

CURRICULUM CONNECTIONS

Come From Away



Major support for the Student Enrichment Through the Arts program has been provided by



Frederick A. DeLuca
FOUNDATION

What's included in Curriculum Connections:

Letter to Teachers

Theater Etiquette

Student Theater Review

Pre and Post Show Worksheets/Links and Activities

Created in Collaboration With Tdf Education Department,

La Jolla Playhouse,

Seattle Repertory Theatre

Post Show Cooperative Learning Opportunities
(Group Work Ideas for Teachers)

Student to Family Cooperative Activity Ideas

Standards Alignments and Connections

Know Before you Go:

- Arrive at the theater 15 to 20 minutes before show time. Allow extra time for Broward County traffic. We are unable to start a show late.
- Please stay on the bus until greeted by a SEAS usher. At that time, please give the usher your BUS document and the usher will escort you to the theater.
- Remember to watch our Know Before You Go Video:

<https://tinyurl.com/SecondaryWelcomeSEAS>



Dear **TEACHER**,



We are excited to present this Curriculum Connection (Study Guide) as a valuable resource to support your teaching journey. This guide has been carefully designed to offer engaging and meaningful activities for use in your classroom before and after seeing a S.E.A.S. performance at The Broward Center's Amaturo Theater, The Parker, or Miniaci at NSU. Each section is structured to make it easier for you to integrate cross-curricular connections, providing a seamless experience for students to deepen their understanding while exploring the creative process.

The activities and lessons in this guide have been intentionally crafted to complement Florida's B.E.S.T. standards. By utilizing these resources, you will be able to foster a dynamic and creative learning environment while ensuring students meet key academic goals. We encourage you to adapt the materials to best fit your classroom's needs and objectives, empowering students to think critically and creatively across all disciplines.

We want to take a moment to express our sincere appreciation for the passion and dedication you bring to your classrooms every day. Your commitment to infusing art-full moments into education not only enriches your students' learning experiences but also ignites their curiosity and creativity. Thank you for inspiring the next generation of thinkers, creators, and innovators. We are truly grateful for the impact you have on your students' lives. Consider joining the Teacher's Lounge (QR code below) to be notified of special events and discounts just for Teachers.



Don't forget to distribute your S.E.A.S. stickers when you return to school (after the trip) and share the magic that is Student Enrichment Through the Arts!





Theater Etiquette

There is so much that goes into creating a show for the stage. Behind the scenes, there are people who control the lights and the sound, the sets and the props. There are directors, writers, producers, musicians, and choreographers. So many people work together to create the performance you and everyone in the audience watches.

It is helpful to remind students of appropriate audience etiquette by explaining and discussing WHY these rules of behavior are important:

- Restroom visits are best made prior to the performance.
- Listen carefully to the ushers and your teachers. This gets everyone to your seats quickly and ensures a pleasant experience.
- Turn watches and cell phones to silent.
- Walk single file, hold hand rails as you use the steps for your safety.
- Listen carefully to each performer. They are working hard to entertain and inform with lots of clues about the story.
- Refrain from TALKING. This allows everyone to enjoy the show without distraction. Sometimes we think that if we whisper it is okay. But, if everyone in the audience whispers, it becomes disruptive.
- Laugh if something is funny, but not too loudly, you don't want to miss any dialogue.
- Photography and recording are not permitted.
- Pay attention to the lighting, scenery, costumes and music. All of these elements help provide more details to tell the story in an interesting way.
- Applaud (clap) and laugh at the right moments. This shows the performers that you respect and appreciate their work.



My Theater Review

I saw: _____

Reviewed by: _____

This play/musical was about...

Here's a drawing of
my favorite character:

It made me feel:

I learned:

I gave this play/musical stars.



**We'd love to hear from you! If you'd like to submit this review,
please send to jenriquez@browardcenter.org**



Arts education and activation

Created in Collaboration With TdF Education Department,
La Jolla Playhouse, Seattle Repertory Theatre



Slow Burn Theatre Company began in 2009 with a dream shared by co-founders Matthew Korinko and Patrick Fitzwater, two passionate artists who believed South Florida deserved a theatre company that pushed creative boundaries while celebrating the heart of musical theatre. From their very first production, *Bat Boy: The Musical*, staged in a high school auditorium in West Boca Raton, Matthew and Patrick set out to fill a theatrical void by producing contemporary, daring, and rarely staged musicals that other theatres wouldn't attempt.

Matthew, a skilled performer and producer, and Patrick, a visionary director and choreographer, combined their artistic talents with a deep commitment to building a company with purpose and heart. Together, they curated bold seasons that mixed cult favorites, Broadway blockbusters, and challenging contemporary works—striking a chord with audiences, critics, and South Florida's creative community. In 2014, Slow Burn moved into the Broward Center for the Performing Arts, where the Southeastern premiere of *Big Fish* launched a new chapter in the 590-seat Amaturio Theater. This partnership cemented Slow Burn's place in South Florida's cultural landscape and provided a professional home for more than 70 full-scale musicals to date.

At its core, Slow Burn's mission is to showcase the best of contemporary musical theatre in South Florida, while recognizing and nurturing the incredible talents of local creative professionals. The company has earned praise for its high production values, fearless storytelling, and inclusive spirit—fostering a loyal community of theatre lovers along the way.

Slow Burn Theatre Company is dedicated to producing high-quality, professional musical theatre that challenges, inspires, and entertains. They embrace bold storytelling and diverse voices, presenting a mix of contemporary works, cult favorites, and Broadway classics that push creative boundaries and connect deeply with audiences.

