

二〇二三年度 早稲田大学大学院文学研究科  
【博士後期課程】 専門科目 演劇映像学 コース

入学試験問題  
※解答は別紙(縦・横書)

各自が専攻する領域の問題を解答しなさい。

問題は、

「日本演劇」 (2～4ページ)

「西洋演劇」 (5～6ページ)

「舞踊学」 (7～8ページ)

「映画学」 (9～10ページ)

の四領域である。





日本演劇

(3/3)

【問題2】 次の資料について設問(一)～(四)に答えなさい。

- 設問(一) 資料全文を翻字しなさい。意味がわかりやすいように、適宜当て漢字を施しなさい。  
(二) この作品の主要な登場人物をあげ、梗概を記しなさい。  
(三) この作品が属する芸能のジャンルの示し、具体的な作品名を複数あげて、ジャンルの特色と時代的変遷を述べなさい。  
(四) この資料の書誌学的な形態について述べなさい。

資料



(日本演劇、以上)

※Web掲載に際し、左のとおり出典を追記しております。  
『あんぐれ』(東京大学総合図書館所蔵)



## 西洋演劇 (問題用紙全 2 枚)

【問題 1】 【問題 2】 のいずれかを選択して解答しなさい。

【問題 1】 以下の文章を読んで、問いに答えなさい。

Phelan's ontology of performance<sup>(a)</sup> has generated a number of critical responses, all of which contribute to the continuous enrichment of theories and practices within performance studies. Philip Auslander<sup>(1)</sup>, for example, has questioned the binary oppositional status of performance and its reproduction — not because he rejects the value of live art, but rather because the status of performance as "live" has changed drastically in a cultural situation which is increasingly dominated by mass media. Auslander wants to deconstruct the perception of the oppositional relationship formulated in the distinctions between live and mediatization<sup>(b)</sup>, need to be discussed in light of their positions within cultural economy, and proposes to "investigate that relationship as historical and contingent, not as ontologically given or technologically determined." Drawing on Walter Benjamin<sup>(2)</sup> and Jean Baudrillard<sup>(3)</sup>, Auslander argues that the live is an effect (and not the other way around) because recording technologies have made it possible to actually think of performance, in its existing representation, as "live."

Rebecca Schneider<sup>(4)</sup>, too, discusses Peggy Phelan<sup>(5)</sup>'s ontological definition of performance in relation to the archive, understood as records, objects, and documents of events and bodies. Schneider refers to the Greek root of the Archon<sup>(6)</sup>, the house of the Head of the State, which leads to the notion of archive as a Western phallogocentric cultural thrall of documents and objects that are visible and "housable." Performance, as suggested by Phelan and others, is thus antithetical to the archive because of its disappearance, because performance resists the "ocular hegemony" of the visible remains of the archive. Referring to poststructuralist insights, however, Schneider notes that the archive itself produces a loss, that objects, documents, and records are marked by disappearance, and concludes: "Indeed, remains become themselves through disappearance as well." Schneider thus dissolves the borderline distinctions by concluding that both performance and the archive materialize through disappearance, only differently, and that "the archive itself becomes a social performance of retroaction."<sup>(c)</sup>

A third approach is formulated by Diana Taylor<sup>(7)</sup>, who finds the discourse on the "ephemerality" of performance to be profoundly political because it invites an inevitable question: "Whose memories, traditions, and claims to history disappear if performance practices lack the staying power to transmit vital knowledge?" According to Taylor, much of the debate deals with language — not only as the notion of performativity in linguistic theory, but also because many anthropological inquiries have been informed by a "textual turn" in cultural studies, only to be challenged by the "performative turn." Another dimension of language lies in challenging the predominance of writing in Western epistemologies by underlining the notion of embodied culture instead. The archive in this sense represents the permanence of documents, records, maps, texts, and other material remains that appear resistant to change. The conflict, or "rift," is not about the written versus the spoken word, but between the two entities identified by Taylor as "the archive<sup>(b)</sup> of supposedly enduring materials... and the so-called ephemeral repertoire<sup>(d)</sup> of embodied practice/knowledge." The relationship between performance and archive is neither sequential nor binary constructed, but interacts in intrinsic patterns of exchange and expansion, as when concepts such as for example "oral literature" suggest the repertoire transferred to the archive. For Taylor, a crucial role for performance studies is to take seriously the repertoire of embodied practices as an important system of knowing and transmitting knowledge." These discussions of ontology through concepts such as "liveness," "performance remains," and "repertoire" are only few, albeit influential, contributions to a deconstruction of the contested dichotomy of performance versus archive.

