



May 2021

## The Counterculture Generation: Idolized, Appropriated, and Misunderstood

Rina R. Bousalis

Florida Atlantic University, rbousalis@fau.edu

Follow this and additional works at: [https://thekeep.eiu.edu/the\\_councilor](https://thekeep.eiu.edu/the_councilor)



Part of the Curriculum and Instruction Commons, Curriculum and Social Inquiry Commons, Educational Methods Commons, Elementary Education Commons, Elementary Education and Teaching Commons, Higher Education and Teaching Commons, History Commons, Junior High, Intermediate, Middle School Education and Teaching Commons, and the Secondary Education Commons

Illinois Council of Social Studies

### Recommended Citation

Bousalis, Rina R. (2021) "The Counterculture Generation: Idolized, Appropriated, and Misunderstood," *The Councilor: A Journal of the Social Studies*: Vol. 82: No. 2, Article 3.

Available at: [https://thekeep.eiu.edu/the\\_councilor/vol82/iss2/3](https://thekeep.eiu.edu/the_councilor/vol82/iss2/3)

This Article is brought to you for free and open access by the Journals at The Keep. It has been accepted for inclusion in The Councilor: A Journal of the Social Studies by an authorized editor of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).

Illinois Council of Social Studies

## The Counterculture Generation: Idolized, Appropriated, and Misunderstood

### Introduction

The 1960s to mid-1970s counterculture generation was an era of *change* in identity, family unit, sexuality, dress, and the arts. It was a time when youth rejected social norms and exhibited their disapproval of racial, ethnic, and political injustices through resistance, and for some subgroups, revolt. The term *hippie* was coined by 1960s mass media who tried to label youth who believed they were acting *hip* by rejecting societal norms (MacFarlane, 2015). Though some hippies did not participate in unruly conduct, the media tends to portray *all* hippies as radicals who partook in deviant behavior. Counterculture youth who defied mainstream culture's perception on issues such as war, consumerism, and inequalities were unfairly viewed as immoral simply by "age (young) and attitude (defiant)" (Smead, 2000, p. 156).

Men and women who grew up during the 1960s and mid-70s who still wear their hair long or wear paisley print clothing may not view themselves as hippies – however, today's youth would. Those mid- to late-60-year-olds who bear the so-called hippie description often discuss how youth drill them with the question "Were you at Woodstock"? Although age, hair, and attire contribute to who these people are, youth consider the image these individuals present as consistent with the hippie paradigm, mainly due to how they have been programmed by the media (e.g., advertising agencies, textbooks, film, television, and social media) as to what a hippie should look like and how a hippie should act. However, this depiction is incomplete.

According to the National Council of Social Studies (NCSS) (1994), an organization that strives to educate teachers and students about the value of social studies, "the primary purpose of social studies is to help young people make informed and reasoned decisions for the public good as citizens of a culturally diverse, democratic society in an interdependent world" (p. 3). However, as the media often fails to express the counterculture hippie generation beyond stale imageries, it is difficult to provide students the knowledge they need to become well-informed citizens and to understand the movement's connection to democracy. For example, while reviewing the 11th grade U.S. social studies textbook used in the course discussed herein, the term *hippie* is absent from the glossary. The chapter devoted to the *counterculture* is attached to descriptors such as the Age of Aquarius, outlandish clothing, communes, drug enthusiast Timothy Leary, *Soup Can* artist Andy Warhol, and guitarist Jimi Hendrix. With political and social tension today and youth's growing involvement in movements such as Black Lives Matter, LGBTQ, and #MeToo, since dissent is a key element in democracy, it is essential that the education curriculum go beyond the media's trite depictions

of the counterculture to examine the era's societal events, what the hippies promoted and rejected, and how the media solidified the symbolic representations of the hippie.

### **Students' Idolization of Hippies**

The counterculture hippie is often mischaracterized and misunderstood by today's youth. For instance, when students in an 11th-grade American history course were asked about their perceptions of hippies, a female student revealed that when being called a hippie, "people think you are cool." Why? Many youths today express themselves in unique ways, not so different than the hippies. When asked why their generation is infatuated with hippies, one male student responded, "Probably because of the drugs – even though people are now doing worse drugs than the hippies did." A female student concluded, "Honestly, any connection to the hippies really isn't that deep, it's just a fashion statement like wearing tie-dyed shirts." Several students reported that they only knew as much about the hippies as the media offered. One male student commented that "Only about one paragraph in the social studies textbook talks about the hippies, and it was when a bunch of folk artists got together at Woodstock and sang about problems in society." Another student stated that while the movie *Forrest Gump* was worth seeing, the only information she gained about the 1960s was that "a hippie girl hitches a ride to San Francisco, gets AIDS, becomes pregnant, and then dies." When students were asked what they thought a hippie looked like, one female student remarked, "Like my science teacher. I know he's a hippie because he wears earrings and a necklace and doesn't look very professional." Overall, many students admitted they have appropriated aspects of hippie culture without having lived through the era or understanding the importance behind the movement.

Being *hip* is a tactic that advertisers use to promote products and ideas to consumers who feel the dread of routine and desire to escape from the norm (Ford, 2008). Through messages the media spews, youth create identities according to how they view themselves, how they think others view them, and how they want to be viewed (Halverson, 2010). Although students often consider the hippies as part of an era that set the path for social change, hippies were not the first to engage in protest for free speech, equality, and a war-free existence; the 13th century anarchists and the 17th century Quakers were also reported to have engaged in rebellious behavior (Davis, 1986). Thus, youth today who believe that the hippies practiced something groundbreaking, may have been ill-advised. Yet, unlike the 1950s boppers that made a quick exit, the 1960s hippies sustained. This kind of permanence was not witnessed with the 1980s punk culture, even though they were a nonconforming group whose bold attitude and fashion was also thought to be

unique. As Fryer (1986) suggests, the punk era differed from the hippies in that punk members were less demanding and less unified.

