

Submit original with signatures + 1 copy + electronic copy to UAF Governance.
 See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

TRIAL COURSE OR NEW COURSE PROPOSAL

SUBMITTED BY:

Department	Theatre (THR)	College/School	College of Liberal Arts (CLA)
Prepared by	Stephan Golux	Phone	474-5253
Email Contact	sgolux@alaska.edu	Faculty Contact	Stephan Golux

1. ACTION DESIRED (CHECK ONE):

Trial Course	<input type="checkbox"/>	New Course	<input checked="" type="checkbox"/>
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2. COURSE IDENTIFICATION:

Dept	THR	Course #	F432	No. of Credits	3
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Justify upper/lower division status & number of credits:

This course is an advanced second-level Directing Course which will have other upper division courses listed as prerequisite. It is targeted to advanced students in the directing track of the theatre major. Substantial practical and theoretical background and maturity will be required. It will be structured so that it requires similar effort in student engagement as other departmental studio 3-credit courses, and will meet the contact-hour requirements as per University Policy.

3. PROPOSED COURSE TITLE: Stage Directing II

4. CROSS LISTED? YES/NO

<input type="checkbox"/> NO	If yes, Dept:		Course #	
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(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)

5. STACKED? YES/NO

<input type="checkbox"/> NO	If yes, Dept.		Course #	
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6. FREQUENCY OF OFFERING: As Demand Warrants
 (Every or Alternate) Fall, Spring, Summer - or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING (if approved) Fall 2012

8. COURSE FORMAT:

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check one)

<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input checked="" type="checkbox"/> 6 weeks to full semester
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OTHER FORMAT (specify)

Mode of delivery (specify lecture, field trips, labs, etc) Lecture / Seminar / Studio

9. CONTACT HOURS PER WEEK:

<input checked="" type="checkbox"/> 3	LECTURE hours/weeks	<input type="checkbox"/>	LAB hours/week	<input type="checkbox"/>	PRACTICUM hours/week
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Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty/cd/credits.html> for more information on number of credits.

OTHER HOURS (specify type)

10. COMPLETE CATALOG DESCRIPTION including dept., number, title and credits (50 words or less, if possible):

THR F432	Stage Directing II (h)
3 Credits	
In seminar and practicum form, the practice, discussion, and analysis of the myriad responsibilities of the Stage Director. Aspects of Stage Direction that can be practiced within a class context will be given a practical frame for experiential learning. Other aspects will either be simulated or engaged in theoretically. Business practices and ethics will be addressed. An attempt will be made to accommodate the specific aesthetic and artistic goals of the participating students.	
Prerequisites: THR F332 and at least one of the following: THR F321, THR F343, THR F347, THR F351, or THR F356.	
(3+0)	

11. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities N = Natural Science S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? YES NO

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, Format 6 W = Writing Intensive, Format 7 Natural Science, Format 8

12. COURSE REPEATABILITY:

Is this course repeatable for credit? YES NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit? TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course? CREDITS

13. GRADING SYSTEM:

LETTER: PASS/FAIL:

RESTRICTIONS ON ENROLLMENT (if any)

14. PREREQUISITES **THR F332 and at least one of the following: THR F321, THR F343, THR F347, THR F351, or THR F356.**

These will be required before the student is allowed to enroll in the course.

RECOMMENDED

Classes, etc. that student is strongly encouraged to complete prior to this course.

15. SPECIAL RESTRICTIONS, CONDITIONS

16. PROPOSED COURSE FEES

\$

Has a memo been submitted through your dean to the Provost & VCAS for fee approval? Yes/No

17. PREVIOUS HISTORY

Has the course been offered as special topics or trial course previously? Yes/No No

If yes, give semester, year, course #, etc.:

18. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

The addition of this course is part of the comprehensive plan for a curricular change to the offerings in the department. Faculty workloads will be shifting generally, which will accommodate many changes including those in this course. We see no reason to expect any adverse effect on departmental space requirements or budget.

19. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (ffklj@uaf.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No	<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>	Library resources that currently support other courses in the department are known and this course is planned with them in mind.
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20. IMPACTS ON PROGRAMS/DEPTS

What programs/departments will be affected by this proposed action? Include information on the Programs/Departments contacted (e.g., email, memo)

There should be no impact outside of the Theatre Department.

21. POSITIVE AND NEGATIVE IMPACTS

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

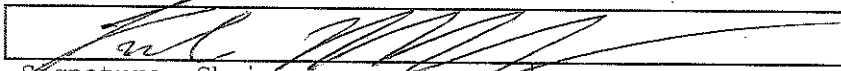
There should be no impact outside of the Theatre Department. Within the theatre department, we expect students who have taken this course will be able to tackle more complex and advanced directing projects either through the department or with the affiliated Student Dramatic Association. This course will only be required for students selecting the Directing Track in the Major, and will assure that they are in a better position to handle directing projects both before and after graduation from UAF.


JUSTIFICATION FOR ACTION REQUESTED

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

Currently, it is possible for students to complete the Directing Track within the Theatre Major without necessarily having the theoretical or practical framework in their experience that would allow them to direct successfully following their graduation. As part of the overall re-structuring of the Theatre Department Curriculum (currently underway), this course will serve in large part to address this.

APPROVALS:

	Date	9/28/10
Signature, Chair, Program/Department of: THEATRE/FILM		

	Date	10/20/10
Signature, Chair, College/School Curriculum Council for: ELA		

	Date	10-21-10
Signature, Dean, College/School of: ELA		

 	Date	
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Signature of Provost (if applicable)

Offerings above the level of approved programs must be approved in advance by the Provost.

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE

 	Date	
Signature, Chair, UAF Faculty Senate Curriculum Review Committee		

THR F432 F01 Stage Directing II – Fall 2012 – Syllabus

University of Alaska Fairbanks, Theatre Department

1. COURSE INFORMATION:

Title: Stage Directing II

CRN: TBD

Number: THR F432 F01

Credits: 3

Prerequisites: Minimum Grade of C in Stage Directing I, THR F332 *and* minimum Grade of C in *one* of the following:

- Acting III, THR F321
- Scene Design, THR F343
- Lighting Design, THR F347
- Makeup Design, THR F351
- Costume Design, THR F356

Meeting Location: TBD

Meeting Time: TBD (Projected, 1 3-hour meeting per week)

2. INSTRUCTOR:

Instructor: Stephan Golux, Assistant Professor of Theatre, Directing

Email: sgolux@alaska.edu

Telephone: (907)-474-5253

Office: FAC 104

Office Hours: By appointment

3. MATERIALS:

- Required Readings:
 - *The Empty Space* by Peter Brook, ISBN 0-684-82957-6
- Some plays TBA – a few possible candidates:
 - *King Lear* by Shakespeare
 - *Fool for Love* by Sam Shepard
 - *The Three Sisters* by Anton Chekhov
 - *The Emperor Jones* by Eugene O'Neill
- Handouts TBD
- All Critical Reviews in every issue of the *New York Times*, available online.
- *Take Ten: New 10-Minute Plays* edited by Eric Lane and Nina Shengold is on your required purchase list. This is to aid you in selecting final projects. *You are not restricted to the material in that book.*

- Supplemental/Suggested Readings:
 - *Creating Life On Stage: A Director's Approach to Working with Actors* by Marshall Mason, on reserve at the library.
- Supplies:
 - You may find that you will incur some photo-reproduction charges and other charges for stationary and services in the \$30 - \$50 range, depending on your projects.
 - Depending on the nature of your final project, which you will select with instructor guidance, you may also need to plan for additional out-of-pocket expenses for small props or set pieces or other items which your project will need for successful presentation.
 - You must write a response paper to an approved live theatrical performance in Fairbanks over the course of the semester. If you choose to respond to a production outside of Theatre UAF, you may incur a ticket cost. (If you choose to respond to the Mainstage production at Theatre UAF, you will receive a ticket for free).

