

Who's Cuckoo?

A look into the stigma of mental illness in society.

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Rationale:

This unit will focus on the stigma of mental illness in society evolving over time. Mental illness is defined as: any of various conditions characterized by impairment of an individual's normal cognitive, emotional, or behavioral functioning, and caused by social, psychological, biochemical, genetic, or other factors, such as infection or head trauma (dictionary.com.) It is important for students to see how people function in today's society with mental illness. Also, mental illness was not always accepted by society. This unit will show different portrayals of characters suffering from these illnesses and how negatively or positively they are viewed.

As an introduction to the unit, students will watch clips from Girl Interrupted (Mangold, 1999) and A Beautiful Mind (Howard, 2002.) The trailer for Girl Interrupted shows the plot of the movie and how one woman finds herself in a mental institution. It also has commentary about the characters to show how the director wanted the characters to be viewed. I will also show scenes 18 and 25 from the movie. In scene 18, the characters are in the doctor's office reading their files. This will show an example of how people with mental illnesses view themselves. Scene 25 shows the return of the character Lisa being forced back into the institution. This shows how some people react when left untreated. By showing both scenes, students will see mental illness in a functional role and also at an extreme.

A Beautiful Mind shows a man, Nash, who suffers from paranoid schizophrenia, yet he is a genius and is still able to hold a normal life with a job and wife. We will watch scene 19 from this movie which shows Nash's wife confronting him about his illness. Until this point Nash does not know he is having hallucinations. This scene is important

because it shows how mental illness not only affects the person with it, but also the people around it.

At the beginning of the unit I will also give an opinion survey to see how the students feel about mental illness ahead of time. This will just give me a basic starting point to know where the students are coming from when we start the novel. I will give the same survey at the end of the unit, not for a grade, but to see if any of the students' opinions have changed after learning more about mental illness.

The major novel that will be used in this unit is One Flew Over the Cuckoo's Nest (Kesey, 1963.) The main setting of the book is inside a mental institution and it is told by the perspective of one of the patients inside. This book shows examples of all ranges of mental illnesses. The narrator, Chief, is not really mentally ill but still finds comfort and friends among the patients. By being an outsider and not truly suffering like the rest of the patients, we learn a lot about mentally ill people interacting with others and get everyone's character through "sane" eyes.

Throughout the unit, students will read and reflect on the novel through journal entries. Each journal topic is used to promote a deeper thinking and connection within the story. The novel creates many opportunities for students to make judgment on situations that occur. This will help students see that there is a prejudice put on mentally ill people and develop their own views on mental illness.

Throughout the unit we will also look at supplemental texts. The first being a poem by Sylvia Plath titled "Apprehensions." Sylvia Plath suffered from mental illness and eventually ended up killing herself; however, throughout her short life she created many famous pieces of work. In the poem, Plath discusses some of her fears and her

illness is reflected in her writing. Reading this poem will allow students to have an insight into the mind of someone who is mentally ill and still see the work that was produced.

Another text we will be reading along with the novel and poem is an article by Grace E. Jackson. In “The Right to Refuse Treatment,” Jackson discussed the rights of mentally ill patients and if they should be forced into treatment (Jackson, 2002.) This relates with the book because *McMurphy* brings up the topic that he should not have to be in treatment if he does not want to be. Reading the article along with the book will show students a situation of a specific character and also read real-life accounts from mental institutions. The article will encourage students to make their own decisions about treatment of mental illness and will help them empathize with the characters in the book either way they feel.

We will also be reading the short story “The System of Dr. Tarr and Prof. Fether” by Edgar Allan Poe. Poe, like Plath, suffered from mental illness and still produced great stories that capture audiences. In this short story, the main characters are in a mental institution. This shows an extreme circumstance compared to the ward in *One Flew Over the Cuckoo’s Nest*. Reading this story will show another view of a mental institution and add new characters for students to learn from.

After finishing the novel, we will watch the movie version of *One Flew Over the Cuckoo’s Nest*. It is important for students to create the visualizations of each character and the setting. Watching the movie will help reinforce what they have already read.

When finished with the movie, the students will write a comparison paper using two characters from any text or multimedia we have looked at in the class. The paper will

show the differences in portrayals of mental illnesses and which ones were put in a positive light or a negative light. This will help students with their final project of analyzing a mental illness in literature and acknowledging how society views the characters.

The final project will be a film project. This will allow students to show what they have learned through alternative means to writing a paper. In groups the students will look in depth to an assigned mental illness. They will find characters in literature, songs, or movies that suffer from the mental illness. Through the video, students will show pictures or film that teach the rest of the class about their assigned mental illness. They will also explore how society views that particular mental illness and if it has changed over the years.

The goal of this unit is to open students to the world of mental illness in society. From this unit, students will see examples of people suffering from the illnesses, they will learn more about specific illnesses, and they will be able to form their own opinions of how mental illness already is dealt with and what changes should be made.

Goals and Objectives:

1. Students will explore the stigma placed on mental illness in society.
 - SWBAT list 5 mental illnesses and define them.
 - SWBAT identify at least 5 characters in text or multimedia that suffer from a mental illness.
 - SWBAT compare and contrast two characters with mental illness and how they are perceived in their setting.
 - SWBAT fill out a survey regarding their feelings on mental illness.
2. Students will analyze a novel to form their own opinions on the topic of mental illness.
 - SWBAT compose a journal of opinions from questions that arise in the novel.
 - SWBAT fill out a survey regarding their feelings on mental illness.
3. Students will thoroughly understand a specific mental illness and the role it plays in society in the past and present.
 - SWBAT create a movie showing a specific mental illness and characters who suffer it.
 - SWBAT define mental illness.
4. Students will form their own opinions on the treatment of mental illnesses.
 - SWBAT analyze an article to find arguments for or against forced treatment of mentally ill patients.
 - SWBAT fill out a survey regarding their feelings on mental illness.

Sunshine State Standards

Benchmark Number	Descriptor
LA.1112.1.5.1	The student will adjust reading rate based on purpose, text difficulty, form, and style.
LA.1112.1.6.1	The student will use new vocabulary that is introduced and taught directly;
LA.1112.1.6.2	The student will listen to, read, and discuss familiar and conceptually challenging text;
LA.1112.1.6.3	The student will use context clues to determine meanings of unfamiliar words;
LA.1112.1.6.4	The student will categorize key vocabulary and identify salient features;
LA.1112.1.6.8	The student will identify advanced word/phrase relationships and their meanings;
LA.1112.1.6.9	The student will determine the correct meaning of words with multiple meanings in context;
LA.1112.1.7.1	The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection;
LA.1112.1.7.2	The student will analyze the authors purpose and/or perspective in a variety of text and understand how they affect meaning;
LA.1112.1.7.3	The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts;
LA.1112.1.7.4	The student will identify cause-and-effect relationships in text;
LA.1112.1.7.5	The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text;
LA.1112.1.7.6	The student will analyze and evaluate similar themes or topics by different authors across a variety of fiction and nonfiction selections;
LA.1112.1.7.7	The student will compare and contrast elements in multiple texts; and
LA.1112.2.1.1	The student will analyze and compare historically and culturally significant works of literature, identifying the relationships among the major genres (e.g., poetry, fiction, nonfiction, short story, dramatic literature, essay) and the literary devices unique to each, and analyze how they support and enhance the theme and main ideas of the text;
LA.1112.2.1.2	The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict);
LA.1112.2.1.3	The student will analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities;
LA.1112.2.1.4	The student will analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme;
LA.1112.2.1.6	The student will create a complex, multi-genre response to the reading of two or more literary works using multiple critical perspectives (e.g., historical, archetypal, social), describing and analyzing an authors use of literary elements

Benchmark Number	Descriptor
	(e.g., theme, point of view, characterization, setting, plot), figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, and imagery), and analyzing an authors development of time and sequence (e.g., through the use of complex literary devices such as foreshadowing and flashback);
LA.1112.2.1.7	The student will analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions;
LA.1112.2.1.8	The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written;
LA.1112.2.1.9	The student will describe changes in the English language over time, and support these descriptions with examples from literary texts; and
LA.1112.2.2.2	The student will use information from the text to answer questions or to state the main idea or provide relevant details;
LA.1112.2.2.3	The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining);
LA.1112.2.2.4	The student will identify and analyze the characteristics of a variety of types of text (e.g., references, reports, technical manuals, articles, editorials, primary source historical documents, periodicals, job-related materials, practical/functional text); and
LA.1112.2.2.5	The student will select a variety of age and ability appropriate nonfiction materials (e.g., biographies and topical areas, such as science, music, art, history, sports, current events) to expand the core knowledge necessary to connect topics and function as a fully literate member of a shared culture.
LA.1112.3.1.1	The student will prewrite by generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials or other reliable sources) based upon teacher-directed topics and personal interests;
LA.1112.3.1.2	The student will prewrite by making a plan for writing that addresses purpose, audience, a controlling idea, logical sequence, and time frame for completion; and
LA.1112.3.1.3	The student will prewrite by using organizational strategies and tools (e.g., technology, spreadsheet, outline, chart, table, graph, Venn Diagram, web, story map, plot pyramid) to develop a personal organizational style.
LA.1112.3.2.1	The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience;
LA.1112.3.2.2	The student will draft writing by establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant; and
LA.1112.3.3.1	The student will revise by evaluating the draft for development of ideas and content, logical organization, voice, point of view, word choice, and sentence variation;
LA.1112.3.3.2	The student will revise by creating clarity and logic by maintaining central theme, idea, or unifying point and developing meaningful relationships among ideas;