Committed to accessibility, inclusion, and community engagement—offering educational outreach, accessible programming, and opportunities that welcome everyone into the transformative power of live theatre.

At Slow Burn, we don't just tell stories.
We ignite them—with passion, purpose,
and heart.



FROM DAVID AND IRENE



Hello

Welcome to the Rock!

When we traveled to Newfoundland in September 2011 on the tenth anniversary of 9/11, we had no idea that our journey would bring us to Broadway.

We spent a month in Gander, Newfoundland and the surrounding communities meeting with the locals, returning flight crews and pilots, and returning “come from aways”

(a Newfoundland term for a visitor from beyond the island) who gathered to celebrate the hope that emerged from tragedy.

We didn't know what we were looking for, but thankfully the people of Newfoundland are incredible storytellers. As we heard numerous tales of ordinary people and extraordinary generosity, it became clear that during the week of 9/11, for the 7,000 stranded passengers and people of Newfoundland, the island was a safe harbor in a world thrown into chaos.

We laughed, we cried, we were invited over for dinner and offered cars. We made lifetime friends out of strangers and we came home wanting to share every story we heard – about 16,000 of them!

Through this journey, we've learned it's important to tell stories about welcoming strangers and stories of kindness. It's important to honor what was lost and commemorate what was found.

Thank you for joining us on this journey and adding your story.

David Hein and Irene Sankoff



HOW TO USE THIS GUIDE

Thematic Action: Examining and thinking about empathy

We are so excited to share COME FROM AWAY with you and your students! We invite you to learn more about the history of the production, the real events that inspired the production and engage in classroom activities that examine empathy.

This guide is intentionally designed to be a flexible teaching tool for teachers and facilitators. The guide can be explored in its entirety, or in a selected series of activations* that address curriculum needs and time constraints.

The Guide is broken up into three sections:

I. GETTING TO KNOW NEWFOUNDLAND

Students are invited to witness the oral histories of friends and family members and explore communication.

II. COME FROM AWAY HISTORICAL CONTEXT

Students are invited to be witnesses to the oral histories of those in their lives and explore communication in crisis as they learn more about Operation Yellow Ribbon and the surrounding events in the United States.

III. 9/12 AND BEYOND

Students learn about the aftermath while reflecting on the power of kindness and empathy and exploring ways to “pay it forward.”

***A Note on Activations**

Activations are meant to take students from the realm of knowing a thing or fact into the realm of thinking and feeling. Activations can be very sophisticated, or simple, depending on the depth of exploration teachers and facilitators want to do with their students, or the age group they are working with.

Grade Level

Activations are recommended for Middle School and High School students. Grade Level adjustments noted where appropriate.



SECTION 1

Getting to Know Newfoundland



MAKING A MUSICAL

How does the story of Gander, Newfoundland on September 11, 2001 transform into a new musical? That is where David Hein and Irene Sankoff, Canadian husband-and-wife writing team, enter. In 2010, they wrote and performed in their first show together, *My Mother's Lesbian Jewish Wiccan Wedding*. It was the hit of the Toronto Fringe Festival and it was later picked up by Mirvish Productions for an extended run. Michael Rubinoff, who later founded the Canadian Musical Theatre Project and is the Associate Dean at Toronto's Sheridan College, attended a performance of *MMLJWW*. Impressed with the couple's work, he presented the idea for a new show: the story about how a small Newfoundland community welcomed 7,000 passengers on 38 planes that were diverted to their town on 9/11.

David and Irene are the perfect authors for this musical, having connections to both Canada and the United States.

Not only are they Canadian writers, but David also holds dual citizenship and the couple lived in New York during 9/11. They recognized this story as one not about 9/11, but set against that backdrop. David and Irene traveled to Newfoundland in September 2011 for the 10th anniversary commemorating the pilots and "Plane People" that had returned to Gander. There, they gathered interviews with everyone they met and experienced the Newfoundlander's generosity.

From here, they sorted through the interviews, documentaries, and letters from around the world. This surplus of material needed to be streamlined. The playwrights asked themselves, "What is the story? What is the through line?"

In 2012, the couple was invited to workshop the show for the inaugural year of the Canadian Music Theatre Project at Sheridan College. They presented 45 minutes of material, essentially the first half of the show. Fourteen student actors played over 100 characters, and sang the music from Newfoundland and around the world.

The musical journeyed to the National Alliance of Musical Theatre Festival in New York in 2013. David and Irene made connections with major regional theatres across the country, including La Jolla Playhouse. Christopher Ashley, director, joined the team and a co-production with Seattle Repertory Theatre was created. *COME FROM AWAY* then traveled to

Ford's Theatre in Washington, DC and the Royal Alexandra Theatre in Toronto before landing on Broadway. The cast of the show has been cut down to twelve and the stories consolidated into one act. It has musically expanded to an eight-piece band. With this musical, the couple hopes the audience will be inspired by these stories and music from Newfoundland, just as they were.





HISTORY

Gander was chosen for the construction of an airport in 1935 because of its location close to the northeastern tip of North America. In 1936, workers began clearing land, boasting one square mile of tarmac. Captain Douglas Fraser made the first landing at “Newfoundland Airport” now known as Gander International Airport on January 11, 1938. With the onset of WWII, as many as 12,000 British, Canadian and American servicemen lived in crowded barracks beside and between the runways. Gander became a strategic post for the Royal Air Force Ferry command. After the war, efforts were made to move residents a safer distance away from the runways. Construction began in the 1950s on the current town site. During the post-war/Cold War era, Gander emerged as the hub of commercial transatlantic aviation, gaining the name the “Crossroads of the World.”

