

BLACK SWAN STATE THEATRE COMPANY PRESENTS A SYDNEY THEATRE COMPANY PRODUCTION

CREATIVE LEARNING
RESOURCE PART A

RBCG

OF MANY, ONE

BY SUZIE MILLER
WITH HEATHER MITCHELL
HEATH LEDGER THEATRE / 19 MARCH – 4 APRIL



HOW TO USE THIS RESOURCE

BLACK SWAN'S CREATIVE LEARNING RESOURCES ARE ALIGNED WITH THE WESTERN AUSTRALIAN CURRICULUM FOR DRAMA, ENGLISH AND LITERATURE. THESE RESOURCES ARE OFFERED IN TWO PARTS, DESIGNED TO ENHANCE THE VIEWING EXPERIENCE AND TO SUPPORT FURTHER EXPLORATION POST-SHOW.

Part A is to assist your excursion to the theatre by providing background information about the play, pre-show activities and research opportunities.

Part B includes production images, behind-the-scenes footage, and post-show analysis activities.

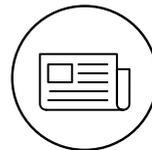
Icons to look out for within each pack include:



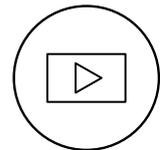
ACTIVITY



DISCUSSION



READING



VIDEO

Black Swan State Theatre Company of WA produced this Creative Learning Resource.

Compiled by Christie Sistrunk (Creative Learning Manager) and Samantha Perera (Teacher Advisory Group)

Cover Image by Rene Vaile.

Production Images by Prudence Upton.

Design by Troy Barbitta.

Black Swan State Theatre Company of WA acknowledges the Whadjuk Nyoongar people as the Traditional Custodians of the land on which we work and live. We pay respects to all Aboriginal Elders and people and stand united towards a shared future.



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CONTENT WARNINGS & CURRICULUM LINKS

CONTENT WARNINGS

Recommended Age 12+

MATURE THEMES AND COARSE LANGUAGE

Direct quotes as spoken by Donald Trump about leeching over women and “grabbing them by the pussy” - not seen but spoken.

Grief, loss, illness – reminiscing about deaths of family members, battles with cancer.

Suicide - In speaking about a case, Ruth tells the audience of a child who took their own life. No method is described.

Detailed content warnings can be found below.

[CLICK HERE](#)

CURRICULUM LINKS (ATAR)

Drama

Unit 1: Realism and representational drama.

Unit 3: Approaches to and interpretation of text, context, form, and style.

Literature

Unit 1: Relationship between language, text, context, and point of view.

Unit 3: Spaces of performance; place and identity.



ABOUT SYDNEY THEATRE COMPANY

IN 1980, SYDNEY THEATRE COMPANY'S FIRST ARTISTIC DIRECTOR, RICHARD WHERRETT, DEFINED THE COMPANY'S MISSION AS TO PROVIDE "FIRST CLASS THEATRICAL ENTERTAINMENT FOR THE PEOPLE OF SYDNEY – THEATRE THAT IS GRAND, VULGAR, INTELLIGENT, CHALLENGING AND FUN."

JUST OVER 40 YEARS LATER, THAT ETHOS STILL RINGS TRUE.

Sydney Theatre Company (STC) offers a diverse program of distinctive theatre of vision and scale at its harbourside home venue, The Wharf; Roslyn Packer Theatre at Walsh Bay; and Sydney Opera House, as a resident theatre company.

STC has a proud heritage as a creative hub and incubator for Australian theatre and theatre-makers, developing and producing eclectic Australian works, interpretations of classic repertoire and great international writing. STC strives to create theatre experiences that reflect Sydney's distinctive personality and engage audiences.

Strongly committed to engagement in the community, STC's Education and Communities programs aim to inspire theatre appreciation and participation not only in theatres but also in

schools, community halls, wherever people get together. STC offers an innovative School Drama program, partnering with groups in metropolitan Sydney. Through these partnerships and initiatives, STC plays a part in ensuring a creative, forward-thinking, and sociable future by engaging with young people, students, and teachers.

STC has toured work internationally to great acclaim and has worked with many of Australia's internationally renowned artists including Benedict Andrews, Cate Blanchett, Wayne Blair, Rose Byrne, Toni Collette, Judy Davis, Elizabeth Debicki, Joel Edgerton, Barrie Kosky, Ewen Leslie, Deborah Mailman, Tony McNamara, Suzie Miller, Joanna Murray-Smith, Tim Minchin, Richard Roxburgh, Sarah Snook, Andrew Upton, Mia Wasikowska, Jackie Weaver, and Hugo Weaving.