Benchmark Number	Descriptor
LA.1112.3.3.3	The student will revise by creating precision and interest by elaborating ideas through supporting details (e.g., facts, statistics, expert opinions, anecdotes), a variety of sentence structures, creative language devices, and modifying word choices using resources and reference materials (e.g., dictionary, thesaurus) to select more effective and precise language; and
LA.1112.3.3.4	The student will revise by applying appropriate tools or strategies to evaluate and refine the draft (e.g., peer review, checklists, rubrics).
LA.1112.3.4.1	The student will edit for correct use of spelling, using spelling rules, orthographic patterns, generalizations, knowledge of root words, prefixes, suffixes, knowledge of Greek, Latin, and Anglo-Saxon root words, and knowledge of foreign words commonly used in English (laissez faire, croissant);
LA.1112.3.4.2	The student will edit for correct use of capitalization, including names of academic courses and proper adjectives;
LA.1112.3.4.3	The student will edit for correct use of punctuation, including commas, colons, semicolons, apostrophes, dashes, quotation marks, parentheses, ellipses, brackets, and underlining or italics;
LA.1112.3.4.4	The student will edit for correct use of grammar and usage, including but not limited to parts of speech, verb tense, noun/pronoun agreement, subject/verb agreement, pronoun/antecedent agreement, parallel structure, modifier placement, comparative and superlative adjectives and adverbs, and unintended shift in person or tense; and
LA.1112.3.4.5	The student will edit for correct use of varied sentence structure, including the elimination of dangling or misplaced modifiers, run-on or fused sentences, and unintended sentence fragments.
LA.1112.3.5.1	The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia);
LA.1112.3.5.2	The student will include such techniques as principle of design (e.g., margins, tabs, spacing, and columns) and graphics (e.g., drawings, charts, graphs); and
LA.1112.3.5.3	The student will share with others, or submit for publication.
LA.1112.4.1.2	The student will incorporate figurative language, emotions, gestures, rhythm, dialogue, characterization, plot, and appropriate format.
LA.1112.4.2.1	The student will write in a variety of informational/expository forms, including documents using precise technical and scientific vocabulary (e.g., manuals, procedures, directions);
LA.1112.4.2.2	The student will record information and ideas from primary and/or secondary sources accurately and coherently, noting the validity and reliability of these sources and attributing sources of information;
LA.1112.4.2.3	The student will write informational/expository essays that speculate on the causes and effects of a situation, establish the connection between the postulated causes or effects, offer evidence supporting the validity of the proposed causes or effects, and include introductory, body, and concluding paragraphs;
LA.1112.4.3.1	The student will write essays that state a position or claim, present detailed evidence, examples, and reasoning to support effective arguments and emotional appeals, and acknowledge and refute opposing arguments; and
LA.1112.4.3.2	The student will include persuasive techniques (e.g., word choice, repetition, emotional appeal, hyperbole, appeal to authority, celebrity endorsement, rhetorical question, irony, symbols, glittering generalities, card stacking, testimonials, bandwagon, image association, transfer).

Benchmark Number	Descriptor
LA.1112.5.1.1	The student will use fluent and legible handwriting skills.
LA.1112.5.2.1	The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations;
LA.1112.5.2.2	The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria;
LA.1112.5.2.3	The student will use research and visual aids to deliver oral presentations that inform, persuade, or entertain, and evaluates ones own and others oral presentations according to designed rubric criteria;
LA.1112.5.2.4	The student will use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations; and
LA.1112.5.2.5	The student will research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes.
LA.1112.6.1.1	The student will explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader's understanding;
LA.1112.6.2.2	The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations;
LA.1112.6.2.3	The student will write an informational report that integrates information and makes distinctions between the relative value and significance of specific data, facts, and ideas; and
LA.1112.6.2.4	The student will understand the importance of legal and ethical practices, including laws regarding libel, slander, copyright, and plagiarism in the use of mass media and digital sources, know the associated consequences, and comply with the law.
LA.1112.6.3.2	The student will ethically use mass media and digital technology in assignments and presentations, citing sources according to standardized citation styles; and
LA.1112.6.3.3	The student will demonstrate the ability to select print and nonprint media appropriate for the purpose, occasion, and audience to develop into a formal presentation.
LA.1112.6.4.1	The student will select and use appropriate available technologies (e.g., computer, digital camera) to enhance communication and achieve a purpose (e.g., video, presentations); and
LA.1112.6.4.2	The student will routinely use digital tools for publication, communication and productivity.

Materials:

- One Flew Over the Cuckoo's Nest
- "Apprehensions" by Sylvia Plath
- "The Right to Refuse Treatment" by Grace E. Johnson
- "The System of Dr. Tarr and Prof. Fether" by Edgar Allan Poe
- Girl Interrupted
- A Beautiful Mind

Daily Classes

50-minute classes

Day 1 –

- 5 minutes Attendance and housekeeping. Question on board: “How would you define mental illness?” Discuss answers.
- 8 minutes Discuss definition of mental illness. List examples of mental illnesses. (Appendix A)
- 10 minutes Watch Girl Interrupted movie trailer (preloaded,) scene 18 in “Dr. Wick’s Office” and scene 25 “Lisa’s Return.”
- 10 minutes Watch scene 19 from A Beautiful Mind when his wife confronts him about his mental illness.
- 10 minutes Discuss the differences between how the characters are shown in the movies. Does one put mental illness in a better light than the other one?
- 7 minutes Take opinion survey on mental illness. (Appendix B)
- 3 minutes Ticket out the door. “Write down one mental illness you would like to learn more about.”
- HW: None

Day 2 –

- 5 minutes Attendance and housekeeping. (classroom is set-up with character pictures arranged on board.) Question on board: “Describe the characters on the board. What do you notice about their physical appearance?” Discuss answers.
- 35 minutes Review each character in the book. Take notes. (Appendix C)
- 7 minutes Pass out One Flew Over the Cuckoo’s Nest (OFOTCN) to the class.
- 3 minutes Ticket out the door. “Can you think of any other movies that have a character suffering from a mental illness?”
- HW: Skim through the first chapter of OFOTCN (pg. 9-13.)

Day 3 –

- 5 minutes Attendance and housekeeping. Go over ticket out the door from previous day.
- 40 minutes Teacher reads the first 2 chapters out loud (pg. 9-18.) Class discussion throughout.
- 5 minutes Copy journal assignment into composition book. “What are your first impressions of McMurphy? Why do you think Kesey has Chief narrating the story?”
- HW: Read chapter 3 (pg. 19-28) and write journal response 1.

Day 4 –

- 5 minutes Attendance and housekeeping. Question on board: “What is an apprehension?” Discuss answers.

- 15 minutes Divide class into groups of 4. Share responses from journal 1.
 - 25 minutes Introduce Sylvia Plath to students. Read and analyze “Apprehension.” (Appendix D) Discussion relation of poem to mental illness.
 - 5 minutes Ticket out the door. “List one thing you learned from the poem today.”
- HW: Read chapter 4 (pg. 29-41) and study for quiz on the book tomorrow.

Day 5 –

- 5 minutes Attendance and housekeeping. Students get ready for quiz.
 - 25 minutes OFOTCN Reading Quiz 1. (Appendix E)
 - 15 minutes Read beginning of chapter 5 out loud in class (pg. 42-49) and discuss.
 - 5 minutes Copy journal assignment into composition book. “Choose 3 quotes and analyze how the quote either gives insight to the speaker of the quote or insight to how that character views another character.”
- Weekend HW: Finish reading chapter 5, 6 and 7 (pg. 50-82) in OFOTCN. Write journal response 2.

Day 6 –

- 5 minutes Attendance and housekeeping. Question on board: “What is your favorite scene from the book so far? Why?” Discuss answers.
 - 15 minutes Shares quotes from the homework assignment. Discuss why these are important.
 - 12 minutes Discuss importance of characters actions rather than their words.
 - 15 minutes Review characters in the story using the quotes from homework as well as their actions to help describe each character.
 - 3 minutes Ticket out the door. “Who is your favorite character so far and why?”
- HW: Read chapters 8 and 9 (pg. 83-101) in OFOTCN.

Day 7 –

- 5 minutes Attendance and housekeeping. Question on board: “What are some rules of the school or our classroom?” Discuss answers.
 - 25 minutes Divide class into groups of 4. They will create a list of rules in the ward on poster size pieces of paper. Each list must include rules found in the book and created rules that would help manage the ward.
 - 10 minutes Share lists with the rest of class. Compare rules that appear on different groups’ lists.
 - 7 minutes Discuss how the characters react to the rules and what might happen if some rules were missing/implemented.
 - 3 minutes Copy journal assignment off the board. “Tell a story of what happens in the ward during one of the “spells” in the fog. The timeline can be between 1 and 3 days.”
- HW: Read chapters 10 and 11 (pg. 102-111) in OFOTCN. Write journal response 3.

Day 8 –

- 5 minutes Attendance and housekeeping. Question on board: “List details of what you think the ward looks like.” Discuss answers.
- 10 minutes Read chapter 12 (pg. 112-113) out loud in class. Discuss.
- 10 minutes Create lists of physical description of the ward before and after as Chief describes it.
- 20 minutes Draw before and after pictures of the ward.
- 5 minutes Ticket out the door. Read chapter 13 (pg. 114-115.)
- HW: Finish pictures. Read chapter 14 (pg. 116-128) in OFOTCN.

Day 9 –

- 5 minutes Attendance and housekeeping. Question on board: “Do you think someone diagnosed with a mental illness should be forced to get treatment?” Discuss answers.
- 20 minutes Read “The Right to Refuse Treatment” by Grace E. Jackson. (Appendix F) Discuss implications.
- 12 minutes Give guidelines for speech. (Appendix G)
- 10 minutes Begin writing speeches.
- 3 minutes Ticket out the door. “Do you think mentally ill patients should be forced to get treatment, yes or no?”
- HW: Finish writing speech.

Day 10 –

- 3 minutes Attendance and housekeeping. Sign-up for order of speech presentations on board.
- 45 minutes Present speeches. If extra time start reading for homework.
- 2 minutes Copy journal assignment off board. “Write about something thought-provoking, a personal connection to the story, or something you have a question about.”
- HW: Read chapters 15, 16, 17, 18, and 19 (pg. 129-161) and write journal response 4.

Day 11 –

- 5 minutes Attendance and housekeeping. Question on board: “Did you write about something though-provoking, a personal connection to the story, or ask a question in your journal?” Take poll.
- 7 minutes Review summary of chapters read for homework.
- 20 minutes Read chapter 20 (pg. 162-168) in class. Discuss.
- 15 minutes Define “shock shop.” Show pictures and examples. (Appendix H)
- 3 minutes Ticket out the door. “What do you think of the staff in the ward?”
- HW: Read chapter 21 (pg. 169-173) in OFOTCN. Write a prediction for the rest of the story. Study for quiz.

Day 12 –

- 5 minutes Attendance and housekeeping. Get ready for quiz.
- 25 minutes OFOTCN Reading Quiz 2. (Appendix I)

- 17 minutes Divide class into predetermined groups of 4 (based on which mental illness they wanted to know more about from Day 1 ticket out the door.) (Appendix J) Pass out assignment worksheet for final project. (Appendix K)
- 3 minutes Pass out “The System of Dr. Tarr and Prof. Fether” by Edgar Allan Poe. (Appendix L) Ticket out the door. “Write down one thing you know about Edgar Allan Poe.”
- HW: Read “The System of Dr. Tarr and Prof. Fether” by Edgar Allan Poe.

Day 13 –

- 5 minutes Attendance and housekeeping. Question on board: “Have you read anything else by Edgar Allan Poe? What and when?” Discuss answers.
- 25 minutes Discuss the story from homework. How does Poe portray the mental institution different than Kesey does in OFOTCN?
- 17 minutes Discuss Chief in OFOTCN. What is his major role? Why is he so significant even though he doesn’t speak to anyone else?
- 3 minutes Ticket out the door. “Would you rather be life Chief and be able to watch everything that goes on in the ward, or would you rather be one of the participating characters in the ward?”
- HW: Read chapter 22 (pg. 174-190) in OFOTCN.