Gunhild Borggreen and Rune Gade (eds.), *Performing Archives/Archives of Performance*, Museum Tusculanum Press, 2013, pp. 14-15.

※ページ下部に出典を追記しております。

設問 1 第一段落を日本語に訳しなさい。

設問 2 下線部(1)～(7)の人物名・用語について、知っていることを述べなさい (各 5 行以内)。

設問 3 下線部(a)の内容を分かりやすく説明しなさい (5 行程度)。

設問 4 下線部(b)に関する Auslander の考えを簡潔に述べなさい (5 行程度)。

設問 5 下線部(c)の意味を分かりやすく説明しなさい (10 行程度)。

設問 6 下線部(d)の 2 つの用語の伝統的な意味と Taylor が込めている意味を対比させながら説明しなさい (5 行程度)。

設問 7 今日の演劇研究において archive が関係する問題にはどのようなものがあるか、自由に論じなさい (行数自由)。

【問題 2】以下の文章を読んで、問いに答えなさい。

« Documentaire » et « politique » ont été deux qualificatifs associables au théâtre dans l'Histoire. Car, un jour, la fiction, la fable ne suffisent plus pour exprimer les colères et les révoltes qui grondent aux portes des théâtres. Dans les années vingt, en 1924 (*Drapeaux*), Erwin Piscator<sup>(1)</sup> met en pratique le « drame documentaire » en actualisant les pièces qu'il monte par le recours aux images ou aux sons, rendu possible par l'avancée des techniques (projection, cinéma, animation, radio), capable d'élever les scènes privées au niveau de l'histoire. Piscator parle d'élargissement et d'approfondissement documentaire de la sphère privée par l'introduction de films, extraits de journaux, dépêches de presse, photos<sup>(a)</sup>. Cinéma et théâtre<sup>(b)</sup> se renforcent sans illustrer : les projections chez lui informent, éclairent la situation, commentent, critiquent, contredisent, accusent, précisent... Ou pour le dire en le paraphrasant, le projecteur de l'histoire le découpe des échappées dans l'obscurité du temps. C'est une démarche identique mais moins radicale que mènent avant lui Vsevolod Meyerhold<sup>(2)</sup> en U.R.S.S. dans sa collaboration avec Serge Tretiakov<sup>(3)</sup> (*La Terre cabrée*, 1923), et les artistes du LEF (Front gauche de l'art) qui promeuvent une « littérature documentaire », « factuelle », vouée à la « fixation du fait », à l'affirmation de la supériorité de la réalité sur toute forme de type romanesque et qui s'essaient à un théâtre du fait (*Masques à gaz*, *Hurle*, *Chine !*, *Je veux un enfant*, pièces de Tretiakov), associant les acteurs sur la scène aux hommes et aux événements d'une usine, d'un pays, d'un monde en mouvement. *Je veux un enfant*, interdit en 1932, invitait ses spectateurs dans un espace immersif où scène et salle s'accouplaient à débattre, à s'exprimer sur des problèmes de société pendant la durée de la représentation.

Dans les années soixante, Peter Weiss<sup>(4)</sup> en Allemagne écrit *L'Instruction*<sup>(5)</sup> (1965), pièce qui combine la forme du procès et celle de l'oratorio, conçue à partir de documents et de notes qu'il a prises lors du procès de Francfort en 1964, et qui sera montée dans toute l'Europe à la fin de la décennie. Il allie une recherche d'écriture nouvelle et une technique classique pour classer la multitude de documents rassemblés en un montage dialectique destiné à faire apparaître en pleine clarté le phénomène des camps d'extermination et ses prolongements actuels. Quand Piscator lui-même mettra en scène *L'Instruction*, il renoncera à utiliser les images, n'éprouvant aucun besoin de doubler par des projections la démarche authentiquement documentaire de l'auteur du texte.

