各自が専攻する領域の問題を解答しなさい。

問題は、

「映画学」	「舞踊学」	「西洋演劇」	「日本演劇」
(9~10ページ)	(7~8ページ)	(5~6ページ)	(2~4ページ)

の四領域である。

1 / 10

1 mg 資料〈甲〉 (設問一) 資料 【問題1】 3 2 掲載部分を含む場面の、 全文を翻刻せよ。文字譜は略してよい (甲)の作品名と、作者名を答えよ。 200 そうもどのからむどう まっているこう こちろち あてらう いまたち とことのますうろうろうともうろう (設問一) うちんろ (甲)について Ezt ちた うだかったうこう ならいとうたち 市気をうう 122 いいます なたいえ ならけたであう いざわ 「ななころないのかう (設問二)のすべての問いに答えなさい。 うちのなない 文楽・歌舞伎での伝承について、 Row K どちん Ê A 3 E てんちまとうやり いたれてきるな ないまえとないたい ういなるのの したもこそ の空を学生 知るところを述べよ。 うつの たれ ほどうとをける 「いまくうきょう K ð, まろ うろうないのでいう 御堂ちんど ことなう AND A はいたち かい 多 公代彼 -いううい で形え North わらう 35 R R ð

日本演劇

【問題1】

または

【問題2】

の

いずれか

問を選択して答えなさい

0

(1/3)

【博士後期課程】

専門科目

演 劇 映 像 学 コース 早稲田大学大学院文学研究科

※解答は別紙

(縦・横

書)

入学試験問題

二〇二三年度

		(設問:)) 資料 (乙) について ② (乙) の場面について、知るところを述べよ。 ② (乙) の場面について、知るところを述べよ。	日本演劇	【博士後期課程】 専門科目 演 劇 映 像 学 ユースニーンニニ年度 早稲田大学大学院文学研究科
·			(2)	※解答は別紙(縦・横 書)

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

※解答は別紙 (縦)・横 書)

(ഗ∕ഗ)

日本演劇

【問題2】次の資料について設問(一)~(四)に答えなさい。

(四)この資料の書誌学的な形態について述べなさい。(三)この作品が属する芸能のジャンルを示し、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。(二)この作品の主要な登場人物をあげ、梗概を記しなさい。)2011)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。

資料

ういったのうちのころうくしていたい

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

(日本演劇、以上)

2023 年度	早稻田大	、学大学院文学研究科	入学試験問題	
【博士後期課程】	專門科目	演劇映像学 コース	※解答は別紙(横・縦	書)

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。

<u>Phelan's ontology of performance</u>_(n) has generated a number of critical responses, all of which contribute to the continuous enrichment of theories and practices within performance studies. <u>Philip Auslander</u>₍₁₎, 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 disctinctions between <u>live and mediatization</u>_(b) need to be discussed in light of their positions within cultural economy, and proposes to "investigate that relationship as historial and contingent, not as ontologically given or technologically determined." Drawing on <u>Walter Benjamin</u>₍₂₎ and <u>Jean Baudrillard</u>₍₃₎, 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(4), too, discusses Peggy Phelan(5)'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(6), the house of the Head of the State, which leads to the notion of archive as a Western phallocentric 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 pf 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." (c)

A third approach is formulated by <u>Diana Taylor</u>₍₇₎, 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 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 embodies 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 <u>archive(h)</u> of supposedly enduring materials... and the so-called ephemeral <u>repertoire(d)</u> 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 decontruction 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)。

2023 年度	早稲田ナ	、学大学院文学研究科	入学試験問題
【博士後期課程】	専門科目	演劇映像学 コース	※解答は別紙 (横・縦 書)

【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*), <u>Erwin Piscator(1)</u> 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. <u>Piscator parle d'élargissement et d'approfondissement documentaire de la sphère privée par l'introduction de films, extraits de journaux, dépêches de presse, photos(a). Cinéma et théâtre(b) 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 <u>Vsevolod Meyerhold(2)</u> en U.R.S.S. dans sa collaboration avec <u>Serge Tretiakov(3)</u> (*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 l, 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.</u>

Dans les années soixante, <u>Peter Weiss(4)</u> en Allemagne écrit <u>L'Instruction(5)</u> (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.