Day 14 –

- 5 minutes Attendance and housekeeping. Question on board: “Would you have gotten on the boat with McMurphy?” Discuss answers.
- 10 minutes Make list of all of the characters who got on the boat and make predictions.
- 25 minutes Start reading chapter 23 (pg. 191-205) out loud.
- 5 minutes Copy journal assignment off board. “Do you think McMurphy and Chief really won the fight? What do you think will happen to the ward once they go to ‘Disturbed’?”
- HW: Finish reading chapter 23 and 24 (pg. 205-231) and write journal response 5.

Day 15 –

- 5 minutes Attendance and housekeeping. Question on board: “Do you think fighting warranted Chief and McMurphy being sent to ‘Disturbed’?” Discuss Answers
- 20 minutes Read chapter 25 (pg. 232-241) out loud. Discussion.
- 20 minutes Start homework. Silent reading (pg 242-272)
- 5 minutes Copy journal assignment off board. “Rewrite the ending to the book. Change the outcome to what you wished would have happened.” Ticket out the door. “Do you like the book? Why or why not?”
- HW: Finish reading OFOTCN, chapter 25, 26, and 27 (pg. 242-272) and write journal response 6.

<p>Day 16 – 5 minutes</p> <p>45 minutes HW: None</p>	<p>Attendance and housekeeping. Question on board: “Have you read any books and then watched the movie version? Which did you like better?” Turn in journal composition books.</p> <p>Watch movie version OFOTCN.</p>
<p>Day 17 – 2 minutes 48 minutes HW: None</p>	<p>Attendance and housekeeping. Watch movie OFOTCN.</p>
<p>Day 18 – 2 minutes 48 minutes HW: None</p>	<p>Attendance and housekeeping. Finish movie OFOTCN.</p>
<p>Day 19 – 5 minutes</p> <p>12 minutes 30 minutes</p> <p>3 minutes</p> <p>HW: Work on essays and group projects.</p>	<p>Attendance and housekeeping. Question on board: “Did the movie follow the book? Which did you like better?” Discuss answers.</p> <p>Hand out essay assignment. Answer any questions. (Appendix M)</p> <p>Get in final project groups. Go to library to research mental illnesses together.</p> <p>Ticket out the door. “Which two pieces of work are you thinking about writing your essay on?”</p>
<p>Day 20 – 5 minutes</p> <p>25 minutes</p> <p>17 minutes 3 minutes</p> <p>HW: Finish comparison essay. Work on group final project.</p>	<p>Attendance and housekeeping. Question on board: “Have you ever used Movie Maker before? If so, for what?” Discuss answers.</p> <p>Go over Movie Maker directions. (Appendix N) Show examples and go through the steps on class computer.</p> <p>Get together with groups and work on projects.</p> <p>Ticket out the door. “How are your projects coming along? Do you have any questions/comments/concerns?”</p>
<p>Day 21 – 5 minutes</p> <p>10 minutes 32 minutes 3 minutes</p> <p>HW: Work on group projects.</p>	<p>Attendance and housekeeping. Question on board: “How far are you with your final project?” Discuss answers.</p> <p>Comparison Essays Due.</p> <p>“How to Cite in a Movie” worksheet. (Appendix O)</p> <p>Work in groups on projects.</p> <p>Ticket out the door. “What is one thing you have learned about the mental illness you are studying?”</p>

Day 22 –

2 minutes

Attendance and housekeeping.

48 minutes

Work in groups to finish projects.

HW: Finish group projects and rationale due tomorrow.

Day 23 –

5 minutes

Attendance and housekeeping. Question on board: “Has your opinion on mental illness changed at all in the past four weeks?”

Discuss answers. **Rationale Essays Due.**

10 minutes

Take opinion survey on mental illness. (Appendix B)

35 minutes

Finish group projects and practice presenting. Sign up for presentation order. (Appendix P)

HW: Finish group projects. Bring snacks for presentations.

Day 24 –

50 minutes

Four of the groups present. Others take notes while their group is not presenting.

HW: None

Day 25 –

30 minutes

The remaining groups present. Other groups take notes while their group is not presenting.

10 minutes

Group evaluations. (Appendix Q)

10 minutes

Ticket out the door. “Write down 2 facts you learned from each presentation including your own.”

HW: None

Appendix

Appendix A

Definition of mental illness-

n. Any of various conditions characterized by impairment of an individual's normal cognitive, emotional, or behavioral functioning, and caused by social, psychological, biochemical, genetic, or other factors, such as infection or head trauma. Also called emotional illness, mental disease, mental disorder.

List of mental illnesses:

- depression
- schizophrenia
- obsessive compulsive disorder
- dementia
- bipolar
- anxiety
- personality disorders
- autism
- Asperger's
- tourette's

Video trailer for Girl Interrupted:

<http://video.google.com/videosearch?q=clips+from+%22Girl+Interrupted%22&hl=en&client=firefox-a&emb=0&aq=f#q=%22Girl+Interrupted%22+&hl=en&view=2&emb=0&client=firefox-a&start=10>

Sources:

Google Video "Girl Interrupted"

<http://dictionary.reference.com/browse/mental+illness>

Nolen-Hoeksema, S. (2007.) *Abnormal Psychology*. pp. SI 20-21.

Appendix B**Opinion Survey**

Each of the following statements expresses an opinion. Rate each of the following statements from 1 (strongly disagree) to 5 (strongly agree).

1. People with mental illness should be institutionalized.

1 2 3 4 5

2. I tend to shy away from people who “act crazy.”

1 2 3 4 5

3. I can tell when someone has mental problems from the way he/she acts.

1 2 3 4 5

4. Insane people are dangerous.

1 2 3 4 5

5. Movies and television accurately portray the mentally ill.

1 2 3 4 5

6. Mental illness makes one incapable of performing day-to-day activities.

1 2 3 4 5

7. People who are eccentric are mentally ill.

1 2 3 4 5

8. People with mental illness are not as intelligent as “normal” people.

1 2 3 4 5

9. Mental illness can be cured.

1 2 3 4 5

10. No one is normal.

1 2 3 4 5

Appendix C

Randle McMurphy



He is the novel's protagonist. Randle McMurphy is a big, redheaded gambler, a con man, and a backroom boxer. His body is heavily scarred and tattooed, and he has a fresh scar across the bridge of his nose. He was sentenced to six months at a prison work farm, and when he was diagnosed as a psychopath he did not protest because he thought the hospital would be more comfortable than the work farm. He becomes the dominant force challenging the establishment and the ultimate savior of the victimized patients.

Chief Bromden



Chief Bromden is the son of the chief of the Columbia Indians and a white woman. He suffers from paranoia and hallucinations, has received multiple electroshock treatments, and has been in the hospital for ten years, longer than any other patient in the ward. Everyone else in the ward thinks of him as “deaf and dumb.” Bromden sees modern society as a huge, oppressive conglomeration that he calls the Combine and the hospital as a place meant to fix people who do not conform. Bromden chronicles the story of the mental ward as the narrator of the story.

Nurse Ratched



She is the head of the hospital ward. Nurse Ratched, the novel's antagonist, is a middle-aged former army nurse. She rules her ward with an iron hand and masks her humanity and femininity behind a stiff, patronizing facade. She selects her staff for their submissiveness, and she weakens her patients through a psychologically manipulative program designed to destroy their self-esteem.

Charles Cheswick



He is the first patient to support McMurphy's rebellion against Nurse Ratched's power. Cheswick, a man of much talk and little action, drowns in the pool—possibly a suicide—after McMurphy does not support Cheswick when Cheswick takes a stand against Nurse Ratched.

Dale Harding



He is an acerbic, college-educated patient and president of the Patients' Council. Harding helps McMurphy understand the realities of the hospital. Although he is married, Harding is a homosexual. He has difficulty dealing with the overwhelming social prejudice against homosexuals, so he hides in the hospital voluntarily.

Dr. Spivey



He is a mild-mannered doctor who may be addicted to opiates. Nurse Ratched chose Doctor Spivey as the doctor for her ward because he is as easily cowed and dominated as the patients. With McMurphy's arrival, he, like the patients, begins to assert himself. He often supports McMurphy's unusual plans for the ward.

Billy Bibbit



He is a shy patient. Billy has a bad stutter and seems much younger than his thirty-one years. Billy Bibbit is dominated by his mother, one of Nurse Ratched's close friends. Billy is voluntarily in the hospital, as he is afraid of the outside world.

Bancini



A hospital patient who suffered brain damage when he was born. Pete Bancini continually declares that he is tired.

Martini



Another hospital patient. Martini lives in a world of delusional hallucinations, but McMurphy includes him in the board and card games with the other patients.

Sefelt



He is an epileptic patient who hates to take his medicine because he says his teeth will fall out. Sefelt gives his medicine to Fredrickson.

Fredrickson



Another epileptic patient who requires medication. He takes double the dose of medicine when he takes Sefelt's too.

Ellis



A patient who was once an Acute. Ellis's excessive electroshock therapy transformed him into a Chronic. In the daytime, he is nailed to the wall.

Scanlon



The only Acute besides McMurphy who was involuntarily committed to the hospital. Scanlon has fantasies of blowing things up.

Appendix D

Apprehensions

By: Sylvia Plath

There is this white wall, above which the sky creates itself---
Infinite, green, utterly untouchable.
Angels swim in it, and the stars, in indifference also.
They are my medium.
The sun dissolves on this wall, bleeding its lights.

A gray wall now, clawed and bloody.
Is there no way out of the mind?
Steps at my back spiral into a well.
There are no trees or birds in this world,
There is only sourness.

This red wall winces continually :
A red fist, opening and closing,
Two gray, papery bags---
This is what I am made of , this and a terror
Of being wheeled off under crosses and a rain of pietas.

On a black wall, unidentifiable birds
Swivel thier heads and cry.
There is no talk of immortality among these!
Cold blanks approach us :
They move in a hurry.

Retrieved from: <http://www.angelfire.com/tn/plath/apprehensions.html>

Name: _____

Date: _____

Class: _____

One Flew Over the Cuckoo's Nest Reading Quiz

Multiple Choice – Complete the following question by selecting the correct answer from the choices given. (1 point each)

- _____ 1. The narrator, Chief Bromden, fakes an ailment. What is it?
- a. blindness
 - b. deafness
 - c. epilepsy
 - d. insanity
- _____ 2. Which patient has a wife?
- a. Bancini
 - b. Harding
 - c. McMurphy
 - d. Ruckly
- _____ 3. Which patient has been on the ward the longest?
- a. Bibbit
 - b. Bromden
 - c. Harding
 - d. Ratched
- _____ 4. What does Chief Bromden call the way Nurse Ratched runs the ward?
- a. the combine
 - b. the factory
 - c. the fog
 - d. the machine
- _____ 5. What does Nurse Ratched call McMurphy?
- a. a criminal
 - b. a manipulator
 - c. a psychopath
 - d. a trouble-maker

Short Answer – Thoroughly answer each of the questions. Be sure to include examples from the book. (10 points each)

Why is it significant that Chief Bromden is the narrator of the book?