CULTURE

As a result of its international heritage, Gander’s residents include individuals and families from countries on five different continents. Gander is primarily an English-speaking community, though many residents also speak French. Warm and friendly, the people of Gander are famous for their hospitality. Newfoundland and Labrador was named one of the top 10 friendliest cultures in the world according to *Maclean’s* magazine. The community treats non-Newfoundlanders (known to Newfoundlanders as “come from aways”) as family. Visit Gander, and you might find yourself involved in a screech-in ceremony. During this initiation to Newfoundland, outsiders take a shot of screech (Newfoundland rum), perform a short recitation, and kiss a codfish.

BRAINSTORM IT!

Think of a story that you think would make a great musical. This story can be about a personal experience, a historical moment or a fictional character.

- **Why do you think this story would make a great musical?**
- **How will music enhance the telling of this story?**
- **What characters would be central to the story?**



Geographical location

Gander lies in the northeastern tip of the island of Newfoundland in the province of Newfoundland and Labrador





How do people make money in Gander?

Residents of Gander make money by working in these main industries:

- **Transportation**

Bus Driver or Air Traffic Controller •

- **Communications**

Local TV Reporter

- **Public Administration and Defense**

Mayor or an administrator for the Gander government

How many people
live in Gander?

12,732

FUN FACTS

- At the time of its completion in 1938, the then 'Newfoundland Airport' was the largest airfield on the planet, with four huge paved runways. These tarmacs equaled one square mile. Today the world's largest airport is the King Fahd International Airport in Saudi Arabia with a land area of 301 square miles.
- In St. John's Newfoundland, you can find moose wandering about. Because of this, residents advise tourists not to drive on the highway at night.
- A crater on the surface of Mars has been named for the town of Gander, in recognition of the airport town's history of pioneering aviation and aerospace technologies.

Further investigation

- What does "Crossroads of the World" mean?
- What other places are "Crossroads of the World?"
- Why or how do people end up in different places or countries?



Activation #1



CREATING THE MUSICAL POEM

1. Have each student write one line that describes how they feel about the place they identify as “home.” Home is where they are from, where they live, or a place that has an influence on them as an individual.

EXAMPLE

- In South Korea, I felt the loneliness of missing family holidays at home in Massachusetts.
 - New York is my best friend and nemesis.
 - Walking through the old gates and roads, being greeted by a sense of familiarity in Greece.
2. Gather students into a standing circle, and go around and have each student recite their line. Try and find a natural rhythm to the recitation.
 3. Have students reflect on what they heard.
 4. Have students listen to “38 Planes” from COME FROM AWAY.

REFLECT ON THE SONG

- How did the music enhance the song?
 - How does music communicate emotion, or convey what words can’t?
5. Have students re-visit their circle poem and create a beat by snapping or clapping. (If you want to be more advanced, add a chorus, or musical instrumentation) Allow time for everyone to get the beat.
 6. Go around the circle, repeating step 2, while everyone keeps the beat.

REFLECT

- What was different with the addition of music?
- How did the music enhance the poem?
- How does music communicate emotion, or convey what words can’t?
- How might this musical poem differ if other actors or classmates were doing it?



Activation #2

SCRIPT CONNECTION/POST SHOW REFLECTION

Have students examine this scene from COME FROM AWAY:

ALL

ON THE EDGE OF THE WORLD OR WHEREVER WE ARE
WE ARE - WE ARE - WE ARE ON THE EDGE
IS THERE SOMETHING - I NEED TO DO SOMETHING
TO KEEP ME FROM THINKING OF ALL OF THOSE SCENES ON THE TUBE
I NEED SOMETHING TO DO - CAUSE I CAN'T WATCH THE NEWS
NO I CAN'T WATCH THE NEWS ANYMORE

ALL

ON THE EDGE

CLAUDE

FAA KEEPS DELAYING OPENING THE AIRSPACE - AND HERE ON THE
GROUND, WE'RE DEALING WITH A WHOLE MESS OF OTHER PROBLEMS

ALL

ON THE EDGE OF THE

BEVERLEY

SOME OF THE PLANES ARE PARKED ON A RUNWAY WHERE THE SURFACE IS
ALL TORN UP. THAT DEBRIS GETS INTO AN ENGINE AND THEY'LL NEVER LEAVE.

ALL

ON THE EDGE OF THE WORLD

REFLECT

- How did repetition of the phrase "On the Edge of the World" enhance the meaning of the song?
- Why would you intersperse dialogue and song?
- What other examples can you find throughout the show of this happening?



Activation #3

1. Have students partner and read through the “Newfinese” phrases, try them out on each other.
2. As a group, brainstorm expressions unique to your home.
3. Have students partner again and write a 20 line dialogue where they use at least 3 Newfinese phrases, and 3 phrases unique to them

Have partners share out their dialogues with the class.

4.



REFLECT

- How did the phrases change the tone of the dialogue?
- Why do you think people speak differently in different parts of the world?

Script reflection

Have students read aloud this scene from **COME FROM AWAY**

GWANDOYA

There are soldiers everywhere. I see the fear in my wife's eyes

ALL (EXCEPT GARTH AND GWANDOYA)

PANDE ZOTE SISI

GWANDOYA

The man at the front opens the door.

GARTH

I say, “here you are. Out you go.” But he doesn't understand.

And he's not getting off. None of them are.

ALL (EXCEPT GARTH AND GWANDOYA)

GIZA NA MITI

(continued on pg. 13)



GARTH

But then I notice that his wife is clutching a bible – well, I can’t read it obviously, but their bible – it’ll have the same number system ours does – so I ask to see it and I’m searching for something – and then in Philippians 4:6 – I give them their bible and I’m pointing and saying, look!
“Philippians 4:6 – Be anxious for nothing. Be anxious for nothing.”

