of Think Pieces: Please send me your Think Piece, via Canvas, by the end of class period on the day it is due. See Tab A for details. In the subject line, please include your name and the number of this Think Piece

- c. Mid-Term Examination. Students will take an in-class exam at the midpoint of the semester in order to reinforce and evaluate their understanding of course content and objectives to this point in the semester.
- d. The 'Nam Comics Interpretive Essay. Each student will write an interpretive essay of approximately 2,000 words—**due during finals week**—on how Marvel’s *The 'Nam* comics (1986 - 1993) portrayed the American War in Vietnam within the context of the late Cold War era. Your essay should incorporate the main course themes and our weekly readings related to contemporary constructions of the Cold War contest in Vietnam—or, alternatively, the war’s domestic impact within the United States—using at least five different comic issues of *The 'Nam* and citing at least three scholarly secondary works. You should focus on analysis of both imagery and text, evaluating the comics as a cultural product that tells the story of the American experience in Vietnam. Ensure your essay has a well-defined thesis and a coherent conclusion and that it serves as a broader contemplation of what you have learned this semester.

Your essay should begin by describing the historical topic you are investigating and then clearly explain the thesis of your paper. You should do more than just tell a story of what is in the comics—rather, answer a specific historical question with a thesis statement that derives from your evidence. The majority of your essay should consist of your evaluation of the primary sources (comics) with an understanding of select secondary works. Organize the material in a clear manner so that the reader can see the links you are making between evidence and conclusions. End the paper with a reflection on some of the broader questions we have grappled with over the course of this semester. Why do your findings matter? How does your research fit into the larger history of the Cold War and our conceptions of the American war in Vietnam?

For some advice on writing in this genre, see this [overview](#).

- e. The following table illustrates the value of each graded requirement outlined above. (For graduate students enrolled in this course, please see Tab B.)

<u>Requirement</u>	<u>Point Value</u>	<u>% of Course Total</u>
Class Participation	50	10%
Quizzes:	50	10%
Think Pieces (x5):	100	20%
Mid-Term Exam:	100	20%
Interpretive Essay:	200	40%
<u>Total:</u>	<u>500</u>	<u>100%</u>

4. Grading. I will assign letter grades in accordance with the grade averages indicated below:

A 465-500	A- 450-464	B+ 435-449	B 415-434	B- 400-414	C+ 385-399
C 365-384	C- 350-364	D+ 335-349	D 315-334	D- 300-314	F 0-299

Assignments are due in class on the days annotated in Tab A, Course Schedule. If you have an excused absence, you must coordinate with me to turn in your assignment as soon as possible. Late papers will be marked down 10% for each day late.

5. Required Materials. Each student must possess the required books listed below. Students should not rely on using others' materials. Notify me of any shortages that you are unable to resolve through the university bookstore or on-line companies like Amazon.com. (Amazon prices noted below.) Other readings will be made available via the course Canvas page.

- a. Robert McMahon, *The Cold War: A Very Short Introduction*, 2d ed. (\$11.95)
- b. Chris York and Rafiel York, *Comic Books and the Cold War: Essays on Graphic Treatment of Communism, the Code, and Social Concerns* (\$29.95)
- c. Andrew G. Kirk and Kristian Purcell, *Doom Towns: The People and Landscapes of Atomic Testing, A Graphic History* (\$21.95)

6. Course Syllabus Tabs. Please refer to the following tabs for corresponding information about this course and university policies and services.