What characteristics does Randle McMurphy have that get him put into the mental institution? This can include events from his past, his actions inside the ward, and the view from other characters.

RUBRIC

One Flew Over the Cuckoo's Nest Reading Quiz

Multiple Choice – Complete the following question by selecting the correct answer from the choices given. (1 point each)

- B 1. The narrator, Chief Bromden, fakes an ailment. What is it?
a. blindness
b. deafness
c. epilepsy
d. insanity
- B 2. Which patient has a wife?
a. Bancini
b. Harding
c. McMurphy
d. Ruckly
- B 3. Which patient has been on the ward the longest?
a. Bibbit
b. Bromden
c. Harding
d. Ratched
- A 4. What does Chief Bromden call the way Nurse Ratched runs the ward?
a. the combine
b. the factory
c. the fog
d. the machine
- B 5. What does Nurse Ratched call McMurphy?
a. a criminal
b. a manipulator
c. a psychopath
d. a trouble-maker

Appendix E

Short Answer – Thoroughly answer each of the questions. Be sure to **include examples** from the book. (10 points each)

Why is it significant that Chief Bromden is the narrator of the book?

Scores	0	1-3	4-6	7-9	10
Answering the Question	No response written	Response is vague with no details at all from the book.	Has a brief description of the significance with no examples from the book.	Clearly states a reason of why the narration is significant. Uses one example from the book.	Thoroughly addresses why the narration of the book is significant. Uses several examples from the book
Organization	No response written.	Very little organization. No clear though process.	Some organization. Main idea is addressed.	Organized. Clear though process and addresses the main idea.	Very clearly organized. Main idea is evident with supporting details.
Grammar	No response written.	Significant grammatical errors, words misspelled and improper syntax.	Some grammatical errors, lacking in syntax.	Few grammatical errors and misspelled words.	No grammatical errors.

What characteristics does Randle McMurphy have that get him put into the mental institution? This can include events from his past, his actions inside the ward, and the view from other characters.

Scores	0	1-3	4-6	7-9	10
Answering the Question	No response written	Response is vague with no details at all from the book.	Has a brief description of the significance with no examples from the book.	Clearly states a reason of why the narration is significant. Uses one example from the book.	Thoroughly addresses why the narration of the book is significant. Uses several examples from the book
Organization	No response written.	Very little organization. No clear though process.	Some organization. Main idea is addressed.	Organized. Clear though process and addresses the main idea.	Clearly organized. Main idea is evident with supporting details.
Grammar	No response written.	Significant grammatical errors, misspelling and improper syntax.	Some grammatical errors, lacking in syntax.	Few grammatical errors and misspelled words.	No grammatical errors.

Appendix F**The Right to Refuse Treatment**

Grace E. Jackson, MD

The right of a patient to refuse treatment is based upon five constitutional protections [1]:

- a. the 8th amendment's protection against cruel and unusual punishment
- b. the 1st amendment's protection of free speech (freedom of thought / ideas)
- c. the 1st amendment's protection of freedom of religion
- d. the more broadly interpreted right to privacy
- e. the 14th amendment's protection of liberty (the right to be free from unjustified intrusions on personal security).

Within medicine, these constitutional guarantees have generally been unchallenged in the case of physical (somatic) illness. In fact, these protections constitute a *competent* individual's right to accept or refuse an intervention, based upon the principles of patient autonomy and informed consent. Within psychiatry, however, these guarantees have been variably interpreted and restrained. First, the state has been permitted a range of activities under its police authority, in which the rights of the public have superceded the rights of the mentally ill [2]. Second, the state has been permitted a range of activities under the doctrine of *parens patriae* -- the 14th century theory which established the legitimacy of the state to act as guardian for those unable to care for themselves [3].

Given the steady rise of involuntary treatment decisions within the United States (e.g, more than forty states now authorizing coerced outpatient care), and the apparent acceptance of this phenomenon culturally, it is essential that mental health professionals reexamine the assumptions being made within the legal and psychiatric communities.

Assumption #1: A psychotic person who refuses medication (or ECT, or psychosurgery) does not know what he is saying.

A psychotic person who experiences hallucinatory or delusional perceptions may nonetheless remain competent for the purposes of medical decision making [4,5]. This competence may very well include cogent objections to the use of biological therapies. Studies have demonstrated that schizophrenia, to name just one example, is by no means a globally impairing condition for which the ability to consent to treatment must be automatically questioned or denied.

Assumption #2: An incompetent patient who declines medication must be protected by the state, with the courts ensuring the application of the psychiatric community's standard of care: pharmacotherapy.

There is increasing evidence to *demand* a critical reexamination of the psychiatric community's standard of care. First, the record of recent FDA drug approvals attests to the continuing acceptance of egregiously flawed trial designs leading to the release of psychotropic drugs whose efficacy is slight, to non-existent (relative to placebo), and whose safety has been inadequately characterized [6]. Second, the same flaws in trial design continue to apply to the majority of post-marketing investigations leading to invalid assumptions about product effectiveness and long-term safety [7,8]. Third, rampant conflicts of interest now so undermine the integrity of psychiatric education, research and practice, that neither clinicians nor consumers are capable of participating in an *objectively* informed consent to care [9].

By conceding to the authority of those psychiatric professionals who embrace a standard of care, based more upon political and economic considerations than upon objective, scientific evidence, the courts collude in a sham. That this collusion occurs out of ignorance is judicially embarrassing. That this collusion leads to the coerced use of chemicals with potentially irreversible toxicities, is *shameful*.

If the states take seriously their charge to advocate for those citizens most in need of protection, they would do well to validate the claims of those patients – competent or not – who refuse treatment with biological therapies. Indeed, it may well be that the protection which patients and the public most need is not protection from the symptoms of mental illness, but the protection from those institutions which have not done enough to advocate for access to treatments which are safest, most effective, and most humane.

Adapted from:

Jackson, G. The Right to Refuse Treatment. Retrieved from:
<http://psychrights.org/Articles/rightorefuse.htm>

Appendix G**Guidelines for Speech**

Write a speech from McMurphy's perspective advocating the rights of the patients in the wards. Be sure to use arguments from "The Right to Refuse Treatment" and One Flew Over the Cuckoo's Nest. Each speech must be at least 30 seconds to 1 minute long (approximately ½ of a page – 1 page written.) You will be turning in a written copy of the speech and presenting it to the class. You will be graded on the following.

- /5 Written from McMurphy's perspective.
- /5 It is ½ to 1 page typed, double-spaced, Times New Roman font, size 14.
- /5 Lasts 30 seconds to 1 minute spoken.
- /5 Presented clearly. (Quality, clearness, diction)
- /10 Includes arguments from the article and the book.

Guidelines for Speech

Write a speech from McMurphy's perspective advocating the rights of the patients in the wards. Be sure to use arguments from "The Right to Refuse Treatment" and One Flew Over the Cuckoo's Nest. Each speech must be at least 30 seconds to 1 minute long (approximately ½ of a page – 1 page written.) You will be turning in a written copy of the speech and presenting it to the class. You will be graded on the following.

- /5 Written from McMurphy's perspective.
- /5 It is ½ to 1 page typed, double-spaced, Times New Roman font, size 14.
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- /5 Presented clearly. (Quality, clearness, diction)
- /10 Includes arguments from the article and the book.

RUBRIC
Guidelines for Speech

Student name: _____

- _____/5 Written from McMurphy's perspective.
 - _____/5 It is ½ to 1 page typed, double-spaced, Times New Roman font, size 14.
 - _____/5 Lasts 30 seconds to 1 minute spoken.
 - _____/5 Presented clearly. (Quality, clearness, diction)
 - _____/10 Includes arguments from the article and the book.
-

RUBRIC
Guidelines for Speech

Student name: _____

- _____/5 Written from McMurphy's perspective.
- _____/5 It is ½ to 1 page typed, double-spaced, Times New Roman font, size 14.
- _____/5 Lasts 30 seconds to 1 minute spoken.
- _____/5 Presented clearly. (Quality, clearness, diction)
- _____/10 Includes arguments from the article and the book.

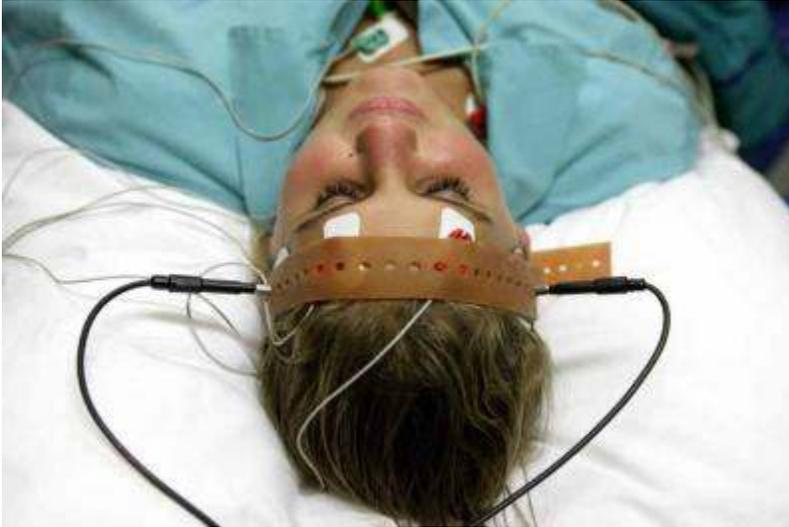
Appendix H

Electroshock therapy “shock shop” –

The treatment of mental disorder and especially depression by the induction of unconsciousness and convulsions through the use of an electric current now usually on an anesthetized patient called also electric shock, electric shock therapy, electric shock treatment, electroconvulsive therapy

The passing of an electric current through the brain to induce a brief seizure. This therapy is still used to treat major depression when other methods, such as drugs, are ineffective or not well tolerated by the recipient.





Sources:

Google Image: "electroshock therapy"

<http://dictionary.reference.com/browse/electroshock+therapy>

Appendix I

Name: _____

Date: _____

Class: _____

One Flew Over the Cuckoo's Nest
Reading Quiz 2

On a separate sheet of paper, analyze two (2) characters in the book. Include why they are in the hospital, any events that have happened to them in the hospital, and the impact you think the character has made on the other characters in the book. Be sure to use specific examples.