GWANDOYA

That’s how we started speaking the same language.

REFLECT

- Are there ways to communicate without language?
- Are there universal languages?

Activation #4

1. Reimagine the scene, have students act out the brief scene, without using any words.
2. How do you communicate without words?
3. What qualities do you rely on?



SECTION 2

COME FROM AWAY HISTORICAL CONTEXT

9/11: Foreign Terrorism on American Soil

Everybody twenty-two and older with a connection to the US remembers exactly what they were doing when they heard the news of the terrorist attack on the World Trade Center and, later that day, the Pentagon. September 11, 2001 was a day when many of us started our routines, just like any other day, but were suddenly confronted with one of the greatest tragedies in American history and a completely different view on the US and the world. 2,977 lives were lost in a matter of hours and our country's cultural landscape changed forever. On the next page is a timeline of what happened in different parts of the country on that day, from 8am to 8pm.

Pre-Activation #1:

HAVE STUDENTS PLAY THE PART OF COME FROM AWAY CREATORS, DAVID HEIN AND IRENE SANKOFF BY GATHERING STORIES ABOUT 9/11 FROM FAMILY MEMBERS AND FRIENDS TO SHARE WITH THEIR CLASSMATES.

1. Students prepare a list of questions to prompt interview subjects to share their story.
Questions can include:
 - **How did you start your day on September 11th, 2001?**
 - **How did you end your day?**
 - **Who did you interact with on 9/11? Were you at School? Work?**
 - **How did members of your community support each other on 9/11 and afterward?**
 - **How was your world different after 9/11?**
2. Before the class session, students interview subject and take careful notes. If possible record interview session on cell phone or other recording device.
3. During the class session, students sit in a circle and share a 1-2 minute portion of their interview subject's story.

REFLECT

- **What made the interview difficult? Special? Surprising?**
- **What is your responsibility as the storyteller?**
- **How does the story you gathered fit with stories from your classmates?**
- **How is the story you gathered similar to or different from the stories your classmates shared?**



“The captain handed me a printed message. [It] simply said:

*‘ALL AIRWAYS OVER THE CONTINENTAL US ARE CLOSED.
LAND ASAP AT THE NEAREST AIRPORT,
ADVISE YOUR DESTINATION.’*

It was quickly decided that the nearest airport was 400 miles away,
behind our right shoulder, in Gander, on the island of Newfoundland.

-Nazim, Member of a Delta flight crew

New York City skyline before 9/11/01

AN UNEXPECTED MORNING

7:59 AM

American Airlines Flight 11, with 92 people aboard,
takes off from Boston's Logan International Airport for Los Angeles.

8:14 AM

United Airlines Flight 175, with 65 people aboard,
takes off from Boston, headed to Los Angeles.

8:19 AM

Flight attendants aboard Flight 11 alert ground personnel
that the plane has been hijacked; American Airlines notifies the FBI.

8:20 AM

American Airlines Flight 77 takes off from Dulles International
Airport (outside of Washington, D.C.) to Los Angeles with 64 people aboard.

8:46 AM

Flight 11 crashes into floors 93-99 of the North Tower of the
World Trade Center, killing everyone on board and hundreds inside the building.

8:47 AM

NYPD and FDNY forces dispatch units to the World Trade Center,
while Port Authority Police Department officers on site begin immediate
evacuation of the North Tower.

8:50 AM

White House Chief of Staff Andrew Card alerts President
George W. Bush that a plane has hit the World Trade Center;
the president is visiting an elementary school in Sarasota, Florida at the time.

THE WORLD TURNS ITS ATTENTION

9:02 AM

Port Authority officials broadcast orders to evacuate the South Tower
of the World Trade Center.

9:03 AM

Hijackers crash United Airlines Flight 175 into floors 75-85 of the World Trade
Center's South Tower, killing everyone on board and hundreds inside the
building.

9:26 AM

The FAA closes down air traffic to U.S. All flights from Europe diverted.

9:37 AM

Hijackers aboard Flight 77 crash the plane into the western façade of the Pentagon
in Washington, D.C., killing 59 aboard the plane and 125 military and civilian personnel
inside the building.

9:59 AM

The South Tower of the World Trade Center collapses.

10:28 AM

The World Trade Center's North Tower collapses, 102 minutes after being struck
by Flight 11.

5:20 PM

The 47-story Seven World Trade Center collapses after burning for hours.

8:30 PM

President Bush declares that America, along with its friends and allies would
“stand together.” to win the war against terrorism.

New York City skyline after 9/11/01



Activation #2

TIMELINE OF EVENTS, CREATING A THEATRICAL PRESENTATION, “AND THE WORLD CHANGED.”

1. Using the timeline from the previous page, have students read independently the days events. Discuss.
2. Have 15 students line up in a straight line, each student(s) will step forward, and read aloud one time marker, and then step back into the line.
3. The other students in the room, not the 15 reading, will say aloud the words “and the world changed” between each time marker.

REFLECTION:

- How did the world change?
- How did America change? What are some examples?
- Do you think America would be different if this had never happened?

GOING FURTHER

- What can you add, as an ensemble, to enhance the presentation?
 - Music
 - Whispers
 - Choreography or movement
 - Sound and rhythm
 - Visual elements
- As an ensemble determine what elements to add.
- Rehearse, present, possibly film and share.