Béatrice Picon-Vallin<sup>(6)</sup>, « Le Théâtre face à monde en mutation : à propos des théâtres dits "documentaire", in Erica Magris et Béatrice Picon-Vallin, *Les Théâtres documentaires*, Deuxième Époque, 2019, pp. 19-20.

※論文名に誤りがありましたため、以下の通り訂正いたします。

Béatrice Picon-Vallin, « Le théâtre face à un monde en mutation : à propos des théâtres dits "documentaires" »

設問 1 全文を日本語に訳しなさい。

※ページ下部に出典を追記しております。

設問 2 下線部(1)～(6)の人名・作品名について、その演劇史上の意義を説明しなさい(各 5 行以内)。

設問 3 下線部(a)を分かりやすく説明しなさい(5 行以内)。

設問 4 下線部(b)に関して、現代演劇における映像の使用にはどのような美的特徴が見られるか、具体例に即して説明しなさい(5 行程度)。

設問 5 David Lescot は、伝統的な « théâtre documentaire, dénonciatrices et poignantes » に対して、より現代的な « théâtre documentaire de l'individu, de l'existential, du symbole ou du sentiment » の出現を指摘しています。このことに対するあなたの考えを、具体例に即して述べなさい(行数自由)。

設問 6 今日の演劇研究において « document » が関係する問題にはどのようなものがあるか、自由に論じなさい(行数自由)。

(以下余白)

※WEB 掲載に際し、以下のとおり出典を追記しております。  
Béatrice Picon-Vallin, « Le théâtre face à un monde en mutation : à propos des théâtres dits "documentaires" », pp. 19-20, from *Les Théâtres documentaires*, Erica Magris et Béatrice Picon-Vallin. ©2019, Deuxième époque.

## 舞踊学(問題用紙全 2 枚)

【問題 1】 【問題 2】 のいずれかを選択して、解答しなさい。

【問題 1】 次の文章を読み、あとの設問に答えなさい。

Sergei Nikolaevich Khudekov was born on 27 November 1837 in the Ryazan district. He received his secondary education in the third Moscow gymnasium and read jurisprudence at Moscow University. After serving in Russia's armed forces he took the nickname "the major" from the rank at which he retired. His literary activity was extensive. He felt an attraction to literature and theater while still a young man, trying his hand at writing in the early 1860s with articles on theater, ballet and military life. For the next ten years Khudekov was published in ever more important newspapers and journals, which turned this decade into an apprenticeship for the post he assumed in 1871 and held until 1917: editor-publisher of the *Petersburg Gazette*. He was a public servant: as a councillor of the St. Petersburg civic дума. Khudekov was a member of various commissions, including one investigating the feasibility of a national people's [narodnyi] theater. He was by avocation a horticulturalist who won prizes for his plants. And, of course, he was a balletomane.

Khudekov's relationship to Russian ballet was quite different from that of Pleshcheyev or Skalkovsky, in part because of his attitude toward it (a matter to which I shall return), in part because of his friendship with major figures of artistic authority in the Petersburg company. Perhaps he commanded respect because the *Petersburg Gazette* was, as one writer called it, "the highest tribunal of the ballet," whose critics spared neither administration nor artist. Perhaps his collaboration as librettist on a number of Petipa's ballets was genuinely welcomed. Whatever the reason, Khudekov had access to the inner circles of the ballet. As critic he stood well in the shadow of Pleshcheyev and Skalkovsky; apart from the History of Dances he is most important as a ballet writer for his scenarios. According to the prevailing custom of the time, title-pages of ballet libretti omitted mention of the scenarist; we learn of Khudekov's contributions from historical accounts. For some ballets, such as *Roxana* (1878), *Zoraya* (1881) and *The Vestal* (1888), his collaboration is freely acknowledged. For others, however, there is some dispute. The libretto of Petipa's second oriental extravaganza, *Le Roi Candaule* (1868), like the first, is generally attributed to Vernoy St.-Georges and Petipa himself. But in the fourth volume of the History of Dances Khudekov suggests that these two were not wholly responsible for the work:

*The historical episode from Candaule was taken by Marius Petipa at the order of Director [of Imperial Theaters Stepan A.] Gedeonov. At first the program was produced in St. Petersburg by a Russian journalist, but the director, who loved everything foreign, declined it and ordered a libretto from the French writer St.-Georges, the creator of the program of The Pharaoh's Daughter. Mr. Petipa went to Paris, taking with him the Russian's work, which with St.-Georges' agreement was accepted with only minor changes, but with corrections that distorted the sense of the ancient episode in the history of Lydia. Nevertheless, for his insignificant work St.-Georges was given 3000 rubles.*

By implication the forgotten Russian journalist was Khudekov himself.

*La Bayadère* was another disputed work. Pleshcheyev in *Our Ballet* is one of several historians who attributed the libretto to Khudekov. When Petipa revived *La Bayadère* in the 1900-1901 season he took exception to Pleshcheyev, claiming that the libretto was entirely his own save a few marginalia that Khudekov had added.

Occasional disagreements apart, Khudekov and Petipa shared a long and close friendship. As late as 1899 Director of Theaters Sergei Volkonsky requested (and received) permission to produce in the 1900-1901 season a *Salammbô* on which Khudekov, Petipa and Alexander Glazunov were to have collaborated. His friendship with Petipa and his hand in the affairs of the ballet afforded Khudekov a privileged view of the Petersburg company that makes him potentially more authoritative than either Pleshcheyev or Skalkovsky, who were essentially onlookers.

Before turning to the History of Dances it is necessary to pause for a further look at the *Petersburg Gazette*. Only a few random issues survive in libraries outside the USSR; unlike other dailies it has not been microfilmed; and yet, Soviet epithets aside, it is an extremely important source, arguably the richest in reviews of ballet performances and of lore about the Petersburg ballet.

The duties of editor-publisher passed to Khudekov after the *Petersburg Gazette* had suffered four years of controversy and lawsuits under his predecessor. Despite occasional confrontations with tsarist censors, which resulted in temporary suspensions of publication in 1873 and 1877, the *Petersburg Gazette* flourished in Khudekov's hands. Twenty-five years after the first issue a writer celebrating this anniversary could refer to a huge circle of subscribers and admirers, and could attribute the paper's success entirely to Khudekov, "bold, lively, clever, sensitive to events in society," who devoted to it "an immensity of patience, energy and persistence." In contrast



to the Soviet characterization of "gutter press" cited above, this imperial period writer credits Khudekov with bringing novelty, variety and humor into the pages of the *Petersburg Gazette*, while "frequently touching on prominent questions of the first importance." (Could this be two ways of indicating that the editor took his public into account?) Khudekov, moreover, enlisted first-rate contributors: among other names more prominent then than now we find Nikolai Leskov, whose story "Lady Macbeth of the Mtsensk District" was the basis of Shostakovich's opera, Vladimir Nemirovich- Danchenko, co-founder of the Moscow Art Theater, and Anton Chekhov. Pleshcheyev wrote ballet criticism in its pages.

出典：Roland John Wiley, "Historians of the Imperial Russian Ballet", in *Dance Research Journal*, Autumn, 1980, Vol.13, No.1, pp.9-11

設問 1 下線をつけたバレエ作品 *La Bayadère* について、あなたの知ることを述べなさい。

設問 2 バレエ史記述において、この文章が何を取り上げているのか、説明しなさい。

【問題 2】 次の文章を読み、あとの設問に答えなさい。

※この部分は、著作権の関係により掲載ができません。

Sally Banes, *Terpsichore in Sneakers*, Wesleyan University Press, 1987, pp. 7-9.