4. DESCRIPTION:

Directing Theatre presents for practice, discussion, and analysis the myriad responsibilities of the Stage Director. Aspects of Stage Direction that can be practiced within a class context will be given a practical frame for experiential learning. Other aspects will either be simulated or engaged in theoretically. An attempt will be made to accommodate the specific aesthetic and artistic goals of the participating students.

5. COURSE GOALS:

- Tune and develop artistic and directorial process and creativity.
- Build leadership skills appropriate to common (often decentralized) production environments.
- Acquire instincts and understanding about production process, flow, and scheduling, including the value of true artistic and managerial collaboration.
- Foundational work on personal aesthetic, style, and impulse.

6. LEARNING OUTCOMES:

- Identify, categorize, and understand the various and myriad responsibilities of the Stage Director, allowing for differing production contexts and types.
- Gain experience in and understanding of the theatrical casting process from the director's viewpoint.
- Learn the basics of the business and career of the Stage Director, including ethical aspects.

- Gain insight and appreciation of artistic aspects of directing; including but not limited to design, focus, composition, energetic exchange, authenticity, consistency, convention, framing, and choreography.

7. INSTRUCTIONAL METHOD:

This class is part studio, part seminar, part lecture, and part practicum. Given the intimate size of the class, *some limited* flexibility exists to tailor material to the interests and goals of the participating students, even on an evolving basis. Readings are critical, and some pop quizzes will be assigned to evaluate understanding of key concepts. We will seek to utilize actors, when appropriate and possible, from the departmental acting pool. Students in *this* class may, at times, be required to serve as actors for one-another in class exercises and possibly homework assignments. There will be one response paper due. A major part of the class will be a final public presentation which you will be responsible for casting.

8. HIGHLY TENTATIVE COURSE CALENDAR:

Because I would like to tailor this class, to a degree I can, to your interests as Stage Directors, this calendar will not be fully fleshed out until after our Week 2 meeting, and may evolve even thereafter. I expect that there will be 25% - 30% more reading than is currently listed below.

In addition to what is printed here, or on any subsequent amended calendar, there will be self-contained practicum exercises during most if not every class.

- **Week 1:**
 - In Class: Introduction, Meet and Greet, Syllabus, Roles of a director, Aesthetics, Discussion of individual interests, Favorite Directors, Types of Directors, Art exercise, Ten Minute Play/?Scene? for Final Project. MAYBE composition.
- **Week 2:**
 - *DUE: Journals*
 - *DUE: Production on which you will be doing your response paper.*
 - *PREPARATION BEFORE CLASS: Read King Lear and first chapter of Empty Space.*
 - In Class: Discuss Empty Space reading, NYT Reviews, Final Discussion of Individual Interests, Composition and Staging Practicum
 - ?Handout – some director-specific material?
- **Week 3:**
 - *DUE: Journals*
 - *DUE: Three options for Final Presentation Project*
 - *PREPARATION BEFORE CLASS: Read The Three Sisters and second chapter of Empty Space. (Also some director-specific handouts?)*
 - In Class: Discuss Readings, Reviews, Present and discuss presentation ideas, Concept and Design Practicum, Groundplan v.s. Design → Engine for Action.

