

how to put on **A SOCK**

media & interaction design





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Henlen Wayne Rauh Studio Theater
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about the play **introduction**

Overview

How to Put On a Sock examines sex education policy across the country today. It was inspired by the German play *Spring Awakening* (1891) by Frank Wedekind, which in a way can be interpreted as a cautionary tale of what would happen if people don't receive sex education. **How to Put On a Sock** takes the form of an immersive, participatory ninth grade sex-ed lesson. It jumps through different states to show the range of what's being taught. Interlaced with these lessons are scenes of teenagers exploring their body and sexuality—issues that come up to pretty much everyone as they're growing up.

Spring Awakening

Spring Awakening was written by Frank Wedekind, one of the most controversial figures of German literature. The play deals with inaccurate or inconsistent sex education, and the horrific consequences it could cause on young people. Wedekind sought to expose the hypocrisy and ignorance embedded in the system of adolescent education and the tragedies that can consequentially occur.

Provocation Theater

The content of the sex-ed lessons in **How to Put on a Sock** was collected from actual sex education across different states. Rather than directly pointing out the problematic parts, the director chose to practice Bertolt Brecht's alienation theory, creating a provocation theater piece that encourages audience to think about the play by themselves.



1917 *Spring Awakening* premiere in New York (English-language)

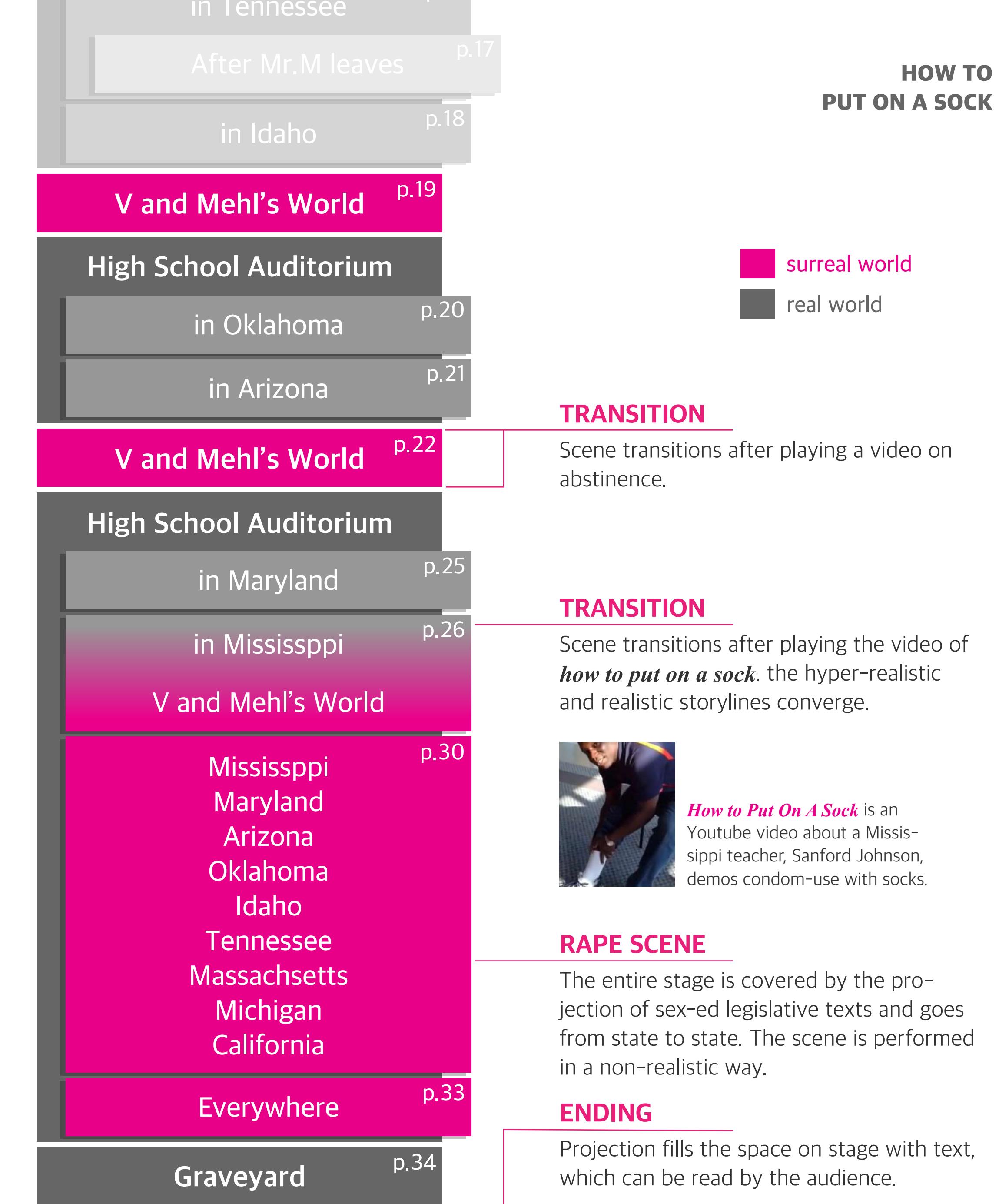
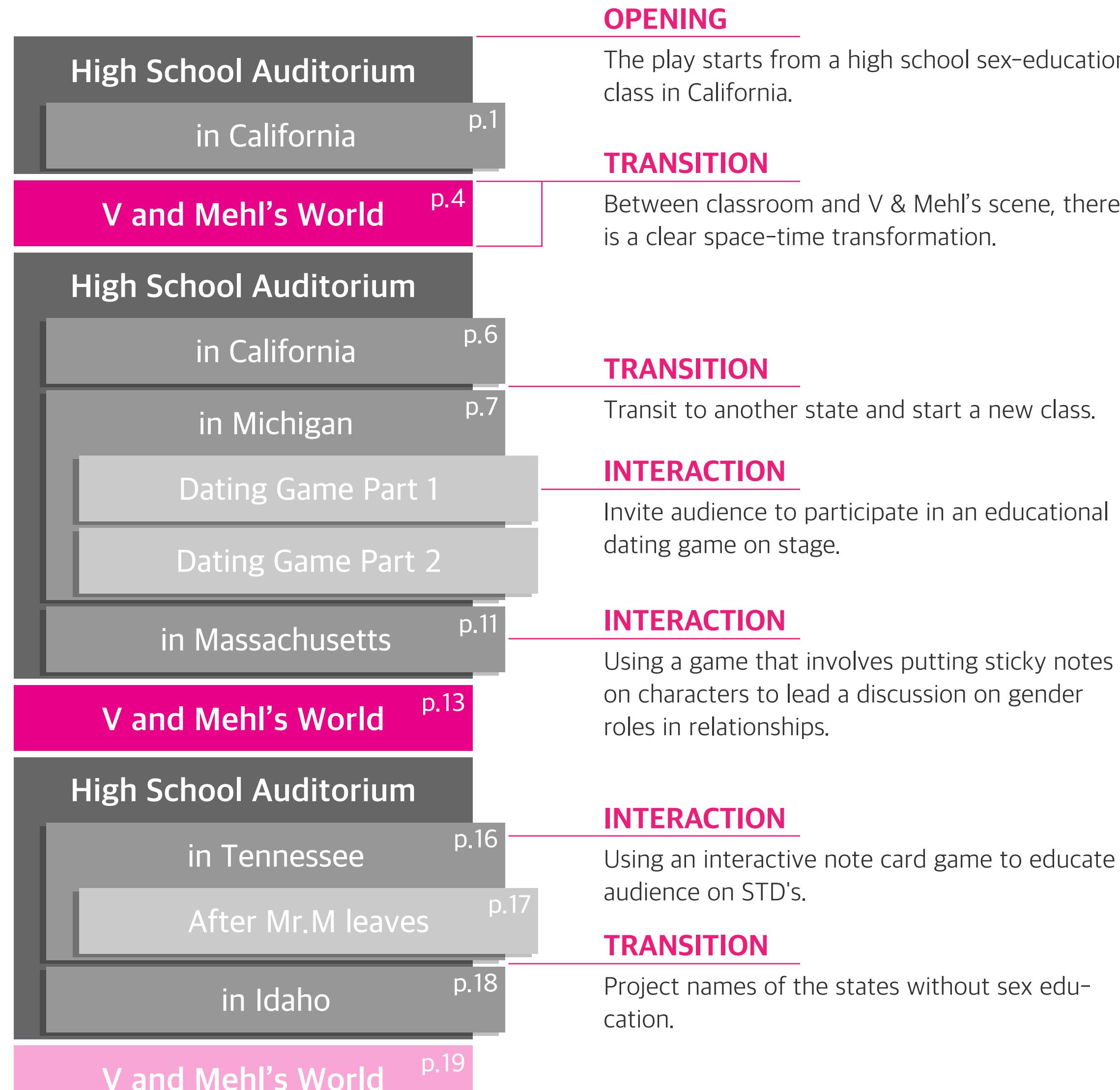


Bertolt Brecht

01

about the play

script structure



How to Put On A Sock is an Youtube video about a Mississippi teacher, Sanford Johnson, demos condom-use with socks.

goals and objectives

WHAT'S THE GOAL OF MEDIA DESIGN IN THIS SHOW?

Audience Participation

In the classroom scenes, audiences are set as high-school students, therefore the forth wall has to been broke, and they should spontaneously change their roles and involved in the context. Media can create and strengthen the interaction between audiences and performers.

