



1 ANTI-VIETNAM WAR IMAGERY

Designed by Felicia Teba

The Sixties were a tumultuous time period in America. The Civil Rights Movement was taking place, various student movements were blossoming, and the Vietnam War was coming into full swing. The War would especially create divisions about US Cold War policies, and our military presence in Vietnam. This would be a contentious issue raised by various Student movements and Counterculture groups. These groups would push for the end of the war, through images and protests.

In this DBL, students will answer a series of questions regarding the counterculture movements. When using this DBL, students should have some knowledge about the anti-war movement.

Essential Question:

How can images/language usage such as posters help us understand the goals of a movement or group?

Image

Source:https://commons.wikimedia.org/wiki/File:Vietnam_War_protestors_at_the_March_on_the_Pentagon.jpg

“Make Love, Not War”

A sign of the counterculture movement of the sixties, “Make Love Not War” would become a popular slogan that seemingly came out of nowhere.

Essential Question: How can images/ language usage help us understand the goals of a movement or group?

Why
is there a peace sign
on this poster?



What
is the peace sign
made out of?

Why
use the phrase
“make love not
war”?

What
group might use this poster,
and why?



“Come to Detroit Nov. 3”

Essential Question: How can images/language usage help us understand the goals of a movement or group?

Why might the Student for a Democratic Society raise these issues?

What objections/arguments are being raised in this poster?

What movements are represented in this poster?

What different groups/movements are represented by the people in the poster?

Click
the image

Image Source:

http://www2.iath.virginia.edu/sixties/HTML_docs/Exhibits/Track16/come_to_detroit.html

Vietnam War Protestors

This picture was taken in 1967 in Wichita, Kansas. In this picture, one man is “U.S. Imperialism,” and the other, with his hands tied, is the “Saigon Puppet.”



Essential Question: How can images/language usage help us understand the goals of a movement or group?

What is the purpose of each of the captions on the posters?

Why does U.S. Imperialism have dollar signs next to it?

How might these men feel about the war?

Why does one man have his hands tied?

Link to image:

https://commons.wikimedia.org/wiki/File:Vietnam_War_protesters._1967._Wichita,_Kans_-_NARA_-_283627.jpg

INTERACTIVE 1.1 Public Reactions: The March on the Pentagon



As the war in Vietnam grew, so too did public outrage, especially amongst counterculture and student movement groups. This particular photo was taken at the March on the Pentagon in 1967.

Essential Question: How can images/language usage help us understand the goals of a movement or group?

Look at each of the bubbles in the interactive and examine each one.

What groups might have been present at this protest?

Image Source:

<http://docsteach.org/documents/192605/detail?mode=browse&menu=closed&era%5B%5D=postwar-united-states&page=5>

Excerpt from “A Call to Resist Illegitimate Authority”

Essential Question: How can images/language usage help us understand the goals of a movement or group?

To the young men of America, to the whole of the American people, and to all men of goodwill everywhere:

1. An ever growing number of young American men are finding that the American war in Vietnam so outrages their deepest moral and religious sense that they cannot contribute to it in any way. We share their moral outrage.
2. We further believe that the war is unconstitutional and illegal....
3. Moreover, this war violates international agreements, treaties and principles of law which the United States Government has solemnly endorsed. The combat role of the United States troops in Vietnam violates the Geneva Accords of 1954 which our government pledged to support but has since subverted. The destruction of rice, crops and livestock; the burning and bulldozing of entire villages consisting exclusively of civilian structures; the interning of civilian non-combatants in concentration camps; the summary executions of civilians in captured villages who could not produce satisfactory evidence of their loyalties or did not wish to be removed to concentration camps; the slaughter of peasants who dared to stand up in their fields and shake their fists at American helicopters; - these are all actions of the kind which the United States and the other victorious powers of World War II declared to be crimes against humanity...
4. We also believe it is an unconstitutional denial of religious liberty and equal protection of the laws to withhold draft exemption from men whose religious or profound philosophical beliefs are opposed to what in the Western religious tradition have been long known as unjust wars.
5. Therefore, we believe on all these grounds that every free man has a legal right and a moral duty to exert every effort to end this war, to avoid collusion with it, and to encourage others to do the same. Young men in the armed forces or threatened with the draft face the most excruciating choices. For them various forms of resistance risk separation from their families and their country, destruction of their careers, loss of their freedom and loss of their lives. Each must choose the course of resistance dictated by his conscience and circumstances.....