- a. Course Schedule
- b. Graduate Student Requirements
- c. Class Participation Assessment Rubric
- d. Student Writing Assessment Rubric
- e. University Student Policies & Services

Tab A – Course Schedule

Lesson	Topic	Assignment
<i>The Cold War and the Medium of Comics</i>		
<i>Block 1 A Short History of the Cold War</i>		
1 23 Aug	Course Introduction and Overview	Rifas, “Cold War Comics” in <i>International Journal of Comic Art</i>
2 25 Aug	Origins of the Cold War	McMahon, chapters 1 and 2 in <i>The Cold War</i>
3 30 Aug	A Global Cold War	McMahon, chapters 3 and 4 in <i>The Cold War</i>
4 1 Sep	Toward an Uncertain Détente	McMahon, chapters 5 and 6 in <i>The Cold War</i>
<i>Block 2 Comics as Cultural Products</i>		
5 6 Sep	Comics as a Medium of Sequential Art	Earle, “Definitions and Mechanics” in <i>Comics: An Introduction</i> McCloud, “Time Frames” in <i>Understanding Comics</i>
6 8 Sep	Comics and the American Self	Costello, “Introduction” in <i>Secret Identity Crisis</i>
<i>Visions of an Uncertain Future</i>		
<i>Block 3 Containing the Communist Threat in the Age of McCarthyism</i>		
7 13 Sep (CSPAN Filming Class)	The Red Scare at Home and Abroad	Savage, “The Red Menace” in <i>Cowboys, Commies, and Jungle Queens</i> Lee, “Decrypting Espionage Comic Books” in York & York, <i>Comic Books and the Cold War</i> Think Piece #1: Is This Tomorrow (1947)
8 15 Sep	The Anti-Communist Crusade	Kevill-Davies, “Children Crusading Against Communism” in <i>Rhetoric and Public Affairs</i> Bowman Trading Company, “Fight the Red Menace” Trading Cards
<i>Block 4 Science Fiction as a Cold War Allegory</i>		
9 20 Sep	Containment in Space	Donovan, “Red Menace on the Moon” in York & York, <i>Comic Books and the Cold War</i> “Invaders from the Space Satellites” in Mystery in Space #43 (May 1958)
10 22 Sep	The Future of Race and Morality	“Judgment Day” in Weird Fantasy #18 (March-April 1953) Yezbick, “No Sweat!” in Gateward and Jennings, <i>The Blacker the Ink</i> “Million Year Picnic” in Weird Fantasy #21 (September 1953)

<i>The Bomb and the Specter of Nuclear War</i>		
<i>Block 5 Doom Towns: The Bomb and the American Way of Life</i>		
11 27 Sep	The “Bomb” and the Cold War	Kirk & Purcell, skim “Introduction,” read “The Historical Context” and Docs. 1.4, 5.1, 6.1 in <i>Doom Towns</i>
12 29 Sep	The Making of “Doom Towns”	Kirk & Purcell, chapters 1-5 in <i>Doom Towns</i>
13 4 Oct	The Fallout from Civil Defense	Kirk & Purcell, chapters 6-9 in <i>Doom Towns</i>
<i>Block 6 Comics at War in the Atomic Age</i>		
14 6 Oct	Comics and “Seeing” the Atomic Bomb	Savage, “The Bomb” in <i>Cowboys, Commies, and Jungle Queens</i> Atkinson, “Lights, Camera, Action 101” in York & York, <i>Comic Books and the Cold War</i> Think Piece #2: Atomic War #1 (November 1952)
15 11 Oct	Two-Fisted Tales of Combat	Kärholm, “Framing the Waste of War” in Cronqvist & Sturfelt, <i>War Remains</i> Field, “He Was a Living Breathing Human Being,” in York & York, <i>Comic Books and the Cold War</i>
<i>Course Interlude</i>		
16 13 Oct	Mid-Term Exam	Study for In-Class Exam
17 18 Oct	Reading & Research Period	McMahon, chapters 7 and 8 in <i>The Cold War</i>
<i>Moral Panic, the Comics Code, and the Cold War</i>		
<i>Block 7 Comics and Seducing the “Innocent”</i>		
18 20 Oct	The “Horror” of EC Comics	Whitted, “Spelled out Carefully in the Captions” in <i>EC Comics: Race, Shock, & Social Protest</i> Green, “Horror Camp” in York & York, <i>Comic Books and the Cold War</i>
19 25 Oct	Children, Critics, and Comic Book Censorship	Wright, “Turning Point” in <i>Comic Book Nation</i> Think Piece #3: “The Orphan” in Shock Suspenstories #14 (February 1954)
<i>Block 8 Superheroes: Cold War Heroes or Villains?</i>		
20 27 Oct	The Rise of the Superhero	Wright, “I Can Pass Right Through Solid Matter!” in York & York, <i>Comic Books and the Cold War</i> Costello, “The Enemy Without” in <i>Secret Identity Crisis</i>
21 1 Nov	Ambiguous Identities of Superheroes	Costello, “The Enemy Within” in <i>Secret Identity Crisis</i> Graduate Student Papers Due