STC often collaborates with international artists and companies, and in recent years, the Company's international profile has grown significantly with productions touring extensively to great acclaim.

STC is assisted by the Australian Government through the Creative Australia, its principal arts investment, development, and advisory body; and by the New South Wales Government through Create NSW.

sydneytheatre.com.au



ABOUT BLACK SWAN STATE THEATRE COMPANY OF WA

BLACK SWAN STATE THEATRE COMPANY OF WESTERN AUSTRALIA CREATES HIGH QUALITY THEATRICAL EXPERIENCES THAT CELEBRATE, CHALLENGE, AND INSPIRE OUR COLLECTIVE HUMAN EXPERIENCE.

Founded in 1991, the Company has earned both critical and popular acclaim for its world premiere productions and highly distinctive reinterpretations of international theatre classics – all of which are infused with the unique culture of Western Australia. The Company is led by a Board of Directors, chaired by Francois Witbooi. Artistic Director is Kate Champion and Chief Executive Officer is Ian Booth.

State Theatre Centre Excursion Management Plan can be downloaded here.

[CLICK HERE](#)

OUR VISION.

Connecting artists and audiences through the power of theatre to entertain, challenge and inspire.

OUR PURPOSE.

To create exceptional, high-quality theatre that speaks to the world from our unique WA culture, landscape and moment in time.

OUR VALUES

Creativity. Creativity is essential to everything we do.

Connection. We collaborate to tell stories, nurture relationships and share knowledge, to maximise the impact and reach of our company.

Innovation. We are forward-thinking and responsive to the changing world around us, balancing responsibility with courage to make meaningful choices.

Quality. We engage a skilled and trusted team, prioritising diversity and respect, to deliver exceptional outcomes for our company and community.



ARTISTS



HEATHER MITCHELL
RUTH BADER
GINSBURG



LUCY BELL
UNDERSTUDY



SUZIE MILLER
WRITER



PRISCILLA JACKMAN
DIRECTOR



DAVID FLEISCHER
DESIGNER



ALEXANDER BERLAGE
LIGHTING DESIGNER



PAUL CHARLIER
COMPOSER & SOUND
DESIGNER



SHARON MILLERCHIP
ASSISTANT DIRECTOR



JENNIFER WHITE
VOICE & ACCENT
COACH



EMMA WHITE
ASSOCIATE DESIGNER
(TOUR)



ZAC SARIC
ASSOCIATE SOUND
DESIGNER (TOUR)

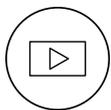


BACKGROUND INFORMATION

SUZIE MILLER

From her early days as St Kilda's first paper girl, breaking gender barriers in the role traditionally held by boys, to her career as a prominent criminal defence lawyer and acclaimed playwright, Suzie Miller has consistently championed the cause of equity and justice. Her determination to challenge norms and advocate for equality underscores her commitment to making a difference in the world.

Suzie's first mainstage play *DUST* was produced by Black Swan in 2014, and we are thrilled to present Sydney Theatre Company's production *RBG: Of Many, One* and Black Swan's production of *Prima Facie* in our 2024 Season. These solo plays showcase the power and tenacity of two remarkable women; a fictional woman with Tessa in *Prima Facie*, and historical icon Ruth Bader Ginsburg in *RBG: Of Many, One*.



LISTEN TO SUZIE SPEAK ABOUT HER CHILDHOOD, AND INFLUENCES THAT SHAPED HER WRITING ON ABC'S LISTEN.





SYNOPSIS

RBG: OF MANY, ONE IS A BIOGRAPHICAL SOLO PLAY THAT PAYS TRIBUTE TO THE LIFE AND LEGACY OF RUTH BADER GINSBURG, AN ICONIC FIGURE IN MODERN AMERICAN HISTORY.

Affectionately known as RBG, Ginsburg championed gender equality, fought for reproductive rights, and played a pivotal role in the legalisation of same-sex marriage. Her work had a profound and lasting impact on the legal landscape and the pursuit of justice and equality in American society.

Born into a working-class Jewish family in Brooklyn in 1933, during a time when traditional gender roles, limited educational opportunities, and restricted employment choices for women were the norm, Ruth Bader Ginsburg defied these constraints and emerged as a symbol of determination and empowerment.

