

that Reagan was an actor in the mid 1950's, it is much more important to know what Reaganomics meant to U.S. History.

4. Look at the information as a body of knowledge, not as individual separate details. In your mind, be able to identify what a word, subject or event has to do with an era, larger subject or overall event. A timeline, mnemonic device etc. will serve this function well.
5. Do not spend a great deal of time studying chronological order as much as sequential order. Chronological order belies the study of information from dates, ages, etc. Sequential order belies the study of information from active placement of an item in its proper place of usage (i.e. you must do certain functions first before solving an equation).

As we look back over the testing experience there is a common thread that should be apparent. That thread is the assumption that you are at the testing site at an appropriate point and time in your academic experience. There are no tips, magic formulas or universal rules to follow when taking a test. Test preparation is left up to the ability of the test taker and that person's ability to adequately prepare and be prepared. Suggestions can be made to help prepare a test taker for a test; however, it is up to the taker to adequately prepare throughout the classes that make up a program of study. It is ultimately up to the student to develop the framework necessary for a cognitive net to be formed.

## Year of the Arts from the Bottom Up,

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Not wanting the Year of the Arts to be restricted to performances on stages and exhibits in galleries, I transformed my section of English 102 during the fall term into an incubator where the study of the arts could thrive. My approach worked on several fronts. On the syllabus, I listed all the campus events that were part of the Year of the Arts. To this list I appended sheets identifying other events in Greater Atlanta. After seeing events myself, I talked about them in class to convey my enthusiasm, to model the informed response, and to demonstrate what plays, concerts, gallery shows, and similar events can mean. I required attendance, but students could pick the events—both on and off campus—that best suited their tastes and schedules. My way of seeing the requirement was met was to specify that at least one paper would be on encounters with the arts and the final paper would combine analysis of a literary work with analysis of a personal experience with the arts. Moreover, the material we read, discussed, and wrote about foregrounded the arts. In some cases the works were about art, such as “Musée des Beaux Arts” and “The Hunger Artist.” Some included allusions to art, and understanding of the work rested in mastery of the allusion. In this group were poems such as “A Late Aubade” and the play *M. Butterfly*. A third category focused on poems that incorporate a theory of poetry as an art form (“I Will Put Chaos in Fourteen Lines”) or stressed the value of seeing differently (“Read This Poem From the Bottom Up”). A fourth angle was to study works that depend on a highly pictorial quality so that we could see the similarity between writing and painting.

Typical works here were the short story “A White Heron” and the poems “Snake” and “The Bull Moose.”

For an impromptu essay the students found these instructions: “Write a high-level personal essay in which you analyze your encounters with art during the fall term 1997.” The rewards rolled in. These papers—written under pressure—told of changed views, changed minds, changed habits. Some who went to arts events out of obligation will be going back out of longing and respect; some who saw superficially claim now they must look in depth.

Year of the Arts in English 102 will be a hard act to follow, but I see the fall term as only a rehearsal. For the show opening in January, I had new texts about arts, new lists of what's going on around Atlanta, and renewed conviction that this is the way to make the Year of the Arts, not a year of formal events, but a series of meaningful moments that redirect individuals. If the focus of the year is to be a part of the academic experience of this university, we have to take it to the classrooms and craft it into the expanding consciousness of every student.

*Note: KSU's focus for 1997-1998 is the “Year of the Arts,” a campuswide celebration of the musical, theatrical, literary and visual arts at Kennesaw State University. The purpose of the program is to raise the consciousness within the university and throughout the community of the value of the arts and of the university's accomplishments, potential and direction in the arts.*