

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」
- (7～9ページ)
- 「映画学」
- (10～11ページ)
- の四領域である。

日本演劇

【問題1】または【問題2】のいずれか一問を選択して答えなさい。

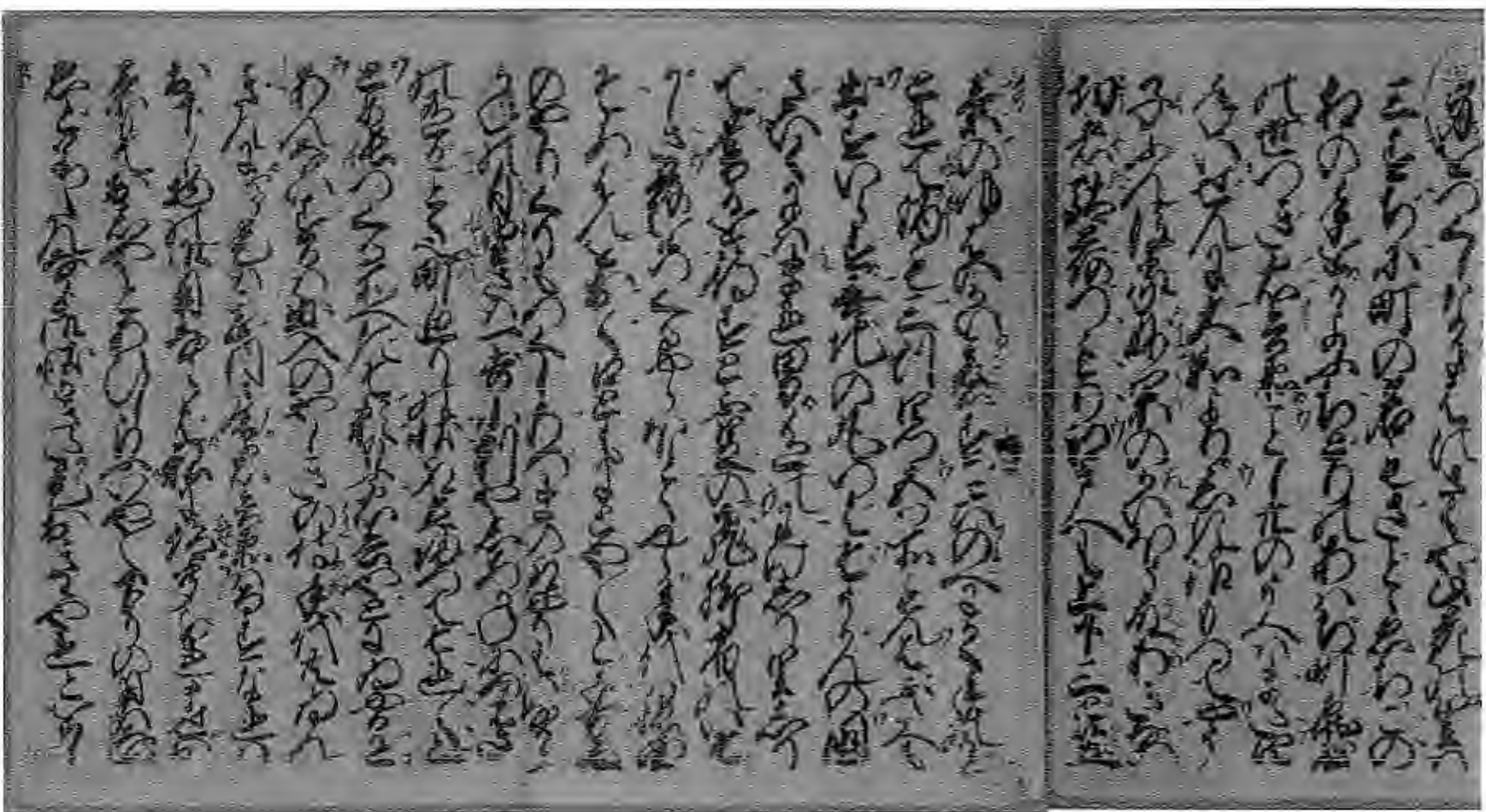
(1/3)

