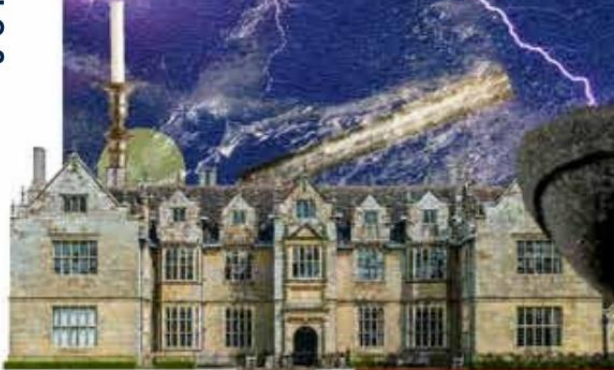


ENRICHMENT GUIDE

Clue

JOHN HIRSCH MAINSTAGE



Based on the screenplay
by Jonathan Lynn
Written by Sandy Rustin
Additional material by
Hunter Foster and Eric Price

Oct 17

Nov 11

Based on the Paramount Pictures Motion Picture
Based on the Hasbro board game CLUE
Original Music by Michael Holland

ROYAL
MTC
MANITOBA THEATRE CENTRE

Clue

Enrichment Guide

Created and compiled by Tala Gammon
Edited by Ksenia Broda-Milian for Royal MTC

Table of Contents

The Role of the Audience.....	2
Playwright Biography.....	4
Characters.....	5
Content Overview.....	5
Plot Summary.....	5
Context and Related Resources	6
The Journey of <i>Clue</i>	6
The Red Scare and McCarthyism.....	8
1950s Morality	8
House Un-American Activities Committee	9
An Interesting Note	9
Glossary and Mentions.....	10
Suggested Classroom Activities and Discussion Topics	12
Before the Show	12
During the Show	12
After the Show	12
Interesting Links and Resources	14
Guide Creator Bio.....	14
Curriculum Connections	15

The Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1 territory, the lands of the Anishinaabeg, Cree, Oji-Cree, Dakota and Dene peoples, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

The Role of the Audience

Theatre needs its audience! We are happy to have you here. Every staff person, actor, and crew member backstage plays an important part in your experience, and you also have a role in the experience of cast, crew and the people around you.

Arrive Early: Please make sure you give yourself enough time to find your seat before the performance starts. Latecomers may not be admitted to a performance. We ask schools and other groups to arrive at least 20-30 minutes before the show.

Cell Phones and Other Electronic Devices: Please **turn off** your cell phone/gaming system/camera/smart watch. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is **never** allowed.

Talking During the Performance: Even when you whisper, you can be heard by performers and people around you. Unless it is a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

Food/Drinks: Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

Dress: There is no dress code at the Royal MTC, but we respectfully ask you not to wear hats in the theatre. We strive to be a scent-free environment and thank all patrons for their cooperation.

Leaving During the Performance: If you leave the theatre during a performance, you will be readmitted at the discretion of Front of House staff. If readmitted, you may be placed in an empty seat at the back of the auditorium instead of your original seat.

Being Asked to Leave: The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being inappropriate or disruptive including (but not limited to): talking, using devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

Talkbacks: A short question and answer period with the actors takes place after student matinees, first Tuesday evening shows, and some public matinees. While watching the show, make a mental note of questions to ask the actors about the production or life in the theatre. Our artists deserve to be treated with respect! It's okay to have a negative opinion, but this is your chance to ask questions and understand the performance or process, not to criticize. If you have a concern, see the house manager after the show and they will make sure your feedback gets to the appropriate Royal MTC staff.

Enjoy the show: Laugh, cry, gasp – responding to the performance is part of the nature of theatre! As you get involved in the story, try to balance your reactions with respecting the people around you. The curtain call is part of the performance too – it gives you a chance to thank all the artists for their hard work with applause, and for them to thank you for your attention. We all appreciate when you stay at your seat and join in the applause!

Playwright Biography

Sandy Rustin is a well-celebrated comedic playwright and actor, whose credits primarily come out of New York City. She has also worked in improv, film and voice acting for over 15 years. She is currently on the Broadway Women's Fund's "Women to Watch" List and *Clue* has been named to the list of top produced plays in 2022-2023.

