

二〇二六年度 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(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」 (5～8ページ)

「舞踊学」 (9～11ページ)

「映画学」 (12～13ページ)

の四領域である。

日本演劇

【問題1】 【問題2】のいずれかを選んで解答しなさい。

【問題1】 (一) (二) 双方のすべての問いに答えなさい。

(一) 資料(甲)について

① 全文を翻刻せよ。

② (甲)の作品名、作者名と上演年代を記し、作者について知るところを述べよ。

③ 本作品の、今日における上演について述べよ。

資料(甲)



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早稲田大学図書館所蔵

# 日本演劇

(二)資料(乙)について

- ① 文字部分の全文を翻刻せよ。漢字をあてた校訂本文とせよ。
- ② (乙)の作品名、作者名と上演年代を記せ。
- ③ (乙)の資料的性格について、知るところを述べよ。
- ④ (乙)作品の伝承について、本資料からわかることを述べよ。

資料(乙)



※WEB掲載に際し、以下のとおり出典を追記しております。

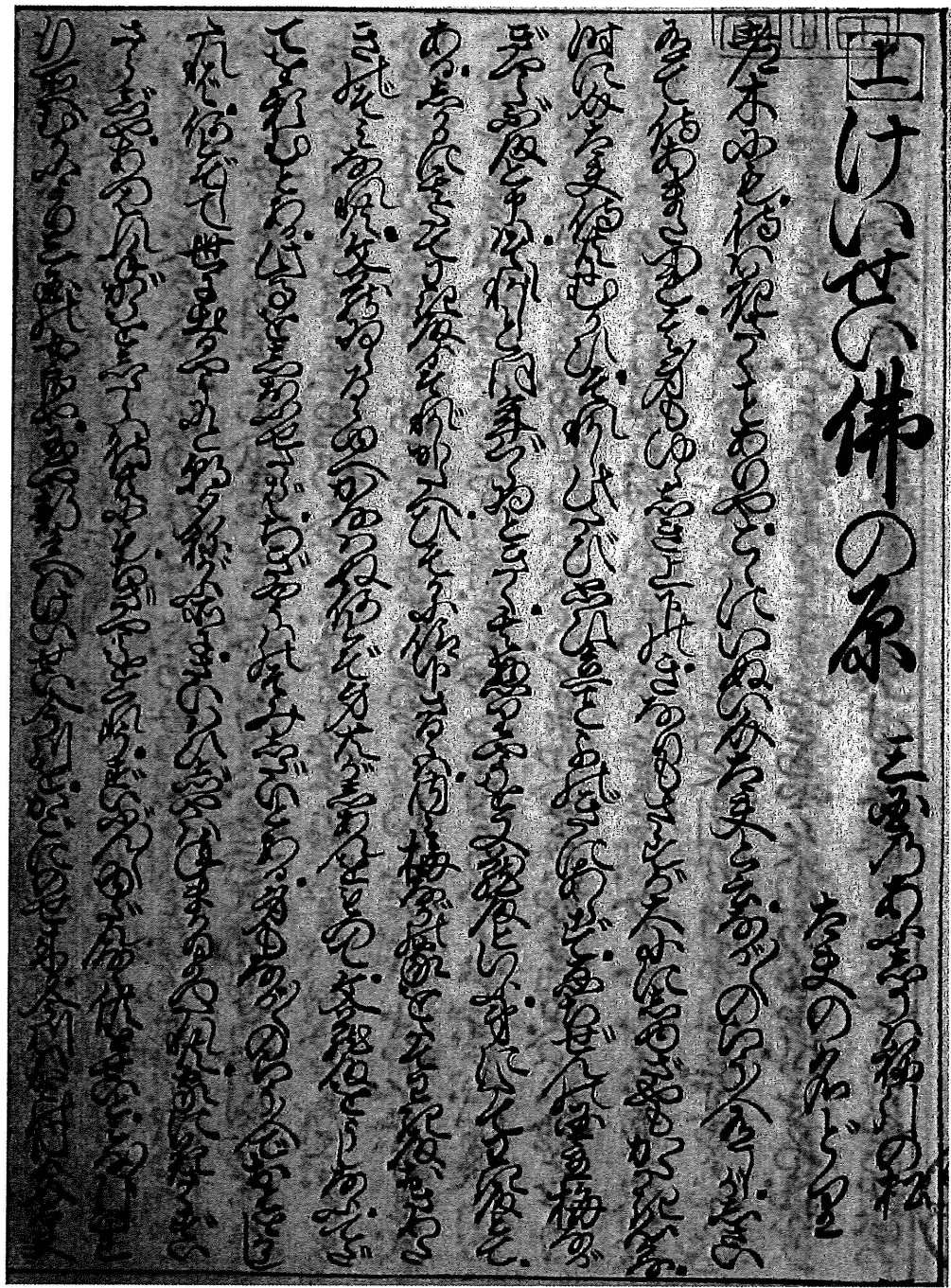
河竹新七 案 ほか『青砥稿花紅彩画』二, 蔦屋吉蔵, 文久2 [1862]. 国立国会図書館デジタルコレクション  
<https://dl.ndl.go.jp/pid/10303400>

