2024 VCE Theatre Studies written external assessment report

General comments

The 2024 VCE Theatre Studies written examination tested students’ skills and knowledge across Units 3 and 4 of the [*VCE Theatre Studies Study Design from 2019*](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/theatrestudies/Pages/Index.aspx). This is the final year of the study design, and a new design and sample materials will be published in early 2025.

In Section A, students interpreted script excerpts and dramaturgy from *Legally Blonde: The Musical* to demonstrate their knowledge and skills associated with Unit 3, Area of Study 1 and 2, and Unit 4, Area of Study 1. Students were not required to have prior knowledge of this play, the dramaturgy or context. In Sections B and C, students analysed and evaluated two plays from the 2024 Theatre Studies Playlist to demonstrate their knowledge and skills from Units 3 and 4, Area of Study 3.

The areas of strength demonstrated by students included an excellent understanding of:

* two production roles used to interpret a script
* activities used during the planning, development and presentation stages of the production process
* elements of theatre composition in the interpretation of scripts, especially contrast, rhythm, cohesion and variation
* elements of theatre composition in analysing and evaluating performances, especially emphasis
* theatre technologies and how they may be applied by selected production roles
* realising a play’s context through the application of work in production roles
* dramaturgy applied at each stage of the production process
* the script for the selected Unit 3, Outcome 3 production
* evaluation skills.

In preparing for the examination, students are advised to:

* familiarise themselves with the latest iteration of the study design in 2025
* complete previous examinations, especially Section A, where students can practise applying work in two production roles to interpret previously unseen scripts and dramaturgy
* create a glossary of key terms used to describe the qualities of their selected production roles. For example, a lighting designer might create a vocabulary list to describe
* the colour of light (such as amber or a specific gel code)
* the intensity of light (such as 70 per cent intensity)
* the direction of light (such as a low positioned light, angled up)
* the shape of light (for example, use of gobos with a tight focus)
* lighting fixtures (such as Fresnels)
* the movement of light (for example, a slow shift of the lantern from downstage to upstage)
* lighting effects (such as a silhouette)
* theatre technologies relevant to lighting (such as a digital lighting desk)
* revise their knowledge of the elements of theatre composition, especially the definitions of them as outlined in the study design. For example, students might consider the difference between ‘use of space’ and ‘variation of the use of space’. They should consider how these might be analysed and evaluated in the Unit 3, Outcome 3, and Unit 3, Outcome 4, plays. They should also consider how they might apply the elements to interpret scripts using their two selected production roles
* create a list of activities carried out by selected production roles at each stage of the production process. This should include planning activities (as defined in the study design); development activities (including activities used to explore and trial ideas, as well as activities used to refine, which is a different part of the development process); and presentation activities (including bumping in, technical and dress rehearsals, performances and bumping out). At each stage, students should consider safe, ethical and (and from 2025) sustainable theatre practices. They should also consider dramaturgy as it can be applied at every stage
* revise the script for the play selected for Unit 3, Outcome 3, and create a bank of quotes from the script that can be referred to in their analysis or evaluation of this play
* practise writing in detail about specific moments from the selected Unit 3, Outcome 3, and Unit 4, Outcome 3, plays. This should include writing about these moments as a Theatre Studies student, thus describing dramatic moments in terms of how production roles applied their work to create theatrical illusion. For example, rather than students narrating that Elphaba (in *Wicked*) ‘flew’ during ‘Defying Gravity’, they could analyse or evaluate how costume, lighting, set, theatre technologies, directing and/or acting worked in this moment to create the illusion of flying
* practise analysis and evaluation as two different modes of response. Much has been written in previous assessor reports about ‘evaluation’ and students should review these comments. An analysis response discusses in detail how an interpretive choice was made and why it was made. The purpose of an analysis is to articulate how and why meaning was conveyed to an audience. In contrast, an evaluation response should make a value judgement about the efficacy or otherwise of interpretive choices. An evaluation should also include evaluative language that is interwoven through the response (especially adjectives such as ‘fluently’, ‘clearly’, ‘masterfully’, ‘beautifully’, ‘jarringly’, ‘confusing’ and ‘awkwardly’), as well as a clear understanding of the interpretive choices made and the impact that these had on an audience. For example, an analysis of how context was conveyed should explain what interpretive choices have been made to represent context, and the ideas about context that were conveyed to an audience. In contrast, an evaluation of how context was conveyed should explain how well the context was conveyed to an audience.