From an interview regarding the creation of *Clue*, Rustin says:

CLUE is a household name - both the board game and the cult hit '80s film hold a lot of meaning for audiences. So just the title alone is enough to get people excited to come to the theatre! The source material (book, board game, film) all offer an amazing roadmap to creating a terrific stage production. From the colorful characters, to the genre-specific style/tone of Jonathan Lynn's film script, to the twisty-turny plot, surprise ending(s), etc. ... all of it together offers a recipe for a successful night at the theatre. My task was to curate all the available source material and then create something - in the same spirit - that is wholly original. It has proven to be really fun and satisfying for audiences to experience material they know and love in a newly imagined way!



Related Resource Links: Read more about Sandy Rustin on her website at www.sandyrustin.com/about and more about her thoughts about being a writer and educator in this [interview by The Scene](#).

Characters

Wadsworth: A by-the-book traditional British butler, the driving force in the play.

Yvette: A loyal stereotypical French maid.

Miss Scarlet: A dry, sardonic madam whose real interest is secrets.

Mrs. Peacock: The wealthy, neurotic wife of a senator.

Mrs. White: A morbid and tragic woman who may or may not have murdered her five ex-husbands.

Colonel Mustard: A puffy, pompous military man.

Professor Plum: An academic who is easily impressed – by himself.

Mr. Green: A timid and officious rule-follower who is awfully anxious.

Mr. Boddy: A slick film noir-esque fellow who may not be what he appears.

The Cook

A Motorist

An Unexpected Cop

A Singing Telegram Girl

The Chief of Police and Backup Cops

Content Overview

This section may contain spoilers.

Farcical violence and onstage murder including bloodstains, and sexual innuendo. Cigarette smoking and drinking alcohol are depicted onstage. The values of 1950s McCarthyism are on display, including one character being blackmailed for being gay.

Plot Summary

The play is set on a dark and stormy night in 1954. At Boddy Manor, not too far from Washington DC, a handful of guests begin to arrive in response to an invitation to dinner by an unknown host. They have been given pseudonyms, all based on colours, to maintain anonymity. However, as they arrive it becomes clear that several of the guests, as well as some staff at the manor, are acquainted and all living in Washington DC. They speculate that they have been called together in regards to the Red Scare. At the end of Scene 2, they are moved to the Study in order to meet their host.

In the Study, the Butler, Wadsworth, distributes letters from their host. It is revealed that all of them are being blackmailed by Mr. Boddy. Wadsworth has been told to expose their secrets to each other and locked the doors. He informs them the police will arrive in less than an hour, unless they agree to double their blackmail payments, or play his game. Boddy distributes the murder weapons and suggests he wouldn't have to increase their payments if the butler were out of the picture. The lights go off and there

is chaos. A shot is fired. When the lights come back on Mr. Boddy is dead.

Over the course of the next few scenes, the guests travel from room to room in response to screams, investigating secret passages and cloistering unfortunate guests. As the bodies pile up, the guests become more frantic at the imminent arrival of the police. Weapons are dropped, folks split up and suspicion reigns.

Finally, Wadsworth does a recap to help them figure out who the murderer is. After the first telling, the police arrive. This sets off a series of accusations and explanations in which the accused retells the events.

Context and Related Resources

The Journey of *Clue*

It was a dark and stormy night in 1943 when English musician Anthony E. Pratt conceptualized the delightfully devious game, *Clue*. Well, it probably wasn't dark and stormy so much as dull. Pratt is said to have conceived the idea during the air-raid blackouts of WWII as a way to pass time. The game was inspired by a parlour game from the pre-war parties he so desperately missed. The premise? Six colourful characters race to catch Mr Boddy's killer by determining the murderer, weapon and location.

Originally named *Murder* and known as *Cluedo* (a portmanteau of the words *clue* and *ludo*, which means "I play" in Latin) in the UK, *Clue* turns its players into deductive detectives and suspicious suspects all working to answer the question "Whodunnit?" The first patent for the game featured ten characters and nine weapons but was whittled down to the iconic six characters and six weapons we know today: Miss Scarlet, Mrs White, Mrs Peacock, Professor Plum, Mr Green and Colonel Mustard, who may or may not have wielded a knife, revolver, rope, wrench, candlestick or a lead pipe. As for the murder location, it could have happened in the Hall, Lounge, Dining Room, Kitchen, Ballroom, Conservatory, Billiard Room, Library or Study; all the rooms you would expect in an ominous mansion. The game, after an initial lull in sales, was well-received across the globe, sparking a 1985 movie of the same name. The fast-paced farce featured three different endings with different suspects being outed as the killer.