Alienation Effect

To practice Bertolt's Provocation Theater, audiences should be encouraged to rethink and critic class contents and the plot. However, different from traditional Provocation Theater, the play expects audience to feel a sense of alienation during they are participating. The environment should be timely uncomfortable and fake.

Indication of Time and Space

Media can clearly indicate transitions between states or between real and surreal worlds in the show.

Open Ending

Rather than telling the story from a subjective and emotional perspective, the play tried to create an objective and neutral storytelling style at the end. Moreover, it's an open ending includes audience's thoughts. Media can help people to organize and present their thoughts in the theater space.

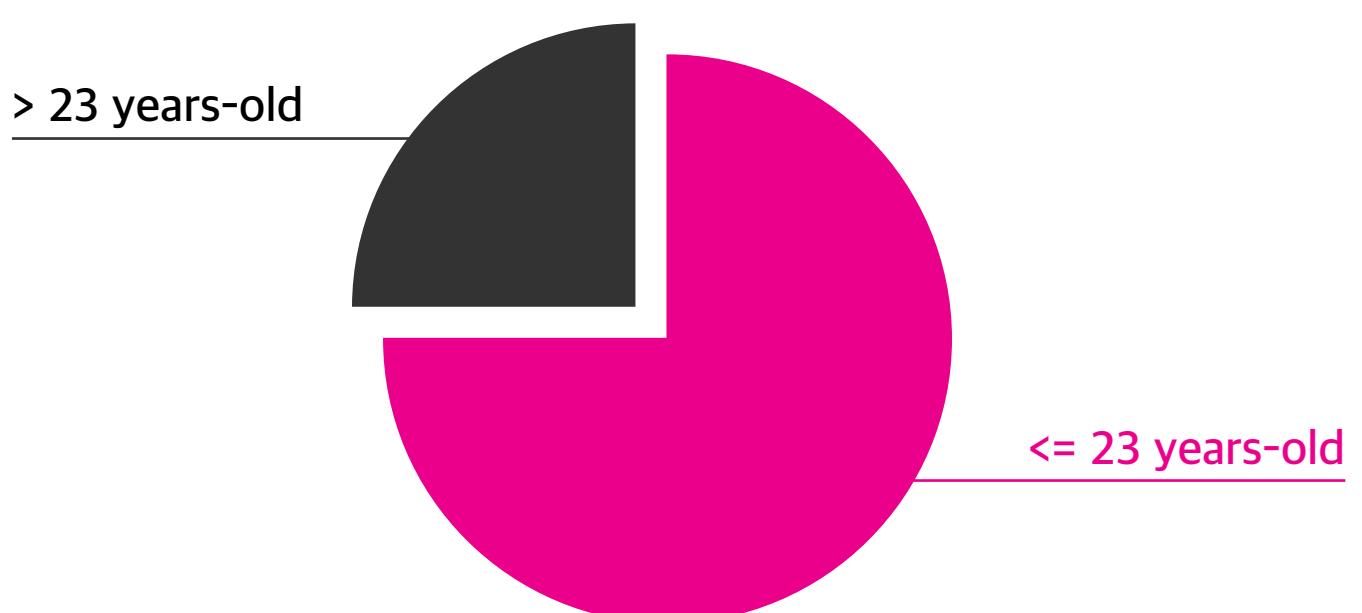
WHO'S THE AUDIENCE?

CMU Undergrads

CMU undergrads take up most of the audience. Most sex ed-related references come from the teaching material for their generation. They should be able to easily adjust to the world of the play without any sense of discomfort.

Others

The rest of the audience consists of CMU graduate students, faculty, and Pittsburgh residents. These people are probably not familiar with the topic. It is likely that they feel a little strange to be "students" in performance.



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audience polling early insights

To strengthen audience's participation, we came up with the idea of polling system, which is commonly used in classroom situation. Also, polling provides a possibility to create an open ending by audiences themselves.

Concept

Inspired *Fight Night* by Ontroerend Goed, a Belgium experimental ensemble, if we put **a series of questions** in the play, these questions can help the teacher to understand his students — audiences, let audience sense the existence of other people, with different opinions, and also critically think about the real answer of the questions.

QUESTION TYPE

Demographic

example: age, gender, first sex experience

The result of these questions can become an impromptu comedic element for performers, providing a chance to understand who's the audiences.

Viewpoint

example: do you agree premarital sex?

These questions can be raised at the beginning of each class scene, revealing the topic teacher plan to discuss about in the class.

Open Ended

example: what should I do?

The question will be raised in the end. It should represent the original purpose and core value of the play and is thought-provoking.

POLLING PLATFORMS



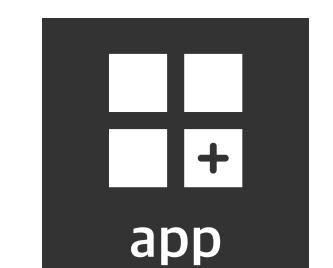
- + very realistic in high school before 2010
- time-consuming, delayed data



- + immediate, convenient, and also realistic
- one way without interaction



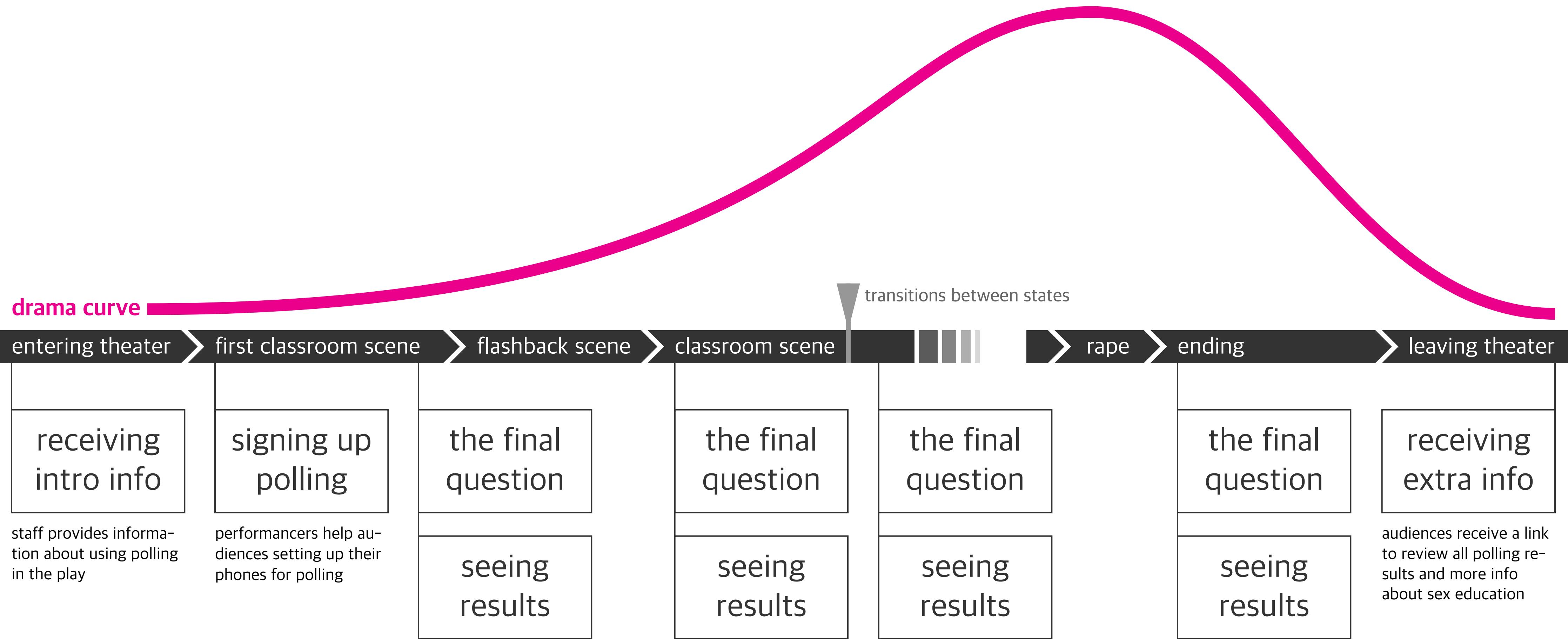
- + immediate, convenient, and interactive
- not widely used and single function



- + immediate, convenient, and multifunctional
- time-consuming for building and installing

We decided to use **text message** as the platform since our goal is to encourage audience to participate. Compared with web and application, text message is easier with only a few steps to manipulate.