【問題1】 (設問1) (設問2) のすべての問いに答えなさい。

(設問1) 資料(甲) について

- ① 全文を翻刻、漢字を適宜宛てて本文を作成せよ。文字譜は略してよい。
- ② (甲) の作品名と、作者名を答えよ。
- ③ 掲載部分を含む場面の、文楽・歌舞伎での伝承について、知るところを述べよ。

資料(甲)



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日本演劇

(2/3)

(設問二) 資料(乙) について

- ① (乙) の本文の「▽▲」印以下の部分を翻刻せよ。
② (乙) の作品について、題名、作者、上演史など、知るところを述べよ。

資料(乙)

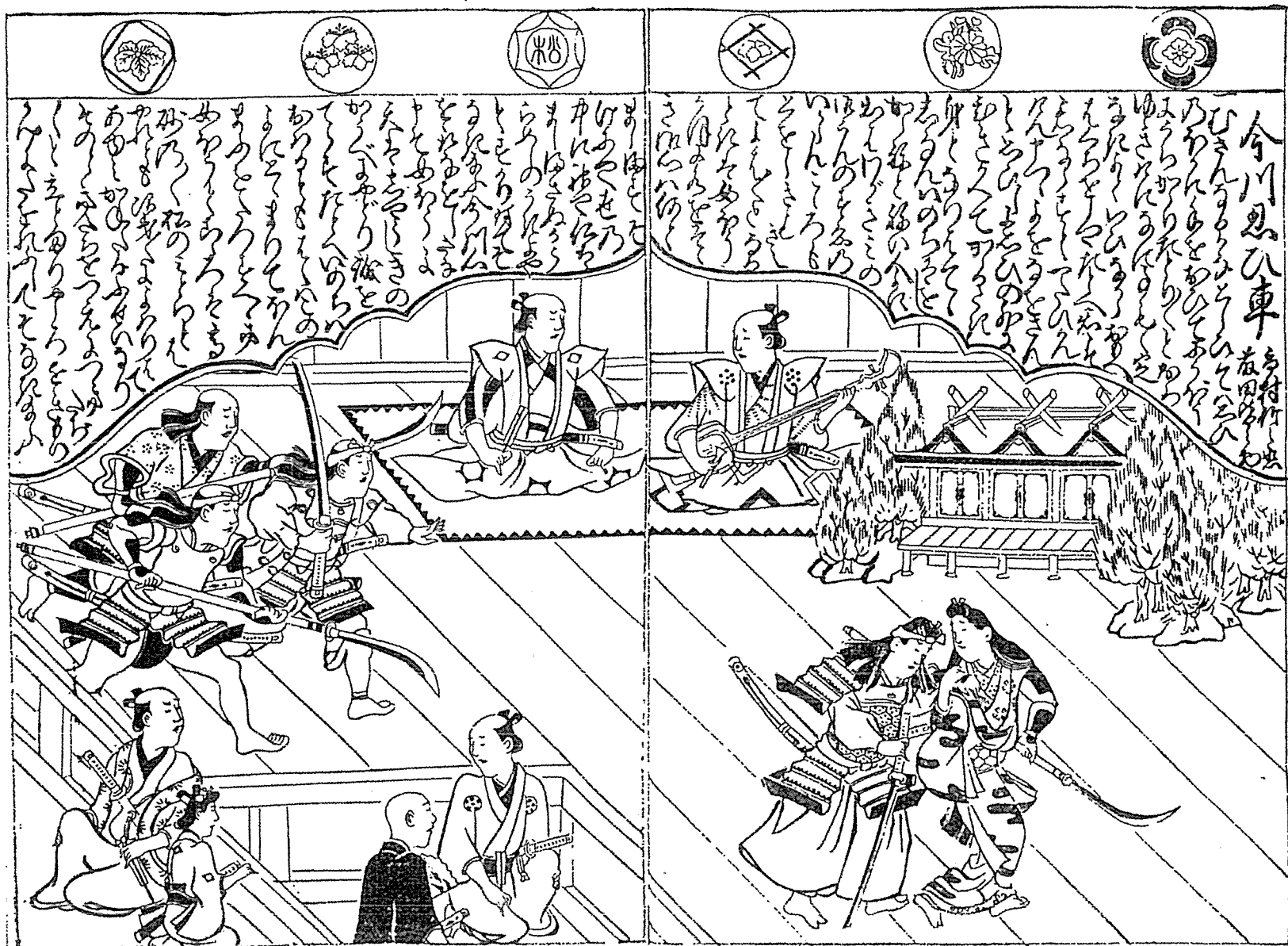
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日本演劇