- ?Handout – some director-specific material?
- **Week 4:**
 - *DUE: Journals*
 - *DUE: Five options for Final Presentation Project*
 - *PREPARATION BEFORE CLASS: Read The Emperor Jones and third chapter of Empty Space.*
 - In Class: Discuss Readings, Reviews, Present and discuss presentation ideas, choose final project, Casting Process, creating casting breakdowns – final breakdowns may be due to me before our next meeting of the class in order to accommodate departmental acting pool – stay tuned.
- **Week 5:**
 - *DUE – Possibly mid-week by email: breakdowns for Actors.*
 - *DUE: Journals*
 - *DUE: Audition Sides.*
 - *PREPARATION BEFORE CLASS: Read the fourth chapter of Empty Space*
 - In Class: Discuss Readings, Reviews, Collaboration with Stage Management, Collaboration with Production Management and Theatre Management.
- **Week 6:**
 - *DUE: Journals*
 - POSSIBLE: May schedule auditions with available departmental actors during class time.
 - OUTSIDE OF CLASS: May invite you to audition actors in other appropriate acting classes.
 - Otherwise, in class TBA. Could also have open audition call in class.
 - Handout reading TBA
- **Week 7:**
 - *DUE: Journals*
 - *DUE: Readings TBA*
 - In Class: Discuss Production and Design Requirements due on March 26, also preliminary casting, possible viewing of Wooster Group DVDs
- **Week 8:**
 - *DUE: Journals*
 - *DUE: Fool for Love by Sam Shepard*
 - In Class: Mid-Term Exam, final casting, TBA
- **Week 9: March 26**
 - *DUE: Journals*
 - In Class: Production and Rehearsal Scheduling, Production Breakdown, and TBA
- **Week 10: April 2**

- *DUE: Journals*
- *DUE: Breakdowns for Final Projects*
- In Class: Pace and Rhythm and TBA

- **Week 11: April 9**
 - *DUE: Journals*
 - In Class: Unification of Vision, Technical Rehearsals, Delegation, TBA

- **Week 12: April 16**
 - *DUE: Journals*
 - In Class: Ethics, Business Practices, Unions, Third Theatre, and TBA

- **Week 13: April 23**
 - *DUE: Journals*
 - In Class: Styles, and TBA

- **Week 14: April 30**
 - *DUE: Journals*
 - ***NB: Response Papers due now, or possibly mid-week.***
 - In Class: More Styles and/or self-authored theatre, and TBS

- **Week 15: May 7**
 - *DUE: Journals*
 - Maybe Art exercise?
 - Maybe Wooster Group?

- Final Presentations: TBA – to be scheduled in conjunction with Acting Class presentations and with invitations to the public in mind. These presentations are in lieu of a Final Exam.

COURSE POLICIES:

- **Attendance at all classes is mandatory**, and is part of the grade for this course – meeting as it does only once per week. There is no such thing as an “excused absence”. One “unexcused” absence will be permitted if you let me know *well in advance*. If you contract an infectious disease (like the flu) you should be in touch with me as soon as possible, but certainly *before* any class meeting that you will be missing as a result. I will need confirmation from a medical professional in writing upon your return. Any further absence will result in a 5% reduction in your grade. This means two absences will lead to a 10% reduction in your grade, which equates to one full letter grade. (Please note that you will never be *required* to meet during any open acting classes. You may be *invited*, and it may be in your interest to attend if actors in that class are cast in your projects, but it is completely optional and will not affect your grade).

- Not only must you attend every class, but ***you must be on time to every meeting of the class.*** The standard for time we will use is the network time as expressed by the AT&T Wireless Cell Phone System. You must be present *and ready to work* when class is scheduled. If you are late

but arrive within the first five minutes, your grade will be reduced by 2%. If you are later than five minutes, you will be considered "absent" for the purposes of grading, with your grade reduced the full 5%.