Written in 1967, “A Call to Resist Illegitimate Authority” invited so-called Draft Dodgers to join the protest of the war in Vietnam. This release of this document would have taken place after the March on the Pentagon picture on the previous page.

Why
might the anti-war movement call
the US government an “Illegitimate
Authority”?

Why
does this group recommend avoiding the
draft?

What
reasons does this document give for
opposing the war in Vietnam?

Is this
document a reliable source on the
Vietnam War?



Document

Source: <http://coursesa.matrix.msu.edu/~hst306/documents/resist.html>

Reflection:

Felicia Teba

For the past three weeks, we have been working on designing our own Document Based Lessons (DBLs) to be published as a collaborative book. This experience was interesting . This was my first time working on a project like this. I found that the process was a bit long and required having good knowledge about the topic. This is why I chose to cover anti-Vietnam War images in my DBL. I know a lot about the anti-war movement and it was a topic I felt would be interesting for high school students to examine.

When working on designing this DBL, I had first thought that I wanted to cover '60s pop culture in relation to the counterculture movement. I then had a difficult time finding sources that were not copyrighted or would have such problems arise. This moved me to find images related to the anti-war movement. I found many images, including the one featured above, that related to looking at anti-war protests and what those who were against the war were arguing.

Once I had these images, I arranged them around an essential question: How can images/language usage help us understand the goals of a movement or group? I chose to base my DBL around this question because it helps students to build skills around historical thinking skill such as Sourcing and Close Reading. Each of the images in my DBL features the essential question as a reminder of what to be thinking about, and each image includes 4 questions specific to the image. This helps the student to make deeper connections to the images and what they are conveying.

When creating this DBL, I found the experience to be interesting, and a little scary. It was interesting because I was able to get creative when designing the layout for my image set. I used various colored shapes to help my essential question and each additional question stand out. I also used a couple of widgets that allow students to magnify the image, and another that allows you to click the image and receive additional info about it, almost like a caption box. I feel like these additions helped to make my DBL feel less dull.

If I were to get the chance to, I would definitely like to do another project like this. It makes you think about what questions are worth asking, and what you want students to look at as historians.



FROM EXPLORING
HISTORY: VOL III

Available free at [iTunes](#)

This eBook is a collaborative project of Peter Pappas and his Fall 2015 Social Studies Methods Class [School of Education](#) ~ University of Portland, Portland Ore.

Graduate and undergraduate level pre-service teachers were assigned the task of developing an engaging research question, researching supportive documents and curating them into a DBQ suitable for middle or high school students.

For more on this class, visit the course blog [EdMethods](#)
For more on this book project and work flow tap [here](#).

Chapters in chronological order

1. *Finding Egyptian Needles in Western Haystacks*
by Heidi Kershner
2. *Pompeii* by Caleb Wilson
3. *Samurai: Sources of Warrior Identity in Medieval Japan*
by Ben Heebner
4. *The Declaration of Independence* by David Deis
5. *Reconstruction in Political Cartoons*
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6. *Regulation Through the Years*
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7. *Battle of the Somme* by John Hunt

8. *The Lynching of Leo Frank* by Jeff Smith
9. *The Waco Horror* by Alekz Wray
10. *The Harlem Renaissance* by Monica Portugal
11. *A Date of Infamy* by Mollie Carter
12. *Anti-Vietnam War Imagery* by Felicia Teba
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Peter Pappas, editor

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Cover image: Door knocker

Amsterdam NL Photograph by Peter Pappas