(3/3)

- 【問題2】 次の資料は、『古今役者物かたり』の一部である。この資料について設問(一)～(四)に答えなさい。
- 設問(一) 掲出部分の全文を翻字しなさい(欠字は□で表示)。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) 掲出作品には先行する古浄瑠璃作品がある。その作品について、刊行年代・太夫名・梗概を記しなさい。
- (三) 掲出作品の歌舞伎史上の意義について述べなさい。
- (四) 『古今役者物かたり』の演劇史における資料的な特徴を述べなさい。

資料



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。

Originally a teacher of physical education and physical therapist, Lecoq developed a physical method of actor training, one that came from a tradition of movement work that incorporates Antonin Artaud⁽¹⁾, Jean-Louis Barrault⁽²⁾ and Jacques Copeau⁽³⁾, and that draws inspiration from Lecoq's extensive experience of movement through sport. In contrast to the way in which Stanislavski⁽⁴⁾'s System tends to be associated with the single style of psychological realism, Lecoq's approach was drawn from an engagement with and exploration of multiple styles such as Greek tragedy^(a), Commedia dell'arte⁽⁵⁾, improvisation, melodrama, clown, *bouffons*, and masks of various types. His analysis of performance was founded on his rigorous understanding of anatomy and movement, and a recognition that the medium of theatre is embodied action, and only subsequently language. While this may sound like a self-evident truth in the early twenty-first century, it was a radical concept in a period in which theatre was dominated by scripted plays. It originated not only Lecoq's professional sports training, but also in his experience as a performer, director and choreographer in France, Italy and Germany in the decade immediately following WWII.

Following France's liberation in 1944, Lecoq became a member of Jean Dasté⁽⁶⁾'s theatre company, the 'Comédiens de Grenoble'. Here he was introduced to Japanese Noh Theatre, and discovered masks, in particular Dasté's 'noble' mask, which was the forerunner of Lecoq's own neutral mask, designed in collaboration with the Italian sculptor and mask maker Amleto Sartori^(b). The ideas of Copeau, who was Dasté's father-in-law and had been his teacher, became a reference point for Lecoq's own exploration, in particular a desire to create 'theatre that spoke simply and directly to unsophisticated audiences'. This interest led to an eight-year sojourn in Italy during which he researched Commedia dell'arte, participated in setting up the Piccolo Teatro in Milan⁽⁷⁾, and worked with practitioners such as Dario Fo and Giorgio Strehler.

On his return to Paris in 1956, Lecoq opened his School of Mime and Theatre and began the training system for which he has become famous. It is important to note that for Lecoq, the word 'mime' did not connote the 'mime corporeal' or 'pantomime blanche' of Etienne Decroux and Marcel Marceau, but a broader concept of physical expression and its role within our engagement with the world. This involved rigorous investigation of the principles of human movement, which for Lecoq was synonymous with the principles of theatre. Movement analysis is one of the three main pillars of the pedagogical structure that Lecoq developed for his School. The other two are improvisation and collective creativity, which Lecoq considered to be the main goal of the school. This aspect was affirmed when, after the Paris student riots of 1968, he gave his own students more autonomy in their learning process by instituting the *auto-cours*, sessions in which groups of students worked independently of their teachers to create short performances on given themes that they presented to the rest of the school on a regular (usually weekly) basis. This was one of the features of his teaching that led to the profusion of devised theatre companies that had their origin in his school. Another significant factor was that Lecoq, in contrast to others of the same period, did not seek to create a signature style. While his approach was rigorous and systematic, its purpose, as Lecoq often reminded his students, was to give them the tools to create a theatre that did not exist yet^(c).

Mark Evans and Rick Kemp (eds.), *The Routledge Companion to Jacques Lecoq*, Routledge, 2018, p. 3.