experience map



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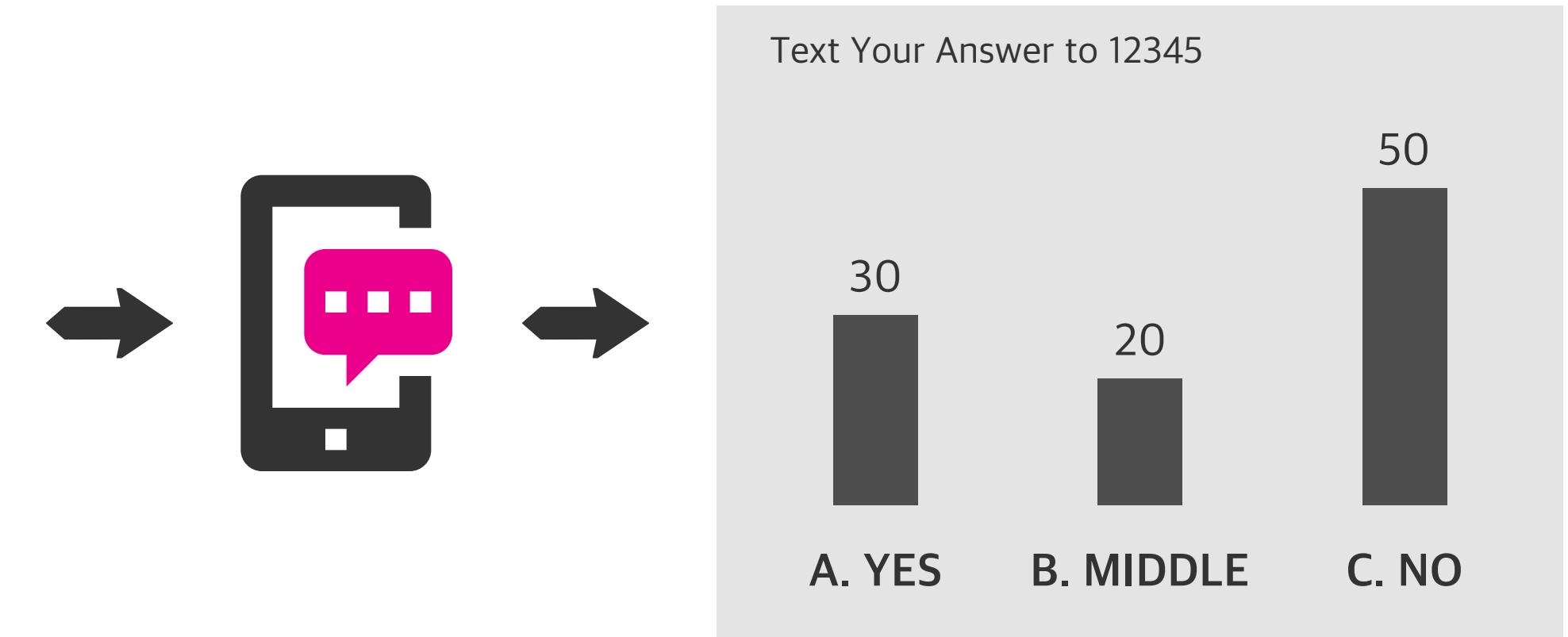
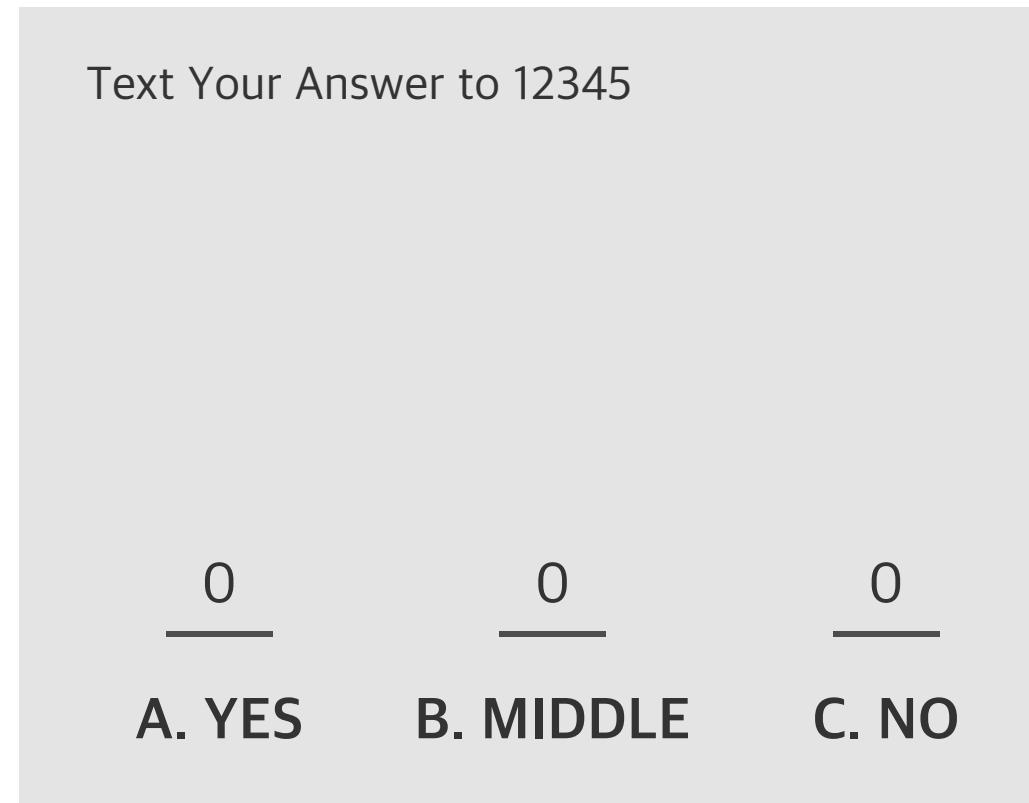
audience polling
storyboards

MULTIPLE CHOICE QUESTION

Do you feel comfortable talking about sex here?

A. YES
B. IN THE MIDDLE
C. NO

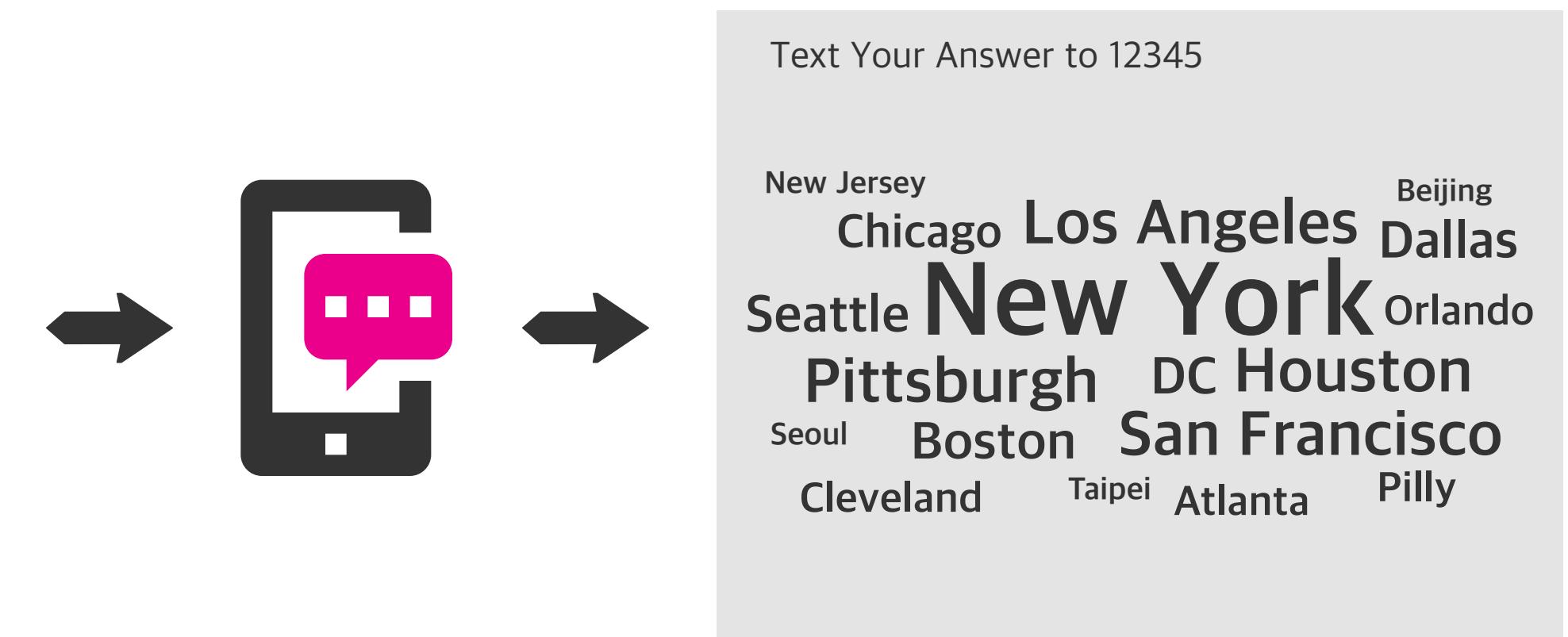
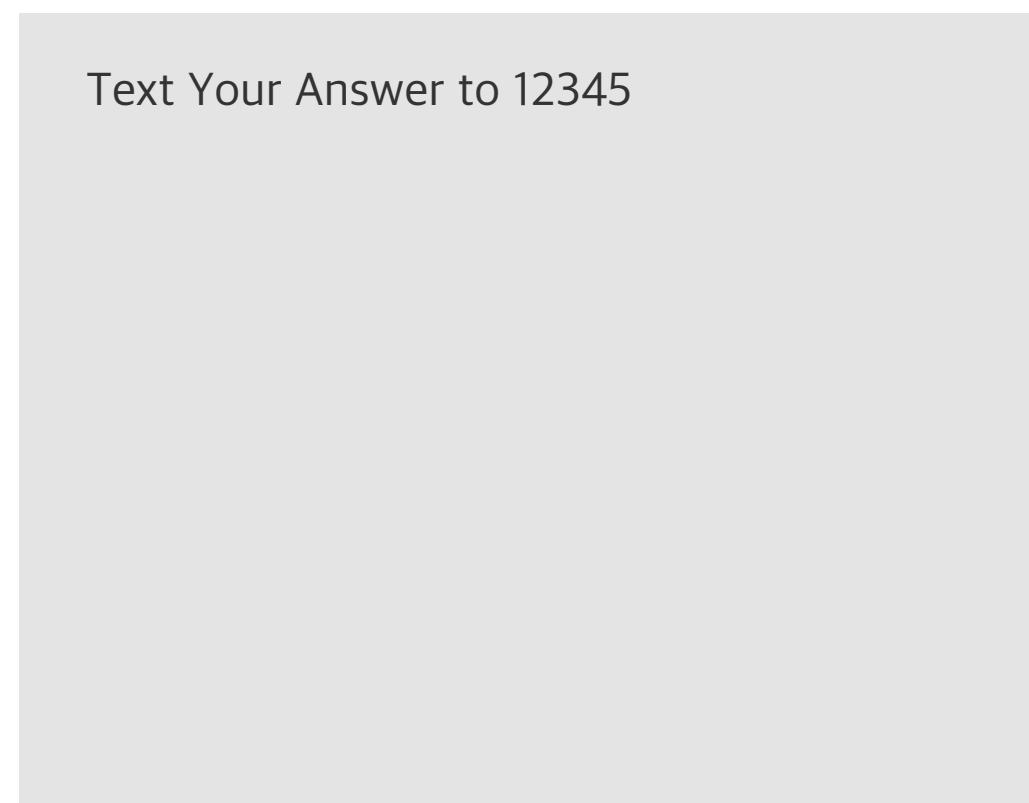
Text Your Answer to 12345



