The Hindenburg Disaster

COMMEMORATING THE 80TH ANNIVERSARY THROUGH ARTS INTEGRATION
# The Hindenburg Disaster - 80 Years Later

An Arts Integration Project

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Complete access to all of these resources can also be found at the project’s website:

[http://ArtsIntegration.wixsite.com/TheHindenburg80th](http://ArtsIntegration.wixsite.com/TheHindenburg80th)

This guide, geared toward Grade 5, aims to provide background information, supplemental materials, resources, and arts-integration based lesson plans in an effort to illuminate the learning experience. This guide is also interactive and provides links that will appear as **teal underlined** for you to view additional information, photos, audio recordings, videos educational resources and more!
The Navy Lakehurst Historical Society wanted to find a way to bring the 80th Anniversary of the Hindenburg Disaster to students aged eight - 11. Through research and a bit of luck we came upon the idea for an arts integration project. Happily, we were not the only people who thought this was a good platform, as the project is joint sponsored by the Ocean County Culture and Heritage Commission and the Jay and Linda Grunin Foundation.

**Navy Lakehurst Historical Society**

Navy Lakehurst Historical Society, Inc is a non-profit organization dedicated to preserving the distinguished heritage of Naval Air Station Lakehurst, located in Lakehurst, New Jersey, USA. Why? Although NAS Lakehurst will forever be remembered as the site of the Hindenburg disaster, many other significant events have taken place here. The rigid airships Shenandoah, Los Angeles and Akron all called the station home, as did many U.S. Navy blimps. The station was the western terminus for the commercial transatlantic flights of the German dirigibles Hindenburg and Graf Zeppelin. Visit our Heritage Center to see and learn more. In addition to NAS Lakehurst's rich airship history, the station has served as a center for research into aircraft ejection seats and carrier aircraft launch and recovery techniques. The base's mission continues today as the Joint Base McGuire-Dix-Lakehurst/NSA. Please visit [www.nlhs.com](http://www.nlhs.com).

**Jay and Linda Grunin Foundation**

The Jay and Linda Grunin Foundation uses philanthropy to increase citizen activity and economic development opportunities through the arts, healthcare and education. The Foundation is a proactive grant maker heavily active in the communities it has targeted to make an impact in, and is committed to identifying leaders and teams who it feels can bring their organizations to the next level, and beyond. Since 2013, it has invested over $8 million in the community, with an additional $14 million committed. For more information on the projects and impact the Foundation has made, please visit [www.jayandlindagruninfoundation.org](http://www.jayandlindagruninfoundation.org).

**Ocean County Culture and Heritage**

The mission of the Ocean County Culture and Heritage Commission is "By encouraging creative and cultural expressions through inclusiveness and education, the Ocean County Cultural and Heritage Commission promotes public interest in the arts and the preservation of cultural and heritage." Please visit [www.co.ocean.nj.us/ch/](http://www.co.ocean.nj.us/ch/).

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**About the Grant, Project, and Sponsors**

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LZ-129
Luftschiff Zeppelin #129

In 1852, the first successful airship was constructed by Frenchman Henri Giffard. The airship was a hydrogen-filled blimp that flew at a maximum speed of six miles per hour. Germany tried its hand at flight in the late 19th century, creating the rigid airship, commonly referred to as a "Zeppelin" after its innovator Count Ferdinand von Zeppelin.

The German airships had a light metal framework that protected the gas-filled interior, which allowed for faster travel and more stability in structure than the French airships. The German Zeppelins were also lifted by hydrogen, a highly flammable gas vulnerable to explosion. In 1929, the Graf Zeppelin traveled around the world and just a year later it pioneered the first transatlantic air service for passenger flight. This success lead to the construction of the Hindenburg.