ISBN: 978-1-138-61184-9

※ページ下部に出典を追記しております。

設問 1 下線部 (1) ~ (7) について、知ることを述べなさい (各 5 行程度)。

設問 2 下線部 (a) に関して、代表的な作品をひとつ選び、その概要を説明しなさい (5~10 行程度)。

設問 3 下線部 (b) を日本語に訳し、内容を詳しく説明しなさい (行数自由)。

設問 4 下線部 (c) を日本語に訳しなさい。また、あなたの考える理想の演劇専門教育を述べなさい (行数自由)。

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【問題 2】以下の文章を読んで、問いに答えなさい。

※この部分は、著作権の関係により掲載できません。

設問 1 下線部 (a) を日本語に訳しなさい。

設問 2 下線部 (b) は何を意味するのか、説明しなさい (10 行程度)。

設問 3 下線部 (c) は何を意味するのか、具体例を示しながら説明しなさい (10 行程度)。さらに、今日における演劇と映像の関係について、考えるところを自由に述べなさい (行数自由)。

設問 4 下線部 (d) が言及している概念を理論化した人物の名称 (カタカナでよい)、およびその代表的な著作の名称 (日本語でよい) を示し、その議論の骨子を述べなさい (5 行程度)。

設問 5 下線部 (e) を日本語に訳しなさい。

設問 6 現代演劇の実践において « les regardants » と « les regardés » との間の関係を問い直す試みはいかになされているか、近年のリレーショナル・アートやイマーシヴ・シアター、観客参加型作品をめぐる議論も踏まえつつ、具体例を挙げながら論じなさい (行数自由)。

(以下余白)

舞踊学(問題用紙全3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。

The first part of this book brings together two issues that are symptomatic of the crisis of culture around 1900. One is the question of the subject and the doubts that arose in this period concerning its existence as a coherent unit. The other issue concerns the construction of the body-image as associated with the emergence of free dance.

As a “formula” for grasping the historical frame of mind and the aesthetics of a specific era, body imagery contributes significantly to understanding specific concepts of the subject. As a tangible artistic indicator of prevalent concepts of individuality and of the limits of the individual, the body-image is a particularly valuable tool for analyzing an age of shifting beliefs in which new media giving preference to the image, such as photography and film, were just emerging. The reading of body-images offers not only clues for deciphering and interpreting culturally dominant concepts of the self, it also contributes decisively—through its applications to discourse—to the constitution of the typical mentality surrounding individuality and subjectivity.

For the iconographic representation and analysis of images of the body—in terms of the development of free dance at the beginning of the twentieth century—I have recourse to Aby Warburg’s theory of the *pathos formula*. Warburg’s theory, conceived as a psychohistorical model, can also be applied from a semiotic, as well as anthropological, point of view to the analysis of body and movement. The underlying principle behind pathos formulas—as primal expressions of human passion—is based on a theory of art that emphasizes the *dynamics* of the expressive potential contained in sculpture and painting. According to Warburg, pathos formulas are visual inscriptions of collective cultural memory—dynamograms—that still retain the imprint of cult ritual—at the origin of symbolic representation—and are constantly transformed anew in the receptive traditions of art.

In his anthropological and psychohistorically based theory, Warburg postulates that certain passionate, emphatic gestures of art, which are emotionally charged with “primal instincts,” are actually symbolic expressions of an attempt to cope culturally with primal trauma by creating distance between oneself and the world, that is, by binding it to the image. However, while the symbolic act of integrating, or rather containing, the frightening chaos of overwhelming primal instincts in specific images of the body seeks to partially moderate their ominous elements, this act of sublimation simultaneously preserves the trauma and reinserts it back into the present. The imprint of the “thiasotic cult” remains symbolically inscribed—as *engrams*—in the pathos of the images of the body:

It is in the area of mass orgiastic seizure that one should seek the imprint that stamps the expressive forms of extreme inner possession on the memory with such intensity—inasmuch as it can be expressed through gesture—that these engrams of affective experience survive in the form of a heritage preserved in the memory. They serve as models that shape the outline drawn by the artist’s hand, once the extreme values of the language of gesture appear in the daylight through the formative medium of the artist’s hand.

Warburg's concept of the symbol corresponds to the pattern of the *engram*. According to Gombrich, "In the symbol—in the widest sense of the term—we find preserved those energies of which it is, itself, the result." In his notes on the *Mnemosyne* project, Warburg wrote that pathos formulas facilitate a historical phenomenology of the energetic formation of expressive values. The actual, "esoteric" part of the *Mnemosyne* is the "*transformatio energetica* as objects of research and proper functions of a comparative historical library of symbols (the symbol as catalytic quintessence)." In other words, pathos formulas are the storehouses of cultural memory.