OPEN QUESTION

Where is your hometown?

Text Your Answer to 12345



04

audience polling development

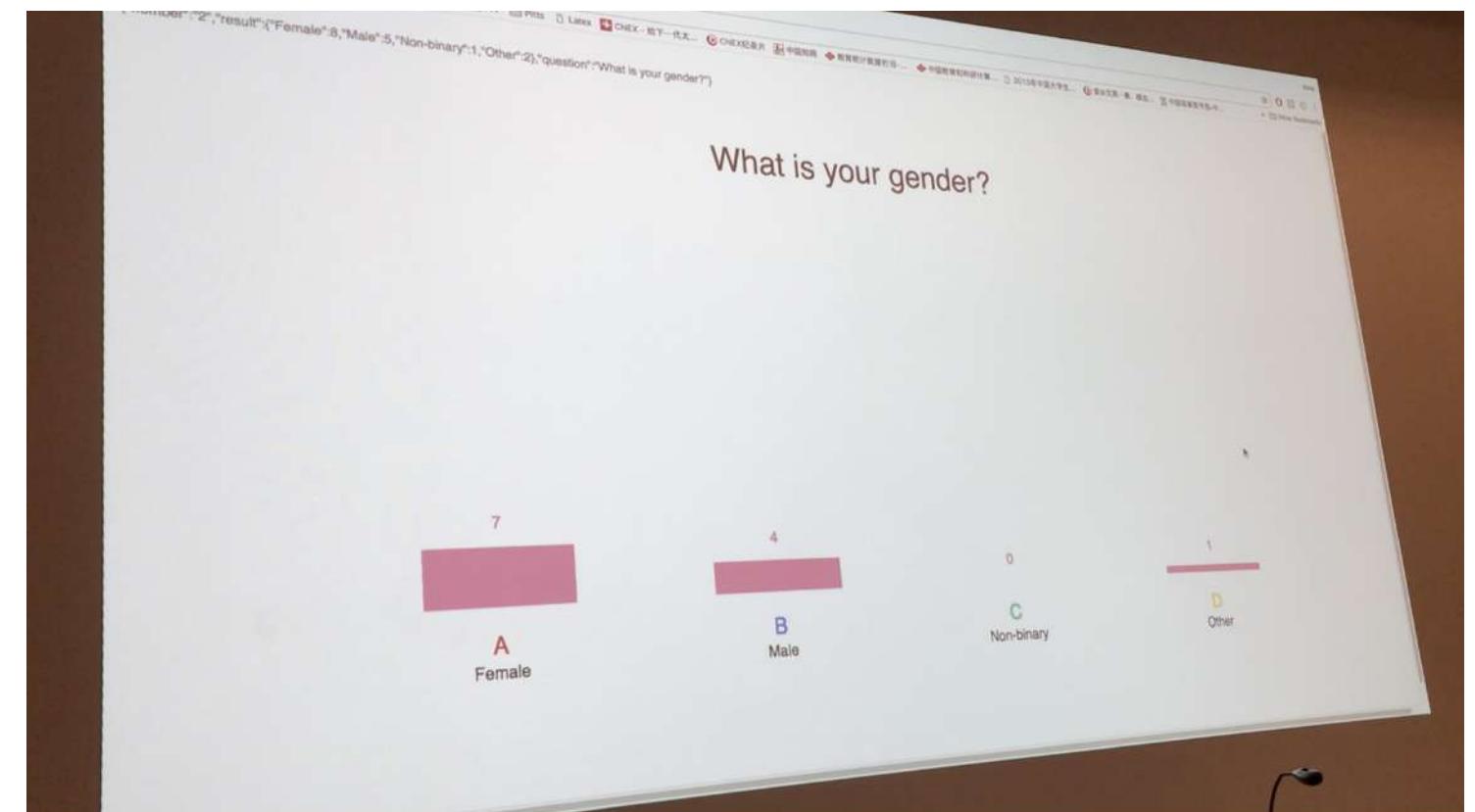
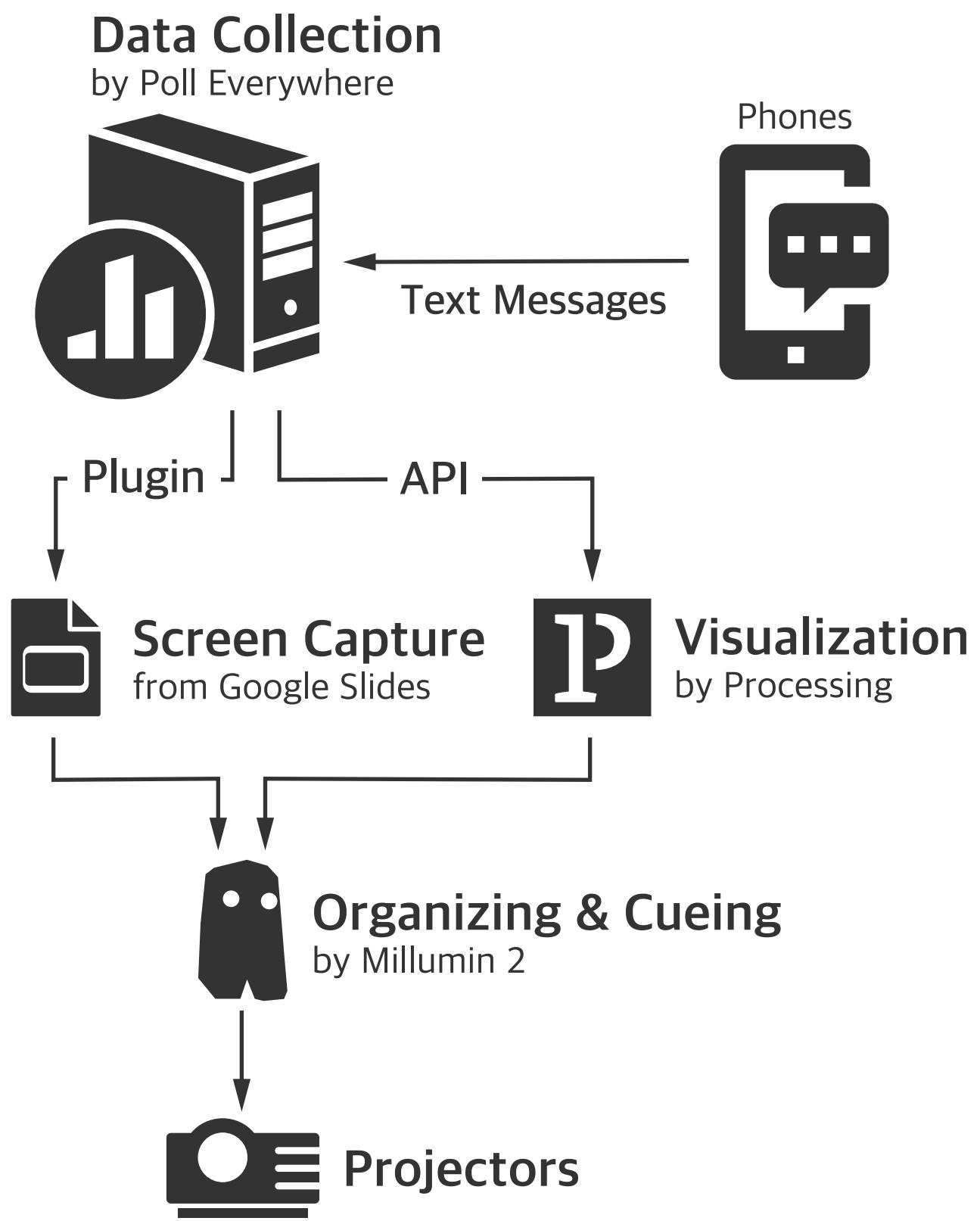
System

The Polling System is based on Poll Everywhere, a real-time polling service. We built prototypes on p5.js via visiting Poll Everywhere's API. In order to stabilize the system, we developed the final system on Google Slides and Processing. The first one is mainly for teacher's slideshows and the second one is for data visualization in the ending.