Originally flummoxed by the request to turn *Clue* into a movie because the boardgame "has no story", Jonathan Lynn still agreed to join the project, co-writing and directing the film. Looking back on making a movie out of relatively thin source material, Lynn said, "You could make a good movie or a sh*tty one, based on anything. "A mysterious dinner party and colour-based pseudonyms set the stage for the blackmail-fueled whodunit. The motion picture featured industry heavy-hitters such as Christopher Lloyd whose blockbuster success *Back to the Future* released the same year, Madeline Kahn and

Tim Curry, who was no stranger to cult classics. Curry, often regarded as the campy heart of the movie, was actually the director's third choice for the uptight Wadsworth. Thankfully, in the end, Curry took on the iconic role further cementing himself as a cult classic champion.

On December 13, 1985, *Clue* was released in theatres with each theatre receiving a cut of the movie with one of three endings... and it flopped. We mean really and truly flopped. The film received a poor response from critics and movie-goers alike, netting less in the box office than its \$15 million budget. But like every true cult classic it rose from the ashes of harsh public opinion. *Clue*'s failure in the box office helped springboard it into a more accessible medium: cable television. When looking to fill non-peak time slots, the inexpensive movie proved to be a great choice for programmers. With no cursing and fully clothed cast, the film was, albeit unintentionally, a perfect fit for TV. This is where, in the '90s, a younger generation watching late night TV, was able to discover the farce. Not tainted by the collective knowledge of the movie's perceived shortcomings, they loved it.

When it came time to adapt *Clue* for the stage, playwright Sandy Rustin described the project as a "puzzle". She needed to balance the demands of translating the show into the new, live medium while honouring what fans love about the original film. To keep the fast-paced, nonstop feeling of the film, Rustin knew pacing was of the utmost importance. She likens the show to a train, and not a slow one at that, with no appropriate stopping point to allow an intermission. The train must keep moving, resulting in a 90-minute show, with straight-through action, laughs and suspense. Heightening the urgency and immediacy of the play, the quick fire dialogue and physical comedy and will be sure to invoke a nostalgic response from fans.

What's next for *Clue*? With a boardgame, a movie, a TV show, a musical and a this play, the game is well on its way to world domination.

Related Resource Links: Local game café owner Olaf Pyttlik explores *Clue* in [this piece for the Winnipeg Free Press](#); get acquainted with the British TV series [Cluedo at TV Tropes](#); read the [thoughts of the movie's director and cast](#) from Entertainment Weekly, read the story of [Clue from flop to triumph at BuzzFeed](#), and rent it to watch from Google Play, Apple TV, Amazon Prime, or YouTube.

The Red Scare and McCarthyism

During the Cold War, America was at odds with communist governments around the world, leading to sanctions, threats and armed conflict. During the late 1940s into the mid 1950s, US Senator Joseph McCarthy along with others such as J. Edgar Hoover, head of the FBI, were extremely vocal in seeking out, suggesting and accusing others in power in government of being spies, or having communist sympathies. During its height, policies were brought in requiring federal employees to be screened for “loyalty” prior to employment. McCarthyism “is the practice of making accusations of subversion or treason without proper regard for evidence.” By the mid 1950’s McCarthy’s popularity had declined, though the Cold War would continue for decades. The accusations and subsequent investigations by the FBI and the House Un-American Activities Committee would lead to job loss in many fields, and censorship in the film industry through the Hollywood Blacklist. The Time Magazine reported in 1953 that McCarthy was well-known in Canada, strongly opposed in the West but with a nearly 4:1 ratio of McCarthy supporters in Quebec.

Related Resource Links: Get some additional insight from the [TedTalk Explainer video about McCarthyism](#) and [accompanying lesson](#). Put yourself into the time period by watching the [How to Spot a Communist propaganda film](#) and Duck and Cover [Cold War safety instructional video](#). Canada was not immune to the Red Scare either; [read about the Canadian reaction to communism](#) from CHC Learning, see [Time Magazine’s 1953 poll](#), and dive deep into government documents about the US Investigation of Canadians during the Red Scare at [Canada Declassified](#).