### 日本演劇

(3/3)

- 【問題2】 次の資料は絵入狂言本の板本を透写したものである。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。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) 掲出作品の作者と、その事蹟について述べなさい。
- (三) 掲出作品の主演役者と、その事蹟について述べなさい。
- (四) 掲出作品の演劇資料としての特徴を述べなさい。

資料



(早稲田大学図書館蔵)

(日本演劇、以上)

## 西洋演劇 (問題用紙全 4 枚)

【問題 1】、【問題 2】のいずれかを選び、解答しなさい。

【問題 1】 次の文章を読んで、後の問いに答えなさい。

Since the times of Lessing<sup>(1)</sup>, the notion of dramaturgy (not only in Germany) has been deeply rooted in the project of enlightenment, in the urge to educate the people and to build up the cultural identity of a nation. Based on this tradition was also the development of a political theatre in the 1920s and 1930s (Brecht<sup>(2)</sup>, Piscator<sup>(3)</sup>, Eisenstein<sup>(4)</sup>, Meyerhold<sup>(5)</sup> et al.) and again in the 1960s and 1970s (Kantor<sup>(6)</sup>, Weiss<sup>(7)</sup>, Handke<sup>(8)</sup>, Living Theatre<sup>(9)</sup>, Boal<sup>(10)</sup> et al.). After the decline of twentieth-century ideologies, the relation between performing arts and politics has changed too. The trust in the artist's right and ability to tell the truth, to educate the masses in revolutionary action vanished, and from a more distant, historical perspective the heroic commitment of political theatre often appears as a questionable support of propaganda and party politics<sup>(11)</sup>.

The momentous shifting of these grounds was already anticipated by the remark of film critic and director Jean-Luc Godard that the making of political films should be complemented by a political way of making films (regarding the way they are produced). This shift from the use of art for politics towards a political way of making art is particularly important for the role of dramaturgy in contemporary theatre and performance. In political theatre it has often been the role of dramaturgy to place a production in the framework of a social and political context, for instance, by giving some allusions to real events during the performance, or by providing additional information in program notes. In the more recent tradition of *Regietheater* it has been an important task of the dramaturg to raise the political consciousness of the production team as well as of the spectators<sup>(12)</sup>.

In the last decades the urge to interpret and to explain the repertoire in light of a current perspective has often been questioned. The attitude in Susan Sontag's programmatic essay *Against Interpretation* has since been adapted by many artists and dramaturgs who rather tend to let spectators themselves reflect upon their position than teach them lessons in politics. Thus the political and (in a broader sense) the critical potential of theatre and performance often depends on how the position of the spectator is defined or questioned. The function of theatre as a public sphere requires a dramaturgical discourse that is more ready to pose questions than to give answers and that is constantly reflecting its relation to political contexts without patronizing the audience or insisting on a particular interpretation.<sup>(13)</sup> More important than the dramaturg is the dramaturgy, collective whenever possible<sup>(14)</sup>.

