

Artifact:
One Flew Over the Cuckoo's Nest,
Ken Kesey, Novel, 1962.

All up the coast I could see the signs of what the Combine had accomplished since I was last through this country, things like, for example--a train stopping at a station and laying a string of full-grown men in mirrored suits and machined hats, laying them like a hatch of identical insects, half-life things coming pht-pht-pht out of the last car, then hooting its electric whistle and moving on down the spoiled land to deposit another hatch.

Or things like five thousand houses punched out identical by a machine and strung across the hills outside of town, so fresh from the factory they're still linked together like sausages, a sign saying "NEST IN THE WEST HOMES--NO DWN. PAYMENT FOR VETS," a playground down the hill from the houses, behind a checker-wire fence and another sign that read "ST. LUKE'S SCHOOL FOR BOYS"--there were five thousand kids in green corduroy pants and white shirts under green pullover sweaters playing crack-the-whip across an acre of crushed gravel. The line popped and twisted and jerked like a snake, and every crack popped a little kid off the end, sent him rolling up against the fence like a tumbleweed. Every crack. And it was always the same kid, over and over.

All those five thousand kids all lived in those five thousand houses, owned by those guys that got off the train. The houses looked so much alike that, time and time again, the kids went home by mistake to different houses and different families. Nobody ever noticed. They ate and went to bed. The only one they noticed was the little kid at the end of the whip. He'd always be so scuffed and bruised that he'd show up out of place wherever he went. He wasn't able to open up and laugh either. It's a hard thing to laugh if you can feel the pressure of those beams coming from every new car that passes, or every new house you pass.

APUSH Framework Classifications

Period 8: 1945-1980

Key Concept 8.3.II

APUSH Theme/s:

Society and Culture, American and National Identity

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SALLAN

A primary source practice

One important note: Don't think you have to address all of the elements below. That'd be annoying.

Instead, see SALLAN as a sort of menu: Depending on the artifact, some elements will be more relevant than others.

Source

- +**Context:** What's going on at the time??
 - +**Point of View:** What's relevant re the creator's worldview?
 - +**Purpose:** Why was this source produced?
 - +**Audience:** To whom is the message directed?
- How do these elements impact the artifact's Argument?**

Argument

- +**Main Message:** Argument the creator makes?
- +**Supporting Details:** Specific parts especially relevant to the Main Message?
- +**Underground:** What's going on below the surface? POV, assumptions, tone?

Links (to Content Knowledge)

- +**Broad CK:** Broad CK you can link to this artifact?
- +**Specific CK:** Specific CK you can link to this artifact?

Links (to other Artifacts)

- +**Source Corroboration:** Does another artifact corroborate the Main Message of this artifact?
- +**Source Conflict:** Does another artifact conflict with the Main Message of this artifact?

Analysis?

Explain the historical significance of this artifact by using:

- +1 element from Sourcing.
- +2 other elements of your choice.

New Question?