### **Hippie Subgroups**

While the counterculture hippies were united in appearance and cultural consciousness, there were elements of distinct membership. There were *subgroups* that chose to engage in “movement” (sought self-awareness), “expressivity” (scorned work), and “subjectivity” (sought to understand life through drugs) (Brake, 2013, p. 100). Moreover, hippies did not ascribe to what media-makers proclaimed. Hippies may have brought an awareness to the food industry’s use of additive chemicals, but as Belasco (2007) insists, it was advertisers who gave rise to the healthy “countercuisine” (p. 104). Similarly, the media’s hype about the hippies’ back-to-the-land movement was originally comprised of subgroups who lived in rural cult-like communes (Perone, 2004). As Clark (2000) reported, many subgroups associated very little with one another. For example, campus activists often ridiculed those who did not join political organizations. Those who had no interest in drugs referred to those who did as *freaks*.

### **Influence of Political and Social Events**

Although it was believed that the hippies created a turbulent society, sociologists suggest a turbulent society created the hippies (Mills, 2000). When subgroup hippies’ joblessness and dependence upon public assistance increased, the government deemed all hippies as a burden (Friedenberg, 2017). Rousseau (1895) would have viewed hippies as failing to abide by the Social Contract agreement, a pact between citizen and State which proposes that the State will take care of citizens – if citizens will adhere to the State’s rules.

As protests and calls for societal change are once again relevant and prevalent, the counterculture cannot be studied independently from the decades and events that shaped the hippies. For this reason, it is important for students to understand how and why the 1960s to mid-70s were chaotic years. To illustrate, the counterculture took place during a time when the U.S. was involved in the Vietnam War, relations between the U.S. and the Soviet Union were strained, and society seemed to be falling apart. While the U.S. feared the attack of nuclear bombs, civil rights protests were exploding in the South. Humanity turned violent in 1963 with Medgar Evans’ assassination, Martin Luther King Jr.’s arrest, and John F. Kennedy’s assassination. In 1968, both Martin Luther King Jr. and Robert Kennedy, supporters of civil rights, were assassinated. When the U.S. sent more troops to Vietnam, youth wondered how America, a democracy, could allow this to

happen. Young males who were sent to fight in Vietnam did not know why they were there.

### **Media and Music**

Although the counterculture movement came to an end when the war did in 1975, the media kept the hippie image alive, albeit with shallow depictions. Concerningly, media coverage often fails to include diverse individuals who shaped the counterculture (Raskin, 2017). Minorities could be defined as part of the counterculture based on the struggles they experienced but were not included in the label *hippies* because hippies were mainly categorized as white middle class individuals. African Americans and Native Americans were fighting for the civil rights they were deprived of due to their race. Immigrant youth were fighting for the same causes as their native-born counterparts. Women, generally typecast as hippie chicks, mightily protested for women's rights without belonging to a radical group (Lemke-Santangelo, 2009).

Although the 1960s was an age of societal upheavals, media's images of hippies overgeneralize the era. Since films are created to entertain, filmmakers' pursuit in engaging viewers often generates historical misrepresentations. For instance, *The Sixties* documentary consists of images such as "flower children in San Francisco" and hippies "flashing peace signs" (Frum, 2000, p. xx).

While the media solidified the hippie portrayal as a nonconforming radical who lived in San Francisco's Haight Ashbury, it also brought attention to the music that was being produced in the area. When connected to social protest themes, the music was eagerly promoted by advertisers and readily taken in by young consumers (Whiteley & Sklower, 2016). With the heyday of television and FM radios, businesses spread rock music's sounds and ideologies and sold counterculture-related products such as magazines and clothing. As the hippie rage moved from San Francisco to Broadway with theatrical plays such as *Hair*, then went on to Vietnam where peace-and-love products were sent to boost soldiers' morale, one might wonder how the spread of love influenced the concept of fighting (Kramer, 2013). While 1960's musicians also revived folk music, banjos, guitars, and records were quickly being sold off the shelves. The music and its livelihood were dependent on consumerism – one of the societal ills that the counterculture hippies so deeply denounced (Roy, 2013).

As Frank (1997) contends, rather than focus on the 1960s to 70s as a *cultural* revolution, we should view the era as a *business* revolution, since it planted the hippie roots, cultivated the idea that being a hippie was cool, and as a result, reaped in profits. If all that the media has said about the 1960s counterculture was accurate, perhaps we could believe that all youth were "hitching rides on the paisley bus"; however, "they never did . . . [unless] you believe their publicity materials"

(Oppenheimer, 2003, p. 12). Youth who desire to break free from the mold of traditional life and believe what they see is reality, are merely being advertised illusions of freedom.

With worn-out hippie clichés, it appears “the corporate revolution of the 1960s never ended” (Frank, 1997, p. 28). But to say that the counterculture did nothing more than financially support businesses would be false. As Oppenheimer (2003) asserts, “*Something* happened . . . the country loosened up . . . people unbuttoned,” attitudes and lifestyles were changed, and new ways of thinking were harvested (p. 4).

Hippies have grown up to become both the parents and grandparents of today’s generation and frontrunners of our world. Politicians such as former president Barack Obama, who was part of a generation that once fought to change the government, grew up to *become* the government. Although hippies were portrayed as “long-haired freethinkers . . . fleeing from science” (Kaiser & McCray, 2016, p. 3), Bill Gates and the late Steve Jobs took the hippie principle of “do your own thing” and turned computers “into tools of liberation” (Brand, 1995, p. 1). Business leaders such as Jeff Bezos of Amazon, as well as engineers, physicians, and professors who were shaped by the events and ideologies of the 1960s-70s, influence youth today.

### **Creating a Unit Plan**

Appropriating the 1960s-70s counterculture with little meaning behind the movement or idolizing the wrong people for the wrong reason can destroy the true significance of who the hippies were. Therefore, it is important to create a unit plan that enables educators to go below the surface to teach secondary school students about the counterculture hippies and how their contribution to society was more than expressed by the media’s trivial representations. Drawing on six of NCSS’s (2020) *Ten Themes of Social Studies*, the following six-day unit plan (one theme per day) includes a multitude of lessons and activities which teachers can select from and adapt to fit the needs of their students.

The Counterculture Generation (1960s to mid-1970s)

Grade level: 9-12

Duration: Six days

**Day #1**, NCSS Theme: *Culture*

Title: *Culture of the 1960s*

Objectives: Students will be able to:

- Recognize how a dominant culture includes different groups within a society.