<i>The Cold War Turns Hot: The American War in Vietnam</i>		
<i>Block 9 Fighting in the Quagmire: Reality vs. Fantasy</i>		
22 3 Nov	A Hot War in Southeast Asia	Logevall, "The Indochina Wars and the Cold War," in Leffler & Westad, <i>The Cambridge History of the Cold War</i>
23 8 Nov	Fact and Fiction in Vietnam	Daddis, "The Vietnamese Reality" in <i>Pulp Vietnam</i> Frisella, Vietnam "Fact" Cards, Dart Flipcards, Inc.
<i>Block 10 Marvel's "The 'Nam"</i>		
24 10 Nov	Comics and the American War in Vietnam	Sandy, "A Paneled Perspective" in Milam, <i>The Vietnam War in Popular Culture</i> , Vol. 2 Young, "There is Nothing Grittier Than a Grunt's Eye View," <i>Australasian Journal of American Studies</i> Think Piece #4: "Landscape" in Blazing Combat #2 (January 1966)
25 15 Nov	Entering the "Nam" – Special Collections Visit	Eastman, "Remembering the American War in Vietnam" in Jensen & Smith, <i>Beyond the Quagmire</i>
<i>Race, Identity, and Gender in the "Bronze Age" and Beyond</i>		
<i>Block 11 Race and Social Justice in the Era of Civil Rights</i>		
26 17 Nov	Constructing Black Superheroes	Ghee, "Will the 'Real' Black Superheroes Please Stand Up?" in Howard and Jackson, <i>Black Comics</i> Nama, "Color Them Black" in <i>Super Black</i>
27 22 Nov	The "Invisible" Latino	Aldama, "Excavating A Latinx Superhero Print-Comic Archive" in <i>Latinx Superheroes in Mainstream Comics</i>
<i>Block 12 The Transformation of Women in Cold War Era Comics</i>		
28 29 Nov	Cold War Virtue, Domesticity, and Femininity	Gardner, "Girls Who Sinned in Secret and Paid in Public" and Hayton & Hayton, "The Girls in White" in York & York, <i>Comic Books and the Cold War</i> Skim Wimmens Comix #1 (1972)
29 1 Dec	The Evolution of the Female Superhero	Donaldson, "Ineffectual Lass Among the Legions of Superheroes" in Chambliss et al., <i>Ages of Heroes, Eras of Men</i> McClelland, "The Amazon Mystique" in York & York, <i>Comic Books and the Cold War</i> Think Piece #5: Wonder Woman #157 (October 1965)
<i>Block 13 American Identity at the End of the Cold War</i>		
30 6 Dec	The Death of Superman at Cold War's End	Kipniss, "The Death (and Rebirth) of Superman" in <i>Discourse</i> "Death of Superman" in Superman #75 (January 1993)

Tab B – Graduate Student Requirements

Graduate students enrolled in HIST 580 must meet the same requirements, listed in Paragraph 3, as undergraduate students.