- **I will never taunt or disparage you for lateness.** The cost will be only in your grade, so ***definitely* come to class without guilt or bad feeling even if you are late.** You will still be able to get partial credit for your participation and your preparation for the part of class you do attend. If you merely don't show up, you will be losing additional points for the lack of the material we cover, nor will you gain the benefit of the exercises, discussion, and interaction with your colleagues.
- **If you leave class early, you will be considered absent for grading purposes.** I am generally highly respectful of your time and will ensure that class ends promptly when scheduled. *Please* do not hesitate to interrupt me and point out that class is over on those occasions where I have lost my grip on the time! I want to respect your time as much as I hope you respect mine and that of your class colleagues.
- **Active and enthusiastic participation during class meetings is mandatory,** and is part of the grade for this class. You will not receive credit (of course) for participation in any class you miss.
- **Preparation for the class meeting is mandatory,** and is part of the grade for this class. You must complete the readings, hand in all journals, and do all required outside rehearsing and development as per the schedule, to be finalized by the second week of class and likely to be amended from time to time. There are no extensions. There will be occasional pop quizzes that may be used to evaluate your preparation. You will not get credit (of course) for preparation for any class you miss.
- **Attendance at one performance of the UAF Theatre Department Mainstage Production is mandatory.** You will receive one free ticket because you are in this class. Simply give your name to the box office when getting your ticket and inform them that you are in this class. Preview night (the night before opening) is free for everyone and no tickets are required. Failure to attend the performance will count against your preparation and your participation scores.
- **The Mid-Term Exam** will be structured in such a way that there will be little or no studying necessary, however, material covered or discussed in the class meetings and assigned readings will be on the exam. Once again, you should come to *every* class, since an absence may mean you will miss information for the exam.
- **You will be expected to keep a journal, and to hand it in weekly for my review.** There is a wide range of possible journal "types". It can be like a scrapbook, with clippings and photos and drawings in it. It can be more written, or more visual. The point is to chronicle your artistic discoveries and research and the personal responses you have to your art and to your world. There will be times I will ask you to record specific responses or ideas in your journals. However, you should spend at least 90 minutes/week on your journal, ideally fifteen or twenty minutes every day or two. You might keep your journal in a notebook, you might keep it in a special

“journal” book, you might keep it on your computer. I don't care about the form so much. You will be expected to hand it in every class. If you hand me a book, you will be without it until I get it back to you, which means you will not have it for a day or two – so if you wish instead to hand it in a couple of days before class, I can get it back to you by class. You can also hand in xeroxes from your journal. Or, you can send me files online in an email. Your journal will be due every week, and will be part of your grade. PLEASE NOTE: the whole point of a journal is to be able to pour your soul into it. You might well, at times, put things into your journal you do not wish to share with me. That is fine – but you are responsible for the redaction of any parts that are private.

- **There will be occasional pop-quizzes.** Sometimes these will be handed out in class and worked on immediately, sometimes they will be given to you to take home. They will, in part, measure your preparation, and they will be graded also on their own merits.
- **You will be handing in one “response paper” over the course of the semester.** You will be responding to the direction of a *live full-length play* presented in Fairbanks during the course of the spring. This may *not* be a production you have seen in the past, and it may not be a collection of one-acts or a musical review or a burlesque show or a poetry slam or anything like that – it must be an actual play, full-length, presented by itself, with a credited stage director. **One hitch: you may not be directly involved with the production as actor or any aspect of the run-time production team. You must be able to sit in the audience and watch with no obligations, allegiances, or responsibilities.** I will need to know by our second class which of these productions you plan to do your response paper on. You will need to read the play prior to your visit to the theatre. The paper, of at least 1500 words, will be due via email to me one week after you see the production in question, *but no later than five days prior to the last class meeting.*
- **Course materials and grades will be maintained on the *Blackboard System*.** It is your responsibility to ensure that you are able to log on to Blackboard and to retrieve information there. All course documents will be archived there, and I will strive to keep your “current grade” up to date on that system. Occasional announcements and course mailings will be generated from the system, and it is your responsibility to ensure that you consistently receive email at the email address Blackboard has on file for you. In most cases, this is your “alaska.edu” email address. The blackboard system is available over the web at the following web address:
<https://classes.uaf.edu/>
- **You are to respect yourselves, your colleagues, and me at all times.** Work in the theatre can get very personal and emotionally evocative, and discussions can get heated, and that is fine; but disparaging, bigoted, sexist, violent, or otherwise disrespectful commentary or behavior will not be tolerated. I will warn any offender once. The second offense will result in a 10% reduction in your final grade. A third offense will result in a request that you withdraw from the class or receive a failing grade.
- **All electronic devices, including but not limited to cell phones and laptop computers may only be used on a limited basis and as directly required by the class.**