RUBRIC

One Flew Over the Cuckoo's Nest Reading Quiz 2

On a separate sheet of paper, analyze two (2) characters in the book. Include why they are in the hospital, any events that have happened to them in the hospital, and the impact you think the character has made on the other characters in the book. Be sure to use specific examples.

Scores	0	1-3	4-6	7-9	10
Answering the Question	No response written	Briefly analyzes only one character. Uses no specific details from the book.	Thoroughly analyzes one character including examples from book, details about the character, and impact on other characters.	Briefly analyzes two characters. Includes few examples, details, and a brief description of impact on other characters.	Thoroughly analyzes two characters. Includes specific details, examples and includes the impact the characters have made.
Organization	No response written.	Very little organization. No clear though process.	Some organization. Main idea is addressed.	Organized. Clear though process and addresses the main idea.	Very clearly organized. Main idea is evident with supporting details.
Grammar	No response written.	Significant grammatical errors, words misspelled and improper syntax.	Some grammatical errors, lacking in syntax.	Few grammatical errors and misspelled words.	No grammatical errors.

Appendix J

Group Assignments

Mental Illness: _____

Members:

1. _____

2. _____

3. _____

4. _____

Mental Illness: _____

Members:

1. _____

2. _____

3. _____

4. _____

Mental Illness: _____

Members:

1. _____

2. _____

3. _____

4. _____

Mental Illness: _____

Members:

a. _____

b. _____

c. _____

d. _____

Mental Illness: _____

Members:

1. _____

2. _____

3. _____

4. _____

Mental Illness: _____

Members:

1. _____

2. _____

3. _____

4. _____

Appendix K

LIGHTS, CAMERA, ACTION!

We're making a movie...

Throughout this unit we have discussed mental illnesses. Each group must create a video, using Windows Movie Maker, portraying a specific mental illness that will be assigned.

Important parts to include:

- Title slide – be sure to include the names of all member of the group and the mental illness.
- At least 10 pictures or video clips from the internet, books, movies, television shows, etc. These should show examples of people with the mental illness, how they are portrayed, or a picture representing a whole piece of work in which one of the characters has a mental illness.
- A soundtrack. Add one or more songs that go along with the mental illness.
- A definition of the mental illness. (Make sure sources are accurate.)
- A bibliography. All sources must be cited.
- Must be 3 minutes in length!

RATIONALE:

Along with the video, each individual must turn in a rationale paper. Explain why each picture or video image was chosen and also the song(s) chosen. Be sure to show how it relates to the mental illness. You must include a bibliography. (2 pages)

RUBRICS

We're making a movie...

Scores	<60	61-70	71-80	81-90	91-100
Title Slide	Missing or did not turn in.	N/A	N/A	Missing one or more elements: names of group members, mental illness.	Includes names of all members and mental illness.
Images	Did not turn in.	Includes at least 3 images.	Includes at least 5 images.	Includes at least 8 images.	Includes 10 or more images.
Soundtrack	Did not turn in.	N/A	N/A	N/A	Includes one or more songs.
Mental Illness	Did not turn in.	N/A	N/A	Includes a broad description of the mental illness.	Includes a formal definition of the mental illness along with symptoms and affects on a person.
Bibliography	Did not turn in.	N/A	Cites few sources incorrectly.	Cites all sources but incorrect format.	Cites all sources in the correct format.
Length	Did not turn in.	Less than 1 minute.	1-2 minutes.	2-2 ½ minutes.	3 or more minutes.

Rationale Essay:

Scores	0	5-10	11-15	16-20
Rationale	Not turned in.	Gives less than five explanations for choices.	Gives 5-9 explanations for choices.	Gives at least 10 explanations of choices.
Bibliography	Not turned in.	Not done in the correct format.	Correct format but not all sources are listed.	Correct format and all sources listed.
Length	Not turned in.	Less than one page.	One full page.	At least two full pages.

Appendix L**The System of Dr. Tarr and Prof. Fether***by Edgar Allan Poe**(published 1856)*

DURING the autumn of 18--, while on a tour through the extreme southern provinces of France, my route led me within a few miles of a certain Maison de Sante or private mad-house, about which I had heard much in Paris from my medical friends. As I had never visited a place of the kind, I thought the opportunity too good to be lost; and so proposed to my travelling companion (a gentleman with whom I had made casual acquaintance a few days before) that we should turn aside, for an hour or so, and look through the establishment. To this he objected -- pleading haste in the first place, and, in the second, a very usual horror at the sight of a lunatic. He begged me, however, not to let any mere courtesy towards himself interfere with the gratification of my curiosity, and said that he would ride on leisurely, so that I might overtake him during the day, or, at all events, during the next. As he bade me good-bye, I bethought me that there might be some difficulty in obtaining access to the premises, and mentioned my fears on this point. He replied that, in fact, unless I had personal knowledge of the superintendent, Monsieur Maillard, or some credential in the way of a letter, a difficulty might be found to exist, as the regulations of these private mad-houses were more rigid than the public hospital laws. For himself, he added, he had, some years since, made the acquaintance of Maillard, and would so far assist me as to ride up to the door and introduce me; although his feelings on the subject of lunacy would not permit of his entering the house.

I thanked him, and, turning from the main road, we entered a grass-grown by-path, which, in half an hour, nearly lost itself in a dense forest, clothing the base of a mountain. Through this dank and gloomy wood we rode some two miles, when the Maison de Sante came in view. It was a fantastic chateau, much dilapidated, and indeed scarcely tenatable through age and neglect. Its aspect inspired me with absolute dread, and, checking my horse, I half resolved to turn back. I soon, however, grew ashamed of my weakness, and proceeded.

As we rode up to the gate-way, I perceived it slightly open, and the visage of a man peering through. In an instant afterward, this man came forth, accosted my companion by name, shook him cordially by the hand, and begged him to alight. It was Monsieur Maillard himself. He was a portly, fine-looking gentleman of the old school, with a polished manner, and a certain air of gravity, dignity, and authority which was very impressive.

My friend, having presented me, mentioned my desire to inspect the establishment, and received Monsieur Maillard's assurance that he would show me all attention, now took leave, and I saw him no more.

When he had gone, the superintendent ushered me into a small and exceedingly neat parlor, containing, among other indications of refined taste, many books, drawings, pots

of flowers, and musical instruments. A cheerful fire blazed upon the hearth. At a piano, singing an aria from Bellini, sat a young and very beautiful woman, who, at my entrance, paused in her song, and received me with graceful courtesy. Her voice was low, and her whole manner subdued. I thought, too, that I perceived the traces of sorrow in her countenance, which was excessively, although to my taste, not unpleasingly, pale. She was attired in deep mourning, and excited in my bosom a feeling of mingled respect, interest, and admiration.

I had heard, at Paris, that the institution of Monsieur Maillard was managed upon what is vulgarly termed the "system of soothing" -- that all punishments were avoided -- that even confinement was seldom resorted to -- that the patients, while secretly watched, were left much apparent liberty, and that most of them were permitted to roam about the house and grounds in the ordinary apparel of persons in right mind.

Keeping these impressions in view, I was cautious in what I said before the young lady; for I could not be sure that she was sane; and, in fact, there was a certain restless brilliancy about her eyes which half led me to imagine she was not. I confined my remarks, therefore, to general topics, and to such as I thought would not be displeasing or exciting even to a lunatic. She replied in a perfectly rational manner to all that I said; and even her original observations were marked with the soundest good sense, but a long acquaintance with the metaphysics of mania, had taught me to put no faith in such evidence of sanity, and I continued to practise, throughout the interview, the caution with which I commenced it.

Presently a smart footman in livery brought in a tray with fruit, wine, and other refreshments, of which I partook, the lady soon afterward leaving the room. As she departed I turned my eyes in an inquiring manner toward my host.

"No," he said, "oh, no -- a member of my family -- my niece, and a most accomplished woman."

"I beg a thousand pardons for the suspicion," I replied, "but of course you will know how to excuse me. The excellent administration of your affairs here is well understood in Paris, and I thought it just possible, you know--

"Yes, yes -- say no more -- or rather it is myself who should thank you for the commendable prudence you have displayed. We seldom find so much of forethought in young men; and, more than once, some unhappy contre-temps has occurred in consequence of thoughtlessness on the part of our visitors. While my former system was in operation, and my patients were permitted the privilege of roaming to and fro at will, they were often aroused to a dangerous frenzy by injudicious persons who called to inspect the house. Hence I was obliged to enforce a rigid system of exclusion; and none obtained access to the premises upon whose discretion I could not rely."

"While your former system was in operation!" I said, repeating his words -- "do I

understand you, then, to say that the 'soothing system' of which I have heard so much is no longer in force?"

"It is now," he replied, "several weeks since we have concluded to renounce it forever."

"Indeed! you astonish me!"

"We found it, sir," he said, with a sigh, "absolutely necessary to return to the old usages. The danger of the soothing system was, at all times, appalling; and its advantages have been much overrated. I believe, sir, that in this house it has been given a fair trial, if ever in any. We did every thing that rational humanity could suggest. I am sorry that you could not have paid us a visit at an earlier period, that you might have judged for yourself. But I presume you are conversant with the soothing practice -- with its details."

"Not altogether. What I have heard has been at third or fourth hand."

"I may state the system, then, in general terms, as one in which the patients were menages-humored. We contradicted no fancies which entered the brains of the mad. On the contrary, we not only indulged but encouraged them; and many of our most permanent cures have been thus effected. There is no argument which so touches the feeble reason of the madman as the argumentum ad absurdum. We have had men, for example, who fancied themselves chickens. The cure was, to insist upon the thing as a fact -- to accuse the patient of stupidity in not sufficiently perceiving it to be a fact -- and thus to refuse him any other diet for a week than that which properly appertains to a chicken. In this manner a little corn and gravel were made to perform wonders."

"But was this species of acquiescence all?"

"By no means. We put much faith in amusements of a simple kind, such as music, dancing, gymnastic exercises generally, cards, certain classes of books, and so forth. We affected to treat each individual as if for some ordinary physical disorder, and the word 'lunacy' was never employed. A great point was to set each lunatic to guard the actions of all the others. To repose confidence in the understanding or discretion of a madman, is to gain him body and soul. In this way we were enabled to dispense with an expensive body of keepers."

"And you had no punishments of any kind?"

"None."

"And you never confined your patients?"

"Very rarely. Now and then, the malady of some individual growing to a crisis, or taking a sudden turn of fury, we conveyed him to a secret cell, lest his disorder should infect the rest, and there kept him until we could dismiss him to his friends -- for with the raging maniac we have nothing to do. He is usually removed to the public hospitals."