1950s Morality

Over the course of the fifties there was a lot going on in terms of morality and public decorum. Coming out of World War II and the Korean War there was a huge pride felt in the ideas of freedom and pursuit of happiness that democratic America was founded on, and public fear against the ideas of communism and socialism held by their opponents in these recent wars. This was sustained through the arms race and allowed for the fear to creep into their everyday lives, making McCarthyism and more aggressive forms of public surveillance socially acceptable acts, excused by the need to be vigilant against these dangerous ideas.

On a more personal level, we see the development of feminism and the beginnings of a push back against strict gender roles and expectations of the prewar time. After taking jobs outside of the home during the war efforts, many women were dissatisfied when their partners returned, and they were relegated to housewife again. A study by Betty Friedan, conducted beginning in 1957, led to the publishing of “The Feminine Mystique”. This book fundamentally challenged the Nuclear Family, suggesting that women were unsatisfied with their lives as housewives but were unable to voice this.

This is considered a link in the chain leading to the Equal Pay Act of 1963 and the Presidential Commission on the Status of Women. It is important to note that this book and study ONLY looked at white middle-class women, and didn't include women of colour, working class women, unmarried women, or women without children.

This erasure is typical for the time period. Jim Crow Laws would be in effect in the Southern US until 1965, the Japanese internment camps were less than 10 years passed, and the American Identity was strongly tied to the idea of the white middle-class American family, a la popular tv show, *Leave it to Beaver*.

Related Resource Links: View the [5-minute 1950s Society](#) video from TeachRock.

House Un-American Activities Committee

The House Un-American Activities Committee was a standing committee in the US from 1945 until 1969, though it had existed under different names previously, and would take on different names and leadership later on. It was overseen by the United States House of Representatives. As the name suggests, it's mandate was to investigate allegations of socialist/communist sympathies, both in "private citizens, public employees, and those organizations suspected to have fascist and communist ties."

Allegations and investigations could lead to prosecution in court. Worth mentioning were 9 days of hearings in 1947 against the Hollywood motion picture industry, beginning an era of blacklisting artists. Over the course of this period, 300 industry artists were blacklisted and not able to work after allegations came forward. Studios were also given White House input on whether or not they could be made, and following the hearings, most made purposefully anti-communist and anti-Soviet propaganda films.

An Interesting Note

Clue is set in the 1950s, in the era of McCarthyism, but the movie was written in the 1980s during the Reagan presidential era, at the end of the Cold War. The stage play was developed and first produced in the late 2010s/early 2020s, when Trump was president. The production notes in the script include: "[i]t is worth noting for context that this play takes place at the height of McCarthyism and the Red Scare. By definition, McCarthyism is the practice of making accusations of subversion or treason without proper regard for evidence. How apropos, no?"

Glossary and Mentions

Adjourn – to go somewhere else, usually for a drink of some sort

Antihistamine – a medication that helps control allergies, like Benedryl

Blacklisted – if you are blacklisted, for example, from Hollywood, you cannot work in Hollywood. It is understood that you are not to be hired. Often stems from something said or done in public that the company, workplace or industry you work in disagrees with.

Brownstone – a type of multifamily dwelling similar to a town house, but named after the material used for the bricks.

Cadaver – A dead body

“C’est moi” – French for “it’s me.”

Cognac – A type of hard liquor.

Culpable – Responsible, legally or morally.

Delusions of grandeur – A false idea that a person has about themselves that they are very important, but they aren’t.

Discerning – able to make good judgements about people or situations.

Indentured servant – a person who is forced to work for another due to an arrangement where they are working to pay off a loan.

John Esquemeling – a 17th century French writer, best known for his book about 17th century pirates.

Freud – an early 20th century neurologist, who is known as the founder of psychoanalysis .

Kipling – Rudyard Kipling was an English author born in British India (1865-1936).

“A l’exterieur” – French for “on the exterior” or “outside.”

The Parker Brothers – the company that creators of the board games Clue, Monopoly and many more

Pathological – compulsive action (pathological gambling) or action related to a disease

The Pentagon – the headquarters of the United States of America’s Department of Defense

“A Pollyanna” – An unshakeable optimist, a reference to a character in a children’s literature classic by Eleanor H. Porter. Pollyanna finds something to be glad about in every situation.

Pressure of Speech – talking without pause or noticing that others are waiting to speak.