When responding to exam questions, students should:

* carefully shade boxes to select production roles and Unit 3 and 4 plays
* carefully indicate if answers are continued in the ‘Extra space for responses’. Responses continued in this space should also be clearly labelled
* develop their understanding of direction. Common errors in the 2024 exam included mistaking direction for acting and mistaking direction for an unfocused discussion about different production roles. The role of the director is to create an overarching and unifying vision for a production and should be discussed in terms of how the director coordinates production roles so that the design and acting work in harmony (or deliberately atonally) to convey meaning.

Many students quoted from education packs provided by theatre companies. While these packs are a helpful resource, students are reminded that they do not always fully align with the study design.

Specific information

Student responses reproduced in this report have not been corrected for grammar, spelling or factual information.

This report provides sample answers or an indication of what answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses

The statistics in this report may be subject to rounding resulting in a total more or less than 100 per cent.

Section A

Question 1

Question 1 required students to select a production role and apply this production role to interpret a script excerpt and dramaturgy from *Legally Blonde: The Musical*.

Questions 1a. and 1b. tested students’ knowledge and skills of a selected production role in the planning stage.

Question 1a.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | Average |
| % | 0.9 | 12 | 28 | 59 | 2.5 |

This question required students to describe how they might apply one or more planning activities from a selected production role to realise a specified production aim. In their response, students were required to make reference to one or more images from the dramaturgy provided. High-scoring responses provided a good description of how work in their selected production role could incorporate what is typically found in a wealthy Ivy League university in the United States of America. They also showed a strong understanding of one planning activity undertaken during the planning stage, such as annotation, exploring and establishing initial concepts and aims for the production, or undertaking dramaturgy. In addition, they made appropriate and specific reference to one or more images in the dramaturgy. Common errors included making generalised or limited reference to the production aim. Some responses made a vague or generalised reference to a planning activity or to an image in the dramaturgy.

Question 1b.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | Average |
| % | 1 | 14 | 24 | 32 | 28 | 2.7 |

This question required students to annotate an excerpt from *Legally Blonde: The Musical*in three places to explain how work in their selected production role can apply conventions from the musical theatre style to convey the context of the university. Each annotation needed to make direct reference to a convention from the style (a list of conventions was provided in the insert) and to an aspect of context. Where a student made more than three annotations, only the first three were assessed.

High-scoring responses provided a thorough explanation of how specific language in the text could inform work and showed a sophisticated understanding of how the context of a university could be conveyed to an audience. These responses tended to use theatre terminology throughout. Students were not required to refer to another planning activity in this task; annotation is a relevant planning activity. Common errors included providing fewer than three annotations. Some responses omitted reference to a convention or to the context.

Question 1c.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | Average |
| % | 1 | 21 | 25 | 30 | 23 | 2.5 |

Questions 1c. and 1d. tested students’ knowledge and skills of the same selected production role in the development stage.

Question 1c. required students to explain how work in their selected production role could explore or trial an idea for applying the element of contrast in the script excerpt provided. High-scoring responses provided an excellent description of an exercise or task for exploring and/or trialling an idea. These responses identified not only how their selected production role was going to apply contrast, but also what the student might do in the rehearsal space or design workshop to try out their ideas. These responses made a clear link to at least one line of dialogue or to stage directions and made a clear link to an image in the dramaturgy. High-scoring responses also made reference to theatre terminology throughout. Common errors included discussing an idea for conveying contrast with no reference to an exercise or task used to explore or trial the idea. Some responses did not include a reference to stage directions, lines of dialogue or an image.