"And you have now changed all this -- and you think for the better?"

"Decidedly. The system had its disadvantages, and even its dangers. It is now, happily, exploded throughout all the Maisons de Sante of France."

"I am very much surprised," I said, "at what you tell me; for I made sure that, at this moment, no other method of treatment for mania existed in any portion of the country."

"You are young yet, my friend," replied my host, "but the time will arrive when you will learn to judge for yourself of what is going on in the world, without trusting to the gossip of others. Believe nothing you hear, and only one-half that you see. Now about our Maisons de Sante, it is clear that some ignoramus has misled you. After dinner, however, when you have sufficiently recovered from the fatigue of your ride, I will be happy to take you over the house, and introduce to you a system which, in my opinion, and in that of every one who has witnessed its operation, is incomparably the most effectual as yet devised."

"Your own?" I inquired -- "one of your own invention?"

"I am proud," he replied, "to acknowledge that it is -- at least in some measure."

In this manner I conversed with Monsieur Maillard for an hour or two, during which he showed me the gardens and conservatories of the place.

"I cannot let you see my patients," he said, "just at present. To a sensitive mind there is always more or less of the shocking in such exhibitions; and I do not wish to spoil your appetite for dinner. We will dine. I can give you some veal a la Menehault, with cauliflowers in veloute sauce -- after that a glass of Clos de Vougeot -- then your nerves will be sufficiently steadied."

At six, dinner was announced; and my host conducted me into a large salle a manger, where a very numerous company were assembled -- twenty-five or thirty in all. They were, apparently, people of rank--certainly of high breeding -- although their habiliments, I thought, were extravagantly rich, partaking somewhat too much of the ostentatious finery of the vielle cour. I noticed that at least two-thirds of these guests were ladies; and some of the latter were by no means accoutred in what a Parisian would consider good taste at the present day. Many females, for example, whose age could not have been less than seventy were bedecked with a profusion of jewelry, such as rings, bracelets, and earrings, and wore their bosoms and arms shamefully bare. I observed, too, that very few of the dresses were well made -- or, at least, that very few of them fitted the wearers. In looking about, I discovered the interesting girl to whom Monsieur Maillard had presented me in the little parlor; but my surprise was great to see her wearing a hoop and farthingale, with high-heeled shoes, and a dirty cap of Brussels lace, so much too large for her that it gave her face a ridiculously diminutive expression. When I had first seen her, she was attired, most becomingly, in deep mourning. There was an air of oddity, in short, about the dress of the whole party, which, at first, caused me to recur to my original idea of the "soothing system," and to fancy that Monsieur Maillard had been

willing to deceive me until after dinner, that I might experience no uncomfortable feelings during the repast, at finding myself dining with lunatics; but I remembered having been informed, in Paris, that the southern provincialists were a peculiarly eccentric people, with a vast number of antiquated notions; and then, too, upon conversing with several members of the company, my apprehensions were immediately and fully dispelled.

The dining-room itself, although perhaps sufficiently comfortable and of good dimensions, had nothing too much of elegance about it. For example, the floor was uncarpeted; in France, however, a carpet is frequently dispensed with. The windows, too, were without curtains; the shutters, being shut, were securely fastened with iron bars, applied diagonally, after the fashion of our ordinary shop-shutters. The apartment, I observed, formed, in itself, a wing of the chateau, and thus the windows were on three sides of the parallelogram, the door being at the other. There were no less than ten windows in all.

The table was superbly set out. It was loaded with plate, and more than loaded with delicacies. The profusion was absolutely barbaric. There were meats enough to have feasted the Anakim. Never, in all my life, had I witnessed so lavish, so wasteful an expenditure of the good things of life. There seemed very little taste, however, in the arrangements; and my eyes, accustomed to quiet lights, were sadly offended by the prodigious glare of a multitude of wax candles, which, in silver candelabra, were deposited upon the table, and all about the room, wherever it was possible to find a place. There were several active servants in attendance; and, upon a large table, at the farther end of the apartment, were seated seven or eight people with fiddles, fifes, trombones, and a drum. These fellows annoyed me very much, at intervals, during the repast, by an infinite variety of noises, which were intended for music, and which appeared to afford much entertainment to all present, with the exception of myself.

Upon the whole, I could not help thinking that there was much of the bizarre about every thing I saw -- but then the world is made up of all kinds of persons, with all modes of thought, and all sorts of conventional customs. I had travelled, too, so much, as to be quite an adept at the *nil admirari*; so I took my seat very coolly at the right hand of my host, and, having an excellent appetite, did justice to the good cheer set before me.

The conversation, in the meantime, was spirited and general. The ladies, as usual, talked a great deal. I soon found that nearly all the company were well educated; and my host was a world of good-humored anecdote in himself. He seemed quite willing to speak of his position as superintendent of a *Maison de Sante*; and, indeed, the topic of lunacy was, much to my surprise, a favorite one with all present. A great many amusing stories were told, having reference to the whims of the patients.

"We had a fellow here once," said a fat little gentleman, who sat at my right, -- "a fellow that fancied himself a tea-pot; and by the way, is it not especially singular how often this particular crotchet has entered the brain of the lunatic? There is scarcely an insane asylum in France which cannot supply a human tea-pot. Our gentleman was a *Britannia* -- ware

tea-pot, and was careful to polish himself every morning with buckskin and whiting."

"And then," said a tall man just opposite, "we had here, not long ago, a person who had taken it into his head that he was a donkey -- which allegorically speaking, you will say, was quite true. He was a troublesome patient; and we had much ado to keep him within bounds. For a long time he would eat nothing but thistles; but of this idea we soon cured him by insisting upon his eating nothing else. Then he was perpetually kicking out his heels-so-so--"

"Mr. De Kock! I will thank you to behave yourself!" here interrupted an old lady, who sat next to the speaker. "Please keep your feet to yourself! You have spoiled my brocade! Is it necessary, pray, to illustrate a remark in so practical a style? Our friend here can surely comprehend you without all this. Upon my word, you are nearly as great a donkey as the poor unfortunate imagined himself. Your acting is very natural, as I live."

"Mille pardons! Ma'm'selle!" replied Monsieur De Kock, thus addressed -- "a thousand pardons! I had no intention of offending. Ma'm'selle Laplace -- Monsieur De Kock will do himself the honor of taking wine with you."

Here Monsieur De Kock bowed low, kissed his hand with much ceremony, and took wine with Ma'm'selle Laplace.

"Allow me, mon ami," now said Monsieur Maillard, addressing myself, "allow me to send you a morsel of this veal a la St. Menhault -- you will find it particularly fine."

At this instant three sturdy waiters had just succeeded in depositing safely upon the table an enormous dish, or trencher, containing what I supposed to be the "monstrum horrendum, informe, ingens, cui lumen ademptum." A closer scrutiny assured me, however, that it was only a small calf roasted whole, and set upon its knees, with an apple in its mouth, as is the English fashion of dressing a hare.

"Thank you, no," I replied; "to say the truth, I am not particularly partial to veal a la St. -- what is it? -- for I do not find that it altogether agrees with me. I will change my plate, however, and try some of the rabbit."

There were several side-dishes on the table, containing what appeared to be the ordinary French rabbit -- a very delicious morceau, which I can recommend.

"Pierre," cried the host, "change this gentleman's plate, and give him a side-piece of this rabbit au-chat."

"This what?" said I.

"This rabbit au-chat."

"Why, thank you -- upon second thoughts, no. I will just help myself to some of the

ham."

There is no knowing what one eats, thought I to myself, at the tables of these people of the province. I will have none of their rabbit au-chat -- and, for the matter of that, none of their cat-au-rabbit either.

"And then," said a cadaverous looking personage, near the foot of the table, taking up the thread of the conversation where it had been broken off, -- "and then, among other oddities, we had a patient, once upon a time, who very pertinaciously maintained himself to be a Cordova cheese, and went about, with a knife in his hand, soliciting his friends to try a small slice from the middle of his leg."

"He was a great fool, beyond doubt," interposed some one, "but not to be compared with a certain individual whom we all know, with the exception of this strange gentleman. I mean the man who took himself for a bottle of champagne, and always went off with a pop and a fizz, in this fashion."

Here the speaker, very rudely, as I thought, put his right thumb in his left cheek, withdrew it with a sound resembling the popping of a cork, and then, by a dexterous movement of the tongue upon the teeth, created a sharp hissing and fizzing, which lasted for several minutes, in imitation of the frothing of champagne. This behavior, I saw plainly, was not very pleasing to Monsieur Maillard; but that gentleman said nothing, and the conversation was resumed by a very lean little man in a big wig.

"And then there was an ignoramus," said he, "who mistook himself for a frog, which, by the way, he resembled in no little degree. I wish you could have seen him, sir," -- here the speaker addressed myself -- "it would have done your heart good to see the natural airs that he put on. Sir, if that man was not a frog, I can only observe that it is a pity he was not. His croak thus -- o-o-o-o-gh -- o-o-o-o-gh! was the finest note in the world -- B flat; and when he put his elbows upon the table thus -- after taking a glass or two of wine -- and distended his mouth, thus, and rolled up his eyes, thus, and winked them with excessive rapidity, thus, why then, sir, I take it upon myself to say, positively, that you would have been lost in admiration of the genius of the man."

"I have no doubt of it," I said.

"And then," said somebody else, "then there was Petit Gaillard, who thought himself a pinch of snuff, and was truly distressed because he could not take himself between his own finger and thumb."

"And then there was Jules Desoulieres, who was a very singular genius, indeed, and went mad with the idea that he was a pumpkin. He persecuted the cook to make him up into pies -- a thing which the cook indignantly refused to do. For my part, I am by no means sure that a pumpkin pie a la Desoulieres would not have been very capital eating indeed!"

"You astonish me!" said I; and I looked inquisitively at Monsieur Maillard.

"Ha! ha! ha!" said that gentleman -- "he! he! he! -- hi! hi! hi! -- ho! ho! ho! -- hu! hu! hu! hu! -- very good indeed! You must not be astonished, mon ami; our friend here is a wit -- a drole -- you must not understand him to the letter."

"And then," said some other one of the party, -- "then there was Bouffon Le Grand -- another extraordinary personage in his way. He grew deranged through love, and fancied himself possessed of two heads. One of these he maintained to be the head of Cicero; the other he imagined a composite one, being Demosthenes' from the top of the forehead to the mouth, and Lord Brougham's from the mouth to the chin. It is not impossible that he was wrong; but he would have convinced you of his being in the right; for he was a man of great eloquence. He had an absolute passion for oratory, and could not refrain from display. For example, he used to leap upon the dinner-table thus, and -- and--"

Here a friend, at the side of the speaker, put a hand upon his shoulder and whispered a few words in his ear, upon which he ceased talking with great suddenness, and sank back within his chair.