- Differentiate between the terms *dominant culture*, *counterculture*, and *subculture*.

Focus Questions:

- How did the 1960s-70s dominant, counterculture, and subcultural hippies differ?
- Though the counterculture was divided, how was it unified?
- How does the media influence how members of a society perceive culture?

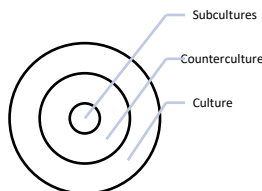
Procedure: The teacher will engage students in a whole-class discussion that focuses on the different categories of *culture* and how members from each consist of shared or diverse principles. For example:

- *Counterculture*: members who reject and diverge from a dominant culture's norms to create their own beliefs, values, and ideologies (i.e., youth during the 1960s-70s who rejected their parents' lifestyle and government's policies).
- *Subculture*: members who are part of a counterculture but who live by different norms and values (e.g., members of the counterculture but who were also members of subgroups who engaged in movement, drugs, commune-living, etc.).

Activities:

- Students will determine whether statements such as the following reflect a dominant culture, counterculture, or subculture. For example:
  - In 1964, volunteers with the Freedom Summer Project encouraged African Americans in Mississippi to vote. (*counterculture*)
  - In 1967, drug abuse plagued the Haight-Ashbury district in San Francisco (*subculture*)
  - In 1970, President Nixon sent troops to invade Vietnam (*dominant culture*)
- To help students brainstorm ideas for the next activity, students could be asked to pair-share their thoughts about the following questions:
  - How do you think your generation differs from your parents' generation?
  - Do you belong to a subculture? How so?

Based on students' responses, students in pairs will then complete a graphic organizer where they list characteristics of cultural categories in contemporary society. For example, the dominant culture could be meat-eating Americans, the counterculture could animal activists, and the subculture could be vegans.



- Considering how Americans are often divided in many ways, what are the characteristics that unite them? In groups, students will create a poster/collage of images (hand drawn or clipped from magazines) they think represents what it means to be an American.



Example of student work.

During a debriefing discussion, the teacher will ask students if what they posted in their collage is what they truly believe an American is or what the media's interpretation of what an American is. For example, if students used the Constitutional amendments to reflect American culture, do all members that share American culture have religious freedom, free speech, and equal rights? Have we appropriated these concepts and language to describe what an American is? Does the media play a role in what we think?

- A writing activity could consist of students responding to the question:
  - How does the media portray today's counterculture and subcultural groups' social movements such as Black Lives Matter, LGBTQ, and #MeToo? From what you know, how do you think the 1960s Civil Rights Movement compares to these present-day movements in terms of accessibility, number and age of participants, and method of participation? Are there symbols associated with each of these movements? Stereotypes?

Note: Assessments will be discussed at the end of the unit plan.

**Day #2**, NCSS Theme: *Time, Continuity, and Change*

Title: *Turbulent Times/Shifting Beliefs*

Objectives: Students will be able to:

- Develop historical understanding of events that took place during the 1960s-70s.



- Recognize how these events influenced the counterculture generation.
- Analyze the perspectives of people who experienced these events.

Focus questions:

- What were the counterculture hippies fighting for? What were their goals?
- How did these events bring about change to the United States?

Procedure: As the hippies and their call for change were influenced by the events of the 1960s-70s, the teacher will explain how the hippies lived during a time after the *Brown v. Board of Education* Supreme Court decision which enacted equal educational opportunities for all (though there were conflicts), the Korean War aimed at halting the spread of communism (though it did not fully work), and the launching of the Soviet's Sputnik satellite into space (the Soviets were the first to go to space – not the U.S.). From these events evolved:

- The Civil Rights Movement, Dr. Martin Luther King, Jr., Greensboro sit ins, and Student Nonviolent Coordination Committee (1960)
- Freedom Riders (1961)
- March on Washington, the assassination of John F. Kennedy and Lyndon B. Johnson as new president (1963)
- Freedom Summer, Civil Rights Act, and U.S. military involvement in Vietnam (1964)
- March from Selma to Montgomery, Voting Rights Act, assassination of Malcolm X and the Black Panthers (1965)
- My Lai massacre, assassinations of Martin Luther King, Jr. and Robert Kennedy, Chicago Democratic National Convention riots, Tet Offensive, and the Kerner Commission on Civil Disorders (1968).
- Women's Liberation Movement, Vietnam War Draft for 18-year-old males, and Students for a Democratic Society (1969); Nixon as president (1969 to 1974); Kent State Massacre (1970)

Activities:

- Students will make a list of the various events and issues that plagued U.S. society and explain why they were causes for protest. For example:

Issue	Why?
The Vietnam War	
Spread of Communism	
The Draft	
Civil rights	
Gender equalities	
Free speech	

- As an extension, students (individually, in pairs, or in groups) will research one of the listed events and present their findings while standing in front of the class in the shape of a human timeline. Students will also explain how they think the event under study laid the foundation for the next event to occur.
- As a lottery system determined who would be drafted into the Vietnam War, student groups will create a chart similar to the History Project's *Lottery Table* at US - Vietnam sources - Google Docs by listing birthdays and fictitious identification numbers (students whose birthday and ID number falls in the upper half of the chart would be drafted first). Students will then discuss with groups member what it might have been like if they found out they were drafted in the Vietnam War. How would they feel? If in protest of this policy, what would they do (dodge the draft/flee to Canada or burn their draft card)?
- In connection to the Draft activity above, students will write an entry in their social studies journal in response to one of the following questions:
  - Is the Draft lottery system fair?
  - Should people have a choice in whether they want to fight?
  - How would it feel to not be drafted while others were (or in reverse)?
  - Is the deferment criteria/process fair to all (could stay out of war if went to college, had a medical illness, or had a family)? How does this impact the rich and the poor?
  - Are 18-year-olds too young to be drafted?
  - Should religious beliefs be taken into account?
  - Should resisters be penalized? If so, how?
  - How do you think the military today compares to the military during the 1960s?
- Students will examine John Filo's 1970 photograph of a female standing over the body of a student shot dead by the National Guard during an anti-war demonstration at Kent State University. Students will be asked to explain:
  - What is going on in the picture?
  - What is the girl with her arms up expressing?
  - How does this image offer an understanding about protests that took place at college campuses during this time?
  - Is protesting the only way to make change?