Warburg's *Mnemosyne* project is but one specific manifestation of a typical turn-of-the-century "antiquity project." Warburg developed his theory of the pathos formula and the corresponding idea of establishing a *Mnemosyne* atlas of gestures during the first years of the twentieth century. This is the same period in which Isadora Duncan also initiated her own influential "antiquity project" of movement art by basing her dance style on the visual patterns of ancient sculpture.

Warburg established an archive in Hamburg in the 1920s as an iconographic storehouse and a storehouse for a pictorial atlas of pathos formulas. His goal was to document the evolution and transformation of these pathos formulas over the course of history. Warburg collected photographs and newspaper clippings depicting the movements of athletes, pilots, dancers, actors, and warfare. He believed that advertisements and sports coverage revealed the modified movement patterns of pathos formulas and that these transformations in particular, these inversions of the meanings of gestures and movement patterns, could lead to a revitalization and thus to new informative interpretations of the body-image. For our study of movement patterns in dance, it is this aspect in particular—the interpretative framework of pathos formulas—that appears particularly promising.

In turn-of-the-century dance, theater, fine arts, and literature, body-images can be isolated and analyzed as characteristic manifestations and transformations of pathos formulas.

In the following chapters, this book will mainly focus on exactly such representations of pathos formulas in dance, as well as their interpretation and their expository function in the translation and transformation of specific, paradigmatic patterns of culture. I will hereby differentiate between two exemplary models of body imagery and the methods used to transport them:

- On the one hand, we have the Greek model; pathos formulas are reactivated as genuine patterns of nature and naturalness for the movement forms of free dance through the reinterpretation of images of antiquity in dance.
- On the other hand, there is the exotic model, images of the body that evolved out of various encounters with foreign cultures, as well as with the Other in one's own culture. In dance (but also in literature and in the fine arts), this movement imagery is mainly associated with the exotic, erotic femme fatale pattern of femininity.

Based on typical examples of body imagery in turn-of-the-century dance, I will describe and analyze Greek images of the body as embodied pathos formulas such as the statue of Nike, the image of the Primavera, and the dance of the maenad.

In the case of exotic images of the body in fin de siècle dance, two patterns seem especially characteristic: the exotic-erotic image of the dancing femme fatale Salome and the, thus far less researched, equally exemplary figure of the oriental dancer dancing the "bee dance."

These examples, these representative patterns of body imagery in dance (as well as their literary manifestations), demonstrate the dual function of pathos formulas. As specific transformations, they contribute both to the construction of the subject concept and to its deconstruction.

出典：Gabriele Brandstetter, *Poetics of Dance: Body, Image, and Space in the Historical Avant-Gardes*, Oxford University Press, 2015, pp.25-28.

設問1 ここで述べられている「パトスフォルメル」による舞踊の分析を、ガブリエレ・ブラントシュテッターはどのように行ったと考えられるか。アビ・ヴァールブルクの研究に言及して、まとめてください。

設問2 このブラントシュテッターによる舞踊の分析は、自分の研究にどのように活用できるか、その可能性を述べてください。

設問3 下線部を日本語に訳しなさい。
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【問題2】 次の文章を読み、あとの設問に答えなさい。

A little history to begin. I write that interculturalism is a contemporary fact. Of course, intercultural exchange happens across all sorts of cultures. At the same time, Orientalist interculturalism has a particular legacy in Western theater and dance. From Bertolt Brecht and Antonin Artaud to Robert Wilson and Julie Taymor, from Ruth St. Denis⁽¹⁾ and Martha Graham⁽²⁾ to Merce Cunningham⁽³⁾ and Deborah Hay⁽⁴⁾, Western artists have borrowed from, imagined, and incorporated Eastern aesthetics in their work. For many of these influential artists, encounters with Asia have, in fact, inspired key turning points in the development of their art. I focus on East-West pairings in this book because of this specific legacy and as a way to delimit my project to what I can responsibly cover. I draw upon my personal background both as a Chinese American dancer with experience performing in contemporary dance work that incorporates Asian themes and forms, and as a dance scholar with knowledge of both contemporary Asian and contemporary Western dance.