Hans-Thies Lehmann & Patrick Primavesi, "Dramaturgy on Shifting Grounds",  
*Performance Research: A Journal of the Performing Arts*, vol. 14, no. 3, pp. 5-6, DOI: 10.1080/13528160903519468

※出典は下記に記載しております。

設問 1) 全文を日本語に訳しなさい。

設問 2) 下線部 (1) ~ (10) に関して、それぞれの人物について知っていることを述べなさい (行数自由)。また、さらにこれらの人物に代表される 1920~30 年代と 1960~70 年代のそれぞれの演劇の特徴について、より詳しく説明しなさい (行数自由)。

設問 3) 下線部 (11) に関して、その意味がより明らかになるように、具体例を挙げながら説明しなさい (行数自由)。

設問 4) 下線部 (12) に関して、ドラマトゥルクが一般的に果たす役割について知っていることを述べなさい (行数自由)。

設問 5) 下線部 (13) に関して、その意味がより明らかになるように、具体例を挙げながら説明しなさい (行数自由)。

設問 6) 下線部 (14) の主張に対して、あなたが考えることを自由に論じなさい (行数自由)。

【問題 2】 次の文章を読んで、後の問いに答えなさい。

Une fois sur scène, un objet n'est plus lui-même (Genet<sup>(1)</sup> excluait que l'on puisse y allumer une cigarette, non par crainte d'incendie, mais parce qu'“une flamme d'allumette dans la salle ou ailleurs est la même que sur scène. A éviter”) : il se met à signifier. Sa valeur d'usage est relayée, parfois effacée, par sa valeur sémantique. Toutefois l'important est moins dans ce qu'il signifie que dans sa façon de signifier et dans le processus des significations qu'il alimente tout au long du spectacle. Que la batte d'Arlequin<sup>(2)</sup> soit aussi un phallus, cela mérite, certes, attention, mais ce qui fait la richesse et, hasardons le mot, la théâtralité de cet objet, c'est précisément qu'il soit, à la fois, l'attribut d'un personnage (la batte désigne Arlequin), un objet utilitaire (Arlequin s'en sert comme d'un bâton pour se défendre, battre ses inférieurs ou ses égaux et se procurer de quoi manger) et, également, un phallus (elle manifeste son appétit sexuel). Le plaisir du spectateur naît alors, au maniement de cet objet, de l'incessante transgression de son sens tel que le jeu le fait et le défait.

Dans cette perspective, l'acteur apparaît autant comme un destructeur que comme un constructeur de signes. Sur la scène, il devient, certes, un personnage ou une figure. Mais cette incarnation ou cette fabrication n'est jamais totale. Derrière le personnage, il y a toujours l'acteur. Dans le *Paradoxe sur le comédien*<sup>(3)</sup>, Diderot<sup>(4)</sup> suggérait c'est parce qu'il n'est rien, personne, que le grand comédien peut être tout, les personnages les plus divers. On pourrait renverser la proposition : c'est parce qu'il demeure lui-même, qu'il se prête à divers personnages, sans s'y perdre jamais, que le comédien est grand. Au moment même où il est sur le point de se dissoudre dans la fiction scénique, son corps et sa voix sont là pour nous rappeler qu'il est irréductible à toute métamorphose achevée<sup>(5)</sup>.