Pseudonym – A name that someone uses instead of their real one.

Pursuit of Happiness – a line from the Declaration of Independence, asserting that “life, liberty and the pursuit of happiness” are rights inherent to all humans. It isn’t a law, but one of the founding ideas of the American Constitution. It is often interpreted as everyone’s right to achieving the American Dream (see the movie, “The Pursuit of Happiness.”) Important to note that at the USA’s founding, African Americans were not recognized as people in the constitution. Popular modern understanding might differ from

the original intent of this phrase, as outlined in this article.

Reprobate – An unprincipled person.

Scurrilous – Containing obscenities, abuse, or slander (false criticism)..

Single Malt Scotch Whiskey – The “original” Scottish whiskey, a hard liquor made from malted barley.

Tennyson – An English poet of the Victorian era.

Trumbull – An American artist, known for his paintings of the leaders and events of the American Revolution.

Suggested Classroom Activities and Discussion Topics

These activities are specifically designed for this show. On our website are [additional general activities suitable for any MTC production](#).

Before the Show

Research Context

Learn more about the time by researching McCarthyism, the Hollywood Blacklist (or the Hollywood Ten), the history of the House Un-American Activities Committee, Communism, the Cold War, the Korean War, or Race/Class/Gender topics of 1950s America.

Conformity: Show the [video 1950s American Society](#). Have students think about and consider the idea of conformity that is discussed in the video.

Explain that one of the main plot points moving the play forward is that the party guests are all being blackmailed in the McCarthyist era. What sorts of Un-American Activities do they think the characters have been up to?

During the Show

Challenge and opportunity: Clue asks a lot of its set designer, putting a whole mansion on a stage! While watching, mentally take note of how the set allows the audience to see into different rooms. What other things might have been challenging and required “stage magic” to carry out?

After the Show

Style: Clue’s script is full of stylized exaggeration, over-the-top characterizations, ridiculous word-play and film noir callbacks.

- Discuss whether the characterization reflected the strange situation that the characters found themselves in. Were they showing natural reactions in these circumstances, or were the performances less realistic?
- Discuss how the play landed with your group of students. Can they connect or compare to any current media they consume? If needed, some prompts:
 - o are they reminded of any tv shows from when they were younger? (as we often observe simpler characters or exaggerated characteristics in children’s media)
 - o how do the reactions and characterizations compare to current TV Dramas like *Riverdale* or *Wednesday*?
- Discuss how students like or dislike the stylized nature of the play. Do they prefer a show that is a “slice of life”, or can they suspend their disbelief to get into the silliness of Clue?

Main idea responses: Hey, this play is kind of silly, but even texts that entertain share messages with their audience! In classic ELA discussion fashion, try to get your students to answer the question, “What is the (or a) Main Idea being shared in this play?” This may be difficult, so at an appropriate time pull out evidence from the play:

- The play’s opening lines are McCarthy’s “fear and denunciations” “creating a climate of fear and suspicion across the country” and Eisenhower’s response, calling him short-sighted or completely inexperienced” and ensuring the public that his government stands for the “right of the individual, for free expression of convictions, even though those convictions might be unpopular, and for uncensored use of our libraries, except as dictated by common decency,”
 - o The tone in *Clue* is quickly established as full of suspicion and mystery ensues.
 - o The main characters are all guilty of subversive behaviour - affairs, murders, being gay, running an escort service... wait... being gay?

Director Interpretation: In the original script of *Clue*, and the movie version, all of the party guests are punished at the end of the play - they have all now committed murder in order to hide their original “crimes”. The only exception is Mr. Green, outed as homosexual, who, as it turns out, is actually an undercover FBI agent. He gets the closing line, “I’m going home to sleep with my wife!” However, in MTC’s production, the director changed the closing line to be “I’m going home to play Yahtzee!” referencing another game. Why do students think that change was made? (Director’s answer: because he did not want to imply that having a wife was superior to being gay.) Would you have interpreted the original line in that way? Why do you think it was originally written as such, and how could that connect to the Main Idea of the story? Do you like the change that was made?

Popular Morality’s Evolution: Have your students recall the types of activities that the characters were being blackmailed for (having affairs, running an escort service, government officials taking bribes, homosexuality, murder). Remembering these characters were threatened with criminal prosecution, job loss and/or investigation by the FBI, which of these activities are worthy of government attention today? Has our morality, or social acceptability of some of these activities changed?