Filo, J. P., photographer. (1970). Ohio Protest Movements Kent Cambodia. Library of Congress.

- Students will create a protest sign that expresses their feelings of either the Vietnam War, the Draft, civil rights, or women's liberation.



Example of student work.

- Students will reflect on how Vietnam ended up a communist country in 1976 and conduct a pro-con debate emphasizing which side, if any, won the Vietnam War. What did the U.S. accomplish by getting involved in the War? Was it worth the many lives lost? By dividing the class in half, the pro, or conservative side, will argue the position that it was necessary for the U.S. to enter the War to stop the spread of communism. The con, or counterculture hippies' side, will argue how they opposed the U.S.'s involvement in the War.
- Students will engage in a *What if...?* activity where they ponder over what may have happened if the hippies did not take part in addressing 1960s-70s societal injustices. For example:
  - What if the women's liberation movement did not occur then? Would women's rights be lessened today?
  - What if civil rights demonstrations did not occur during this era?
- Since history is a compilation of perspectives, students will conduct an oral interview with someone who experienced a 1960s-70s event (e.g., Vietnam War soldier, a civil or women's rights activist, etc.). After asking an interviewee 10 open-ended questions and transcribing the taped responses, students will present to the class what they learned from their oral history, how the interviewee's story impacted their own view of the event, and

whether the interviewee's first-hand accounts were different from how the media describes the event.

- Guest speakers, particularly individuals who were interviewed by students for their oral history project, will be invited into the classroom for a question and answer session.
- Students will role-play an interview that takes place between a news reporter and an activist.

**Day #3**, NCSS Theme: *Individuals, Groups, and Institutions*

Title: *How Institutions and Individuals Interact*

Objectives: Students will be able to:

- Explore the economic, social, political, and environmental institutions that influenced society during the 1960s-70s.
- Research how the institution of media played a major role in shaping the portrayal of the counterculture hippie.

Focus questions:

- How did institutional and individual perspectives differ during the 1960s-70s?
- How did institutions and individuals impact one another during the 1960s-70s?

Procedure: The teacher will explain that the 1960s-70s was an era that had experienced the Cold War and the constant fear of being bombed with nuclear weapons (political institution). In addition to racial, cultural, and gender inequalities (social institutions), increased government spending on space exploration and the military (economic institutions), and automobile and industrial pollution (environmental institutions) plentiful, a greater threat was how the institution of media often delivered the news in a misrepresented or activism-for-profit manner.

Activities:

- Students in groups will use the Internet to conduct research on the economic, social, political, and environmental issues that took place during the 1960-70s. Students will then create an ESPN graphic organizer by folding a piece of paper into four squares, labeling each section with the headings "Economic," "Social," "Political," and "eNvironmental," then listing the actual issues that were occurring and how the media portrayed these issues. For example:

Economic		Social	
<b>What occurred</b> - Excess government spending on military	<b>Media's portrayal</b> - Government was funding a <i>just</i> war (Vietnam War)	<b>What occurred</b> - Pursuit for civil rights - Women's liberation	<b>Media's portrayal</b> - Uncontrollable long-haired radicals flashing peace signs - Females/hippie chicks
Political		eNvironmental	
<b>What occurred</b> - Vietnam War - More troops sent	<b>Media's Portrayal</b> - There would soon be peace in Vietnam	<b>What occurred</b> - Subgroup hippies lived on communes	<b>Media's portrayal</b> - <i>All</i> hippies lived on communes - Hippies credited for organic food industry

- Students will use the Internet to locate primary resources (e.g., newspaper and magazine articles, documents, letters, speeches, and interviews) to examine differing viewpoints of issues and events that took place during the 1960s-70s (see appendix A for a suggested list of online sites for primary resource). For example, students could visit Annenberg Learner's *The Biography of America; The Sixties* at <https://www.learner.org/series/a-biography-of-america/the-sixties/> to investigate how the women's liberation movement was viewed two-fold: by feminists (those who encouraged equal pay) and non-feminists (those who believed women's lib would destroy the family unit). Students will list the information on the following chart:

Opposing Views	
Issue: Women's Liberation Movement	
Type of document: Document title: Source: Author: Date:	Type of document: Document title: Source: Author: Date:
Viewpoint #1:	Viewpoint #2:
How do these viewpoints compare?	

- Further, students will select or be assigned a trade book that explains how the media's representation of issues often differed from individuals who experienced the events. For example, students could read biographies or books that depict how the media's portrayal of all hippies being back-to-the-land conscious or radical individuals was not only a myth, but media's way of marketing attitude, behavior, clothing, and food (see Appendix B for a list of books students can choose from).

- Although the counterculture hippies believed they were something new by defying institutions, there were historical countercultures who defied institutions long before the hippies. Students could conduct research on these historical countercultures, investigate what they rebelled against and why, and which methods they used to resolve these issues.

**Day #4**, NCSS Theme: *Power, Authority, and Governance*

Title: *The Establishment versus the Anti-establishment*

Objectives: Students will be able to:

- Assess how the presidential administrations of John F. Kennedy, Lyndon B. Johnson, and Richard M. Nixon influenced society during the 1960s-70s.
- Draw an understanding of how the counterculture hippies (the anti-establishment) engaged in anti-war and social movements in opposition to the structure and power of government (the establishment).

Focus questions:

- How did the values and ideologies of the establishment and anti-establishment collide?
- How were the counterculture hippies' demands expressions of democracy?