<u>Béatrice Picon-Vallin₍₆₎</u>, « 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。

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学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'existentiel, 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)

※ページ下部に出典を追記しております。

 2023 年度
 早稲田大学大学院文学研究科
 入学試験

 【博士後期課程】
 専門科目
 演劇映像学 コース
 ※解答は知道

入学試験問題 ※解答は別紙 (横・縦書)

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 duma. 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.

<u>La Bayadère</u> 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 Salammbo 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

 2023 年度
 早稲田大学大学院文学研究科
 入学試験問題

 【博士後期課程】
 専門科目
 演劇映像学 コース
 ※解答は別紙(欄・縦 書)

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, Terpsichure in Sneakers, Wesleyan University Press, 1987, pp. 7-9.

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)

 2023 年度
 早稲田大学大学院文学研究科
 入学試験問題

 【博士後期課程】
 専門科目
 演劇映像学 コース
 ※解答は別紙(横・縦 書)

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。

2023 年度	早稲田ナ	、学大学院文学研究科	入学試験問題
【博士後期課程】	專門科目	演劇映像学 コース	※解答は別紙 (横・縦 書)

【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的状況について、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)

r	
受	
廠	
受除野野	
氏	
绐	
43	

この欄以外に受験番号氏名を書かないこと。

演劇映像学

*選択分野にOを記入すること。

・日本演劇
 ・西洋演劇

·舞踊学 ·映画学

*日本演劇を選択するものは別紙の縦竇の解答用紙を使用のこと。

	総	凉	

<u> </u>			

------ここから記入すること------

		1
		5
	- 10 million (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (2015) (20	
	and and all for a support of the support	
(褒~旋<)		
(褒~旒<)		
· · · · · · · · · · · · · · · · · · ·		
(这个版人)		
		n a na na an ban an fan din lin ban an an an fan fan an a
 (宴~旋<)		
(裏〜旋く)		
(裏〜旒<)		
(裏〜旒<)		
(裏〜旒<)		
(褒~続<)		
(褒~旋<)		
(褒~旋<)		
、設つ施へ		$\mu_{i} = \mu_{i} + \mu_{i$
		(級へ版く)