Activation #3

QUOTES: READ ALOUD TO THE CLASS

“...the captain made the following announcement: ‘Ladies and gentlemen, you must be wondering if all these airplanes around us have the same instrument problem as we have. But the reality is that we are here for a good reason.’ Then he went to explain the little bit we knew about the situation in the U.S. There were loud gasps and stares of disbelief. Local time at Gander was 12:30pm.”

-Nazim, member of a Delta flight crew

Facilitator will hang four large pieces of paper on the 4 walls of the room. Each piece of paper has a different heading, allow students to walk around the room and write responses on each piece of paper in silence.

- A. PEOPLE:** who were the leaders involved in getting information to airlines, who then communicated with the crews, who then communicated to the passengers?
- B. EMOTIONS:** what do you think people were feeling as they heard and communicated the news over the loudspeaker?
- C. LEADERSHIP:** what words describe the characteristics of a good leader? Ex: president, the captain, the stewards, police
- D. ACTION:** what would you do if you heard this announcement?



Have students brainstorm examples of speeches or moments in time when a leader is making a life-changing speech to a group of people. Ex: Emancipation Proclamation, The Fireside Chats, MLK Jr. “I Have a Dream” speech.

GOING FURTHER

Read the speeches given by President Bush and Osama Bin Laden (on pages 21 & 22)

REFLECTION:

- Who was the speech for and who were the leaders addressing?
- What emotion or intention was the speech meant to convey?
- Why were these individuals giving the speech?
- What action was the speech meant to inspire?



Activation #4

WRITE A SPEECH TO ADDRESS YOUR COMMUNITY IN A TIME OF TRAGEDY.
For example: your school, neighborhood, country, church, family.

BRAINSTORM: What do you know about the events in NYC on 9/11?

- Teacher or facilitator can share the story of where they were on 9/11 or what their experience was.
 - Take time to share the stories collected from adults about what they were doing on 9/11.
-

Activation #5

1. Have students read about Operation Yellow Ribbon (on the next page).
2. Share this quote from Gander Mayor Claude Elliott:

“...If any time there’s a tragedy, you feel free to drop by Gander. We will be here, willing to help your people in a time of need.”

3. Have each student write as the mayor, an address to the people of Gander and the “come from aways” as if it would be broadcast on the radio that night.

FOCUS QUESTIONS:

- What tone do they want to set?
 - What feeling do they want people to have after the broadcast?
 - How do you want this message to be interpreted by:
 - A fellow Newfoundlander?
 - A fellow Canadian?
 - Someone from a country where people have “come from away”?
4. Have students share their speech with the class.



The town was up to the challenge.
In what became known as

★ ★ ★ OPERATION ★ ★ ★

YELLOW RIBBON

residents of Gander and surrounding communities volunteered to house, feed, and entertain the travelers.

To quote a *New York Times* article written a few months after September 2001:

“Jake Turner, the town manager, went into action as soon as the planes started landing. Des Dillon of the Canadian Red Cross was asked to round up beds, along with Maj. Ron Stuckless of the Salvation Army, who also became the coordinator of a mass collection of food that emptied refrigerators for miles around. Employees from the local co-op supermarket arrived with a refrigerated truck full of meat and other provisions.

At St. Martin’s Anglican Church, Hilda Goodyear spent 48 mostly sleepless hours organizing bedding and priming the parish hall’s kitchen for a Lufthansa flight. People from as far away as Twillingate, an island off the Kittiwake Coast of Newfoundland, prepared enough sandwiches and soup for at least 200 people and drove an hour and a half to Gander to deliver it to dazed and frightened passengers being herded off planes without luggage and under intense scrutiny. Responding to radio announcements, the residents and businesses of Gander and other towns supplied toothbrushes, deodorant, soap, blankets and even spare underwear, along with offers of hot showers and guest rooms. Newtel Communications, the telephone company, set up phone banks for passengers to call home. Local television cable companies wired schools and church halls, where passengers watched events unfolding in New York and realized how lucky they were.”

Five days later, the majority of the
“plane people” (as the unexpected
visitors came to be called)
were on their way home.

Gone – but certainly not forgotten.



SECTION 3

9/12 AND BEYOND

THE IMPACT OF 9/11 IN THE USA

9/11 significantly altered life in the US in many ways. Security measures in airports have significantly increased since the attacks. Before 9/11, you could comfortably bring your bottled water with you past security, you could have things like small scissors, nail clippers or tweezers in your carry-on and you did not have to limit the amount of liquids (shampoo, conditioner, creams, etc) you carried with you. Now, you are only allowed to go through security with 100ml of liquid in 100ml containers. Any liquids you are carrying must be packed in a see-through sealed bag and run through the X-ray belt.

Another, perhaps more significant consequence of 9/11 is an increase in racial profiling against Muslim people. Racial profiling is a term used when law enforcement officials target individuals for suspicion of crime based on the individual's race, appearance, ethnicity, religion or national origin. Given that the attackers on September 11th were Muslim, many people around the globe started to perceive all Muslims as terrorists.

Crimes against people from Arabic countries increased by 500% between 2001-2009 and discrimination against Muslim people in the workplace increased 150%. You may have heard the story of Ahmed Mohamed who was arrested in 2015 in Texas for bringing a clock to school that, to teachers, looked like a bomb.

TWO SIDES OF THE SAME STORY

There are multiple points of view and lots of speculation on the reason for the attack on September 11, 2001. Below, we are including the two most prominent perspectives at this point in history: statements from President Bush & Osama Bin Laden. Osama bin Laden (March 10, 1957 – May 2, 2011) was the founder of Al-Qaeda, the organization that claimed responsibility for the September 11 attacks on the United States. Al-Qaeda was formed as a response to the abolition of the caliphate in Turkey in 1924. A caliphate is a form of Islamic government where the ruler is considered both a political and religious successor to the Islamic prophet, Muhammad. Seeing secular government as 'unholy,' Al-Qaeda's mission was to bring the caliphate back to the Muslim world stating that "Islam is not performing rituals but a complete system: religion and government, worship and Jihad (holy war), ethics and dealing with people, and the Koran and sword" (Quote from: The Al-Qaeda Manual, p.8 UK translation).