The Hindenburg was designed under Master Airship Pilot, Chief Operating Officer, and Chairman of the Board of the Zeppelin Company, Hugo Eckner. Dozens of Engineers, tens of thousands of drawings and over two million man hours went into the construction of the ship. After over twelve miles of duralumin girders, five million rivets, 120 miles of bracing wire, and 40 acres of fabric, the ship was complete and named the Hindenburg after Field Marshal Paul von Hindenburg (President of Germany from 1925-1934). The Hindenburg was an astounding aeronautical achievement. It was the leading ship of its class, the longest class of flying machine, and as the largest airship (at 800 feet long it was comparable to the Titanic). A huge advancement from the first French airships, the Hindenburg could reach cruising speeds of 84 miles per hour. Built by the Zeppelin Company and operated by the German Zeppelin Airline Company, the Hindenburg was the pride of Germany and a glimpse into what everyone thought was the future of air travel.

The interior of the airship was luxurious and included large public areas, a dining room, bar, lounge, writing room and a smoking lounge. Long slanted windows ran the length of both decks providing views for the passengers, and it was adorned with artwork of the Graf Zeppelin’s South American trips. The smoking room was pressurized to prevent any leaking hydrogen from getting in, and only contained one entrance where passengers were checked for lit cigarettes or pipes when re-entering the main decks.

1936 the Hindenburg made 17 trips across the Atlantic from Germany: ten to the US and seven to Brazil. Travel time to the United States averaged three days. Its first trip departed on May 6th 1936, and its last trip ended on May 6th 1937.

To this day the Hindenburg remains the largest aircraft to have ever flown.
The *Hindenburg* and the Nazi Party

Although the *Hindenburg* proved to be a great advancement in the era of travel and communication, the airship was also utilized as a symbol of German strength and the progressive capabilities of the Nazi party. The *Hindenburg* was first put to use by the Air Ministry within the Reich Ministry for Public Enlightenment and Propaganda as a vehicle to deliver Nazi propaganda.

The *Hindenburg*’s first public flight was in March of 1936 as part of a four-day, 4,100 mile tour of Germany to support the reoccupation of the Rhineland. Throughout the trip, patriotic music and pro-Hitler announcements came through the loudspeakers on the *Hindenburg*. Small parachutes with propaganda leaflets were dropped onto the German cities as it passed through promoting support for the German army and its advancements. The airship was marked with swastikas on its tail fins, and although it was before the Third Reich came into power and the official start of World War II, the *Hindenburg* was a powerful symbol of Nazi power and control.

In addition to taking many propaganda tours around Germany, for a period of time the airship had the Olympic rings painted on its side. The *Hindenburg* was decorated for the 1936 summer Olympics in Berlin where it hovered over the stadium during the opening ceremony.

**Hydrogen vs. Helium**

Unfortunately, many airships suffered tragic crashes and disasters, and after the crash of the British airship *R101*, a hydrogen-filled ship, Hugo Eckner intended to use helium for the *Hindenburg*. At the time, helium was a rare and expensive gas that was only accessible as a byproduct of mined natural gas reserves found in the United States. Contrary, hydrogen as a fuel source was easily and inexpensively produced by nearly any industrialized nation. In Germany it was usually manufactured by electrolysis, in the United States it was available as a cheap byproduct from the cracking process at oil refineries. Hydrogen also had the added benefit of being lighter than helium, providing more lift. Although the United States had the monopoly on the world’s supply of helium, due to its rarity, the nation was forced to conserve the gas for their own rigid airships. Additionally, America put in place the Helium Control Act of 1927 which was a ban on the export of helium. The United States feared that other countries would attempt the use the gas for military purposes and in turn banned its export. With this limitation, and no other gas providing enough lift for the airships, the *Hindenburg* was forced to be re-engineered for the use of hydrogen.

*After the Hindenburg disaster, American public opinion favored the export of helium to Germany for its next great Zeppelin, the LZ 130, and the law was amended to allow helium export for nonmilitary use. After the German annexation of Austria in 1938, however, Secretary of Interior Harold Ickes refused to ink the final contract*
On May 6, 1937 the Hindenburg was on her first North Atlantic crossing of the season. It was her 63rd flight and the ship had flown over 3000 hours in only 14 months. Having missed a planned 6AM landing “window” the Zeppelin cruised south as far as the mouth of the Delaware River, then back across South Jersey for Lakehurst.