"And then," said the friend who had whispered, "there was Boullard, the tee-totum. I call him the tee-totum because, in fact, he was seized with the droll but not altogether irrational crotchet, that he had been converted into a tee-totum. You would have roared with laughter to see him spin. He would turn round upon one heel by the hour, in this manner -- so--"

Here the friend whom he had just interrupted by a whisper, performed an exactly similar office for himself.

"But then," cried the old lady, at the top of her voice, "your Monsieur Boullard was a madman, and a very silly madman at best; for who, allow me to ask you, ever heard of a human tee-totum? The thing is absurd. Madame Joyeuse was a more sensible person, as you know. She had a crotchet, but it was instinct with common sense, and gave pleasure to all who had the honor of her acquaintance. She found, upon mature deliberation, that, by some accident, she had been turned into a chicken-cock; but, as such, she behaved with propriety. She flapped her wings with prodigious effect -- so -- so -- and, as for her crow, it was delicious! Cock-a-doodle-doo! -- cock-a-doodle-doo! -- cock-a-doodle-de-doo-dooo-do-o-o-o-o-o-o!"

"Madame Joyeuse, I will thank you to behave yourself!" here interrupted our host, very angrily. "You can either conduct yourself as a lady should do, or you can quit the table forthwith--take your choice."

The lady (whom I was much astonished to hear addressed as Madame Joyeuse, after the description of Madame Joyeuse she had just given) blushed up to the eyebrows, and seemed exceedingly abashed at the reproof. She hung down her head, and said not a syllable in reply. But another and younger lady resumed the theme. It was my beautiful girl of the little parlor.

"Oh, Madame Joyeuse was a fool!" she exclaimed, "but there was really much sound sense, after all, in the opinion of Eugenie Salsafette. She was a very beautiful and painfully modest young lady, who thought the ordinary mode of habiliment indecent, and wished to dress herself, always, by getting outside instead of inside of her clothes. It is a thing very easily done, after all. You have only to do so -- and then so -- so -- so -- and then so -- so -- so -- and then so -- so -- and then-

"Mon dieu! Ma'm'selle Salsafette!" here cried a dozen voices at once. "What are you about? -- forbear! -- that is sufficient! -- we see, very plainly, how it is done! -- hold! hold!" and several persons were already leaping from their seats to withhold Ma'm'selle Salsafette from putting herself upon a par with the Medicean Venus, when the point was very effectually and suddenly accomplished by a series of loud screams, or yells, from some portion of the main body of the chateau.

My nerves were very much affected, indeed, by these yells; but the rest of the company I really pitied. I never saw any set of reasonable people so thoroughly frightened in my life. They all grew as pale as so many corpses, and, shrinking within their seats, sat quivering and gibbering with terror, and listening for a repetition of the sound. It came again -- louder and seemingly nearer -- and then a third time very loud, and then a fourth time with a vigor evidently diminished. At this apparent dying away of the noise, the spirits of the company were immediately regained, and all was life and anecdote as before. I now ventured to inquire the cause of the disturbance.

"A mere bagtelle," said Monsieur Maillard. "We are used to these things, and care really very little about them. The lunatics, every now and then, get up a howl in concert; one starting another, as is sometimes the case with a bevy of dogs at night. It occasionally happens, however, that the concerto yells are succeeded by a simultaneous effort at breaking loose, when, of course, some little danger is to be apprehended."

"And how many have you in charge?"

"At present we have not more than ten, altogether."

"Principally females, I presume?"

"Oh, no -- every one of them men, and stout fellows, too, I can tell you."

"Indeed! I have always understood that the majority of lunatics were of the gentler sex."

"It is generally so, but not always. Some time ago, there were about twenty-seven patients here; and, of that number, no less than eighteen were women; but, lately, matters have changed very much, as you see."

"Yes -- have changed very much, as you see," here interrupted the gentleman who had broken the shins of Ma'm'selle Laplace.

"Yes -- have changed very much, as you see!" chimed in the whole company at once. "Hold your tongues, every one of you!" said my host, in a great rage. Whereupon the whole company maintained a dead silence for nearly a minute. As for one lady, she obeyed Monsieur Maillard to the letter, and thrusting out her tongue, which was an excessively long one, held it very resignedly, with both hands, until the end of the entertainment.

"And this gentlewoman," said I, to Monsieur Maillard, bending over and addressing him in a whisper -- "this good lady who has just spoken, and who gives us the cock-a-doodle-de-doo -- she, I presume, is harmless -- quite harmless, eh?"

"Harmless!" ejaculated he, in unfeigned surprise, "why -- why, what can you mean?"

"Only slightly touched?" said I, touching my head. "I take it for granted that she is not particularly not dangerously affected, eh?"

"Mon dieu! what is it you imagine? This lady, my particular old friend Madame Joyeuse, is as absolutely sane as myself. She has her little eccentricities, to be sure -- but then, you know, all old women -- all very old women -- are more or less eccentric!"

"To be sure," said I, -- "to be sure -- and then the rest of these ladies and gentlemen--"

"Are my friends and keepers," interrupted Monsieur Maillard, drawing himself up with hauteur, -- "my very good friends and assistants."

"What! all of them?" I asked, -- "the women and all?"

"Assuredly," he said, -- "we could not do at all without the women; they are the best lunatic nurses in the world; they have a way of their own, you know; their bright eyes have a marvellous effect; -- something like the fascination of the snake, you know."

"To be sure," said I, -- "to be sure! They behave a little odd, eh? -- they are a little queer, eh? -- don't you think so?"

"Odd! -- queer! -- why, do you really think so? We are not very prudish, to be sure, here in the South -- do pretty much as we please -- enjoy life, and all that sort of thing, you know--"

"To be sure," said I, -- "to be sure."

And then, perhaps, this Clos de Vougeot is a little heady, you know -- a little strong -- you understand, eh?"

"To be sure," said I, -- "to be sure. By the bye, Monsieur, did I understand you to say that the system you have adopted, in place of the celebrated soothing system, was one of very

rigorous severity?"

"By no means. Our confinement is necessarily close; but the treatment -- the medical treatment, I mean -- is rather agreeable to the patients than otherwise."

"And the new system is one of your own invention?"

"Not altogether. Some portions of it are referable to Professor Tarr, of whom you have, necessarily, heard; and, again, there are modifications in my plan which I am happy to acknowledge as belonging of right to the celebrated Fether, with whom, if I mistake not, you have the honor of an intimate acquaintance."

"I am quite ashamed to confess," I replied, "that I have never even heard the names of either gentleman before."

"Good heavens!" ejaculated my host, drawing back his chair abruptly, and uplifting his hands. "I surely do not hear you aright! You did not intend to say, eh? that you had never heard either of the learned Doctor Tarr, or of the celebrated Professor Fether?"

"I am forced to acknowledge my ignorance," I replied; "but the truth should be held inviolate above all things. Nevertheless, I feel humbled to the dust, not to be acquainted with the works of these, no doubt, extraordinary men. I will seek out their writings forthwith, and peruse them with deliberate care. Monsieur Maillard, you have really -- I must confess it -- you have really -- made me ashamed of myself!"

And this was the fact.

"Say no more, my good young friend," he said kindly, pressing my hand, -- "join me now in a glass of Sauterne."

We drank. The company followed our example without stint. They chatted -- they jested -- they laughed -- they perpetrated a thousand absurdities -- the fiddles shrieked -- the drum row-de-dowed -- the trombones bellowed like so many brazen bulls of Phalaris -- and the whole scene, growing gradually worse and worse, as the wines gained the ascendancy, became at length a sort of pandemonium in petto. In the meantime, Monsieur Maillard and myself, with some bottles of Sauterne and Vougeot between us, continued our conversation at the top of the voice. A word spoken in an ordinary key stood no more chance of being heard than the voice of a fish from the bottom of Niagra Falls.

"And, sir," said I, screaming in his ear, "you mentioned something before dinner about the danger incurred in the old system of soothing. How is that?"

"Yes," he replied, "there was, occasionally, very great danger indeed. There is no accounting for the caprices of madmen; and, in my opinion as well as in that of Dr. Tarr and Professor Fether, it is never safe to permit them to run at large unattended. A lunatic may be 'soothed,' as it is called, for a time, but, in the end, he is very apt to become

obstreperous. His cunning, too, is proverbial and great. If he has a project in view, he conceals his design with a marvellous wisdom; and the dexterity with which he counterfeits sanity, presents, to the metaphysician, one of the most singular problems in the study of mind. When a madman appears thoroughly sane, indeed, it is high time to put him in a straitjacket."

"But the danger, my dear sir, of which you were speaking, in your own experience -- during your control of this house -- have you had practical reason to think liberty hazardous in the case of a lunatic?"

"Here? -- in my own experience? -- why, I may say, yes. For example: -- no very long while ago, a singular circumstance occurred in this very house. The 'soothing system,' you know, was then in operation, and the patients were at large. They behaved remarkably well--especially so, any one of sense might have known that some devilish scheme was brewing from that particular fact, that the fellows behaved so remarkably well. And, sure enough, one fine morning the keepers found themselves pinioned hand and foot, and thrown into the cells, where they were attended, as if they were the lunatics, by the lunatics themselves, who had usurped the offices of the keepers."

"You don't tell me so! I never heard of any thing so absurd in my life!"

"Fact -- it all came to pass by means of a stupid fellow -- a lunatic -- who, by some means, had taken it into his head that he had invented a better system of government than any ever heard of before -- of lunatic government, I mean. He wished to give his invention a trial, I suppose, and so he persuaded the rest of the patients to join him in a conspiracy for the overthrow of the reigning powers."

"And he really succeeded?"

"No doubt of it. The keepers and kept were soon made to exchange places. Not that exactly either -- for the madmen had been free, but the keepers were shut up in cells forthwith, and treated, I am sorry to say, in a very cavalier manner."

"But I presume a counter-revolution was soon effected. This condition of things could not have long existed. The country people in the neighborhood--visitors coming to see the establishment -- would have given the alarm."

"There you are out. The head rebel was too cunning for that. He admitted no visitors at all -- with the exception, one day, of a very stupid-looking young gentleman of whom he had no reason to be afraid. He let him in to see the place -- just by way of variety, -- to have a little fun with him. As soon as he had gammoned him sufficiently, he let him out, and sent him about his business."

"And how long, then, did the madmen reign?"

"Oh, a very long time, indeed -- a month certainly -- how much longer I can't precisely

say. In the meantime, the lunatics had a jolly season of it -- that you may swear. They doffed their own shabby clothes, and made free with the family wardrobe and jewels. The cellars of the chateau were well stocked with wine; and these madmen are just the devils that know how to drink it. They lived well, I can tell you."