						= = = = = = = = = = = = = = = = =
الم			aaf bervasien an eela errene in men ar ee an ar an in ar ee	······································		
والمراجع وال	an an office () () a mean and solution of a set some providence of the solution of the	renerna an na ann daalkaa an 1 anna ann 120mil 2014 (a' Halo Pitakov) na s	alite mentilitet in en femalen en a femalen in de la femalen in de la section en la femalen	lanna fa fa an an an an an ann an ann an ann an	n I	
محمو المحمولية والمحمولية والمحمولية والمحمولية والمحمولية والمحمولية والمحمولية والمحمولية والمحمولية والمحمولية				warant windowarph-whe-out (her outs k-more, - ar onen		
			annan an a	an a a sina na hari dar yn o'ne ndra a ffredau oar de ach a hif bar f de		
an			······	الا ترجيع المحموم والمحموم وال	()	
ار په در معاون میکند و در معاد است. است است و میکند و م	an gang (bargalan di kamiraka ngagmanana, paga karja ngan	r pro automa ante prospectatione parla artemativa l'hiterativa	معتمد معتر ومعرفة ويعترون ومعتر ولاحمه والمعتر والمتراجع والمعتر والمتراجع والمعتر والمعتر والمعتر والمعتر والم		۲) and a factor of the factor	une landrouwerten aus andersand samsland as hijrourkenaarden eernarmen
	nana kanana ka kata kata kata kata kata					
			······································	<u></u>		
na an a		נוראים אל איז אין איז			۵۰ - ۲۰ - ۲۰ - ۲۰۰۶ - ۲۰۰۶ - ۲۰۰۰ - ۲۰۰۰ - ۲۰۰۰ - ۲۰۰۰ - ۲۰۰۰ - ۲۰۰۰ - ۲۰۰۰ - ۲۰۰۰ - ۲۰۰۰ - ۲۰۰۰ - ۲۰۰۰ - ۲۰۰۰	
	·					
مر المراجع ا	() # / by # by # y # / by # y # / y # / y # / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b = / b				narm sar i novament net kartije fið menaliser mæksen mena anvæd ^{end}	مسمه ومستوديهم ونوادها المراجعة المراجعة وستعتب وستعرض والورتي والويار ستنتقص ستعتبه والمستع
			arr a ver a son ar do e e o do e rond ha paracitar ana advo			
				مهر - ق ور - ^{ور}		รีสารสรรรณ และการานาราวารสารอาวิทราสาราชี จากการการการการการการการการการการ
						······································
						······································
and a first of the second and the second	un la constanta can la constant por constant se de constant de la constant de la constant de la constant de la	nan an bran annar i seach de seann an mail 1941 mainte de seann an sea	, yaya wang mga kasa kasa kasa kasa kasa kasa kasa ka	<u> </u>		
		-				
na ma provincio nel l'Antonio que la confectiona de la confectiona de la confectiona de la confectiona de la co						
					₩	
		*)		an, an anaista an		un maara kun maada pilana amaan maanimaa un sayan daran yeny bisasilan maanama kuly
MAUANI, MI 11.0711.0.00000000000000000000000000000	مند ار من الارور بين الارور بين العالم المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع			للانت بن من المراجع والعن المراجع العن المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع		*****
			an beter () was reade to be wrate to yet arrange to - to - er	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	u a panta na mana sana sa ina sa	
					يەرىرىيە بىلەر مەرىپىيە بىلەر يىلىنىڭ يەرىپىيەتلەر بىلەرلىرىك يەرىپىيە بىلەرلىك تەرىپىيە بىلەر	
	et.,	·				(次頁へ続
		記入しないことー				(4人 J 4 " ~ 用分位