Around 4PM the airship was arriving at Lakehurst, but as the weather was still not ideal, the captain circled back, flying southeast until he hit the shoreline, up to Asbury Park and then back inland to Lakehurst.

At 6:12PM the Hindenburg received a message from Charles E. Rosendahl, Commanding Officer of the Lakehurst N.A.S.: “Conditions now considered suitable for landing.” Eleven minutes later a stronger message followed: “Recommend landing now.” More than a half hour later at 7:08PM, another message came in from Rosendahl strongly recommending the “earliest possible landing.”

At 7:25PM the ship was hovering above the landing field with thunderclouds in the distance. Hovering at 175 feet above the rain-soaked sand on the Lakehurst field the Zeppelin appeared slightly tail heavy. Ballast was dropped from the rear of the ship, several “off duty” crewmen were sent all the way forward along the interior catwalk to the nose in an attempt to bring the ship into “trim.” The “elevator” surfaces on the horizontal fins were seen in the “hard down” position as if personnel in the control car were trying to use what little breeze they had to lift the tail to an even keel position.

It was just then that the airship burst into flames. First seen at the tail end of the ship, the flames spread within seconds and the entire rear of the ship became engulfed. As the ship burned, the back end fell to the ground, the fire spread and the remainder of the ship collapsed to the ground. From the ignition of the fire to the entire ship crashing on the ground the elapsed time was 34 seconds.

Passengers jumped and fled for safety, and astoundingly of the 97 people on board, 62 managed to escape with their lives.

The Hindenburg disaster marked the end of the use of rigid airships in commercial air transportation. The crash was caught on film and immortalized. 80 years later, this tragedy is still one remembered, especially in New Jersey.
In addition to being caught on film, the disaster was made famous by radio announcer Herb Morrison, who came to Lakehurst to record a routine voice-over for an NBC newsreel. While his audio was not broadcast live, the commentary was immediately flown to New York, where it was aired as part of America's first coast-to-coast radio news broadcast. It was also in this broadcast that we have Morrison's famous on-the-scene description in which he emotionally declared, "Oh, the humanity!"

Reporter Herb Morrison:
"It’s fire and it crashing! . . . This is the worst of the worst catastrophes in the world! Oh, it’s crashing . . . oh, four or five hundred feet into the sky, and it’s a terrific crash, ladies and gentlemen. There’s smoke, and there’s flames, now, and the frame is crashing to the ground, not quite to the mooring mast. Oh, the humanity, and all the passengers screaming around here! . . . I can’t talk, ladies and gentlemen. Honest, it’s just laying there, a mass of smoking wreckage, and everybody can hardly breathe and talk . . . Honest, I can hardly breathe. I’m going to step inside where I cannot see it. . . ."

Herb Morrison's audio can be heard here.

Teachers please note that there is a short ad that precedes the audio.

After the Crash: The Different Theories

Gas Leak: The captains turn in landing the ship was too fast, causing a support wire to snap which tore open one of the hydrogen gas cells.

Lightning: While lightning was a theory, it would have to have been in conjunction with a gas leak to cause the fire. Additionally, the Hindenburg had been struck before with no damage.

Diesel: It was suggested that the diesel fuel used to power the engines may have had a leak from a fuel pump which might have ignited if it came into contact with a hot surface like an engine block.

Flammable Skin: Some think that the covering of the airship was the culprit. Due to a buildup of static charge from the storm on the Hindenburg’s surface and frame, when the ropes dropped to the ground, the frame discharged and created an electrical differential between the frame and covering.

Sabotage: It was theorized that someone on board the airship had anti-Nazi and anti-Hitler leanings and placed a time bomb on the airship.

Despite all of the theories, a different conclusion was reached. From Airships.net:

Almost 80 years of research and scientific tests support the same conclusion reached by the original German and American accident investigations in 1937: It seems clear that the Hindenburg disaster was caused by an electrostatic discharge (i.e., a spark) that ignited leaking hydrogen.