"And the treatment -- what was the particular species of treatment which the leader of the rebels put into operation?"

"Why, as for that, a madman is not necessarily a fool, as I have already observed; and it is my honest opinion that his treatment was a much better treatment than that which it superseded. It was a very capital system indeed -- simple -- neat -- no trouble at all -- in fact it was delicious it was

Here my host's observations were cut short by another series of yells, of the same character as those which had previously disconcerted us. This time, however, they seemed to proceed from persons rapidly approaching.

"Gracious heavens!" I ejaculated -- "the lunatics have most undoubtedly broken loose."

"I very much fear it is so," replied Monsieur Maillard, now becoming excessively pale. He had scarcely finished the sentence, before loud shouts and imprecations were heard beneath the windows; and, immediately afterward, it became evident that some persons outside were endeavoring to gain entrance into the room. The door was beaten with what appeared to be a sledge-hammer, and the shutters were wrenched and shaken with prodigious violence.

A scene of the most terrible confusion ensued. Monsieur Maillard, to my excessive astonishment threw himself under the side-board. I had expected more resolution at his hands. The members of the orchestra, who, for the last fifteen minutes, had been seemingly too much intoxicated to do duty, now sprang all at once to their feet and to their instruments, and, scrambling upon their table, broke out, with one accord, into, "Yankee Doodle," which they performed, if not exactly in tune, at least with an energy superhuman, during the whole of the uproar.

Meantime, upon the main dining-table, among the bottles and glasses, leaped the gentleman who, with such difficulty, had been restrained from leaping there before. As soon as he fairly settled himself, he commenced an oration, which, no doubt, was a very capital one, if it could only have been heard. At the same moment, the man with the teetotum predilection, set himself to spinning around the apartment, with immense energy, and with arms outstretched at right angles with his body; so that he had all the air of a tee-totum in fact, and knocked everybody down that happened to get in his way. And now, too, hearing an incredible popping and fizzing of champagne, I discovered at length, that it proceeded from the person who performed the bottle of that delicate drink during dinner. And then, again, the frog-man croaked away as if the salvation of his soul depended upon every note that he uttered. And, in the midst of all this, the continuous braying of a donkey arose over all. As for my old friend, Madame Joyeuse, I really could

have wept for the poor lady, she appeared so terribly perplexed. All she did, however, was to stand up in a corner, by the fireplace, and sing out incessantly at the top of her voice, "Cock-a-doodle-de-dooooooh!"

And now came the climax -- the catastrophe of the drama. As no resistance, beyond whooping and yelling and cock-a-doodling, was offered to the encroachments of the party without, the ten windows were very speedily, and almost simultaneously, broken in. But I shall never forget the emotions of wonder and horror with which I gazed, when, leaping through these windows, and down among us pele-mele, fighting, stamping, scratching, and howling, there rushed a perfect army of what I took to be Chimpanzees, Ourang-Outangs, or big black baboons of the Cape of Good Hope.

I received a terrible beating -- after which I rolled under a sofa and lay still. After lying there some fifteen minutes, during which time I listened with all my ears to what was going on in the room, I came to some satisfactory denouement of this tragedy. Monsieur Maillard, it appeared, in giving me the account of the lunatic who had excited his fellows to rebellion, had been merely relating his own exploits. This gentleman had, indeed, some two or three years before, been the superintendent of the establishment, but grew crazy himself, and so became a patient. This fact was unknown to the travelling companion who introduced me. The keepers, ten in number, having been suddenly overpowered, were first well tarred, then -- carefully feathered, and then shut up in underground cells. They had been so imprisoned for more than a month, during which period Monsieur Maillard had generously allowed them not only the tar and feathers (which constituted his "system"), but some bread and abundance of water. The latter was pumped on them daily. At length, one escaping through a sewer, gave freedom to all the rest.

The "soothing system," with important modifications, has been resumed at the chateau; yet I cannot help agreeing with Monsieur Maillard, that his own "treatment" was a very capital one of its kind. As he justly observed, it was "simple -- neat -- and gave no trouble at all -- not the least."

I have only to add that, although I have searched every library in Europe for the works of Doctor Tarr and Professor Fether, I have, up to the present day, utterly failed in my endeavors at procuring an edition.

Retrieved from: <http://poestories.com/read/systemoftarr>

Appendix M

Name: _____

Date: _____

Class: _____

One Flew Over the Cuckoo's Nest
Comparison Essay

Choose two pieces of work we have either used in class or you find on your own that portrays a character with mental illness. Using these works, compose a well-written essay that compares and contrasts the characters.

- Be sure to include how the characters are viewed by others, how the author or director portrays the mental illnesses the characters have, and an analysis of the character.
- Also, please include a personal reflection of one character in the story or movie. Did you like the character? What did you find interesting about the character? Would you be friends with the character? Why or why not?

Please fill in the chart attached and turn it in with the final draft of your essay.

On this page please fill out the chart below. It is due with the final draft of your essay.

Comparisons:

Work 1 -	Work 2 -

Contrasts:

Work 1 -	Work 2 -

RUBRIC
One Flew Over the Cuckoo's Nest
Comparison Essay

Scores	0	26-30	31-35	36-40	41-45	46-50
Comparison	No response written	Only includes one work.	Includes two works, little or no connection between the works.	Includes two works, either compares or contrasts works. Does not mention author or director.	Compares and contrasts two works. Briefly mentions author or director, other characters and limited examples.	Compares and contrasts two works thoroughly. Includes portrayal of mental illness, view from other characters, and examples.
Analysis	No response written	Briefly analyzes one character.	Thoroughly analyzes one character, briefly mentions other characters.	Briefly analyzes two characters, does not include impact on the book or movie.	Analyzes two characters, includes analysis of past and present of the patient in relation to the plot. Shows growth of character.	Analyzes two characters. Includes thorough analysis, growth of character, and provides specific examples from the works.
Personal Response	No response written	Briefly states affection towards character.	States affection towards character and briefly explains why.	States affection towards character and why. Briefly goes in to depth on the character.	Gives explanation of feelings toward character. Analyzes relationship developed between self and character.	Thorough explanation of feelings toward character. Analyzes relationship developed between self and character. Gives examples from book.
Organization	No response written	Little or no organization	Some organization. Main idea is addressed but not clearly.	Main idea is addressed overall but lacks connections between ideas.	Main idea is established. Connection between ideas is shown.	Clear main idea with supporting details is established. Flows smoothly and is continuous.
Grammar	No response written	Significant errors make the paper confused and unable to be read.	Multiple grammatical errors, words misspelled and improper syntax.	Some grammatical errors, lacking in syntax. Misspelled words.	Few grammatical errors and misspelled words. Proper syntax.	No grammatical errors or misspelled words. Proper syntax.

Appendix N



Windows Movie Maker

Adapted from: Thomson and Stefanski. (2009.)

Windows Movie Maker

Before making your movie, let's get everything together in one place.

1. Find images and video clips you would like to use in your movie. Save them all under one folder.
2. Find music you want to include in your movie. (You can use your iPod, rip a CD, or find music online.) Make sure to save them all to your computer.

Saving Images:

1. Once you find your images (Google Images has tons!) right-click your mouse. Click on Save Picture As.
2. Create a new folder with a clear title so you can find it later.
3. Save the image into the folder using a name that can easily identify the picture.
4. Repeat this until you have saved as many images as you want to use.

Importing Images into Movie Maker:

1. Open Movie Maker to a Story Board.
2. Under Import, click on Pictures.
3. Find the picture you want to use out of the ones you have saved to the file.
4. Click on the picture.
5. Click Import.
6. It will appear on the Story Board of Movie Maker.
7. Repeat these steps until you have added all of the pictures you would like to use in your video.
8. You can drag the images to whichever order you would like and give them titles.

Importing Music into Movie Maker

1. Change from Story Board view to Time Line view.
2. Click on Audio or Music.
3. Find the music file you have saved to your computer. (From online, a CD, or an iPod.)
4. Click on the song you want.
5. Click Import.
6. It is now part of your movie.
7. You can move the song around to start and stop it when you would like.

Appendix O**How to Cite**

At the end of your movie you need to give credit for your pictures, videos, songs, and definitions.

A picture you found on the internet:

Provide the artist's name, the work of art italicized, the date of creation, the institution and city where the work is housed. Follow this initial entry with the name of the Website in italics, the medium of publication, and the date of access.

Example:

Klee, Paul. *Twittering Machine*. 1922. Museum of Modern Art, New York. *The Artchive*. Web. 22 May 2006.

A research website:

It is necessary to list your date of access because web postings are often updated, and information available on one date may no longer be available later. Be sure to include the complete address for the site.

Example:

"How to Make Vegetarian Chili." *eHow.com*. eHow, n.d. Web. 24 Feb. 2009.

A song:

Begin with the artist name. Use the appropriate abbreviation after the person's name and a comma, when needed. Put individual song titles in quotation marks. Album names are italicized. Provide the publication date (or *n.d.*, if date is unknown). List the appropriate medium at the end of the entry (e.g. CD, LP, Audiocassette).

Example:

Nirvana. "Smells Like Teen Spirit." *Nevermind*. Geffen, 1991. Audiocassette.

A video clip:

List films (in theaters or not yet on DVD or video) by their title. Include the name of the director, the film studio or distributor, and the release year.

Example: *The Usual Suspects*. Dir. Bryan Singer. Polygram, 1995. Film.

Appendix P

Sign-Up Sheet for Final Presentations

1. Mental Illness: _____

Members:

a. _____

b. _____

c. _____

d. _____

2. Mental Illness: _____

Members:

a. _____

b. _____

c. _____

d. _____

3. Mental Illness: _____

Members:

a. _____

b. _____

c. _____

d. _____

4. Mental Illness: _____

Members:

a. _____

b. _____

c. _____

d. _____

5. Mental Illness: _____

Members:

a. _____

b. _____

c. _____

d. _____

6. Mental Illness: _____

Members:

a. _____

b. _____

c. _____

d. _____

Name: _____

Date: _____

Class: _____

Appendix Q
Group Evaluations

Member 1: _____

Worked well with others
1 2 3 4 5

Contributed to the project
1 2 3 4 5

Did their part of the work on-time
1 2 3 4 5

Additional Comments (optional):

Member 3: _____

Worked well with others
1 2 3 4 5

Contributed to the project
1 2 3 4 5

Did their part of the work on-time
1 2 3 4 5

Additional Comments (optional):

Member 2: _____

Worked well with others
1 2 3 4 5

Contributed to the project
1 2 3 4 5

Did their part of the work on-time
1 2 3 4 5

Additional Comments (optional):

Member 4: _____

Worked well with others
1 2 3 4 5

Contributed to the project
1 2 3 4 5

Did their part of the work on-time
1 2 3 4 5

Additional Comments (optional):

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