Ainsi la question du texte et de la scène se trouve déplacée. Il ne s'agit plus de savoir qui l'emportera, du texte ou de la scène. Leur rapport, comme les relations entre les composantes de la scène, peut même ne plus être pensé en termes d'union ou de subordination. C'est une compétition qui a lieu, c'est une contradiction qui se déploie devant nous, spectateurs. La théâtralité, alors, n'est plus seulement cette “épaisseur de signes<sup>(6)</sup>” dont parlait Roland Barthes<sup>(7)</sup>. Elle est aussi le déplacement de ces signes, leur impossible conjonction, leur confrontation sous le regard du spectateur de cette représentation émancipée<sup>(8)</sup>.

Dans une telle pratique, le metteur en scène perd la suzeraineté. Cela ne signifie pas pour autant un retour au *statu quo ante*, à un théâtre d'acteurs ou à un théâtre de texte. La mutation qui s'est produite au début du [XX<sup>e</sup>] siècle n'en est pas annulée : au contraire, elle se prolonge et, peut-être, s'accomplit. A travers la prise du pouvoir par le metteur en scène, la représentation avait conquis son indépendance et son propre statut. Aujourd'hui, par émancipation progressive de ses différentes composantes, elle s'ouvre sur une activation du spectateur et renoue ainsi avec ce qui est peut-être la vocation même du théâtre : non de figurer un texte ou d'organiser un spectacle, mais d'être une critique en acte de la signification. Le jeu y retrouve tout son pouvoir. Autant que construction, la théâtralité est interrogation du sens.<sup>(9)</sup>

Bernard Dort, *La Représentation émancipée*, Acte Sud (ISBN 978-2-8686-9263-4), 1988, p. 182-184.

※WEB掲載に際し、以下のとおり出典を追記しております。

Dort, Bernard. *La Représentation émancipée*. Acte Sud, 1988, pp. 182-184.

設問 1) 下線 (1) (2) (4) (7) を付した人物のそれぞれについて、演劇学に関係することを中心として知っていることを述べなさい (行数自由)。

設問 2) 下線部 (3) に関して、その内容を要約して述べなさい (行数自由)。

設問 3) 下線部 (5) を日本語に訳しなさい。また、この主張に関してあなたが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 (6) について、その意味を説明しなさい (行数自由)。

設問 5) 下線部 (8) について、ここでの文意に即しながら、「*représentation émancipée*」が意味する内容を説明しなさい (行数自由)。

設問 6) 下線部 (9) を日本語に訳しなさい。また、「*Le jeu y retrouve tout son pouvoir. Autant que construction, la théâtralité est interrogation du sens*」という最後の主張に関してあなたが考えるところを、具体例を挙げながら自由に述べなさい (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。

In the late 1950s I attended a recital by ①Ruth St. Denis. It took place in a New York dance studio, maybe Dance Players on Sixth Avenue. She was about the same age as I am now (78 years as of January 2013). Taller than I by a good four or five inches, she was clad in a long sleeveless black gown of a filmy texture. Her hair was white, but it was her arms that drew my attention, for they were not only the sole source of movement but also snowy white in contrast to the blackness of her dress. The flabby undersides of her upper arms created their own autonomous swaying motion. That was my primary recollection: those ivory undulating arms lifted in supplication or some such appeal to a transcendent spirituality.

Around the same time I attended a *Farewell to Dance* concert of ②Maria-Theresa, Isadora Duncan's last surviving foster daughter. In a bare studio she was accompanied by an elderly white-haired man hunched over an upright piano as he played a Beethoven sonata. It may have been the "Tempest" (No. 17 in D Minor). I was impressed that she could still run. Trailing a dark piece of diaphanous fabric in the air, she dropped repeatedly to the floor, only to rise again and run while looking apprehensively over her shoulder as though pursued by a gathering storm. It was poignant but a little sad. This was her fifth annual *Farewell*, and I suspected it would be her last.

My favorite ③Martha Graham performance was *Cave of the Heart* when she was in her sixties, playing the role of Medea. Still riveting, she bourréeed ferociously from stage right to left while seeming to gobble the long red entrails of her murdered children, which she pulled from her bodice in a bloody stream. Later she could be embarrassing as she tried to inhabit the roles that she had created for herself in her younger days.