The spark was most likely caused by a difference in electric potential between the airship and the surrounding air: The airship was approximately 60 meters (about 200 feet) above the airfield in an electrically charged atmosphere, but the ship’s metal framework was grounded by its landing line; the difference in electric potential likely caused a spark to jump from the ship’s fabric covering (which had the ability to hold a charge) to the ship’s framework (which was grounded through the landing line). A somewhat less likely but still plausible theory attributes the spark to coronal discharge, more commonly known as St. Elmo’s Fire.
So What is Arts Integration?

There are many definitions for Arts Integration...

The Kennedy Center
“Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both.”

This definition and explanation can be found in Defining Arts Integration by the Kennedy Center.

The Arts Integration User Guide for New Jersey Educators and Practitioners uses the definition:
“Arts integration is a teaching strategy in which the arts are integrated with the non-arts curriculum to deepen students' understanding of both” (Isenberg and Jalongo, 2010. Werner and Freeman, 2001).

Did you know...
❖ The arts develop students imagination and critical thinking skills.
❖ The arts strengthen problem-solving skills, increasing school success.
❖ The arts teaches students life skills such as decision making and self-confidence.
❖ Using the arts in the classroom engages students making them more active learners and more likely to retain the information
❖ The arts teach students that problems can have more than one solution.
❖ New research shows that arts promote creativity, social development, and self-worth.

ARTSEDNOW
Active creative learning is good for all students...and good for New Jersey! LET'S DO MORE
ArtsEdNow.org #ArtsEdNow @ArtsEdNow

There are many ways to support the arts and bring them into your school.

NJ Arts Education Partnership’s study on the history of arts in US education and the crucial part they play in the future of our students, AND take part in the Arts Ed Now campaign!

Here are some helpful links for learning more and advocating for arts education!
❖ Arts Education Partnership
❖ Americans for the Arts - Arts Education
❖ PBS – The Importance of Art in Child Development
❖ Education Week - Arts Education Matters: We Know, We Measured It
❖ Studies on the Arts in Education
❖ Edutopia - Arts Education: A Right and Necessity
Outline for Instruction:

MATERIALS: Hindenburg Guide, Edutopia resources for playwriting

Discussion, Introduction and Application of Playwriting

- Introduce students to the art of playwriting. [This resource from Edutopia](#) is a great help and provides a sample lesson plan to kickstart the creativity!
  - Using other topics that students are currently studying or have previously studied can help fine-tune their playwriting skills and get them ready for the new material.

Research, Writing and Performing History

- Through student guided research and/or the information available in the guide, students should familiarize themselves with the events that followed the *Hindenburg* disaster, including the hearings and the different theories as to what caused the crash.
- In groups, students need to first establish their point of view, facts, and result/ruling.
- After, students should determine their setting, characters, relationships, and storyboard the events of their scene. Additionally, if they have any “props” they would like to use they should draft a list.
- Finally they can draft their script which should include: historical information they discovered about the event(s) and their characters, a strong and valid argument based in facts in their ‘hearing,’ and a historically accurate conclusion.
  - As an extension, students can continue on to write a mock hearing about how the events of the Hindenburg crash lead to the United States lifting the ban on the export of helium for non-military use.
- The script they create can be submitted and even graded for their use of informational texts, research, collaboration, historical accuracy, and creativity, and then revised from there.
- Upon completion of a script students can perform their piece for the class. Post-performance discussions can be as detailed/in-depth as you see fit, and strengthen everyone’s learning.

Prompting Language and Questions:

Collaborate with your group to write and *create* a scene that portrays a hearing from after the *Hindenburg* disaster. From our or your own reading and research, explore the different theories as to what caused the crash and the events that followed. Use what you know about playwriting and this information to *think critically* about this presentation.

- In what ways does your scene reflect the informational text and source material?
- How did you use the elements of playwriting, collaboration/teamwork, and research to communicate?
- Cite evidence from the text, your own and your group’s work, as well as your research, to support your thinking and presentation.