More research: Have students look up the Hayes Code. Neither the movie nor the stage play was written during the time of the Hayes Code but is set during it. Does *Clue* meet the criteria of the Hayes Code? (Also, isn’t the Hayes Code weird?)

Set Notes: The script calls for rooms to appear and disappear in “surprising ways”. Discuss the set used for the MTC production of *Clue*. Was it effectively surprising? How did the set contribute to your enjoyment of the mystery?

Live Effects: Discuss how special effects were used to portray the stylized violence in the play. What sorts of strategies did you see? Did you notice the use of body doubles, special props, or stage combat techniques? Discuss the strengths and challenges of live theatre effects in an era of high-tech visual effects in film and television.

“Sounds” mysterious: The licensed version of *Clue* comes with all music and sound effects, so they are tied to the script rather than an individual director and design team’s vision for the show. Why do you think the creators thought these iconic pieces were so important? What kind of mood did the sound set? How did it contribute to the feeling of the show?

Interesting Links and Resources

Alternate texts for reading and comparison:

Shooting Script for the 1985 movie: <https://archive.org/details/clue-1985-shooting-script/clue1-2/page/n5/mode/2up>

Picture book accompanying text to the movie:

<https://archive.org/details/cluethestorybook/page/23/mode/2up>

Fulltext of the *Clue* Novel (1986) <https://archive.org/details/retro-reading-time/Clue%20-%20Michael%20McDowell/page/n7/mode/2up>

Article/List of tropes/stylistic choices as they appear in the movie. There are many crossovers with this play, as the movie was a source text.

<https://tvtropes.org/pmwiki/pmwiki.php/Film/Clue>

Guide Creator Bio

tala gammon is a dramatic so-and-so who lives, works and creates on Treaty One territory also known as Winnipeg’s North End. Her Drama classes at St. John’s High School work primarily in puppets and after-school-special style adaptations of classic literature. when she is not creating said adaptations for school or study guides for RMTTC, she moms, knits, spins wool, and writes poems and the occasional fringe plays. tala loves live theatre and has too many favs to even count, but some that come to mind are *The Secret to Good Tea*, *Women of the Fur Trade*, *The 8 Tiny Reindeer of the Apocalypse*, and *Prairie Nurse*.

Curriculum Connections

Attending Royal MTC's production of *Clue* and discussing it, or participating in some of the suggested or similar activities, will fit into the Manitoba curricula in Drama, Music, and English Language Arts.

English Language Arts

As the English Curriculum in Manitoba is between iterations, we have not designated SLO numbers to these outcomes, but they all show up in both the 2000 curriculum and the most recent drafts of the new curriculum.

- research and study topics and ideas
- interpret and integrate information and ideas from multiple texts and sources
- manage information and ideas
- recognize and analyze inequities, viewpoints, and bias in texts and ideas
- investigate complex moral and ethical issues and conflicts
- Become aware of and articulate the ways that one engages with text
- recognize, apply and adapt rules and conventions

Drama/Theatre

Connecting: The learner develops understandings about the significance of the dramatic arts by making connections to various times, places, social groups, and cultures.

- DR-C1: The learner develops understandings about people and practices in the dramatic arts.
- DR-C2: The learner develops understanding about the influence and impact of the dramatic arts.
- DR-C3: The learner develops understandings about the roles, purposes, and meanings of the dramatic arts.

Responding: The learner uses critical reflection to inform drama/theatre learning and to develop agency and identity.

- DR-R1: The learner generates initial reactions to drama/ theatre experiences.
- DR-R2: The learner critically observes and describes drama/ theatre experiences.
- DR-R3: The learner analyzes and interprets drama/ theatre experiences.
- DR-R4: The learner applies new understandings about drama/ theatre to construct identity and to act in transformative ways.

Music

Connecting: The learner develops understandings about the significance of music by making connections to various times, places, social groups, and cultures.

- M-C2: The learner develops understandings about the influence and impact of music.
- M-C3: The learner develops understandings about the roles, purposes, and meanings of music.

Responding: The learner uses critical reflection to inform music learning and to develop agency and identity.

- M-R1: The learner generates initial reactions to music experiences.
- M-R2: The learner critically listens to, observes and describes music experiences.
- M-R3: The learner analyzes and interprets music experiences.