

HEADWAY

A Thematic Reader

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Holt, Rinehart and Winston, Inc.

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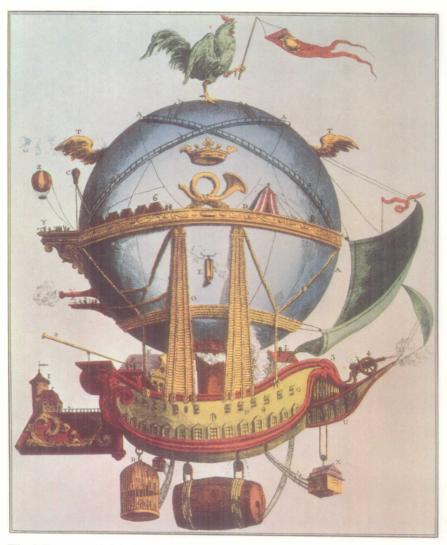
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Library of Congress Catalog Card Number: 70-111639

SBN: 03-081273-9

Printed in the United States of America

9 8 7 6 5 4 3 2 1



The Minerva, Airship for Exploration, 1803 From the design by Etienne Gaspard Robertson.

... I saw the man that saw this wondrous sight.

—Anonymous Boast.

Headway, alternate edition of Way Out, offers a newly chosen collection of prose, poetry, plays, and pictures to help college students develop skills in communication and increase their competence in speaking, listening, reading, and writing. For enriching students' experience and improving their ability to think and to express themselves, the collection exploits methods tested in classrooms and on campus and street.

The volume is receptive to the idea that students have accurate knowledge of school and society. In R. Buckminster Fuller's optimistic phrase: they know they were born "comprehensively competent and coordinate." Mirroring some of the widespread student movement toward personal and social development, *Headway* has features of motion—possible means of gaining headway along routes themselves

meaningful.

The *first* of several aspects of this motion is a variety of forms chosen with attention to present and possible future needs of users of the volume. In time to come, their chief reading may be newspapers, magazines, business and social letters, political materials, directions. They will probably listen to sales talk, instructions, public addresses, lectures, interviews, television programs, conversation. Everyone may need to write formal or informal letters. Poems, fables, stories, and three short plays supply chances for one to find release and understanding in literary art and to enjoy his leisure. In many respects the volume is an encounter; it can be manipulated in traditional ways, or it can furnish opportunities to learn through serious, unstructured, nonprogrammed play. In ultimate form, in fact, it is like a dance: in it are rhythm, color, sound, patterns, pauses, repetition—even heavy breathing and sweat.

A second aspect is a variety of subjects. Most students today, whether or not at odds with society, feel buffeted by strong crosscurrents alive with contradictions. Advocates of peace use confrontation to force humane discussion of human issues; Cesar Chavez warns and Eldridge Cleaver knows, in utterances in Headway. Sexual freedom makes promiscuity possible, or sharing an intimacy of self-expression and pleasure; among others, Fred Chappell—in an essay of striking form—discusses such contrasts. Students in revolt against technology are ready and skilled in its uses. Television, film, air travel, synthetic hallucinogens, computers—all are subjects of selections in the volume.

Third, motion evolves from juxtaposition of time past with time present. Some students may be hostile to formulas of the past and

PREFACE

consider the future unpredictable, but many accurately trace tensions of the present from vital dates like 1619, 1848, 1954. Though often unwilling to perpetuate traditional patterns of preference and leadership, young people yet find relevant the "facts" surrounding John Brown, Sitting Bull, Santa Anna. The Treaty of Guadalupe Hidalgo seems to them a current document; so does Garrison's letter to a Boston newspaper editor. Ancient wisdom of the East is valuably new to many nowadays, but aboard spaceship earth we whiz forward, unfortunately impeded by parts of our luggage of the past.

Fourth is motion derived from three sorts of space. The readings are of wide national origin. The range of their geographic source salutes today's student in his status as world citizen, who honors diversity of race and nationality and idea. Authors gather in *Headway* from North and South America, the West Indies, Europe, Africa, Asia, Australia. Writers from planets in outer space have not yet contributed, but the moon has shed her influence upon the volume. And expansion of the inner space of thought and spirit is the chief

reason for the reader's being.

Fifth, many choices in Headway assist and free the teacher. It offers more than enough material for a semester course, collected in eight parts, each with a brief headnote. To assist students to comprehend the whole of the design—to help the think-thing, their sense-of-think—and to serve the teacher, are cross-references to parts of the collection and signals of patterns of comparison and contrast. Editorial organization of the volume offers only one of a number of possible ways of grouping the wealth of selections. The thematic scheme artificially orders readings according to four large motions in the great hemispheres of human brain: remembering, understanding, enjoying, imagining.

Tables of Contents arranged by the fourfold theme and by rhetorical methods are included as useful guides, as is a single Index of Artists, Authors, and Titles. Convenience of reference to particular words and phrases is assured by line-numbering of the prose selections.

Teaching suggestions both general and specific are available in a separate manual, *Making Headway*. Thus instructor and students may read *Headway* for the pleasures of browsing as well as for the values of guided study.

Oakland, California January 1970 Lois A. Michel

Acknowledgments

Among many who helped to make *Headway* to whom the editor owes warm thanks are Deborah R. Dizard, Allen I. Fleischman, Ann K. Godfrey, Leo S. Goldston, Virginia Roberts Morton, Jack J. Page, Wilson T. Price, Marian E. Reeve, and Jean H. Werthimer, of the Faculty of Merritt College; Susan V. Lenkey, of the Art Faculty of Stanford University and World Campus Afloat; Wallace W. Allen, Managing Editor of the *Minneapolis Tribune*; Gordon Pates, Managing Editor of the *San Francisco Chronicle*; John Cotton, Editor of *Priapus*; Walter Lowenfels; the Honorable Armand d'Angio; Ralph Prince of the Berkeley Public Library; Nellie Fernandez, Alameda County Library; Gladys Doolittle, Stanford University Library; Students, particularly LeRoy A. Smith, Jr., Ila C. Logan, Soteris Mousalimas, Marion S. Michel; Roger Eaton, and Helen A. Green, of surpassing skill, unfailing insight.

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THE OUTLINE on this page summarizes the ways in which selections might be grouped by theme. In the thematic table itself, following the outline, Roman numerals refer to the eight parts into which *Headway* is divided. Each selection appears only once, in the group that seems best receptive.

One: Remembering

Home and Environment

Childhood

History

Two: Understanding

Judgments: Language and Meaning; School and College; Science and Its Applications; Conflict and Consensus

Values: Youth and Age; Friends and Enemies; Interpersonal Relations; Work and Reward; Courage and Love; Liberation and Freedom

Reasoning: Responsibilities and Rights; Withdrawal and Commitment

Action: Belief and Conduct; Defiance and Submission; Meditation and Persuasion

Three: Enjoying

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