- In most classes I teach, I request that students not bring food or drink other than water. We are a small enough group and meeting for a long enough stretch that I would like to start with the idea that a “reasonable” amount of food/drink is acceptable. This is an experiment on my part – so if unforeseen “issues” come up, I may amend this policy!
- **One of the hardest things facing you may be casting and, if necessary, staffing your final projects.** You will not be obliged (although certainly not prohibited) to help out your colleagues in the class by serving as actors or crew or necessary staff. You will need to find and supply the personnel who will serve to enact your project. One possible source are students within Acting Classes currently offered in the department. **Please note that they are not obligated to participate, but, with their instructor's approval, they may get credit for participation.** This is completely up to the instructor of the acting class – I may offer to ask for you but I will not lobby heavily.
- **You may not act or crew in your own presentations.** As a collegial group with a common purpose, you may find it will be to the benefit of the group as a whole if you assist one another to get your projects completed.
- **Both personal and academic honesty are discussed at length in the Student Handbook.** Any willful dishonesty about your work in the class will result in a 10% reduction in your grade. Plagiarism will result in a loss of 20% from your overall grade. Plagiarism in this context, since we are not dealing with formal papers, is any overt attempt on your part to pass off someone else's writing or ideas as your own. If you cheat on the Mid-term exam, you will be given a 0 on the exam.

10. EVALUATION

- Journals: 10%
- Preparation: 15%
- Participation/Class Presentation: 15%
- Quizzes, in class and take-home: 15%
- Mid-Term Exam (Curved to a C): 15%
- Response Paper 10%
- Final Presentations: 20%
- Total: 100%

- **IMPORTANT:** Every absence and every lateness greater than 5 minutes will result in an overall reduction of 5%. Every lateness less than 5 minutes will result in an overall reduction of 2%.

90 percent and up:	A
80-89.99 percent:	B
70-79.99 percent:	C
60-69.99 percent:	D
Less than 60 percent:	F

11. SUPPORT SERVICES:

- None of the writing required in this class is formal, however if you have difficulties with your writing you may find the Writing Center a useful resource. I always have someone else review anything I write before I consider it "complete", and they can serve this role admirably. Of course, you may choose to serve as each other's editors as well. Here is the Writing Center contact information:

<http://www.alaska.edu/english/studentresources/writing/>
(907) 474-5314

- As it so happens, I am a bit of a computer geek and may be able to help if you are having difficulties with Blackboard or Email. However, I am no match for the **Office of Information Technology Support Services**:

<http://www.alaska.edu/oit/students/>
(907) 450-8300

For a list of walk-in support locations, visit the following website:

<http://www.alaska.edu/oit/sc/about/contact.xml>

12. DISABILITY SERVICES:

I will enthusiastically work with the Office of Disabilities Services (208 Whitaker Building, 474-5655, fydso@uaf.edu) to provide reasonable accommodation to students with disabilities. Please note that it is University policy that disabilities *must* be *confidentially* disclosed to the Office of Disabilities Services, and they will issue a letter to the instructor (me in this case) recommending or requiring accommodations for disabilities. Getting this letter to me is of utmost importance if you need accommodation, and I *must* have the letter *before* any accommodation is given. This is not my rule, but University policy in accordance with Federal Law. If you need accommodation for any disability, whether it be physical, behavioral, or cognitive, you *must* identify yourself to the Office of Disabilities Services *before* accommodation can be made.