For even more in-depth work in playwriting visit this link for [Teaching Playwriting in Schools](#) from LearningToGive.org
Language Arts Literacy and Tableau

RI.5.2., RI.5.3., RI.5.4., RI.5.6., RI.5.9, SL.5.1., SL.5.2., SL.5.3., SL.5.4., SL.5.5., SL.5.6.

Using the information, links and photos provided in the guide (also accessible on the website), and/or student-driven research, students will develop a series of tableaus to represent events surrounding the Hindenburg disaster.

Outline for Instruction:

MATERIALS: Hindenburg Guide, Informational Guide to Tableau in the Classroom

Discussion, Introduction and Application of Tableau

● Students will be introduced to some basic acting concepts, including a **warm up** and brief **overview of tableau**.
  ○ Short work in **pantomime** and understanding of silent portrayal can also be helpful.

● Students should review the information and materials or do their own research about the **Hindenburg** disaster. Some ideas of what to show present in their tableau can be:
  ○ Timeline of events
  ○ Different perspectives of people involved in the events surrounding the **Hindenburg** disaster
  ○ Crewmembers, journalists/newscasters, family at the Lakehurst Naval Air Station

● Students should play close attention to their body postures and what they are communicating, being sure to remain true to the historical, visual, and literary data they use as source material.
  − Groups can choose or be assigned different areas to portray. Students can demonstrate relationships, comparing and contrasting, and analyzing multiple accounts of the same event, etc. Multiple tableaus can exist within one group with a short passage spoken by a or the student(s) in between to show a series of events/moments. To increase the use of Speaking and Listening standards, students can expand the narrative before, in the middle and after their tableau to further explain and expand on their work. This is all at the discretion of the teacher and what is the chosen focus.

● Once the source material is identified, in their groups students need to assess and figure out the best way to present their tableau/pose.
  ○ How does where we stand tell a story and communicate our message? Do we have different levels? Are we explaining our concept and ideas?
  ○ At the end of the tableau at least one person from their group should break while the others remain frozen to state the main ideas, historical information, ideas, technological information, and/or point of view.

● For brainstorming, have the students fill out the Tableau brainstorming worksheet in the Tableau in the Classroom Guide, this may also serve as an assessment of their work.
  ○ Pictures and video can also be taken. Pictures can accompany an audio clip of their description/narrative that goes with their tableau

● Each group will share their piece for the class
  ○ **Further questions and discussion can take place after each presentation for additional assessment**

Prompting Language and Questions:

Collaborate with your group to create a tableau that communicates a concept from our or your own reading and research of the **Hindenburg** disaster. Use what you know about tableau to think critically about this presentation. Use the tableau brainstorming worksheet to write down ideas and sketch your final tableau.

● **In what ways does your tableau reflect the informational text and source material?**
● **How did you use the elements of theatre, physical acting, and tableau to communicate?**
● **Cite evidence from the text, your own and your group’s work, as well as your research to support your thinking and presentation.**
Mathematics and Visual Art

5.MD.A, 5.MD.C

Using the information, links and photos provided in the guide (also accessible on the website), and/or student-driven research, students will create a to-scale visual representation of the Hindenburg and compare it to a recognizable structure of today (i.e. building, arena, landmark, etc.)

Outline for Instruction:

MATERIALS: Hindenburg Guide, Drawing paper (preferably on the larger side), Drawing implements (pencils, pens, markers, colored pencils, etc.)

Grasping the Size of the Hindenburg

- Familiarize students with the measurements of the Hindenburg.
- Depending on the size of the drawing paper, students need to first calculate new measurements making sure to keep them to-scale.
- After, students need to identify a structure that is recognized today for being physically large, and fine that structure's measurements
- Repeating the step from above, as they did with the Hindenburg, students should calculate new to-scale measurements for the structure they chose.

  - The following part of the project can be altered to be done in any medium depending on resources: charcoal, colored pencils, markers, contour crayons, collage, model-making, sculpture, etc. The biggest hurdle in changing mediums will be access to materials. Use your visual art teacher as a resource for suggestions, help, planning and useful vocabulary to strengthen the artistic experience!