Scholars such as Jane Desmond (1991), Priya Srinivasan (2007), Yutian Wong (2010), and others have done important historical work to uncover the ways that Asian aesthetics have been appropriated in Euro-American concert dance (Banes 1998; Shelton 1981). Ruth St. Denis, one of the foremothers of modern dance in the United States, drew much of her inspiration and her choreography from South Asian dance (Desmond 1991; Shelton 1981; Srinivasan 2007). Likewise, Martha Graham was influenced by a range of East, Southeast, and South Asian aesthetics (Rosenberg 1995). These Orientalist imaginings lent the choreography of these pioneers of American modern dance an air of the novel, the exotic, the sensual. Later, leaders in postmodern dance similarly looked East: for example, Merce Cunningham drew on Chinese philosophy, and Steve Paxton⁽⁵⁾ incorporated Asian martial arts to generate dance material (Wong 2010). In all of these cases—and this is just a selection of examples—the choreographers, widely viewed as major innovators in the history of US American dance, did not credit any of the people who might have been the sources of their inspiration (Srinivasan 2009; Wong 2010). Their appropriation of Asian aesthetics became historicized as the unique creations of individual artists who single-handedly renewed US American dance. As Wong (2010) and Srinivasan (2009) each argue, if these key figures in the history of US American modern and postmodern dance based their choreographic style on fantasies of Asia, then we must account for the ways that Orientalism is a constitutive part of the legacy of Euro-American dance.^(a)

出典：SanSan Kwan, *Love Dances: Loss and Mourning in Intercultural Collaboration*, Oxford University Press, 2021, pp.5-6.

※ページ下部に出典を追記しております。

設問1 下線部 (1) (2) (3) (4) (5) について知ることを述べなさい (各5行程度)。

設問2 下線部 (a) に関して、今日のダンス実践に見られる問題を、具体例を挙げながら自分の言葉で論じなさい (行数自由)。

(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】

次の文章を読んで、あとの設問に答えなさい。

La Poétique d'Aristote fixe le grand principe de la poétique représentative : un poème – mais aussi un tableau, plus tard un film – est d'abord une fiction, l'invention d'un enchaînement d'actions. À cela s'oppose le principe esthétique, qui en fait une présence directe de la pensée dans les corps, une certaine puissance d'intensité sensible : un jeu de la lumière sur un tourbillon de poussière chez Flaubert, le geste d'une main caressant des cheveux chez Godard engloutissent l'enchaînement narratif. Mais l'opposition entre représentatif et esthétique^(a) ne recoupe pas un partage entre les âges. Les deux régimes s'opposent en leurs principes mais s'entremêlent au sein des œuvres. C'est cet entrelacement qui m'intéresse. Le cinéma est exemplairement un art mixte. En un sens, c'est l'art aristotélicien du XX^e siècle. Au moment où la littérature, la peinture, la musique, le théâtre mettaient en ruine les paradigmes classiques, il les a restaurés. Il a restauré la fable comme enchaînement d'actions et les typifications des personnages et des genres. Du coup, certains ont privilégié sa dimension plastique pour racheter sa narrativité^(b). D'autres ont au contraire privilégié le cinéma comme art populaire des histoires. J'ai choisi de travailler sur la jonction de ces deux poétiques^(c) parce qu'elle est contradictoire. Ce qui est intéressant, c'est l'imbrication des logiques. C'est vrai même dans un cinéma classique : dans le western d'Anthony Mann, il y a la ligne droite de l'action qui va vers sa fin à travers l'opposition des personnages, et il y a une logique des moments de coexistence spatiale, qui, d'un côté, contribuent à la ligne droite à travers des micro-événements mais, de l'autre, y introduisent le virus d'arrêt, de la contemplation.

