



DANGEROUS CORNER

MAY 1-22, 2010

By J.B. Priestley

Starring Starring Jennifer Clement, Anastasia Phillips, Vincent Gale, Charlie Gallant, Anna Galvin, Tom Scholte, Christine Willes

Directed by Bill Dow | A Playhouse Theatre Company production

PLAY GUIDE

PART 2: DISCUSSION: “MARRIAGE/FAMILY: TELL THE TRUTH?”

CREATED BY DR. WARREN MCKINNON, UBC CONTINUING STUDIES, PTAB MEMBER

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Created to provide you with explorations and insights into this production beyond the actual performance, this Play Guide includes information on its creators and characters, notable quotables and more:

Download suggested practical lessons and activities at vancouverplayhouse.com! **As a teacher**, you can adapt these to your classroom activities before or after your performance. **As a parent**, you can draw on some activities to enhance your child’s theatre experience. And, **as a patron at large**, these activities might stimulate your own exploration or offer a new insight into the play. We hope you have fun playing with the facts and ideas presented!

DISCUSSION QUESTIONS:

“MARRIAGE/FAMILY: TELL THE TRUTH?”

Type: post-viewing lessons | **Suitability:** grade 11, 12+

In Script Segment #4, both Betty and Gordon admit their marriage was a mistake. For Betty, the mistake can't be corrected. But, in spite of his “God only knows” sexual orientation (Robert's description), Gordon thinks that “pretending like hell,” can eventually make it work and Olwen agrees with him. She advises them to ignore uncivilized “half-truth” because all it does is “blow everything up.”

(a) Identify cultures and institutions that espouse or oppose Olwen's view.

How are those perspectives represented in such movies as “Far From Heaven” and “Normal.” How do we in our communities educate and assist in the development of healthy marriages?

(b) By repeating the opening scene at the end, an interpreter of the play concludes that this time the characters “bypass the dangerous corner at which truth is demanded, thus averting the disaster.” On the other hand, it could be concluded that the playwright uses his “scene replication device” to challenge the audience to deal with the consequences of telling the truth instead of avoiding those consequences.

What is your interpretation of the ending? What is the price we pay for telling or avoiding the truth in areas such as marriage, family ties, and employment?