- Students are to create a visual representation (in whatever medium chosen) of both the Hindenburg and their chosen structure or landmark. The goal is to practice, utilize, and display their measurement and data skills in their artwork that will compare and contrast the size of each structure..

- For an add on, students can find the volume of each of the structures in their representations as an additional point of calculating measurements, finding volume and comparing and contrasting.

A good starting point for more information on using visual art practices in mathematics is this Edutopia article on Aesthetic Computing.
Outline for Instruction:

MATERIALS: Hindenburg Guide, Media technology and/or model making materials.

Re-Designing and Engineering the Hindenburg

- Depending on the availability of materials and/or technology please amend the lesson for whichever is your focus.
- Familiarize students with the measurements of the Hindenburg and review the Helium Control Act of 1927.
- After, in either whole-group or small-group discussions, students should brainstorm alternative ways the Hindenburg could have been designed with or without the use of helium.
- Using either the materials or media technology available in groups students will create their own moveable, either on wheels or in the air.
  - Students should first write out the problems the Hindenburg had, what solutions were possible, and how their design will be different.
  - Drawing up a blueprint first for their plan and possible changes that can be made in the event some aspect of it is unsuccessful.
- Examining the program or materials available, students will construct and test their design(s).
  - If something does not go as planned, problem-solving using the technology, media and materials will help students creatively think out of the box and reassess their designs, engineering and scientific problems and ways to solve them.
  - The following part of the project can be altered to be done other mediums depending on resources like model making with robotics or with through combining visual art techniques. The biggest hurdle in any of these mediums will be access to materials, but models can be made out of recycled materials or even found objects, get creative! Use each other as resources for suggestions, help, planning and useful vocabulary to deepen the educational experience!
- After successfully creating their design, running tests and ensuring it works, groups can model for the class their creations.

Prompting Questions:

- In what ways does your design or model reflect the informational text, source material and the Hindenburg itself?
- How did you use the elements of design and visual representation to create your moveable structure?
- Cite evidence from the text, your own and your group’s work as well as your research, to support your thinking and presentation.

These STEAM resources from Edutopia and Education Closet will help in the integration of the arts into Science and Technology learning.
Comprehensive Health & Physical Education and Dance/Movement
2.5.6.A.1, 2.5.6.A.2, 2.5.6.A.3, 2.5.6.A.4

Using the information, links and photos provided in the guide (also accessible on the website), and/or student-driven research, students will develop a sequence of movements to represent the physical labor, motions, and skills used by those at the Lakehurst Naval Air Station to guide the Hindenburg under the given weather conditions.

Outline for Instruction:
MATERIALS: Hindenburg Guide, Basics of Body Movement, Audio (if desired)

Moving like the Crew
- This lesson does not have to be “dance” per say but movement. If the students are off-put or nervous about the idea of dancing, the concept of just using their bodies to move might relieve them of any hesitation. This video lesson on Introducing Body Movement and Space Dance Elements to Young Students will surely be helpful in giving the students a base understanding of communicating through movement.
- A focus should be given to the actual landing and weather conditions of day of the disaster. Students may have to do additional research in order to understand the full scope of work of a crewmember of the Lakehurst Naval Air Station.
- Once learning of the crewmembers duties during an airship landing, the weather conditions need to be considered before they create their movement.
  - Movement segments can be student driven and done in small groups, or decided as a class as a whole-group activity. Using smaller groups will allow the other students to comment, react, assess the other work, and for you to have another mode to check for understanding.
- After successfully creating their movement sequence each group will present their piece and explain to the class their reasoning for each movement. Vocabulary words for Physical Education and/or dance/movement should be utilized in their explanation. Again, the ‘audience’ of other students can have a chance to comment on the performance or ask the performers questions.
- Audio of rain and thunderstorms can be a nice soundtrack for the movement sequences and help the students react to the weather when developing their dance and performing. If you are choosing to use a sound clip of a storm, I would allow the students to hear it prior and perhaps play it throughout their planning time so they can be inspired by and rehearse to it.