Testing

Four testings were held in development stage:

- Prototype testing with director and other designers in production team — **8 people**
- Prototype testing in first rehearsal. Collected feedbacks from whole the team — **20 people**
- Semi-product testing with students in a class. Tested the stability of system — **80 people**
- Semi-product testing in rehearsal. Make performers be familiar with procedure — **12 people**



Second Prototype made by p5.js



Testing at Conservatory Hour with more than 80 participants



early insights

Though there are many scenes in the play, there's no physical scenic transitions on stage. That is to say, media needs to cooperate with lighting and sound, providing clear indications of time and space without making people confused.

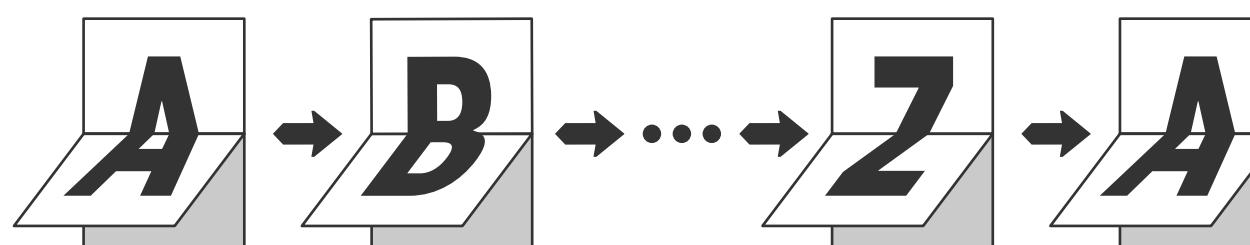
Concept

Since sex-ed contents and legislative texts are mentioned many times in the script and need to be projected by media, text became a clear visual element in the play. We decided to create two opposite textures — printed and handwritten fonts to present different information.

TRANSITION TYPE

State to State

According to director's interpretation, the time order between classroom scenes should be blur. As a result, we chose flipping board as the reference of the transition between states.



State to Flashback Scene

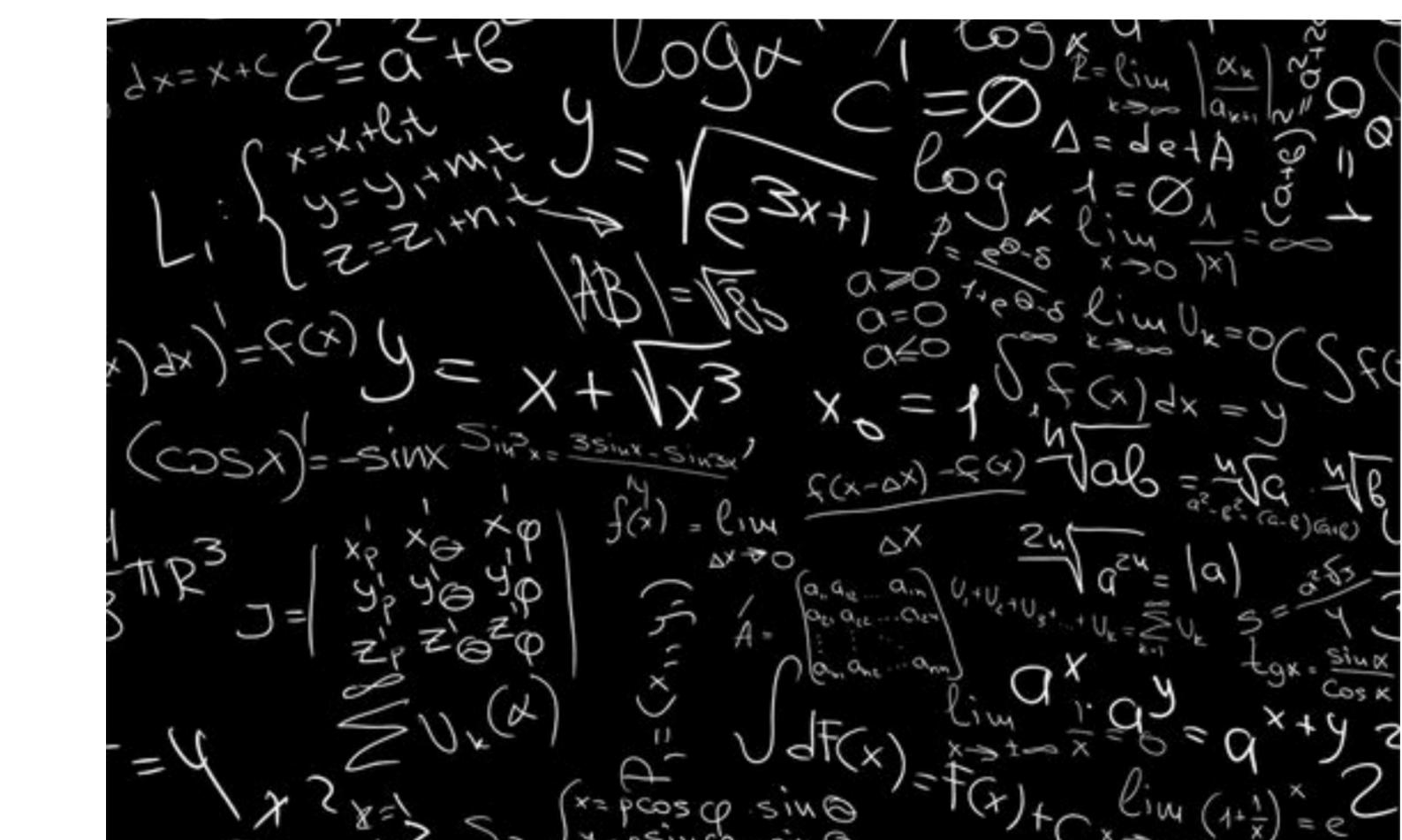
In the transition from classroom to the memory of two characters, the visual style will be changed from flipping board to high school's handwriting.

Rape Scene

The rape scene gradually merges the two worlds in the play. The legislative text will spread to whole the stage, leaving the original projecting area.