In addition, students will explore a particular aspect of the American experience during Cold War era in relation to the topics of race, gender, war, and identity that we have covered during the course of the semester. To accomplish this, you will read:

- a. Paul S. Hirsch, *Pulp Empire: The Secret History of Comic Book Imperialism* (The University of Chicago Press, 2021)

Each student then will write a comprehensive, analytical research paper of approximately 2,000 words that evaluates how a specific theme was portrayed, and evolved over time, in American comics during the Cold War era. These papers are ***due on Lesson 21***.

Your paper should consider one (or more) of the following themes that we will discuss during the semester:

- Race
- Gender
- War
- National Identity

After selecting your theme, you will choose at least two comics issues from each of three decades of the Cold War—the 1950s, the 1960s, and the 1970s—and evaluate both change and continuity over time. For instance, how did comics depict race relations during the 1950s and how did those depictions compare to later decades?

In the paper, you will be expected to develop and successfully argue a historical thesis based on your analysis of comics as primary sources. You also will need to demonstrate your ability to evaluate secondary sources—at least five—and to understand your primary sources in the context of these broader historical works. Therefore, your paper should not merely recount what is in the comics, but explain and defend your thesis and then use your sources to establish the validity of the argument you are making.

Grading for Graduate Students.

<u>Requirement</u>	<u>Point Value</u>	<u>% of Course Total</u>
Class Participation	50	8.3%
Quizzes:	50	8.3%
Think Pieces (x5):	100	16.6%
Mid-Term Exam:	100	16.6%
Interpretive Essay:	200	33.3%
Graduate Student Essay:	100	16.6%
<u>Total:</u>	<u>600</u>	<u>100%</u>

Tab C – Class Participation Assessment Rubric

As a professor, I believe that learning happens best when students actively take part in the learning process. Thus, I encourage an active-learning classroom, especially in upper-level undergraduate classes. To accurately and objectively measure student participation over the course of a semester, I will rely upon the following matrix to assess student class participation.

	Developing (34 pts or below)	Acceptable (35-39 pts)	Proficient (40-44 pts)	Advanced (45-50 pts)
Class Participation				
Quality of Comments	Comments are not informed by the readings, rely heavily on opinion, and lack use of appropriate terminology	Comments are sometimes constructive, with occasional signs of insight. Student does not use appropriate terminology; comments not always relevant to the discussion.	Comments mostly insightful and constructive; mostly uses appropriate terminology; occasionally comments are too general or not relevant to the discussion.	Comments always insightful and constructive; uses appropriate terminology. Comments balanced between general impressions, opinions and specific, thoughtful criticisms or contributions
Listening Skills	Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion	Student is often inattentive and needs reminder of focus of class; occasionally makes disruptive comments while others are speaking.	Student is mostly attentive when others present ideas, materials, as indicated by comments that reflect and build on others' remarks; occasionally needs encouragement or reminder to comment	Student listens attentively when others present materials, perspectives, as indicated by comments that build on others' remarks; hears what others say and contributes to the dialogue
Frequency of Participation in Class	Student does not initiate contribution and needs instructor to solicit input	Student initiates contribution at least in half of the seminar classes	Student initiates contribution once in each seminar	Student initiates contributions more than once in each seminar

Tab D – Student Writing Assessment Rubric

To ensure grading methods are consistent with stated student learning outcomes, I will use the following rubric when evaluating students’ written requirements for this course. In general, I expect students to be able convey information or perspectives to an audience beyond the field of history. To accomplish this aim, students should think about writing as a process—active reading and research, prewriting, drafting, revision, and editing.