We invite you to read both speeches. Read between the lines. Think about what they choose to highlight and what they leave out. Form your own opinion.



President Bush's Statement

September 11, 2001

Good evening. Today, our fellow citizens, our way of life, our very freedom came under attack in a series of deliberate and deadly terrorist acts. The victims were in airplanes, or in their offices; secretaries, businessmen and women, military and federal workers; moms and dads, friends and neighbors. Thousands of lives were suddenly ended by evil, despicable acts of terror. The pictures of airplanes flying into buildings, fires burning, huge structures collapsing, have filled us with disbelief, terrible sadness, and a quiet, unyielding anger. These acts of mass murder were intended to frighten our nation into chaos and retreat. But they have failed; our country is strong. A great people has been moved to defend a great nation. Terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America. These acts shattered steel, but they cannot dent the steel of American resolve. America was targeted for attack because we're the brightest beacon for freedom and opportunity in the world. And no one will keep that light from shining. Today, our nation saw evil, the very worst of human nature. And we responded with the best of America — with the daring of our rescue workers, with the caring for strangers and neighbors who came to give blood and help in any way they could.

Immediately following the first attack, I implemented our government's emergency response plans. Our military is powerful, and it's prepared. Our emergency teams are working in New York City and Washington, D.C. to help with local rescue efforts.

Our first priority is to get help to those who have been injured, and to take every precaution to protect our citizens at home and around the world from further attacks. The functions of our government continue without interruption. Federal agencies in Washington which had to be evacuated today are reopening for essential personnel tonight, and will be open for business tomorrow. Our financial institutions remain strong, and the American economy will be open for business, as well. The search is underway for those who are behind these evil acts. I've directed the full resources of our intelligence and law enforcement communities to find those responsible and to bring them to justice. We will make no distinction between the terrorists who committed these acts and those who harbor them. I appreciate so very much the members of Congress who have joined me in strongly condemning these attacks. And on behalf of the American people, I thank the many world leaders who have called to offer their condolences and assistance. America and our friends and allies join with all those who want peace and security in the world, and we stand together to win the war against terrorism. Tonight, I ask for your prayers for all those who grieve, for the children whose worlds have been shattered, for all whose sense of safety and security has been threatened. And I pray they will be comforted by a power greater than any of us, spoken through the ages in Psalm 23: "Even though I walk through the valley of the shadow of death, I fear no evil, for You are with me." This is a day when all Americans from every walk of life unite in our resolve for justice and peace. America has stood down enemies before, and we will do so this time. None of us will ever forget this day. Yet, we go forward to defend freedom and all that is good and just in our world. Thank you.

Good night, and God bless America.

Osama Bin Laden's Statement

October 7, 2001

I bear witness that there is no God but Allah and that Mohammed is his messenger. There is America, hit by God in one of its softest spots. Its greatest buildings were destroyed, thank God for that. There is America, full of fear from its north to its south, from its west to its east. Thank God for that. What America is tasting now, is something insignificant compared to what we have tasted for scores of years. Our nation (the Islamic world) has been tasting this humiliation and this degradation for more than 80 years. Its sons are killed, its blood is shed, its sanctuaries are attacked, and no one hears and no one heeds. When God blessed one of the groups of Islam, vanguards of Islam, they destroyed America. I pray to God to elevate their status and bless them. Millions of innocent children are being killed as I speak.

They are being killed in Iraq without committing any sins and we don't hear condemnation or a fatwa from the rulers. In these days, Israeli tanks infest Palestine - in Jenin, Ramallah, Rafah, Beit Jalla, and other places in the land of Islam, and we don't hear anyone raising his voice or moving a limb. When the sword comes down (on America), after 80 years, hypocrisy rears its ugly head. They deplore and they lament for those killers, who have abused the blood, honour, and sanctuaries of Muslims. The least that can be said about those people, is that they are debauched. They have followed injustice. They supported the butcher over the victim, the oppressor over the innocent child. May God show them His wrath and give them what they deserve.

I say that the situation is clear and obvious. After this event, after the senior officials have spoken in America, starting with the head of infidels worldwide, Bush, and those with him -- they have come out in force with their men and have turned even the countries that belong to Islam to this treachery, and they want to wag their tail at God, to fight Islam, to suppress people in the name of terrorism. In a nation at the far end of the world, Japan, hundreds of thousands, young and old, were killed and this is not a world crime. To them it is not a clear issue. A million children in Iraq, to them this is not a clear issue. But when a few more than 10 were killed in Nairobi and Dar es Salaam, Afghanistan and Iraq were bombed and hypocrisy stood behind the head of international infidels: the modern world's symbol of paganism, America, and its allies. These events have divided the whole world into two sides. The side of believers and the side of infidels, may God keep you away from them. Every Muslim has to rush to make his religion victorious.

The winds of faith have come. The winds of change have come to eradicate oppression from the island of Muhammad, peace be upon him. To America, I say only a few words to it and its people. I swear by God, who has elevated the skies without pillars, neither America nor the people who live in it will dream of security before we live it in Palestine, and not before all the infidel armies leave the land of Muhammad, peace be upon him. God is great, may pride be with Islam. May peace and God's mercy be upon you.