Procedure: After reviewing the events that plagued U.S. society during the 1960s-70s, the teacher will focus on the presidents who held office during the two decades by highlighting: who was in charge? What issues did the presidents face? What were the presidents' methods of resolving political and social conflict? Why did the counterculture hippies oppose many of the presidents' decisions? The teacher will discuss:

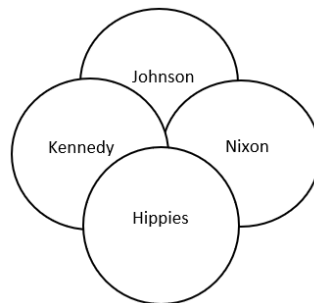
- John F. Kennedy administration's (1961-1963 assassinated) *New Frontier* policies which focused on space exploration, War on Poverty, civil rights, and stopping the spread of communism. Kennedy sent aid and troops to Vietnam, remained in a Cold War with the Soviet Union, and was engaged in the Bay of Pigs and Soviet Missile Crisis with Cuba.
- Lyndon B. Johnson administration's (1963-1969) *Great Society* continued Kennedy's work on civil rights, race relations, and eliminating poverty. Although President Johnson enacted the Voting Rights Act and Civil Rights Act of 1964, he increased participation in Vietnam.
- Richard M. Nixon's administration (1969-1974) consisted of a promise to end the Vietnam War (yet extended it), an invasion of Cambodia which led to campus demonstrations, a War on Drugs (citing hippies as the cause for increased drug abuse), the Pentagon papers which marked the government's dishonesty in war intentions, and the Watergate Scandal which consequently led to Nixon's resignation.

Activities:

- As a whole-class activity, the teacher will create a T-chart on the board with one column labeled *Establishment* and the other *Anti-establishment*. Students will describe characteristics of each to find differences and similarities. For example:

Establishment	Anti-establishment
- Conservative - The Draft	- Liberal - Draft resisters
Similarities	

- Students groups will make a Venn Diagram highlighting the views and policies of Presidents Kennedy, Johnson, and Nixon and the counterculture hippies and later discuss how each party's views and policies compared.



- Bearing in mind the policies of Presidents Kennedy, Johnson, and Nixon, students will list a grade of A, B, C, D, or F on a score card to express how they think the presidents' enacted or planned policies became a reality in U.S. society today. For example:

<i>Presidential Policies</i>	<i>Grade</i>
Eliminating racial injustice	
Offering equal opportunities	
Eradicating poverty	
Decreasing unemployment	
Non-engagement in war	

- Students will turn-and-talk with their neighboring students about the factors that caused hippies to distrust the government. Students will then discuss if they think a distrust of the government exists today; if so, which events or issues have caused this distrust?

- Each student in groups of four will represent one of the following figures: Kennedy, Johnson, Nixon, or a hippie, and engage in a panel discussion on how the policies and/or planned strategies were helping or hindering societal issues taking place during the 1960s-70s.
- Students will examine a political cartoon that illustrates Vietnam Veterans waiting in line to find employment after they have returned home from the War. Students will analyze and interpret the cartoonist's portrayal of the characters, time frame, and issue taking place in the cartoon.



'My last employment? -Vietnam.'  
Valtman, E. S. (1971). Retrieved from Library of Congress.

- Students will engage in a group or whole-class discussion on how Nixon's War on Drugs compares to today's method of combating drugs.

**Day #5**, Theme 7: NCSS Theme: *Production, Distribution, and Consumption*

Title: *The Counterculture as a Cultural Industry*

Objectives: Students will be able to:

- Analyze how the hippies' ideologies were reflected in their fashion, music, and art.
- Evaluate how the media played a role in transforming the counterculture hippie's fashion, music, and art into a commercial success.

Focus Questions:

- How were the hippies' dispositions about war and civil rights apparent in their music, fashion, and art?
- How did the media play a role in rock and folk music?
- How did the media play a role in the legacy of the hippie?

Procedure: The teacher will explain how the counterculture hippie's anti-war and civil rights stances inspired change in fashion, music, and art, but the idea of "rebellion" was fueled by the media and sold to the public (Heath & Potter, 2004, p. 9). When attached to the hippies' attitudes, fashion and art became widespread selling-merchandise, rock music gained commercial success, folk music regained



its popularity, and the counterculture was turned into a “consumer culture” (Heath & Potter, 2004, p. 3).

Activities:

- Students split into two groups will create graffiti walls that consist of two long pieces of butcher paper taped onto the classroom walls that each include one of the following quotes:
  - *“Since the 1960s, mainstream media has searched out and co-opted the most authentic things it could find in youth culture, whether that was psychedelic culture, anti-war culture, blue jeans culture...they'll look for it and then market it back to kids at the mall”* by Douglas Rushkoff, Frontline Interview at <https://www.pbs.org/wgbh/pages/frontline/shows/cool/interviews/rushkoff.html>
  - *“I became interested in folk music because I had to make it somehow”* by Bob Dylan, 1965 interview with Nora Ephron and Susan Edmiston at <http://www.interferenza.com/bcs/interw/65-aug.htm>

Student-groups will discuss the quote together then jot down words or phrases on the graffiti wall that describes their take-aways from the quote. After five minutes, each group will travel clockwise to their neighboring group’s graffiti wall to discuss and add to what the previous group wrote about their quote. Once completed, students will engage in a whole-class discussion about the meaning of the quotes.

- Students will engage in a Four Corner activity to express the extent to which they agree or disagree with the question: Does rebellion sell? The teacher will ask students to stand in the labeled corner that represents their position to the question and to explain the reasoning for their position.

Four Corners in the Classroom	
Strongly agree	Somewhat disagree
Somewhat agree	Strongly disagree

- Students will turn-and-talk with their classroom seat neighbors to discuss their thoughts about the question: Do you think music, art, and fashion inspires social change, or does social change inspire music, art, and fashion?

- Students will reflect on how the hippies' ideologies influenced youth around the world by viewing Leslie Woodhead's 2013 documentary *How the Beatles Rocked the Kremlin: The Untold Story of a Noisy Revolution* and writing in their social studies journal about how the counterculture music shaped the anti-communist ideas of young 1960s Soviets who grew up to become leaders and end the Cold War.
- As African American civil rights ballads such as Sam Cooke's *A Change is Gonna Come* and Curtis Mayfield's *People Get Ready* inspired White artists' anti-war ballads such as Peter, Paul, and Mary's *Blowing in the Wind* and Crosby, Stills, Nash, and Young's *Ohio* which describes the Kent State Massacre, students in groups will be asked to:
  - Listen to the songs and analyze the lyrics and themes, why the songs were written, and how the songs compare. For example, how does Marvin Gaye's view of civil rights in the song *What's Going On?* compare to Barry McGuire's perspective of how 18-year-old soldiers could kill but not vote until turning 21 in the song *Eve of Destruction*?
  - Compare 1960s-70s protest songs to those written today; however, this task may be perplexing, for present-day protest songs such as Green Day's 2007 hit *Working Class Hero* is a remake of John Lennon's 1970 ballad about inequalities.
  - Create a protest song regarding a present-day issue and perform it in front of the class.