	Developing	Acceptable	Proficient	Advanced
Sources and Methods				
Critical Stance to Historical Arguments	Identifies authors’ main ideas but not necessarily thesis	Identifies and begins to critically evaluate the authors’ central argument, purpose, and approach to the subject	Clearly identifies and critically evaluates authors’ central argument, purpose, and approach to the subject	Clearly identifies and critically evaluates authors’ central argument, purpose, and approach to the subject and places within larger historiography of field
Use of Sources	Identifies relevant secondary-source literature related to specific research topic	Analyzes relevant secondary works in support of written arguments	Analyzes relevant primary sources and secondary works in support of written arguments	Fully incorporates relevant primary sources and secondary works to support an original written argument
Methodological Approaches	Identifies interdisciplinary approach relevant to specific research and writing topic	Uses relevant interdisciplinary approach to develop research questions and own research methodologies	Uses relevant interdisciplinary approach to conduct research and incorporates critiques of methodologies in written work	Advances interdisciplinary methodological approach through original research and written work
Critical Stance to Methodological Approaches	Demonstrates an awareness of methodological approaches from different academic disciplines comprising the larger field of history	Able to compare and contrast multiple disciplinary methodological approaches as they relate to own topic	Capable of arguing against an authors’ methodological approaches based on own research	Uses multiple disciplinary theories, models, and methodological approaches in support of own work on a historical topic
Original Historical Argument	Defines a topic that poses a new approach to a historical question or argument	Analyzes relevant literature and places own topic within larger field	Synthesizes own original argument with relevant works	Demonstrates originality by challenging current historiography

Student Writing				
Use of Evidence	Makes assertions with limited evidence	Provides credible evidence for most claims	Provides comprehensive evidence for most claims	Supports all claims with specific, detailed, and effective evidence
Analysis	Merely paraphrases evidence	Analysis is inconsistent in interpretation or application	Analysis begins to account for ambiguity or contradictory evidence	Analysis is clear, nuanced, and sophisticated
Methods of Citation	Inconsistent citations of primary and secondary sources	Mostly accurate citations of relevant primary and secondary sources	Mostly accurate citations of numerous different source materials, mostly relevant	Correct citations of numerous different source materials, all relevant
Writing Style	Adequate sentence structure, minor grammatical/usage errors	Appropriate tone, no distracting errors; adequate	Persuasive tone, fluid syntax, correct grammar usage	Mature tone revealing a unique voice, varied sentence structure, firm grasp of grammar
Organization	Weak organization; minimal or faulty transitions	Occasional lapses in organization with some faulty transitions	Logical organization with effective transitions	Engaging organization and artful transitions

Tab E – University Student Policies & Services

1. Land Acknowledgement Statement. For millennia, the Kumeyaay people have been a part of this land. This land has nourished, healed, protected and embraced them for many generations in a relationship of balance and harmony. As members of the San Diego State community, we acknowledge this legacy. We promote this balance and harmony. We find inspiration from this land; the land of the Kumeyaay.

2. Accommodations. If you are a student with a disability and are in need of accommodations for this class, please contact [Student Ability Success Center](#) at (619) 594-6473 as soon as possible. Accommodations are not retroactive, and I cannot provide accommodations based upon disability until I have received an accommodation letter from Student Ability Success Center.

3. Student Privacy and Intellectual Property. The [Family Educational Rights and Privacy Act \(FERPA\)](#) mandates the protection of student information, including contact information, grades, and graded assignments. I will use Canvas to communicate with you, and I will not post grades or leave graded assignments in public places. Students will be notified at the time of an assignment if copies of student work will be retained beyond the end of the semester or used as examples for future students or the wider public. Students maintain intellectual property rights to work products they create as part of this course unless they are formally notified otherwise.

4. Religious observances. According to the University Policy File, students should notify the instructors of affected courses of planned absences for religious observances by the end of the second week of classes.

5. Academic Honesty. The University adheres to a strict [policy prohibiting cheating and plagiarism](#). Examples of academic dishonesty include but are not limited to:

- copying, in part or in whole, from another's test or other examination;
- obtaining copies of a test, an examination, or other course material without the permission of the instructor;
- collaborating with another or others in work to be presented without the permission of the instructor;
- falsifying records, laboratory work, or other course data;
- submitting work previously presented in another course, if contrary to the rules of the course;
- altering or interfering with grading procedures;
- assisting another student in any of the above;
- using sources verbatim or paraphrasing without giving proper attribution (this can include phrases, sentences, paragraphs and/or pages of work);
- copying and pasting work from an online or offline source directly and calling it your own;
- using information you find from an online or offline source without giving the author credit;
- replacing words or phrases from another source and inserting your own words or phrases.