Question 1d.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | Average |
| % | 5 | 16 | 35 | 28 | 16 | 2.4 |

Question 1d. required students to explain how work in their selected production role could refine the idea that they explored in Question 1c. Students were required to make reference to rhythm or cohesion. High-scoring responses demonstrated an excellent understanding of how one or more exercises or tasks could refine this idea. Some high-scoring responses discussed strategies such as narrowing design choices or synchronising timing. High-scoring responses also demonstrated an excellent understanding of how rhythm or cohesion might be used as a part of the process of refinement or as a rationale for refinement. For example, some students discussed refinement exercises where a rhythm was created in the rehearsal room as part of a process that allowed actors to perfect their timing. Other students discussed exercises that facilitated coordination between production roles to achieve the goal of having a cohesive vision. High-scoring responses used theatre terminology throughout. Common errors included omitting any reference to rhythm or cohesion, work in the production role or a refinement exercise.

Question 1e.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
| % | 13 | 11 | 34 | 23 | 14 | 6 | 2.3 |

Question 1e. tested students’ knowledge and skills in the same selected production role in the presentation stage.

This question tested students’ ability to explain how work in their selected production role could achieve a production aim. It also tested their knowledge of dramaturgical techniques applied at the presentation stage. Some high-scoring responses discussed strategies to research universities in the United States of America, and to assist audiences to understand this culture by including production role–specific notes in the program, foyer displays or advertising campaigns that bridge the cultural gap. High-scoring responses included researching the audience, such as conducting audience surveys during performances, or surveying test-audiences during the technical or dress rehearsals to ensure that audiences understood the culture being represented and making slight adjustments where necessary. It was sometimes relevant to refer to dramaturgy collected at an earlier stage of the process, such as in planning, and discussing how this information might be used at the presentation stage. Students were also required to demonstrate their knowledge of safe and ethical practices at the presentation stage. High-scoring response made specific and relevant links to lines of dialogue or stage directions and demonstrated a thorough knowledge of their production role at this stage. Common errors included making a general or limited reference to the production aim, a line of dialogue or stage direction, dramaturgical techniques, or safe and ethical practices. Some responses made a limited reference to the presentation stage.

The following is an example of a high-scoring response to Question 1. The student selected ‘designer: costume’ as the production role.

**1a.** As a costume designer I would realise this production aim by conducting research on what clothes individuals at Ivy League schools wear. I would conduct research on not just what lawyers wear, like the lawyers in dramaturgy Image 1, but research about what stores, styles and trends were common for wealthy young people aged 18–24 (college students). This research would inform what costumes could be contextual to not only the time period of the early 2000s, but the socioeconomic status of the Ivy League students.

**1b.** [Highlighted the phrase ‘Tweedy Harvard admissions officers’ from stage directions in the script excerpt]: The ‘tweedy’ officers would be wearing plain tweed suits that almost blend with each other, evoking how plain and basic they are in style and personality, which is a stereotype for lawyers and those who are very intellectual and academic. This informs musical theatre convention 6.

[Highlighted the phrase ‘I’m what you want, Harvard, I’m the girl for you!’ from Elle Woods’s lines in the script excerpt]: Elle barging in saying, ‘I’m the girl for you’ is ironic because she does not fit the Harvard image. I would draw emphasis to that by designing a hot pink cheer costume with ‘E.W. 2004’ sewn on the back to show her confidence and ambition that she will be accepted in the ’04 graduating class. This pink standout costume evokes convention 5 as it is over-the-top and larger than life.