Flipping Departure Board in Train Station

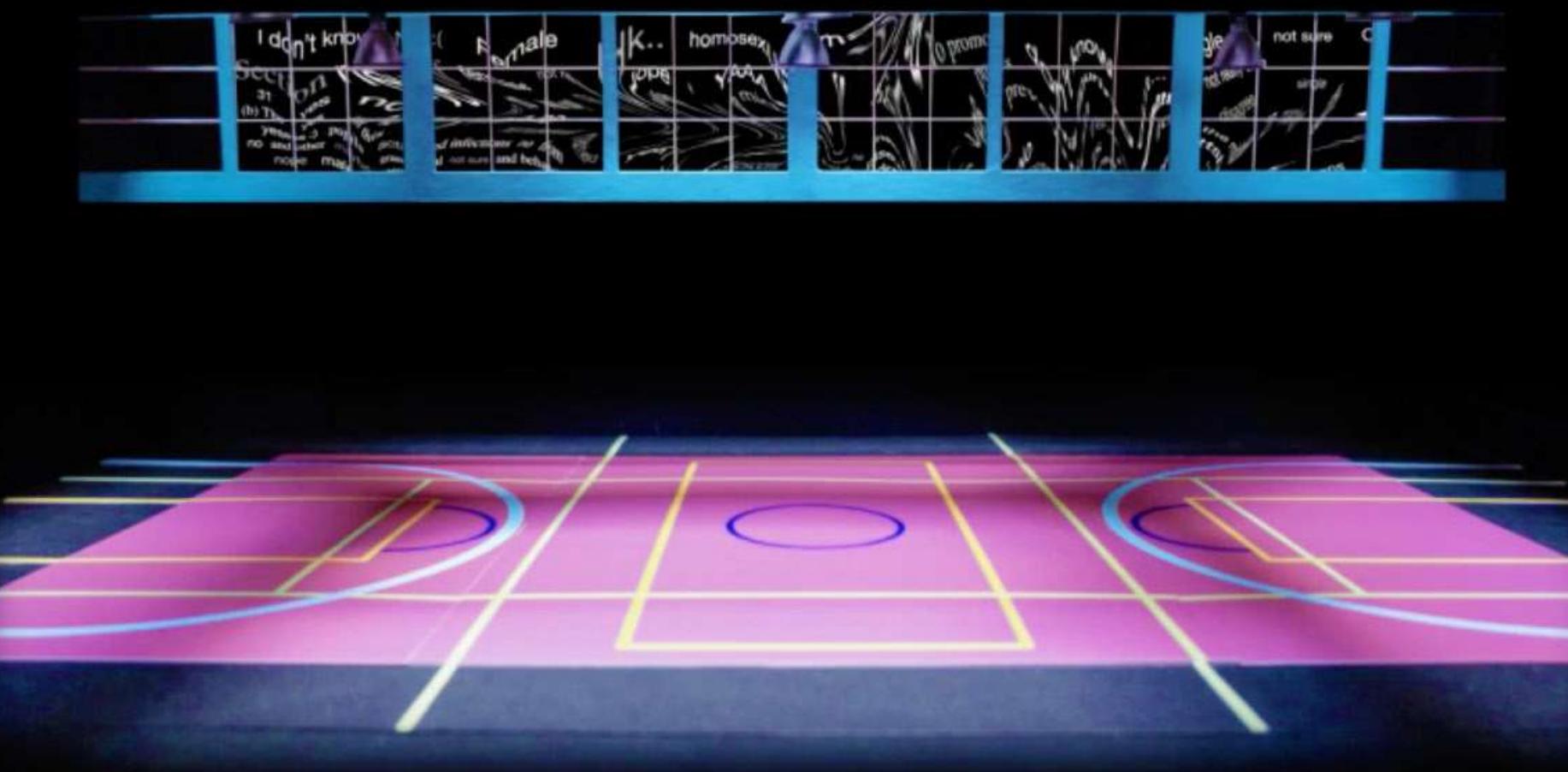
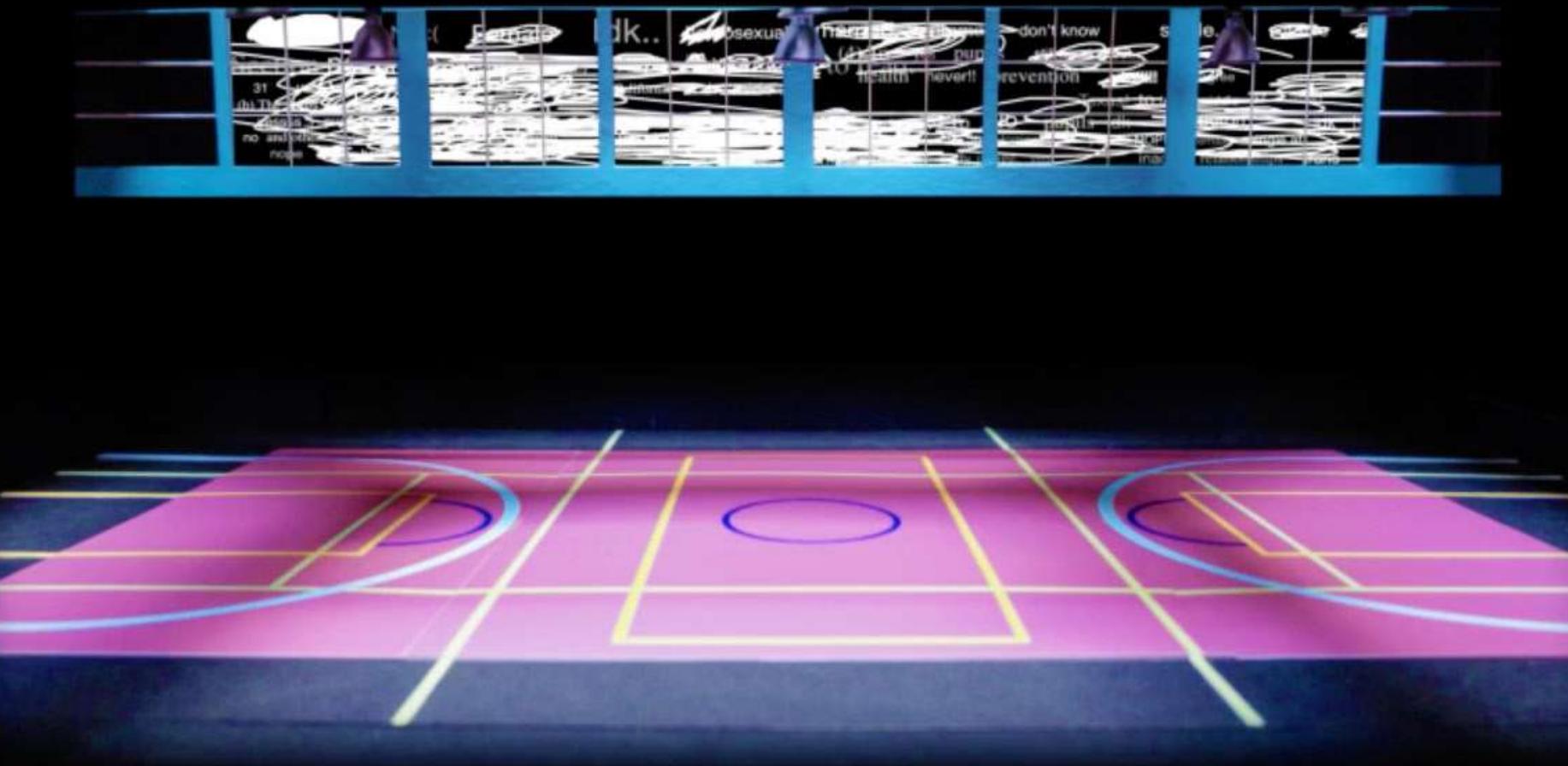


Handwriting on Blackboard

scene transition

05

prototypes



05

final products

LESSON 3

MASSACHUSETTS

L	E	S	S	O	N	3
R	E	R	S	C	A	2
R	R	R	R	R	A	6
R	R	R	R	R	A	8
R	R	R	R	R	R	9

S	E	F	T	J	C	M	F	G	J	H	M	P	7	
B	P	S	C	Q	H	M	M	H	E	G	D	A	S	6
D	C	S	C	C	Q	K	P	M	A	R	B	H	C	5

S	E	C	T	I	C	N	1	L	I	N	S	-	
T	R	U	C	T	I	C	N	I	N	H	E	A	6
E	D	U	C	A	T	I	N	S	H	A	L	L	5

N	D	B	B	B	G	R	G	W	I	D	E	S	N	Y
C	H	B	B	B	O	G	K	V	G	R	B	A	I	A
D	C	B	B	B	A	S	G	K	H	N	P	H	E	Y

A	B	R	B	I	D	G	F	N	F	E	G	N	E	Y
I	B	B	B	I	R	D	E	G	E	B	E	E	E	Y
B	B	B	B	I	R	D	E	G	E	B	E	E	E	Y



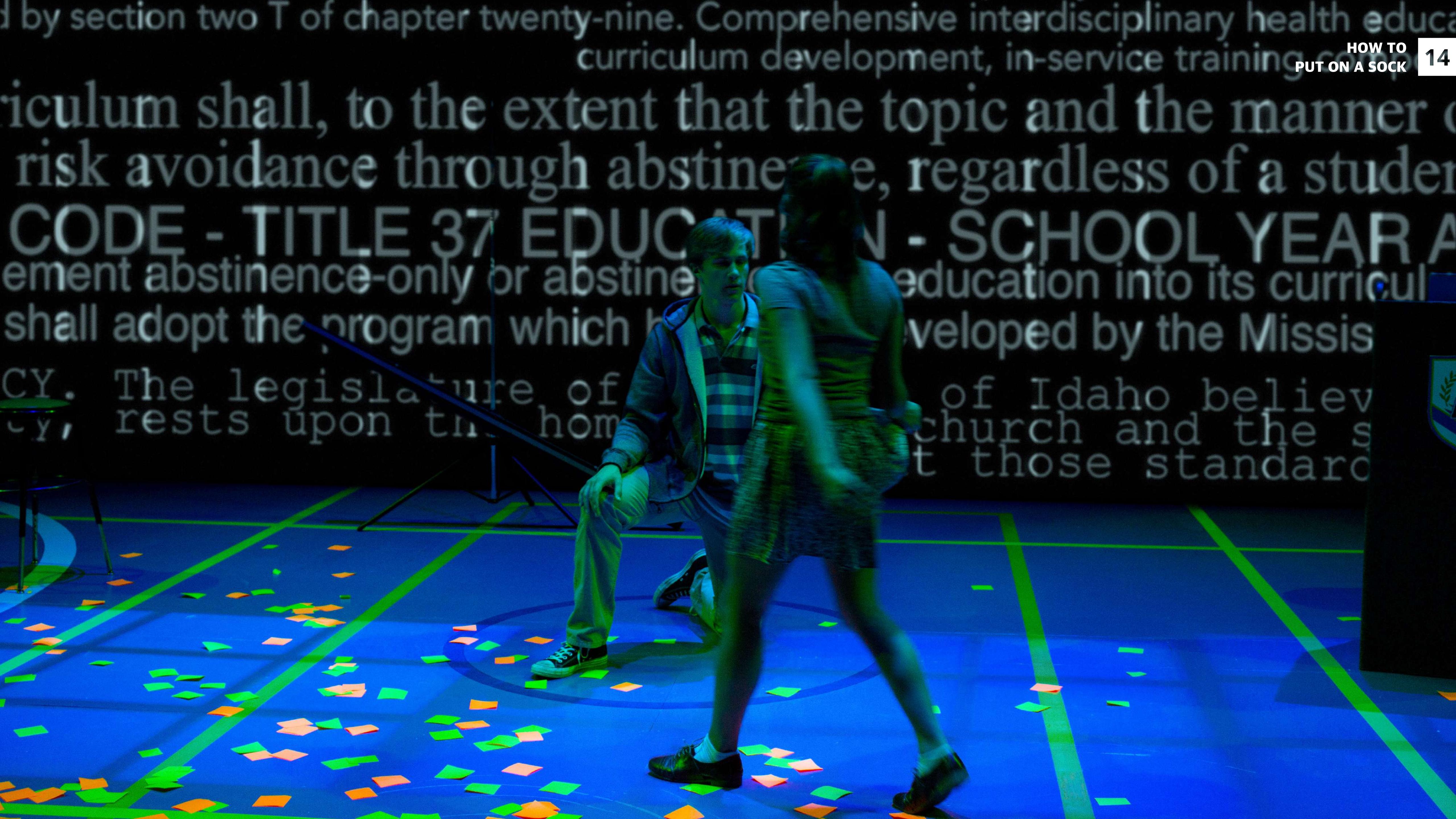
Gender Roles & Shared
Relationships - Current

Gender Roles & Shared
Relationships - Responsibility

LESSON 5

IDEA HOP





development

Goals

There are two goals of the slide-shows: The first one is to go with the saturated and fake style of the stage, creating alienation effect. The Second one is to explain the relation of classes in different states — to make the classes universal.