Activation #1 **SCRIPT ACTIVATION, HAVE STUDENTS READ THIS DIALOGUE ALOUD:**

Another moment from the show :

BEULAH

Around supertime on Thursday, people are waiting to use the phones and there's a fight in the hallway

Ali speaking in Arabic on the phone

Ali

I beg your pardon?

Passenger 11

You celebrating this? You praying for your friends?

Ali speaking in Arabic on the phone

Passenger 11

Why doesn't he speak English?

Ali

Excuse me?

Passenger 8

You telling your Muslim friends where to bomb next?

Ali

This was not all Muslims! And I was not –

Passenger 11

Go back where you came from!

BRAINSTORM:

- **What is racial profiling? Give examples.**
- **Who does it affect?**
- **Why does it happen?**
- **Students provide answers, facilitator catalogues answers**

ACTIVATION:

- **Write a letter to your congressperson discussing racial profiling.**
What is your opinion of this? What change do you want to see?
- **Alternately, create a slam poem that discusses and shares your opinion.**
Read and share with the class.



Activation #2

I AM AN ISLANDER PROJECT

***“COME FROM AWAY for me is about the kindness inherent in all of us,
it’s the goodness of people and the love we have in us that we sometimes forget.”***

– David Hein, Co-Creator

THE “I AM AN ISLANDER” PROJECT FURTHERS THE MESSAGE OF COME FROM AWAY BY ENCOURAGING PARTICIPANTS TO TELL THEIR PERSONAL GENEROSITY NARRATIVES TO INSPIRE OTHERS TO “PAY IT FORWARD.”

1. Invite students to brainstorm an act of kindness in the face of tragedy.
Give examples of anecdotes from recent world events.
2. Invite students to think...
about a time he or she was a recipient of an act of kindness,
large or small. Ask students to consider this act of kindness as they write a short gratitude narrative.
3. Ask for volunteers to read their gratitude narrative out loud.

REFLECTION:

- **Would others consider this act of kindness large or small?**

Do you consider this act of kindness large or small?

- **Did this person expect you to show gratitude?**

- **How did being a recipient of kindness make you feel?**

Did this experience change your way of thinking?

- **If you could return an act of kindness to this individual, what would you do?**

GOING FURTHER

- **Create a classroom art display using the gratitude narratives.**
- **Visit comefromaway.com/learnmore to further explore the stories behind COME FROM AWAY.**



APPENDIX

CURRICULUM GUIDELINES

Throughout this study guide, you will find activities that connect the Broadway production of COME FROM AWAY to the following National Standards for Theatre Education:

CONTENT STANDARD #1

Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.

ACHIEVEMENT STANDARD:

- A) Students collaborate to select interrelated characters, environments, and situations for classroom dramatizations.
- B) Students improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue.

CONTENT STANDARD #2

Acting by assuming roles and interacting in improvisations.

ACHIEVEMENT STANDARD:

- A) Students imagine and clearly describe characters, their relationships, and their environments.
- B) Students use variations of locomotor and nonlocomotor movement and vocal pitch, tempo, and tone for different characters.
- C) Students assume roles that exhibit concentration and contribute to the action of classroom dramatizations based on personal experience and heritage, imagination, literature, and history.

CONTENT STANDARD #3

Designing by visualizing and arranging environments for classroom dramatizations.

ACHIEVEMENT STANDARD:

- A) Students visualize environments and construct designs to communicate locale and mood using visual elements (such as space, color, line, shape, texture) and aural aspects using a variety of sound sources.
- B) Students collaborate to establish playing spaces for classroom dramatizations and to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes, and makeup.

CONTENT STANDARD #3

Directing by planning classroom dramatizations.

ACHIEVEMENT STANDARD:

- A) Students collaboratively plan and prepare improvisations and demonstrate various ways of staging classroom dramatizations.

CONTENT STANDARD #6

Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms.

ACHIEVEMENT STANDARD:

- A) Students describe visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual arts.
- B) Students compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts.
- C) Students select movement, music, or visual elements to enhance the mood of a classroom dramatization.



CONTENT STANDARD #7

Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions.

ACHIEVEMENT STANDARD:

- A)** Students identify and describe the visual, aural, oral, and kinetic elements of classroom dramatizations and dramatic performances.
- B)** Students explain how the wants and needs of characters are similar to and different from their own.
- C)** Students articulate emotional responses to and explain personal preferences about the whole as well as the parts of dramatic performances.
- D)** Students analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations along with means of improving the collaborative processes of planning, playing, responding, and evaluating.

CONTENT STANDARD #8

Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life.

ACHIEVEMENT STANDARD:

- A)** Students identify and compare similar characters and situations in stories and dramas from and about various cultures, illustrate with classroom dramatizations, and discuss how theatre reflects life.
- B)** Students identify and compare the various settings and reasons for creating dramas and attending theatre, film, television, and electronic media productions.
- C)** Students analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations along with means of improving the collaborative processes of planning, playing, responding, and evaluating.



Theater Vocabulary: "From Script to Spotlight"

Play: A story told live on stage by actors in front of a live audience.

Musical: A story told live on stage by actors in front of a live audience that also involves singing and dancing.

Genre: The style of a play.

Plot: The timeline of actions in the story from beginning to end.

Setting: Where a story takes place.

Characters: Who the story is about.

Conflict: A problem that the characters in the story have to face and overcome. A conflict arises when a character wants something but something else gets in their way.

Objective: What a character wants to achieve or solve in the story. In other words, a character's goal.

Protagonist: The story's **hero**. This is the character who is out to accomplish a goal or find purpose.

Antagonist: The story's **villain**. This character is usually against what the protagonist(s) needs to accomplish their objective or goal.