**Day #6**, NCSS Theme: *Civic Ideals and Practices*

Title: *Counterculture Hippies' Active Citizenry: A Model for Future Students to Learn From*

Objectives: Students will be able to:

- Distinguish how participatory and active citizenry are vital to a democracy.
- Recognize how the counterculture and subgroups of hippies had distinct philosophies but were unified in their efforts to uphold democracy.

Focus Questions:

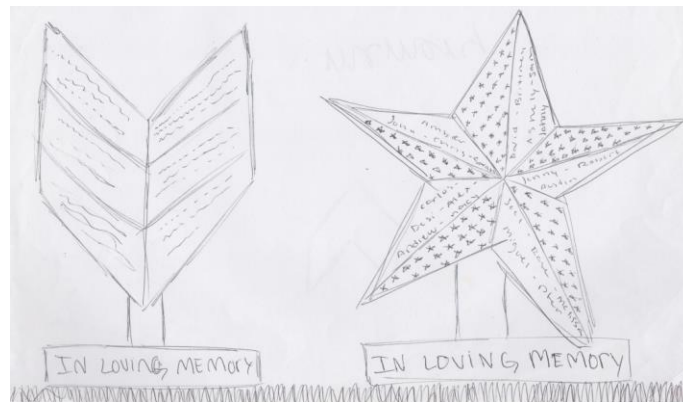
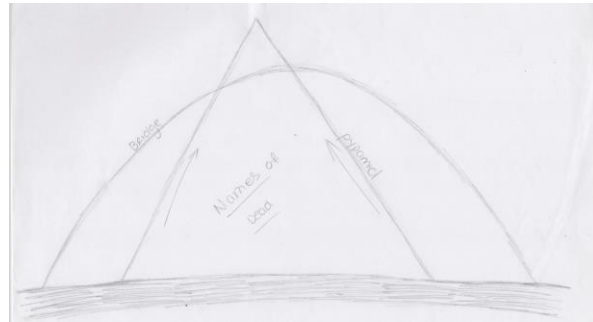
- How did the counterculture hippie generation inspire change?
- How do students think the media will portray their generation?

Procedure: The teacher will begin by asking students what they believe citizenship is and what it entails. A discussion will follow that highlights:

- The importance of understanding citizens' rights and responsibilities
- What civic participation means
- Why it is important to understand the past
- Why it is important to understand the counterculture hippies beyond the trivial and appropriated depictions.

Activities:

- Students will engage in the Socratic Seminar, inner/outer circles, where students are seated in chairs (or stand) to form two circles (one inside, one outside). Prompted by the teacher, students in the inner circle will explain their answer to a question to students in the outer circle. After 5 minutes, students in the outer circle will explain their answer to a question to students in the inner circle. Possible questions the teacher could choose from to ask students could be:
  - How did the hippies use the first amendment to draw attention to social concerns?
  - What does it mean to protest? What other ways can one protest injustice other than marching in the streets?
  - How have the hippies influenced taking civic action and supporting issues?
  - How do the 1960s counterculture protests compare to today's modes of protest?
  - Do you think the hippies helped or hindered society? How so?
  - How do you think 1960s television influenced the portrayal of the counterculture hippie?
  - How is the Internet/social media helping or hurting movements today?
  - What can youth today do to help preserve democracy?
  - Rather than worn out clichés and trivial representations that the media depicts and contemporary youth appropriate, what do you think is the legacy of the hippies?
  - What lessons can contemporary youth learn from the counterculture hippies?
- As it is important to remember those from diverse backgrounds who fought to make change happen, the teacher could discuss the Memorial Wall in Washington DC that was designed by Maya Lin to honor the memory of the half-million racially and ethnically diverse young men who died during the Vietnam War. Students will design their own memorial/monument to recognize the importance of either Vietnam soldiers, civil rights activists, or women who died while fighting for their causes. While presenting their designs to the class, students will explain how and why they created their memorials. Examples of student work are:



#### Unit Assessments:

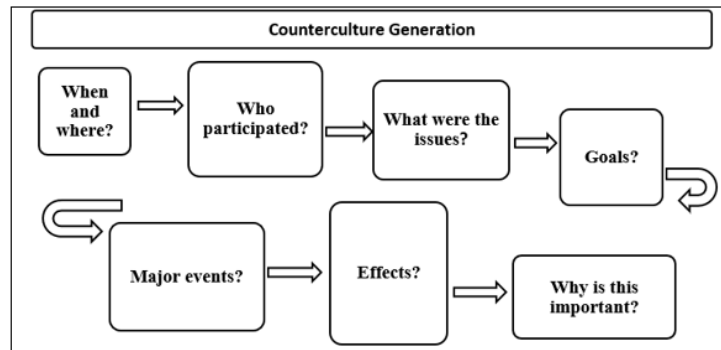
- Students' participation in discussions will be informally assessed through teacher observation.
- Student presentations will be assessed both individually and as a group (group members will report their peer's contribution).
- Products such as essay writings, journal entries, timelines, posters, Venn Diagrams/graphic organizers, and memorial designs will be evaluated through a rubric that emphasizes research, content knowledge, and critical thinking. Depending on the assignment, the rubric can include all or less than the indicators shown:

<i>Indicators</i>	<i>Exemplary</i>	<i>Competent</i>	<i>Developing</i>
Knowledge	Utilizes content knowledge.	Utilizes minimal content knowledge.	Fails to utilize content knowledge.
Information Literacy/Sources	Evaluates the significance of sources.	Evaluates the significance of sources in a limited manner.	Fails to evaluate the significance of sources.
Relevant Issues/Content	Evaluates the relevance and logic of historical events.	Minimally evaluates the relevance and logic of events.	Fails to evaluate the relevance and logic of events.
Analysis	Applies critical thinking skills to evaluate information.	Applies minimal critical thinking skills to evaluate information.	Fails to apply critical thinking skills to evaluate information.
Interpretation	Interprets findings and draws conclusions on how the information impacts history and society.	Interprets some findings and draws few conclusions on how the information impacts history and society.	Fails to interpret findings and draw conclusions on how the information impacts history and society.
Sources of Error	Analyzes and critically reflects upon information that reveals misrepresentations and generalizations.	Minimally analyzes and critically reflects upon information that reveals misrepresentations and generalizations.	Fails to analyze and critically reflect upon information that reveals misrepresentations and generalizations.
Conclusions (for group work)	Appraises and explores details and findings with group members to evaluate.	Appraises and explores some details and findings with group members to evaluate.	Fails to appraise and explore details or findings with group members to evaluate.