Her extraordinary career was marked by numerous legal triumphs as a lawyer and jurist, paving the way for her historic appointment as the second woman to join the United States Supreme Court in 1993 where she served until her death in 2020 aged 87 years old.

This production follows Ruth Bader Ginsburg's journey through her formative teenage years, to her years at university and her professional and personal triumphs and setbacks.

This production is a celebration of a life devoted to love, music, and the law.



[View](#) Mia Weinberger's fun and engaging music video *The Notorious RBG* (Warning: some coarse language) [2.54 mins].

[Remembering Ruth Bader Ginsburg](#), The New York Times News [11.31 mins].

[Live to Lead](#) (Episode 1) Justice Ruth Bader Ginsburg reflects on her tireless pursuit of equality in one of her final interviews as Supreme Court Justice [29 mins].



Here are some suggested research topics to deepen students understanding of Ruth Bader Ginsburg's legacy:

- **Rutgers University:** Inequality of pay and discriminatory perceptions of mothers in the workforce.
- **American Civil Liberties Union:** Landmark gender discrimination cases and position on reproductive rights.
- **The Notorious RBG Phenomenon:** Study her cultural impact, symbolism, and stories behind her "dissent collars," becoming a pop-culture symbol of feminism during the presidency of Donald Trump.



STYLE

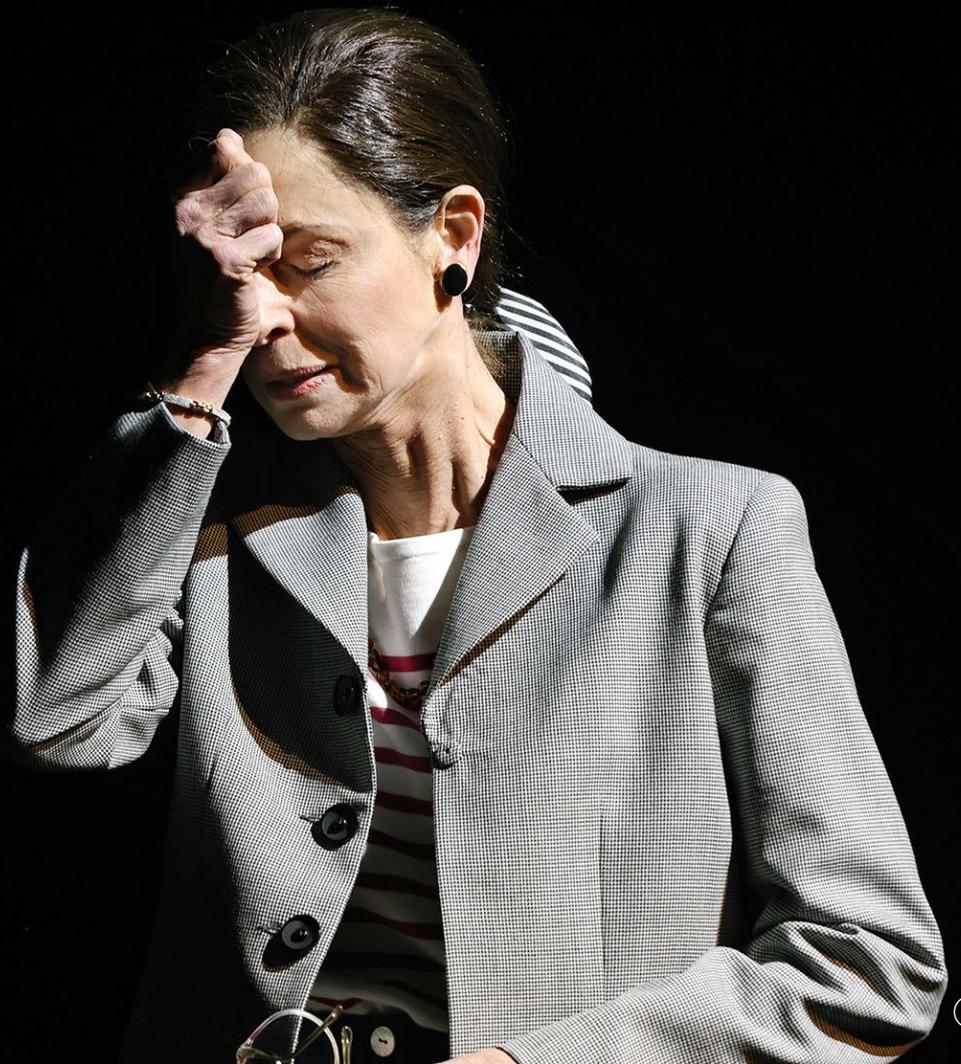
RBG: OF MANY, ONE IS A BIOGRAPHICAL PLAY ABOUT THE LIFE AND EXPERIENCE OF A HISTORICAL FIGURE, PERFORMED BY A SOLO ACTOR WITHIN A MINIMALIST SET.