[Highlighted the chorus’s lines ‘Harvard, what you want is right in front of…!’ in the script excerpt]: The chorus would all be wearing cheer outfits which is contextual as they are the UCLA cheer team. I would design the outfits to be a lighter shade of pink than Elle’s to show how she stands out. The UCLA cheer team costumes would […] evoke convention 6, stereotypes, of cheerleaders […]

**1c.** To contrast Elle’s feminine personality with the placid and plain personalities of the Harvard admissioners, I would explore designing costumes that sit on opposite sides of the colour wheel to evoke visual juxtaposition. The Harvard admissioners could wear dark green ‘tweedy’ suits in the style of those in Image 1. I would design a costume for Elle that is not pink and portrays her as the cheerleader she is, putting her in a hot pink mini skirt and cheer top, with pink glitter detailing. This contrast of colour would be effective when see both admissioners and Elle interact, for example, in script excerpt 1, ‘now see her, Miss Woods’ when Winthrop is speaking directly at Elle. I would have to trial a range of colours and fabrics to ensure I select the right materials to create opposing qualities in their costumes. I would ensure Elle's costume is trialled with her doing the ‘dance break’ to make sure it can move with her and adjust it to be more flexible if needed.

**1d.** To refine the idea explored in Part C I would trial different shades of pink for Elle’s costume to find the one that clashes the most with the tweed outfits of the admissions committee. My development could centre around the aim to not create a complementary image of Elle with the committee but a contrasting one. I would have the admissions committee all wear the same suit colour and shape to evoke unity and cohesion in their appearances and lack of originality. Elle’s pink cheer outfit would be trialled in a number of different cuts and styles of skirt and tops to ensure I find the right balance.

**1e.** The use of exaggerated designs and stereotypes will help communicate character status easily. I’ll elevate the ‘tweedy’ look of Harvard students and staff with high-class formal wear. This will include communicating with the director and ensuring the stage floors and backstage areas are clear and not shined to minimise trip or slip hazards – especially for women wearing heels. In early shows, I’ll seek feedback and opinions from young audience members – through discussions, forum pages or polls – to reflect on the costume’s impact on the play’s environments and audience’s understanding of university culture. I can also discuss audience culture with younger cast members, family or family of cast and crew to understand young audiences and how to elevate my connection with them through my costume design.

Question 2

Question 2 required students to select a different production role from the one selected for Question 1, and to interpret a second script extract from *Legally Blonde: The Musical*,focusing on the character of Callahan.

Question 2a.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | Average |
| % | 6 | 11 | 35 | 29 | 19 | 2.5 |

This question required students to explain how their selected production role could apply the element of variation in the script excerpt. High-scoring responses made highly specific and relevant reference to one or more aspects of variation, such as variation of intensity or variation of energy. They also demonstrated a thorough understanding of work in their selected production role, including through the use of sophisticated and consistently accurate theatre terminology. Common errors included confusing the different aspects of variation, such as discussing ‘energy’ rather than discussing ‘variation of energy’. Additionally, a common error was confusing a discussion of variation with a discussion of contrast; variation was best discussed in terms of gradation rather than juxtaposition of opposing aspects. For example, a higher-scoring response might have discussed a progression of hues within a colour palette, ranging from fluorescent pinks to more subtle pinks, to muted creams, to greyscale; a lower-scoring response might have contrasted pink and grey without a sense of the variations between them.

Question 2b.

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | Average |
| % | 7 | 8 | 28 | 18 | 17 | 14 | 8 | 3.1 |

This question required students to explain how they could apply their selected production role to realise the character of Callahan. They were also required to demonstrate their knowledge of how theatre technologies could be applied within their selected role. High-scoring responses demonstrated a thorough understanding of ideas about Callahan interpreted from the script and of how ideas about Callahan could be conveyed through the application of the production role. Some responses demonstrated a high level of understanding of how theatre technologies might be used as part of a planning process, such as the use of digital platforms to research sharks that might be used as a basis for characterisation. Some high-scoring responses made reference to theatre technologies in the development process, such as the use of digital recording devices to record a rehearsal and reflect on how well ideas are conveyed in the scene, or the use of sewing machines to tailor garments. Some referred to theatre technologies used in the presentation stage, such as the use of a body microphone and reverb effects to amplify and manipulate an actor’s voice. Common errors included omitting reference to two or more lines of dialogue, theatre technologies or work in the selected production role.