- In addition to the quality of the 10 open-ended questions students prepare and ask of their interviewees, their finished write-up, and their class presentation, the oral history will be assessed through students' responses to the following reflection questions:

<b>Oral History Reflections</b>
What was the event or issue discussed? Why did you select this topic?
Why did you select this person to interview?
What were the strengths of the interview?
What were the weaknesses of the interview (e.g., bias, stereotypes, unclear concepts, etc.)?
How did the story offer a connection to the counterculture generation?
How did the story offer a present-day connection?
What were you able to draw from the story?
How has the interviewee's shared experience impacted your view of the topic?
How did the interviewee's shared experience impact you personally?

- As a comprehensive assessment, students will create a history map that outlines the major elements of the unit plan. For example:



- As an extension, students will write an essay summarizing what they learned about the counterculture hippies that focuses on the question(s):
  - Who were the hippies? One mold or many?
  - How did the media play a role in transforming the hippies into a cultural industry?
  - Does contemporary appropriation of the hippies exhibit who they really were?

## Conclusion

The media's role as a central force in transforming the counterculture hippie to a culture of consumerism highlights a contradiction between democracy (what hippies fought for) and capitalism (what hippies fought against). Rather than being remembered as a generation that promoted the values of democracy for the "public good" (NCSS, 1994, p. 3), it was hippies' appearance, behaviors, and ideologies that were bundled together and sold as enduring commodities for activism (McGrath, 2019). With racial and social conflict occurring and social movements collectively growing today, it is vital that students abandon the worn-out clichés attached to hippies and instead realize the hope that the hippies displayed in ending war and achieving civil rights for all citizens.

Whether quiet or brash, no hippie was a bystander; their activism brought attention to issues such as the Vietnam War, civil rights, and women's rights. The 1960s counterculture created a panoramic landscape of changes in history that present-day students could learn from. While the counterculture era continues to be appropriated, it is important for students to understand how societal events contributed to the hippies, how the media solidified the symbolic representation of the hippie, and most importantly, how the counterculture was a generation of youth who left their democratic imprints in American history.

<b>Appendix A: Online Resources for Students</b>	
100 Milestone Documents	<a href="https://www.ourdocuments.gov/content.php?flash=true&amp;page=milestone">https://www.ourdocuments.gov/content.php?flash=true&amp;page=milestone</a>
American Women: American Folklife Center: Library of Congress	<a href="http://memory.loc.gov/ammem/awhtml/awafc11/using_coll.html">http://memory.loc.gov/ammem/awhtml/awafc11/using_coll.html</a>
AMDOCS: Documents for the Study of American History	<a href="http://www.vlib.us/amdocs/">http://www.vlib.us/amdocs/</a>
Digital History: Using New Technologies to Enhance Teaching and Research	<a href="http://www.digitalhistory.uh.edu/">http://www.digitalhistory.uh.edu/</a>
Digital Public Library of America	<a href="https://dp.la/">https://dp.la/</a>
DocsTeach: The online tool for teaching with documents, National Archives	<a href="https://www.docsteach.org/documents">https://www.docsteach.org/documents</a>
Fordham University Libraries: American History: Primary Sources	<a href="https://fordham.libguides.com/AmericanHistory/PrimarySources">https://fordham.libguides.com/AmericanHistory/PrimarySources</a>
Gilder Lehrman: History Resources	<a href="https://www.gilderlehrman.org/history-resources">https://www.gilderlehrman.org/history-resources</a>
National History Education Clearinghouse: History Content	<a href="https://teachinghistory.org/">https://teachinghistory.org/</a>
Southern Poverty Law Center: Resources	<a href="https://www.splcenter.org/resources">https://www.splcenter.org/resources</a>
Stanford History Education Group: History Lessons: Reading Like a Historian	<a href="https://sheg.stanford.edu/history-lessons?f%5B0%5D=topic%3A8&amp;page=10#main-content#main-content#main-content#main-content">https://sheg.stanford.edu/history-lessons?f%5B0%5D=topic%3A8&amp;page=10#main-content#main-content#main-content#main-content</a>
Teaching American History: 50 Core Document that Tell America's Story	<a href="https://teachingamericanhistory.org/collections/50-core-documents/">https://teachingamericanhistory.org/collections/50-core-documents/</a>
The Ohio State University: ehistory	<a href="https://ehistory.osu.edu/">https://ehistory.osu.edu/</a>
University of North Carolina Wilmington: Primary Sources	<a href="https://library.uncw.edu/guides/finding_primary_sources">https://library.uncw.edu/guides/finding_primary_sources</a>

<b>Appendix B: Books for Students to Choose From</b>	
Appy, C. G. (2015). <i>American reckoning: The Vietnam War and our national identity</i> . New York: Penguin Books.	
Bingham, C. (2017). <i>Witness to the revolution: Radicals, resistors, vets, hippies, and the year America lost its mind and found its soul</i> . New York: Random House Publishing Group.	
Brode, D. (2014). <i>From Walt to Woodstock: How Disney created the counterculture</i> . Austin: University of Texas Press.	
Cavallo, D. (2015). <i>A fiction of the past: The sixties in American history</i> . New York: St. Martin's Publishing Group.	
Cohen, R. D., & Bonner, D. (2017). <i>Selling folk music: An illustrated history</i> . Jackson: University Press of Mississippi.	
Coombs, D. S., & Batchelor, B. (Eds.). (2014). <i>We are what we sell: How advertising shapes American life...and always has</i> . Santa Barbara: Praeger Publishing.	
Dormehl, L. (2012). <i>The Apple revolution: Steve Jobs, the counter culture and how the crazy ones took over the world</i> . UK: Virgin Books.	
Gaillard, F. (2018). <i>A hard rain: America in the 1960s, our decade of hope, possibility, and innocence lost</i> . Montgomery: New South Books.	
Galloway, J. J., & Wolf, M. J. (2020). <i>They were soldiers: The sacrifices and contributions of our Vietnam veterans</i> . Nashville: Nelson Books.	