Prompting Questions:
- In what ways does your movement sequence reflect the informational text, source material and the events of the Hindenburg disaster?
- How did you use the elements of movement, to represent the work the crew did that day, and how the weather may have affected their job?
- Cite evidence from the information, your own and your group's work as well as your research, to support your thinking and presentation.
Cross Disciplinary Docu-drama

Using the projects, products and work from the other lessons, and with participation from all teachers the entire grade can create their own documentary or docu-drama surrounding the Hindenburg disaster.

Student documentaries can be done in small groups or by class. They can also incorporate the things they have already created to be used for various shots or create something entirely new. The video clips can be filmed on tablets or even phones and then put together.

This grade-wide project is open to interpretation, here are a few ideas for what students can focus on:

- Re-telling of the Hindenburg disaster
- Telling the story from a certain perspective(s)
- The many theories that existed as to the cause of the crash
- The global relations between the US and Germany and the precluding events to WWII
- Airship travel and what it was like to be on the Hindenburg.

If you are interested in delving into a project of this scale, here are many resources on creating documentaries with your students including the roles, storyboarding, filming, lesson planning, etc.

- Documentary 101 Slideshare on how to create a documentary with your students
- DigiTales: The Art of Digital Storytelling
- Introducing Documentaries to Your Students from PBS
- The Drama Teacher - Documentary Drama for the Classroom
- A Curriculum for Digital Media Creation from Apple

These creations have the ability to include all subject areas, including the arts, and allow for students to demonstrate their understanding of the topic and different subjects. Through research, storyboarding, presentation, use of media, and the previous projects including math, science, movement, and playwriting students will be immersed in the Hindenburg disaster through a completely well-rounded project based learning experience.

Before diving in, here are some tips from The Drama Teacher, who found that successful documentary theatre with school students should involve:

- a factual event(s) worthy of investigation
- substantial preparation by the teacher in advance of delivering the project
- enough research information available for students (preferably web-based)
- proper research by the students
- effective scriptwriting based on adequate research
- a clear understanding of both sides/perspectives of the event(s)
- event(s) that has a lead up time – heightens the plot, builds tension
- non-inflammatory theatre – try not to sensationalise
- theatre based on the facts, rather than individual or group opinions
- clear timelines, as a chronology of events can translate into scenes
- episodic ensemble performances work well (as with Brecht)
- time shifts (flashbacks etc) are very effective
- fast jumps in location are also effective, but ensure it is clear to audience
- investigative elements, cover-ups, secret documents, tension, victims
- pockets of verbatim theatre weaved in (snippets of Presidential speeches etc)
- students playing multiple characters with simple costume changes are acceptable
HINDENBURG RESOURCES

- About Airships, Blimps, and Dirigibles
- Airships.net: The Hindenburg Disaster
- History.com:
  - The Hindenburg Disaster
  - Nine Surprising Facts about the Hindenburg Disaster
- Recovered Letters Reveal the Lost History of the Hindenburg
- The Atlantic, Resource for Photos - 75 Years Since the Hindenburg Disaster
- Dr. Hugo Eckener describes the maiden voyage over the North Atlantic, and states his opinion that even in bad weather the Zeppelin would be able to successfully make regular transatlantic flights. Location: Lakehurst Naval Air Station New Jersey. Date: May 9, 1936
- Letter from Adolf Hitler to Doktor Hugo Eckner
- Theories Behind the Crash
- Clip from the docudrama "Hindenburg: The Untold Story", about what happened after the crash.
- USA Today - 5 Things to know about the Hindenburg Disaster

ARTS RESOURCES

- Edutopia
  - Arts Integration Resource Roundup
  - Lesson Plans and Resources for Arts Integration
- Kennedy Center’s ArtsEdge
  - Arts Integration: The Kennedy Center's Perspective
  - Resource for Teaching and Learning in, through, and about the Arts
- Education Closet
  - Arts Integration Links and Resources
- Scholastic
  - Strategies for Arts Integration
- Arts Integration User Guide for New Jersey Educators and Practitioners

For any questions, comments, concerns, or help, please contact Samantha Giustiniani at: sigiustiniani@gmail.com
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