一ここから記入すること				······································	······································		
			and in the second strength and the	and the second distance of particular last sets the second state of a last set of a			
an a						an a	
					. د ها که کور و و و و و و و و و و و و و و و و و و	an a	
na - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 -	ana ann an State an			-)#*-1## #################################			
الاستعماد والمعاقبة ومحاط والمراجع المراجع المراجع المراجع والمحاط والمحاط والمحاط والمحاط والمحاط والمحاط	ومعارضوها ومحمدان يسور والمحمود الألفا فالأحاف المحمدها	كالم وحمل المراجع المحارب على المحارب على المحارب المحارب المحارب المحارب المحارب المحارب المحارب	الم حمل الله المحمد الله تحمد الله الله الله الله الله الله الله الل	er ben men de la cheven des for verbligt versen vers anna avec and a	lea an san n'handr th frankrigen a fri brann an an	یک این اور این اور این	ann angu, i
al debuit i bedinan lises a pasama (al setas de sites de satur camana (a ana) part parat, a pasa.	l 1953-sepel fact in forfanself reger server sowerdt by redensided aan aa	و المروح و	antan ana ang ina ang ina ang ina ang ina ang ina danang ina ang ina ang ina ang ina ang ina ang ina ang ina a	ener andet i ben (hal he i het of mann af , i he san sava kar men av sommen er misse	nen beinne anen same er enges samges gereges op ser opser (program press	na jegov jego bili po menjano sti in veljat na na zako la bačani konam kona na na anima ka sov	
، المراجع		1) - 1000 mm 100 f & 21 m 1 mm 1 m 1 m 1 m 1 m 1 m 1 m 1 m 1					
unitaria (keesamutata) keettaa ja ariin aana ja jaraan marakad juud jah	a a barrar (14 ma 19	ана рамани изгология Анган Колтон ана ана рама и то та ста	na (11 mar 11 fi fi sana ang sa kata kata sa sa kata	constitution and assessment for a series of the language and an even	n) waaran waxaa ku maraa ji ka aana ji ka ayaa yaana di kana		*******
۵۳ تا میر از ۱۳۵۵ و ۱۳۵۵ و ۱۳۵۰ و ۱۳۵۰ و ۱۳۵۰ و ۱۳۵۵ و		مىرى بىرىكى بەر يارىكى بىرىكى بىلىكى بىل					*****
					······································		
					وروان و المرود	anta (Aria) del fue ciudad Indo fa (Dela anconsensa una presione con marco a vi anconse i - al	
	3						
an a					······································		
المحاوية والمحاوية وا	والمحافظ والمحافظ والمعاقب والمحافظ والمحافظ والمحافظ والمحافظ والمحافظ والمحافظ والمحافظ والمحافظ والمحافظ وال	,	and a subscription (contraction)	7. 1997 / 1997 / 1997 / 1997 / 1997 / 1997 / 1997 / 1997 / 1997 / 1997 / 1997 / 1997 / 1997 / 1997 / 1997 / 19			-
					d ²		
a a da un para anticaren a federaria a fezerar para para en			annan ann an an ann an an an an an an an		al a nar annanannar an snannar shù tha hann ba ann an dù		
			······································		······································		
		1				94 1	
- No to any final sector of the sector of th	ng ng samang pang sang dan panta kan sa kan ang sang sang sang sang sang sang san	ى يەرىپ مەرىپە بەرىپەر تۈك بەرىپەر تەرىپەر تەرىپەرلەر تەرىپەرلەر تەرىپەر تەرىپەر تەرىپەر تەرىپەر تەرىپەر تەرىپ	Annale and an annale and an	(rangena angeler ar en an an angeler ar en angeler ar en angeler an angeler an an angeler an an an an an an an a	
4		10 - 10 - 10 - 10 - 10 - 10 - 10 - 10 -					
9 York - 1 year - 1 y		1,-11.4. Mar 2010/10/00/00 2010/01/01/00/00/00/00/00/00/00/00/00/00/					
	- <u> </u>		ه يوه موجود المركز ا			ter an face of the State statement of millionia and know instances	
						annanina mang bahanin di menangkan beranyan kelangkan kelangkan berang bahas di bahara	*****