Dialogue: a conversation between two or more people in a play or musical.

Moment Before: an acting term that encourages actors to consider what is going on in their character's life just before the present moment.

Blocking: Movement the director give to the actors to show them where to go on the stage

Choreography: A sequence of dance moves assigned to a dancer in a musical number (song) that are used to help tell the story.

Cue: In theater, a cue signals when another action should begin. Ex: The actor's cue to enter the stage might be after they hear the thunder sound effect.

Make-Up: Artistically designed cosmetics to enhance an actor's portrayal of a character.

Playwright: The writer or writers of the play. Playwrights write the dialogue between characters in a play.

Composer: The artist who writes music for a musical.

Lyricist: the artist who writes words to the music in a musical.

Actor: the artist who embodies or puts themselves "in the shoes of" a character or characters in a play or musical to tell that character's story to the audience.

Audience: a group of people who attend a live event like a theatre performances to watch, listen, and respond to the event on stage.

Director: the artist who works with the writers, actors, and designers to tell a clear story on stage for the audience.

Stage Manager: The artist who manages the onstage and backstage areas before, during, and after a performance.

Costume Design: A costumer designer chooses and creates the articles of clothing that characters wear on stage to help tell the audience who the characters.

Sound Designer: an artist that creates the mood or atmosphere of the play through the use of sound, sound effects, and music in a play or musical.

Props: Objects used by a character on stage to help tell the story. Ex: A character may use a prop like an umbrella on stage if it is raining in that scene of the play.

FREYTAG'S PYRAMID

A method of storytelling for writers:

What is Freytag's Pyramid?

Freytag's Pyramid is a framework for telling stories made up of five sections:

Exposition, Rising Action, Climax, Falling Action, and Denouement. Closely related to the five-act story structure, Freytag's Pyramid has been a favorite of writers across all storytelling genres for centuries because it reflects the way we tell stories instinctually. It's sometimes called "Freytag's Triangle."



Identify the parts of the musical or play you watched at the theater:

1. Exposition: _____

2. Rising action: _____

3. Climax: _____

4. Falling action: _____

5. Denouement: _____

Post Show Cooperative Learning Opportunities

(Group Work Ideas for Teachers)



1. Group Reflection Circle

Sit together and share your favorite moments, characters, or songs from the performance. Encourage everyone to explain why they liked those parts.

This builds listening skills and helps everyone appreciate different perspectives.

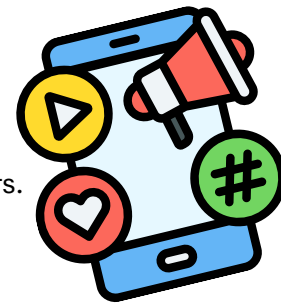


2. Create a Mini Review Together

Work as a team to write a short review of the show.

Assign roles: one person writes, another edits, others brainstorm key points.

You can post it on social media or keep it in a class journal.



3. Reenact a Scene

Pick a favorite scene and act it out as a group.

Add your own twist—maybe change the setting or improvise new dialogue.

This sparks creativity and teamwork.



4. Design a Poster or Program

Collaborate to create a poster or program for the performance you saw.

Include drawings, quotes, and fun facts.

This is great for artistic expression and memory keeping.



5. Plan a "Behind the Scenes" Discussion

Research how the performance was made (costumes, music, choreography).

Assign each group member a topic to present.

This turns curiosity into a cooperative learning activity.



M/H Student to Family Cooperative Activity Ideas:

- Cook a themed meal: If the play had cultural or culinary references, consider cooking a themed meal together as a family. Research recipes from that culture or recreate dishes mentioned in the play. This culinary exploration can add a delicious dimension to your theater experience and allow you to immerse yourselves further in the production.
- Watch a related film or documentary: If there are any film adaptations or documentaries related to the play or its subject matter, plan a family movie night to watch them together. This can provide additional context, offer a different perspective, or deepen your understanding of the themes explored in the theater production.
- Share impressions and discuss the play: Sit down with your kids and have a conversation about the play you all watched. Share your impressions, thoughts, and emotions. Discuss the elements that stood out to each of you, such as the performances, the set design, or the storytelling. This exchange of perspectives can deepen your understanding and appreciation of the production.
- **Remember, the goal is to create a memorable and immersive experience. Adapt these ideas based on your family's preferences and the resources available to you. The key is to have fun and enjoy the theater experience in your digs!**

Additional Activity Ideas:

- Attend workshops or classes: Look for theater workshops or classes that interest you and your child. Participating in these educational opportunities can help your kids develop their skills, gain confidence, and connect with others who share their interest in the performing arts.
- Encourage your kids to create their own journals or scrapbooks to document their childhood memories. Take the opportunity to share your childhood stories as you help them with their own projects. You can even contribute by adding some of your own stories or mementos to their journals.
- What was your favorite song, band or genre growing up? Play a few songs for your child/children and let them play a few of their favorites for you!
- Volunteer or participate in theater activities: If your kids have developed a keen interest in theater, encourage them to get involved in local theater groups or school productions. Volunteer backstage, audition for roles, or assist with set design and costumes. This hands-on experience allows us to gain practical knowledge and further nurture a passion for the performing arts, and the whole family can volunteer with the show!

CURRICULUM CONNECTIONS DONORS

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Bank of America Charitable Foundation	The Rose Miniaci Family
Community Foundation of Broward	Miramar Cultural Trust
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Florida Power & Light Company	Ronald Plotkin Scholarship Fund
Florida Panthers Foundation	PNC Foundation
Florida Theatrical Association	City of Pompano Beach
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