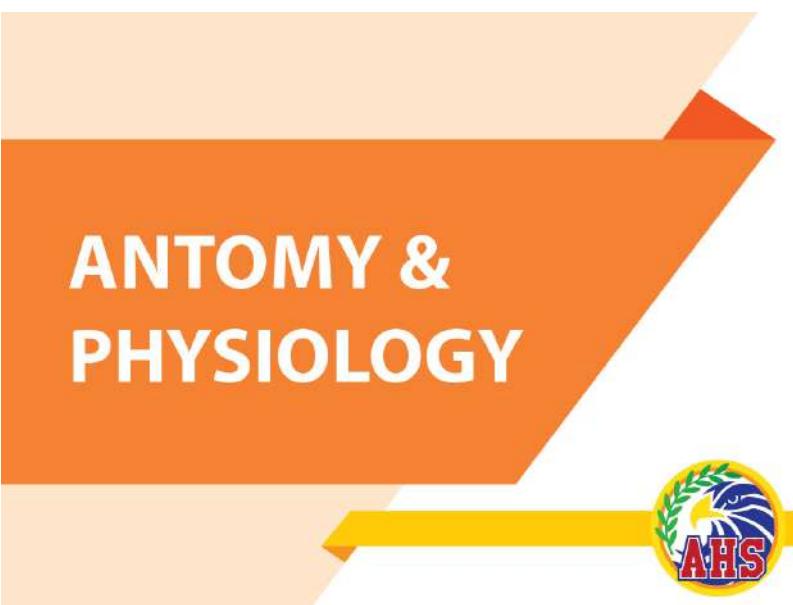


06

class slideshows

final products

California



Multiple Choice Question
What is your gender?

Text A B C D E to 37607

A Female D Agender
B Male E Other
C Non-binary

Michigan



Multiple Choice Question
Have you ever been in a relationship?

Text A B C to 37607

A Yes
B No
C Not sure

Massachusetts



Who is responsible for making decisions about sexual behavior?
Who is more affected by the possible negative consequences of sexual behavior?

- Whose responsibility is it to ask for the first date, the guy or girl? Why?
- Who is more responsible for planning the first date, the guy or girl? Why?
- Who should lead the conversation on the first date, the guy or girl? Why?

Idaho



Multiple Choice Question
What are STD's or STI's?

Sexually Transmitted Disease
Sexually Transmitted Infection

DISEASES THAT ARE TRANSMITTED THROUGH ALL TYPES OF SEXUAL ACTIVITY

The surest way to avoid transmission of STD's is to abstain from sexual contact.
Centers for Disease Control & Prevention

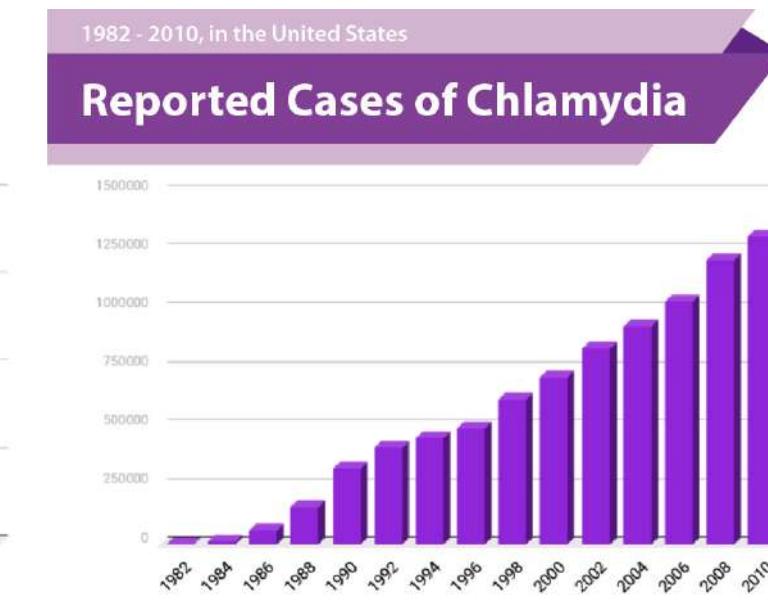
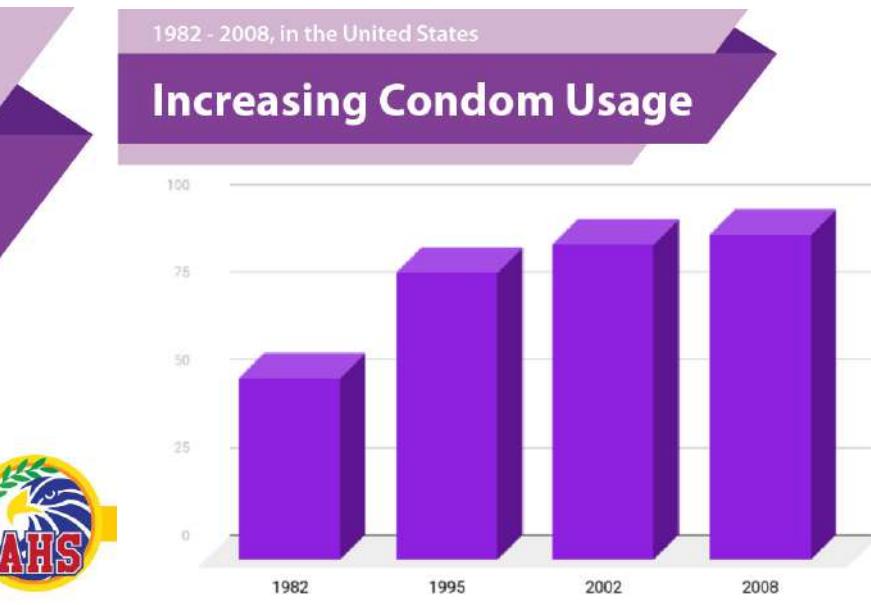
How common are STD's?

20 MILLION
Approximately 20 million new cases every single year

NEARLY 50%
Young aged 15-24 account for nearly half of new STD's each year

ONE FOURTH
1 in 4 sexually active teenager has an STD

Mississippi



Oklahoma



Multiple Choice Question
Do you know a teen who has had an unwanted pregnancy?

Text A B C to 37607

A Yes
B No
C Not sure



development and prototypes

To create an appropriate open ending, the ending were revised four times. From reading sex-ed legislative texts to utilizing the polling system to raise questions, we worked with director to construct the final questions — a multiple choices question and an open question.

Development

We prepared many different versions of data visualization for the final scene before load-in to the theater. Then, after projecting them in real size on stage, we could figure out the best representative way without making it too dramatic or distractuve. Our final decision is the simplist one.

emain the state standard for any sex-related education taught in the public schools. **TENNESSEE** – Code 49-6-1304 The primary responsibility for family life and sex education rests upon the home and the church and the schools can only complement and supplement those standards which are established in the family. If a program in family life and sex education is adopted, the legislature believes that: The program should give youth scientific, physical and social information. **MASSACHUSETTS** General Laws title XII Chapter 69 Section 11A Family life curriculum shall- Emphasize biological information, understanding sex and its relation to the mirror of life, including knowledge of the power of sex drive and the necessity of controlling that drive by self-discipline. Abstinence-only education - Teaches the social, psychological and health gains to be realized by abstaining. **ARIZONA** – Administrative Code R7-2-303 Sex