The following is an example of a high-scoring response to Question 2. The student selected ‘actor’ as the production role.

**2a.** I’d begin this excerpt standing casually yet confidently, shoulders back, one hand in my pocket and the other pointing skywards as I explain. I’d maintain Callahan’s confidence and rigidity throughout to show his status and personality but vary the intensity as the song grows to show his passion for his work. I’ll increase the tempo and move back quickly to address the students as I say, ‘So what’s my point?’ as though to pull himself back into the present. I’d use less rigid, lithe movements and prowl the stage while singing ‘blood in the water’ to add a predatory level to the character, varying my gesture by splaying my hands out and flattening them as though to mime water, while crouching slightly to build tension and enhance the imagery of the scene and Callahan’s growing enthusiasm.

**2b.** The script depicts Callahan as a ruthless lawyer, whose ‘thrill of the kills’ is ‘the only law’. I’d convey this by grinning viciously and following the students as I sing to reflect the stalking movements of a shark. I can strengthen this by researching the movements of sharks through YouTube or nature documentaries. I’d also show his dismissive nature towards the students, who he refers to as ‘chum’, by ensuring I remain levelled above them at all times – by using the set to stand on stairs, platforms or chairs, or simply exaggerating my rigid posture even further to add more to my height. During rehearsals I can record my scenes to play back and ensure I convey his intimidation and power well, and I can also watch videos on YouTube from previous performances of the role to gain further insight on how to communicate his vicious nature.

Section B

Section B required students to select a play from the 2024 Theatre Studies Playlist. Question 1 tested students’ ability to demonstrate the knowledge and skills they had developed in Unit 3, Outcome 3, of the study design.

Question 1a.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
| % | 3 | 6 | 25 | 33 | 23 | 9 | 3.0 |

This question required students to select one or more production roles (designer: props, designer: set, designer: lighting and/or designer: sound) and evaluate how the role(s) were applied to interpret the context of their selected play. High-scoring responses demonstrated an excellent capacity to evaluate interpretive choices made in presenting the context of a script. These responses provided highly specific and relevant quotes from the script. They also clearly articulated how a moment was realised on the stage. High-scoring responses included specific mention of an area of context, such as the time and place in which the play was set, the time and place in which the play was written, influences on the playwright, the language of the script or the circumstances associated with the play. These responses used sophisticated and consistently accurate theatre terminology and evaluative language. Common errors included omitting quotes from the script or providing a vague or generalised quote. An example of a generalised quote was referring to the word ‘popular’ from the script of *Wicked*; the word ‘popular’ is used 12 times in the song ‘Popular’, so if not clearly evaluated, it is unclear which moment the student might be referring to. Some responses made little or no reference to context, or confused context with a plot point in the play. Another common error was analysing instead of evaluating the performance.

Question 1b.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
| % | 6 | 6 | 15 | 34 | 23 | 17 | 3.1 |

This question required students to select one or more production roles (actor, director, designer: costume, or designer: make-up) and analyse how the role(s) were applied to interpret the written script. High-scoring responses provided a thorough analysis of the production role, using sophisticated theatre terminology to describe what was seen and/or heard on the stage, and they discussed how this conveyed meaning to the audience. High-scoring responses also made highly specific and relevant reference to stage directions or dialogue in the script in the form of quotations. Common errors included making a general or limited reference to a specific moment, a quote from the script or application of their production roles.

The following is an example of a high-scoring response to Question 1. The student selected *Wicked* as the production and ‘designer: set’ as the production role for Question 1a. and ‘director’ as the production role for Question 1b.

**1a.** The moment as Dillamond reveals the other side of the blackboard, painted with the words ‘ANIMALS SHOULD BE SEEN AND NOT HEARD’ immediately draws attention to the allegory to racism and cultural divide animals represent, through the use of the common racist or sexist command. It easily reminds audiences of the common racist views held at the time of the play’s writing and in current times – but the blackboard’s design is ultimately lacklustre and takes away from the aggression, shock and uncomfortable feeling of the scene. The writing is too neat and picturesque, and the red colour – although immediately emphasised against the black background – is too pink-toned, where a deeper red would better reflect the violent nature of the act. This presentation ultimately limits the impact of the scene – weakening the anti-racist message presented in it.