設問 1 下線部(1)から(10)の人名・カンパニー名のうち 5 つを選び、舞踊史・演劇史における意義を記しなさい。

設問 2 下線部(a)・(b)のそれぞれについて、具体例に即して分かりやすく説明しなさい。

設問 3 modern dance、post-modern dance、contemporary dance を区別するものは何か、あなたの考えを述べなさい。

(以下余白)



## 映画学 (問題用紙全 2 枚)

自らの研究テーマに応じて、問題 1 と問題 2 のいずれか一つを選んで解答しなさい。

### 【問題 1】

次の文章を読み、あとの設問に答えなさい。

By splitting the narrative into three acts and charting the narrative “snares,” what is gleaned with regard to the narrative’s duplicitous “twist?” Perhaps *The Woman in the Window* will provide a template for the formulation of a typology for “twist” films. Such a typology must first and foremost analyze how a narrative delivers its information. In *The Woman in the Window*, Lang is operating within a time period when the detective genre was slowing giving way to the film noir mode. Therefore, while all classical narrative films ration information, the “twist” narrative at some point either stops rationing information or deliberately rations false information. The novelty of “twist” films is that they are meant to deceive, but not present themselves as deceitful. The classical Hollywood narrative, as evidenced by the *Casablanca* example, is one that wants to be known. Moreover, by making the film easily consumable and understandable for the viewer, the filmmakers insure not only narrative success, but also a certain level of financial viability. It is no secret that the most financially successful films in box office history offer very few surprises in terms of narrative “twists.” The easy readability of characters and plot line offers a certain amount of security with regard to box office returns. If filmmakers create a film that is too impenetrable with regard to narrative complexity, they are narrowcasting potential viewership. On the other hand, if filmmakers construct films with morally resolute characters pursuing well-defined goals and concluding with predictable and satisfying narrative outcomes, they have at least cast a wider net in terms of box office success.

The classical narrative is predicated upon redundancy, revelation and resolution of narrative conflicts. The “twist” film is narratively transgressive with regard to these conventions and therefore retards redundancy and revelation in favor of duplicity and/or extended (sometimes permanent) delays. Perhaps most important to the typology of the “twist” film is the notion that the “twist” does not occur at the film’s conclusion, but rather was revealed somewhere prior and was not made salient. To understand that the narrative “twist” in films such as *The Woman in the Window* do not reveal their trick at the film’s end requires viewers to accept that either they missed important information earlier in the film, or that the filmmakers deliberately did not disclose this information.

Consider Alfred Hitchcock’s *Psycho* (1960) in this light. Once one knows Norman’s “secret” about his mother, the film can never be viewed with the same process again. Therefore, “twist” films demand repeat viewings. Repeat viewings allow the spectator to enjoy the revelation (or lack of) of syuzhet material that was not salient in the first viewing. Again, a viewer seeing *Psycho*’s conclusion for the first time almost immediately demands a second viewing to confirm that the outcome presented by Hitchcock is even plausible. The questions on repeated viewings are not fabula construction questions such as “Will Marion return the money?” or “Will Lila and Sam get caught by Norman snooping around the house?” The repeated viewing questions will seek to understand how the “twist” was concealed in the initial viewing. The “twist” film then constitutes a different narrative experience for the spectator, because the pleasure comes not in assembling the narrative as the film progresses, but rather in the revelation of what was missed.

(Harper Cossar, “Wait, How Did I Miss That?” Understanding the ‘Twist’ in Fritz Lang’s *The Woman in the Window*,” *Quarterly Review of Film and Video* 26.1 (2009): 16-17.)

※ページ下部に出典を追記しております。

設問 (1) この文章から読み取れる、物語映画における twist の概念について説明しなさい。

設問 (2) あなたが twist 映画だと思う作品 (ただし上記の文章で引用されていない作品に限る) を一つ取り上げ、筆者の twist 理解に基づいて、その仕組みを説明しなさい。

【問題 2】

次の文章を読んで、あとの設問に答えなさい。

※この部分は、著作権の関係により掲載ができません。

(Robin Wood, "Preface to the Revised Edition: The Evolution of a Film Critic; or, the Personal Is Political,"  
*Hitchcock's Films Revisited*, Revised Edition, New York: Columbia University Press, 2002, x-xii.)

- 設問（1） 下線部(a)のミュージカル映画史における意義について簡潔に説明しなさい。  
設問（2） 下線部(b)が言わんとしていることを言葉を補って簡潔に説明しなさい。  
設問（3） この文章で回顧されている当時の映画状況について、今日的観点から詳しく論評しなさい。  
なお、*Hitchcock's Films* の初版刊行は 1965 年のことである。

（以上）



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演劇映像学  
日本演劇

「」から記入すること

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