(Jacques Rancière, *Et tant pis pour les gens fatigués : entretiens*, Paris : Éditions Amsterdam, 2009, 278)

設問 (1) 下線部(a)について、本文から読み取れる内容を説明しなさい。

設問 (2) 下線部(b)について、映画史上の事例を挙げながら説明しなさい。

設問 (3) 下線部(c)について、本文を踏まえたうえで、他の作品や事例に触れながら自分なりに論じなさい。

【問題 2】

次の文章を読んで、あとの設問に答えなさい。

We may conclude that the police detective as an agency in real life has been identified, à la documentary, as the potential or would-be eyewitness, and that, as the pursuit of the criminal advances, we come nearer and nearer (how literally through the detective-camera pun in *The Lady in the Lake*!) to legal, or quasi-scientific, fact. We are permitted to reconstruct the crime in the well-known manner of real as well as storybook detectives, so that we see paralleled, in terms of method, the specific reconstruction of history entailed by a historical documentary such as *Potemkin*, except that, to begin with, we deal with an imponderable, an X-factor: the identity of the criminal that may or may not be revealed. If our thrillers have a journalistic sensationalism, it may be argued that newspapers, if not themselves scientific instruments, are on the documentary side of science; however approximately, however propagandistically, they deal with facts.

※11 ページ下部に出典を追記しております。

Crime detection in film, being a sort of scientific experiment, logically draws to its means not only photography (actual photographs, of course, play a scientific role within crime detection) but also the backgrounds of *actualité*. In the labyrinth of a city the criminal hides as effectually as the hunted animal in the labyrinth of the forest or the guilty impulse in the labyrinth of the private self. But in the abstract or universal picture of all things (and reality finally is “all things”) the criminal cannot totally efface himself. Since he exists somewhere—often, presumably, in the “vicinity”—the material camouflage of the very walls of buildings implicitly documents his existence. If these walls are identified as actual, if they are on 92nd Street^(a), the criminal’s reality is that much more authenticated.

The infiltration of documentary into film fiction, whatever the artistic worth of its results, must be gauged as part of the overpowering forces of a technological era, in which film is still the important scientific discovery it once was hailed as. Scientific techniques, after all, have a secure and unchallenged place in modern social ethics. “The basic force behind documentary,” to quote the historical statement of John Grierson^(b), “was social not esthetic.” But there is another side to “the picture.”

The hit film *Naked City* clearly shows that the documentary vogue in fiction has brought Grade B movies up to Grade A stature. This means only one thing: the crime melodrama without star actors. In *Naked City* it is Manhattan Island and its streets and landmarks that are starred. The social body is thus, through architectural symbol, laid bare (“naked”) as a neutral fact neither, so to speak, good nor bad, but something which, like the human organism itself, may catch a disease—the criminal—and this disease may elude its detectors. A good piece of intuition, in this light, was the incident near the end, the turning point, when the criminal in full flight bumps against a blind man and his seeing-eye dog; the murderer’s sadism flares, he fires his revolver at the annoying dog, and his pursuers are led to him by the report. In the same way the sick body blindly reacts to the hidden disease in it, and then draws the vigilant “police of the blood” to help fight the disease.

I don’t think this analogy is a coincidence. The fact is that the vastly complex structure of a great city, in one sense, is a supreme obstacle to the police detectives at the same time that it provides tiny clues as important as certain obscure physical symptoms are to the trained eye of a doctor. As I have observed, the ideal of science dominates the fiction documentary in film, and the latter’s technique is strictly analogous with the method of logical deduction (the abstract) as well as with the method of seeking out and following up clues (the concrete). Of course (and here the point presses against all the problems of true art), this film vogue is another modern means of avoiding the basic problems of the human spirit and of human society; in brief, it is a journalism of science as well as of fiction.

(Parker Tyler, “Documentary Technique in Film Fiction,” *American Quarterly* 1, no. 2 [Summer 1949]: 113-15.)

※ページ下部に出典を追記しております。

- 設問 (1) 下線部(a)は直接には何のことを言っているのか。文脈を踏まえて簡潔に説明しなさい。
設問 (2) 下線部(b)の人物について、映画人としての経歴全体を見据えた上で簡潔に説明しなさい。
設問 (3) 著者の立ち位置、記事の発表年等を考慮に入れつつ、この文章について論評しなさい。

(以上)

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Tyler, Parker. “Documentary Technique in Film Fiction.”
American Quarterly 1, no. 2 (1949): pp.113–115.
<https://doi.org/10.2307/3031258>.

——これより先の余白には絶対に記入しないこと——

———ここから記入すること———

(裏へ続く)

——これより先の余白には絶対に記入しないこと——

演劇映像学
日本演劇

——ここから記入すること——

(裏へ続く)

——これより先の余白には絶対に記入しないこと——

「二」から記入すること

(裏へ続く)

—これより先の余白には絶対に記入しないこと—