**1b.** The moment as Elphaba ‘spells’ the students to save the lion cub begins with a sudden ‘freeze’ on stage that automatically communicates her power’s impact. Following this, the chorus enters a ‘bizarre, trance-like state’ which is depicted through their chaotic dancing which fills the stage. Actors pirouette endlessly, while two are lifted mid-air with harnesses and cartwheel. This is accompanied by frantic, high-paced music which elevates the wild chaos on the stage and Elphaba’s own panic as she and Fiyero run off stage. This direction implements further tension into the scene and introduces more chaos than what is initially depicted in the script, which ultimately serves to elevate the whimsy of Wicked’s world, as well as emphasise Elphaba’s magical abilities.

Section C

Section C required students to select a play from the 2024 Theatre Studies Playlist. The selected play had to be different from the play selected in Section B. Question 1 tested students’ ability to demonstrate the knowledge and skills they had developed in Unit 4, Outcome 3, of the study design.

Question 1

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 4 | 2 | 6 | 19 | 12 | 12 | 14 | 12 | 10 | 6 | 4 | 5.1 |

This question required students to evaluate how directing and design were applied in the acting space to convey the intended meaning of the play. It also required students to demonstrate their knowledge of emphasis and acting skills. High-scoring responses demonstrated an excellent ability to undertake a thorough evaluation that integrated theatrical and evaluative terminology. High-scoring responses also showed an excellent understanding of the intended meaning of the play. These responses were evidenced by well-described, highly specific and relevant moments from the performance. They also demonstrated a thorough understanding of how design and directing worked in the acting space. Strong examples of this included details of blocking choices, positioning of design elements through the space and the ways in which design choices supported a unified directorial vision.

In addition, high-scoring responses included a detailed description of acting skills, including facial expressions, voice, gesture, movement, and stillness and silence. High-scoring responses included details about emphasis, such as how certain aspects of the performance were given greater focus, importance or prominence. Common errors included analysing rather than evaluating. Some responses omitted reference to directing, design, the acting space, the intended meaning of the play, a moment from the play, emphasis or acting skills.

The following is an example of a high-scoring response to Question 1. The student selected *Trophy Boys* as the production.

In Trophy Boys, the intended meaning is to make political and societal commentary on the toxic masculinity present in private boys’ schools – particularly within the debating scene. Firstly, this was communicated in the dramatic moment when Owen opens his laptop, to find out about the assault allegations, then proceeds to scream and drop it on the floor. During this moment, Owen (Emmanuelle Mattana) had been blocked into the centre of the space, successfully drawing the audience’s attention and creating a position of focus. Then, as they screamed, the design of the laptop prop (a MacBook, communicating the character’s implied worth) was dropped loudly by the actor. At the same time, the other actors around the edge of the space froze and looked toward Owen, creating a moment of silence. This combination of the loud crash of the laptop, followed by the immediate silence, along with the positioning of the actors in the space, immediately communicated a moment of emphasis for the audience, where they gained an understanding of the severity of the circumstances, without yet knowing, thus forcing them to question the contents of the laptop that could create such a reaction. The character’s reaction to this scene further highlighted the toxic male intended meaning of the play, as they became more worried about their self-image rather than the health of the possible victim. Another moment where the costume design clearly demonstrated the toxic male messaging was during the ‘Grind on me’ sequence. During this moment, the actors had been choreographed to dance around the space, sexually gyrating on various objects. This overt sexualisation was further highlighted to the audience as the costumes were designed to rip off (in a male stripper type manner) to reveal the exact same private school uniform. This not only emphasised the privilege of these characters (through the uniform) but also communicated the over-sexualised mind of the stereotypical teenage men (through the actor’s erotic movement around the space).