Narrative Structure – The play moves back and forth in time to reveal significant events in the subject's life from the ages of 13 to 87.

Realism – The performer and playwright have extensively researched the life, experiences, and noteworthy events to create a realistic portrayal of the subject.

First-Person Narrative – Presented from the perspective of the main character.

Character Development – The performer embodies multiple characters related to the subject's life to provide context and depth to the narrative.





THEMES



VALUES

Conflict and drama in stories often arise due to individuals' behaviour being at odds with the prevailing values of their society.



When viewing the play, list the major conflicts that arise and how these indicate values being challenged or violated. Note how the conflicts are resolved and how we are positioned to view these resolutions.

IDENTITY



Identity is a pivotal theme within the play that encompasses both individual and collective aspects, including cultural, social, and personal elements that help define who a person is.

Discuss the questions below using Edward de Bono's 6 Thinking Hats Model to give direction and focus to your brainstorming.



Blue Hat – note-taking or thought-mapping. Summarising and presenting your findings at the conclusion of discussion.



White Hat – facts relating to the topic.



Yellow Hat – positives about the topic.



Red Hat – emotions relating to the topic.



Green Hat – creative and interesting ideas about the topic.



Black Hat – negatives about the topic.

- **Place in society:** What does it mean to have a sense of your 'place' in a society?
- **Sense of self and well-being:** How does sense of self affect well-being?
- **Expectations and attitudes toward roles:** What happens when your sense of self is different from others' ideas or expectations of you?



RELATIONSHIPS

Relationships serve as fundamental themes in both literature and drama, enriching narratives with depth, complexity, and emotional resonance. Interactions with other characters help to shape characters' identities, motivations, and actions. They may also reflect broader societal norms, values, and power dynamics. Dramatically, characters drive the central conflicts in narratives and may even function symbolically or metaphorically.

Within the play, the relationship between Ruth and her husband Marty is not only integral to themes but is also a strong symbol of love, unity, and equality.

Ruth's 56-year marriage was a source of mutual strength, respect, and advocacy.

The couple exchanged numerous letters throughout their marriage, later compiled into a book titled *My Own Words* in which RBG expressed her admiration for her husband's cooking skills, sense of humour and unwavering support for her work.



Use the following to prompt a piece of writing, poster, multi-media presentation or dramatic monologue exploring the idea that "No man is an island."

GENDER INEQUALITY

"I don't say women's rights—I say the constitutional principle of the equal citizenship stature of men and women."

Ruth Bader Ginsburg

Motivated by her own experience of sexism at Harvard Law School, inability to secure a job after graduating college, and need to hide her pregnancy when employed at Rutgers

University Justice Ruth Bader Ginsburg, the Supreme Court's feminist icon, not only changed the law, but she also transformed the roles of men and women in society.

Even though Sandra Day O'Connor sat on the US Supreme Court for twelve years before Ruth Bader Ginsburg was appointed, the court did not have a women's bathroom until Ginsburg pointed it out.



In your opinion, what challenges and barriers still exist in the pursuit of full gender equality?





A SYDNEY THEATRE COMPANY PRODUCTION

SYDNEY THEATRE COMPANY

BLACK SWAN STATE THEATRE COMPANY IS PROUDLY SUPPORTED BY

PRINCIPAL PARTNER



ARTISTIC DIRECTOR PARTNER



MAJOR PARTNERS



INTERNATIONAL AIRLINE PARTNER



SEASON PARTNERS



SUPPORTING PARTNERS



ACCESSIBILITY PARTNERS

BLACK SWAN FUTURE FUND

Supported by Minderoo Foundation, generous philanthropists, and legacy gifts, Black Swan's Future Fund was established in 2017 to build a strong financial foundation to support growth and sustainability. The investment fund enables the delivery of works of exceptional quality, scale, and ambition. We thank those who have supported the Future Fund, in particular, we acknowledge the extraordinary generosity of Nicola and Andrew Forrest, and look forward to creating many more opportunities for our artists and audiences.

FUTURE FUND FOUNDING PARTNER





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