Gitlin, T. (1981). <i>The whole world is watching: Mass media in the making &amp; unmaking of the new left</i> . Berkeley: University of California Press.
Hoerl, K. (2018). <i>The bad sixties: Hollywood memories of the counterculture, antiwar, and Black power movements</i> . Jackson: University Press of Mississippi.
Jain, A. R. (2015). <i>Selling yoga: From counterculture to pop culture</i> . UK: Oxford University Press.
Kaiser, D. (2011). <i>How the hippies saved physics: Science, counterculture, and the quantum revival</i> . New York: W. W. Norton & Company.
Kirkpatrick, R. (2019). <i>1969: The year everything changed</i> . New York: Skyhorse Publishing.
Klassen, M. (2016). <i>Hippie, Inc.: The misunderstood subculture that changed the way we live and generated billions of dollars in the process</i> . Boston: SixOneSeven Books.
Kurlansky, M. (2005). <i>1968: The year that rocked the world</i> . New York: Random House.
Lynd, A. (1968). <i>We won't go: Personal accounts of war objectors</i> . Boston: Beacon Press.
Marcello, P. C. (2004). <i>Gloria Steinem: A biography</i> . Westport: Greenwood Press.
Morgan, E. P. (2010). <i>What really happened to the 1960s: How mass media culture failed American democracy</i> . Lawrence: University Press of Kansas.
O'Brien, T. (2009). <i>The things they carried</i> . New York: Mariner Books.
O'Neill, W. L. (2011). <i>Dawning of the counter-culture: The 1960s</i> . Venice, CA: Now and Then Reader.
Roszak, T. (1969). <i>The making of a counter culture: Reflections on the technocratic society and its youthful opposition</i> . New York: Doubleday Books.
Roth, M. (2018). <i>Magic bean: The rise of soy in America</i> . Lawrence: University of Kansas.
Willis, J. (2015). <i>1960s counterculture: Documents decoded</i> . Santa Barbara: ABS-CLIO, LLC.

## References

- Belasco, W. J. (2007). *Appetite for change: How the counterculture took on the food industry* (2nd updated ed.). Ithaca: Cornell University Press.
- Brake, M. (2013). *Comparative youth culture: The sociology of youth cultures and youth subcultures in America, Britain and Canada* (2nd ed.). UK: Routledge.
- Brand, S. (1995). We owe it all to the hippies. *Time*, 145(12), 1-2.
- Clark, C. (2000). Coming of age at Hippie High. *Phi Delta Kappan*, 81(9), 696-700.
- Davis, J. C. (1986). *Fear, myth and history: The ranters and the historians*. UK: Cambridge University Press.
- Ford, P. (2008). Hip sensibility in an age of mass counterculture. *Jazz Perspectives*, 2(2), 121-163. <https://doi.org/10.1080/17494060802373382>
- Frank, T. (1997). *The conquest of cool: Business culture, counterculture, and the rise of hip consumerism*. Chicago: University of Chicago Press.



- Friedenberg, E. (2017). *Anti-American generation*. UK: Routledge.
- Frum, D. (2000). *How we got here: The 70s: The decade that brought you modern life (for better or worse)*. New York: Basic Books.
- Fryer, P. (1986). Punk and the new wave of British rock: Working class heroes and art school attitudes. *Popular Music and Society*, 10(4), 1-15.  
<https://doi.org/10.1080/03007768608591255>
- Halverson, E. R. (2010). Film as identity exploration: A multimodal analysis of youth-produced films. *Teachers College Record*, 112(9), 2352-2378.
- Heath, J., & Potter, A. (2004). *Nation of rebels: Why the counterculture became consumer culture*. New York: HarperCollins Publishers.
- Kaiser, D., & McCray, W. P. (Eds.). (2016). *Groovy science: Knowledge, innovation, and American counterculture*. Chicago: University of Chicago Press.
- Kramer, M. J. (2013). *The republic of rock: Music and citizenship in the sixties counterculture*. UK: Oxford University Press.
- Lemke-Santangelo, G. (2009). *Daughters of Aquarius: Women of the sixties counterculture*. Lawrence: University Press of Kansas.
- MacFarlane, S. (2015). *The Hippie Narrative: A Literary Perspective on the Counterculture*. Jefferson, NC: McFarland Publishers.
- McGrath, M. (2019). *Food for dissent: Natural foods and the consumer counterculture since the 1960s*. Amherst: University of Massachusetts Press.
- Mills, C. W. (2000). *The sociological imagination* (40th Anniversary ed.). UK: Oxford University Press.
- National Council for the Social Studies (1994). *Expectations of excellence: Curriculum standards for social studies*. NCSS, 3.
- National Council for the Social Studies (2020). *National curriculum standards for*

social studies: Chapter 2 – the themes of social studies. NCSS.  
<https://www.socialstudies.org/national-curriculum-standards-social-studies-chapter-2-themes-social-studies>

- Oppenheimer, M. (2003). *Knocking on heaven's door: American religion in the age of counterculture*. New Haven: Yale University Press.
- Perone, J. E. (2004). *Music of the counterculture era*. Westport: Greenwood Publishing.
- Raskin, J. (2017). Beatniks, hippies, yippies, feminists, and the ongoing American counterculture. In Belletto, S. (Ed.), *The Cambridge Companion to the Beats* (pp. 36-50). UK: Cambridge University Press.
- Rousseau, J. J. (1895). *The social contract: Or principles of political right*. New York: Charles Scribner's Sons.
- Roy, W. G. (2013). *Reds, whites, and blues: Social movements, folk music, and race in the United States* (Vol. 45). Princeton: Princeton University Press.
- Smead, H. (2000). *Don't trust anyone over thirty: The first four decades of the baby boom*. Bloomington: Writers Club Press.
- Whiteley, S., & Sklower, J. (2016). *Countercultures and popular music*. UK: Routledge.