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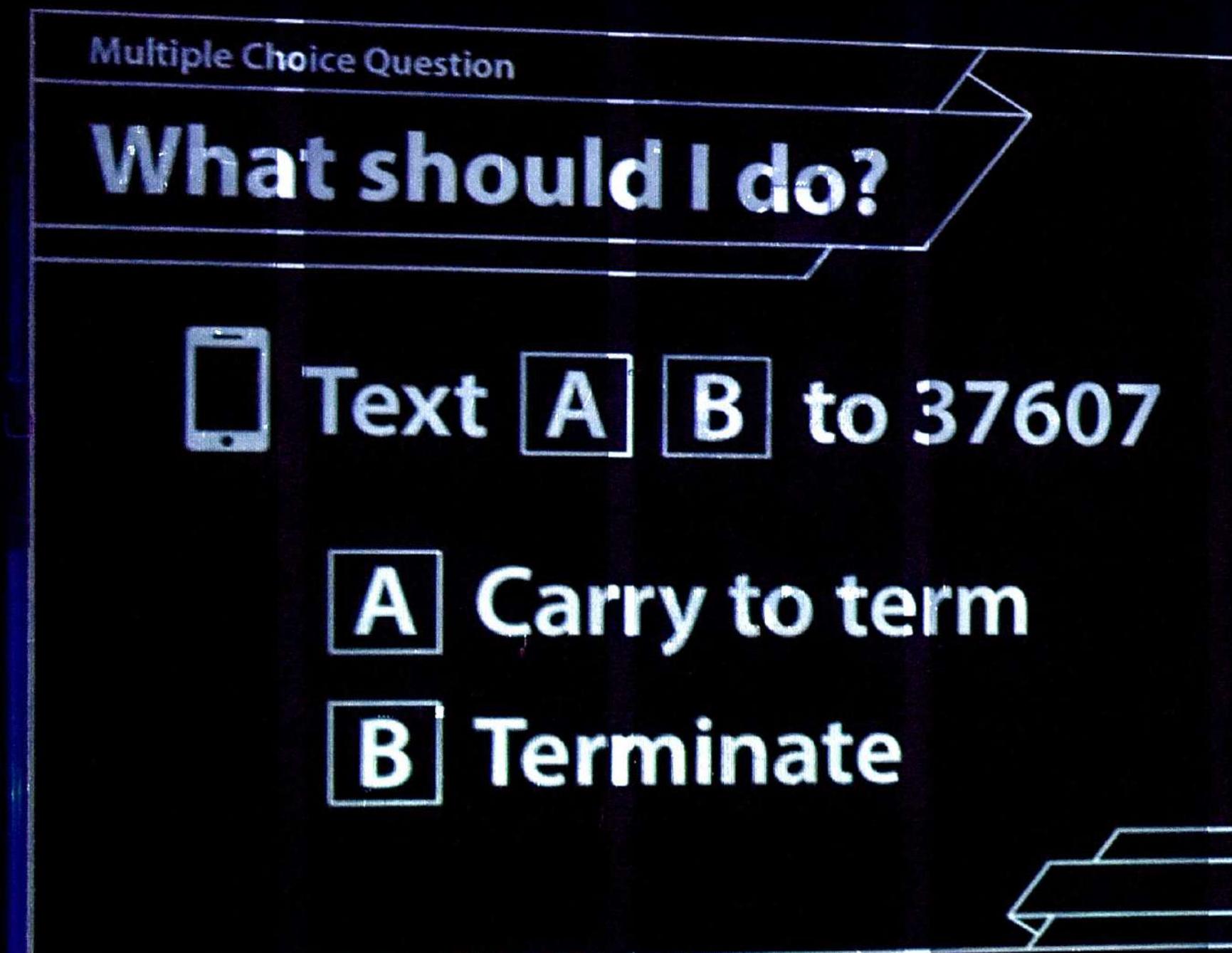
What should I do?

Text **A** Carry to term **B** Terminate to 37607

50% 50%

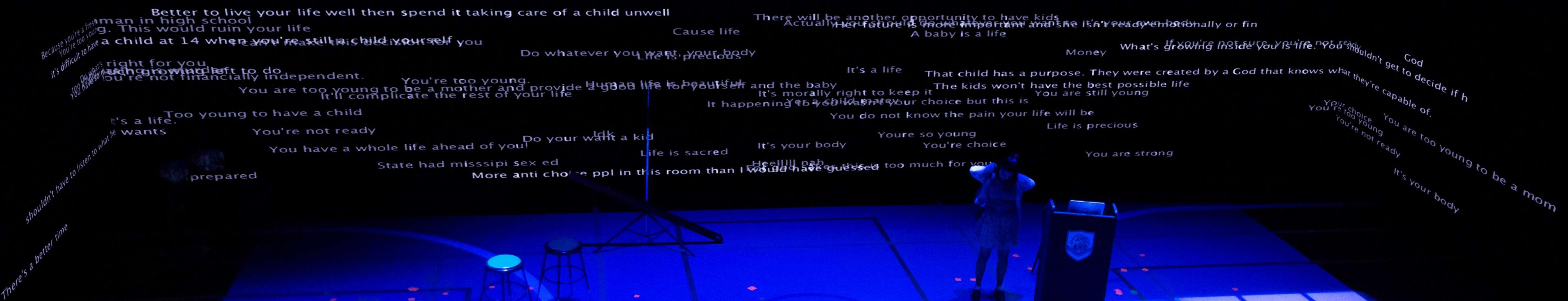
CARRY TO TERM TERMINATE

prototypes of the last scene in different versions of script



In the final scene, the character V asks the audience whether she should terminate her pregnancy, or carry to term. She doesn't say any words. She simply pulls up the poll, and proposes the question in the same way that questions have always been asked in the show. In this extremely heavy, intimate moment, media serves as a silent communicator between V and the audience.





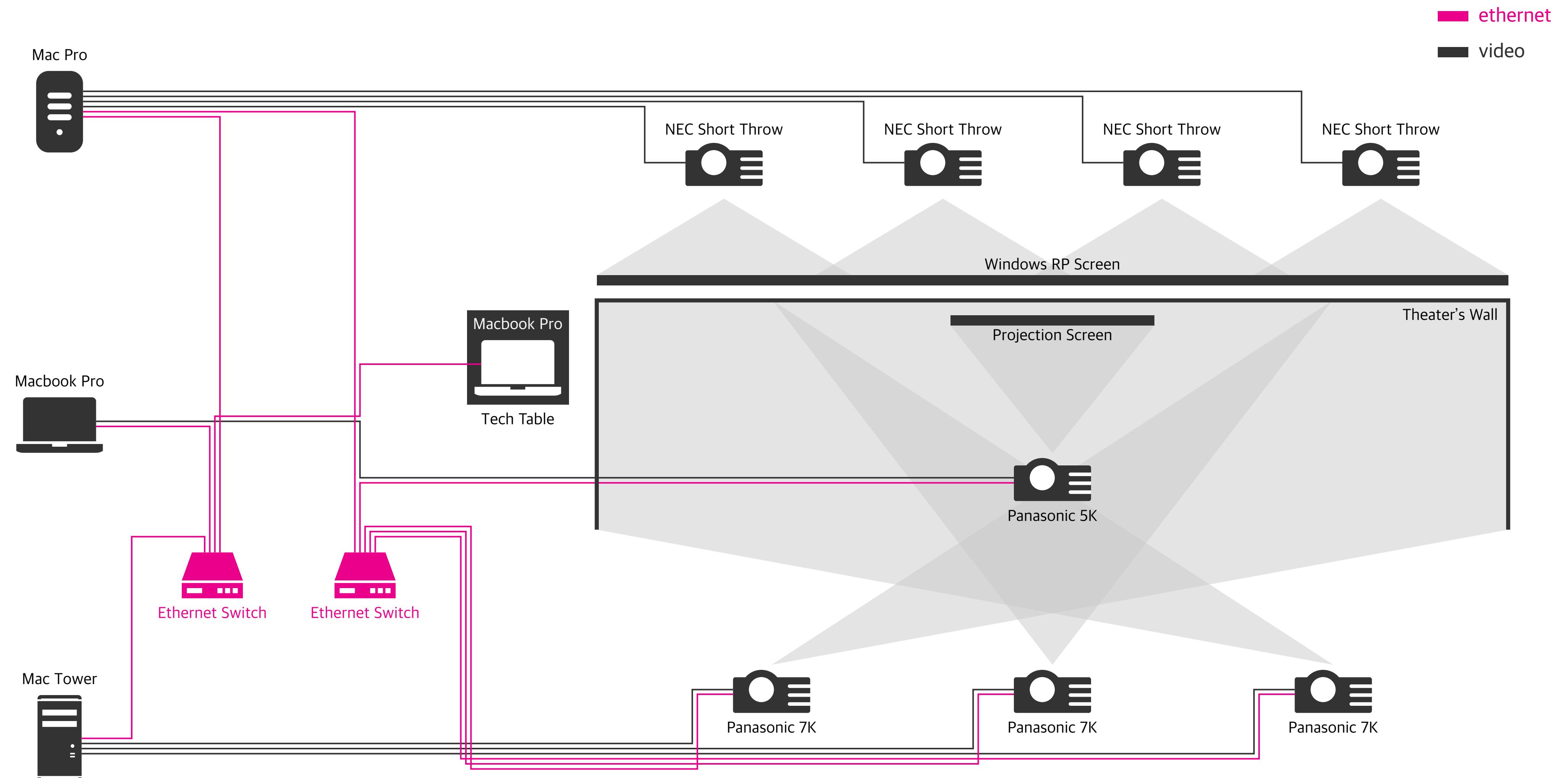
Then, V asks the audience, “**Why?**”

Few seconds after the audiences text their responses, their answers are projected, unfiltered, on the wall behind V.

V reads these answers. Eventually, she leaves the room. The audience is left with their answers right in front of their eyes.

That concludes the show.

system diagram



09

after-show refelctions

From after-show talks and the observations, here are four interesting reflections:

70% Participation

Though there was averagely 70% audience participation to polling, we realized that the interaction system worked really well partially thanks to the fact that most of our audience was within the School of Drama community. There was already a trusting, friendly atmosphere in the room. If we want to present this show to audiences who do not know each others, does the interaction mode still work or not?

Audience's Self-awareness

There's an interesting dramaturgical questions emerged in the process — who should the audience be in this scenario? Are they 14-year-olds, or are they still themselves? It turned out that most people answered the questions as their own self,

but the mixture of real world and theatrical world made many people question what they would have answered if they were 14.

Authenticity of Polling

At the beginning of the show, some audiences did not think the polling is real. All multiple choices real-time questions seemed pre-recorded. However, after they saw the first open question, those weird and humorous answers accidentally made them believe the polling is not fake.

Ending and Final Question

Regarding to the above point, although there many not serious answer appeared in first few open questions, in the end when V asked them should she terminate or not, surprisingly audiences were really serious to this question, we can feel people's consideration when answers were projected on the walls.