The California State University system requires instructors to report all instances of academic misconduct to the Center for Student Rights and Responsibilities. Academic dishonesty will result in disciplinary review by the University and may lead to probation, suspension, or expulsion. Instructors may also, at their discretion, penalize student grades on any assignment or assessment discovered to have been produced in an academically dishonest manner.

6. Resources for Students. A complete list of all academic support services is available on the Student Affairs' [Academic Success](#) website. [Counseling and Psychological Services](#) (619-594-5220) offers

confidential counseling services by licensed therapists; you can [Live Chat](#) with a counselor between 4:00pm and 10:00pm, or call San Diego Access and Crisis 24-hour Hotline at (888) 724-7240.

7. Sexual Violence / Title IX Mandated Reporting. As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I am a mandated reporter in my role as an SDSU employee. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep the information you share private to the greatest extent possible. However, I am required to share information regarding sexual violence on SDSU's campus with the Title IX coordinator, Jessica Rentto 619-594-6017. She (or her designee) will contact you to let you know about accommodations and support services at SDSU and possibilities for holding accountable the person who harmed you. Know that you will not be forced to share information you do not wish to disclose and your level of involvement will be your choice. If you do not want the Title IX Officer notified, instead of disclosing this information to your instructor, you can speak confidentially with the following people on campus and in the community. They can connect you with support services and discuss options for pursuing a University or criminal investigation. Sexual Violence Victim Advocate 619-594-0210 or Counseling and Psychological Services 619-594-5220, psycserv@sdsu.edu. For more information regarding your university rights and options as a survivor of sexual misconduct or sexual violence, please visit titleix.sdsu.edu or sdsutalks.sdsu.edu.

8. Classroom Conduct Standards. SDSU students are expected to abide by the terms of the [Student Conduct Code](#) in classrooms and other instructional settings. Prohibited conduct includes:

- Willful, material and substantial disruption or obstruction of a university-related activity, or any on-campus activity.
- Participating in an activity that substantially and materially disrupts the normal operations of the University or infringes on the rights of members of the University community.
- Unauthorized recording, dissemination, or publication (including on websites or social media) of lectures or other course materials.
- Conduct that threatens or endangers the health or safety of any person within or related to the University community, including:
 - physical abuse, threats, intimidation, or harassment.
 - sexual misconduct.

All materials used in class are meant exclusively for learning purposes. No other use is allowed. Sharing of materials (recordings, written materials, etc.) is not allowed under any circumstances without the explicit consent of the instructor.

Violation of these standards will result in referral to appropriate campus authorities.

9. Medical-Related Absences. Students are instructed to contact their professor/instructor/coach in the event they need to miss class, etc. due to an illness, injury or emergency. All decisions about the impact of an absence, as well as any arrangements for making up work, rest with the instructors. [Student Health Services](#) (SHS) does not provide medical excuses for short-term absences due to illness or injury. When a medical-related absence persists beyond five days, SHS will work with students to provide appropriate documentation. When a student is hospitalized or has a serious, ongoing illness or injury, SHS will, at the student's request and with the student's consent, communicate with the student's instructors via the Vice President for Student Affairs and may communicate with the student's Assistant Dean and/or the [Student Ability Success Center](#).

10. SDSU Economic Crisis Response Team. If you or a friend are experiencing food or housing insecurity, or any unforeseen financial crisis, visit sdsu.edu/ecrt, email ecrt@sdsu.edu, or walk-in to Well-being & Health Promotion on the 3rd floor of Calpulli Center.