nan Marana, avaa na er a Maas sa et Marana annan ara di ee emina mermanami ee maa armad mahamara naa maa	ha kan arawan ar maaan a aa a di mara a mana kunang perangkan ang kanang perangkan kan kan kan kan kan kan kan	<u></u>		
waah. Milah ku melahanin lahun mananun manan ta saja genasara jakan da musyem na asawa Mermun	n janun dire tigan iya yan atan ina kanan girarga ku ku ku ku jana kan ta maketi wandi kan miningi.	iy newsona) i fi santoofii (i daa faara (i b) miis hi kysonal la be' noone aan sonali ary ee s aa		n na
			·	
	مەرىلەر مەرىپەر مەرىپە		******************	ىرىنى يەرىپىيە بىرىپىيە يەرىپىيە يەلىلىغ ئىللىرىپار ئايا ئىرىپىيە بىرىپ بىرى ئىلد بىرىپەر يەرە تەرەر يەرە تەرەر مەرەبى
مىرىنىيە بىرىنىيە بىرىنىيە رويىغىرىيە بىرىنىيە بىرىنىيە تەرىپىغىنىيە بىرىنىيە بىرىنىيە بىرىنىيە بىرىنىيە بىرىن	موسو مردوم وروم وروم وروم وروم وروم وروم ور	يو قال المحمد الم	سور و مرود المرود ال	منه و موارست از مراقع از این از این از مراجع از این مراجع از این از این و مراجع از این از این از این از این ای این از این از این از این از این از این از این این از این این از این این از این از این از این از این از این این ا
ала а алана у Ацилиу из киндандан дин анала анандин, такиду Вилинден нереділиге жилага и и ала алана	ייני באור איז			ر با مراجع میں ایک اور دیک میں
יישרא איז איז איז איז איז איז איז איז איז אי	, με τα ματά την προστηγού την την την την προστηγού την που την	na a na construinte de la construinte de la construinte a construir a defini matérie de la construinte de la co	unde finderstenden menteren en berefenden in de en berefenden van (16 ferdet der den den en de findeligenen op bed	^{nan} () ya ya ya 1 (1939) ya ya ku ilayo ku ilayo ku ilayo ku ilayo ya ya 2011 ya ku ya ku ilayo ku ila
		· ····································		
			258 N 276 W 2776 Jan N 2616 [276] 276 (2777 / 1877 / 1877 / 1877 - 1978 - 1978 - 2778 - 2776 - 2776 / 1877 - 27	
		، دې د د د د د د د د د د د د د د د د د د	ann an ann a a ann Senna a na an an an an ann an an an an an	
				ر بین میکند. این میکند است می میکند از این این این این این این این این این میکند. این از میکند است ا
مەر مەر مەر مەر مەر مەر مەر بەر بەر بەر بەر مەر مەر مەر مەر مەر مەر مەر مەر مەر م	¥,qq44q,q=14q44q,q,q,q,q,q,q,q,q,q,q,q,q,q,q,q,q,q			ر من
	alan sama da an manuna wa kuma da mana na angan na tangan na tangan na tangan na tangan na tangan sa tangan sa	·····		
practication party and the second second state (the twist provider static provider static) and the second state	asçımı De APPO ABET Berenis menastrismi talmışı ber DALI (AND SALI) Bila Hazerban Alam I Şan Johi Hanu Fin	در این از می از این از معرف این می این این این این این این این این این ای	ar perský rocholská filrymunové i od modelmite na so ereft vlová ki júktivný	and a second second for fact, see on any hydroxymf or over symmetric more second second second second second se
2/μ (manaza n jaonad kanista/n i nivisi manistati tanà mina katana mandra daratamana dara mana kaominina kaomin		n feren men i skal si sin sa van genaam oo genaam oo genaam ferdisina are een korsen gesta ar	ala area a sua	_{العلم} المراجع والمراجع والمراجع والمراجع المراجع المراجع المراجع والمراجع والمراجع والمراجع والمراجع والمراجع وال
ייין איז		المحمد علم الاستعادية والمحمد والمستور والمستور والمستور المحمد والمحمد والمحمد والمحمد والمحمد والم		ny diadamin'ny taona 2008–2014. Ilay kaominin'i Canadra Bancard Vandaranan'i Sana Van Canadaranan'
۵۰٬۹۷۳ (۱۹۵۰ - ۲۵۵۵ - ۱۹۹۵ - ۱۹۹۵ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ - ۱۹۹۹ -	yyddy fefyl felyfu felyfu felyfu a fely		anden and an	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
nerven on an anna ar man i man amh i rhann ai air nit mit mit na frait fu an an an tar frait an an an an an an			ar af granging a bharan a an	ىنىڭ ئالىلىغانلىغان ھىلىلىپىغ يۇرلىل لىغانلىپ يېنى خان الالىلىپىغ زىغۇنچى يانىن ۋىسىپى يەر بىغان يېنىي
	سل علی محمد اور محمد محمد اور محمد محمد اور محمد اور محمد محمد محمد محمد محمد محمد محمد محم			
الم ما و معالم المراجع (السب السب المراجع الم مراجع الم مراجع المراجع المراجع المراجع الم المراجع ال	مين مادين من المركز (مادين المركز	n		مر المراجع الم المراجع المراجع
۵۰، ۱۹۵۹ - ۲۰ ۱۹۰۹ - ۲۰۰۹ ۱۹۹۹ - ۲۰۰۹ ۱۹۹۹ - ۲۰۰۹ ۱۹۹۹ (۲۰۰۹ - ۲۰۰۹) ۱۹۹۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ - ۲۰۰۹ -		ann-franzési kan anné-ta-én (ka ja, m) na na anaési, a panan kan manakan		

,

(裏へ続く)

						「こうから記入すること	演劇映像学 日本演劇
--	--	--	--	--	--	-------------	---------------

•



(裏(続く)



----これより先の余白には絶対に記入しないこと-----