So when is it time to say "farewell to dance"? When and how must we begin to think of ways to avoid becoming objects of pity or caricature as we attempt to engage movement that is ever – and obviously – more difficult? Traditionally the choreographer/dancer performs alongside younger dancers even as she becomes demonstrably older than the members of her consistently youthful company. The young performers leave and are replaced while the choreographer continues to dance. ④Merce Cunningham made special solos for himself until withdrawing from the stage. Paul Taylor and Trisha Brown both stopped dancing under physical duress at a certain point while continuing to choreograph. When to leave is a highly personal matter, contingent on will, pleasure, and physical fitness, all of which are subject to the decline that inevitably comes with aging.

My own situation has taken a different turn from those mentioned earlier. Never having wanted the complications of maintaining a stable dance company, by the age of 40 I had quit the field entirely to concentrate on making experimental narrative films. By the time I returned to dance in 2000 via a commission from the White Oak Dance Project (*After Many a Summer Dies the Swan*), I found myself face to face with the problematic of aging and dance in the person of ⑤Mikhail Baryshnikov, who, through a kind of *eminence grise*, would be performing alongside the five other much younger dancers in his group. Even though Misha was still at the top of his game with regard to the technical demands of the choreography I was dredging up from my past, both his age and

celebrity were issues that I felt I had to foreground in some way as an alternative to putting the audience in the position of having to choose whether to notice or ignore his difference from the others. So, in order to shave his aura or stature down to human scale, so to speak, I inserted moments of sly intervention, such as having someone walk on his heels, forcing him to adjust his shoe, retie his laces, and catch up with the others. It was a way of sending the message that the choreographer was conscious of the situation as a problem to be solved. In one of the performances of the piece I entered the stage and performed some unison movements with the others and then left. It was a cameo, or more precisely, a “fly in the ointment” of the highly professional goings-on, for I was barely able to keep up with them.

出典：Yvonne Rainer, “The Aching Body in Dance,” in Nanako Nakajima and Gabriele Brandstetter ed., *The Aging Body in Dance: A cross-cultural perspective*, Routledge, 2017, pp.31-32.

※出典は下記に記載しております。

設問1 ここで述べられている①から⑤の人物を説明しながら、イヴォンヌ・レイナーの「老い」について説明してください。

設問2 ダンサーの老いという舞踊のテーマは、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。

※WEB掲載に際し、以下のとおり出典を追記しております。

設問3 下線部を日本語に訳しなさい。 Used with permission of Routledge, from *The Aging Body in Dance : A Cross-Cultural Perspective* by Nanako Nakajima and Gabriele Brandstetter, 2017, pp.31-pp.32; permission conveyed through Copyright Clearance Center, Inc.

【問題2】 次の文章を読み、あとの設問に答えなさい。

Today the Library has passed its centenary, having served many generations of readers who have enjoyed the pleasure of working there. I use the word pleasure deliberately, for pleasure it has certainly given to me - pleasure often repeated over nearly 40 years. I conclude with a few reminiscences, rather than a factual list of what is to be found in the Library.

The Library of the Opéra has been the main base for my own research into the history of French ballet(1). I first visited the Library in 1946, when André Ménetrat was librarian. It did not take me long to discover that there were few books relating to the Opéra ballet that the Library did not possess, and I also found a mine of unpublished material which I did not know existed. The catalogue was not as exhaustive as it is today, and it was a chance remark of an acquaintance that led me to the manuscript memoirs of Giovanni Léopold Adice. Adice was a male dancer of no special talent who later became a teacher during the Second Empire. Italian was his mother tongue and his French, though fluent, was imperfect. However, in spite of his imperfections as a writer, his memoirs make fascinating reading. They relate mainly to a few years during the 1860s, leading up to his dismissal at the instigation, he was convinced, of Saint-Léon(2), and throw an amusing sidelight, for example, on the engagement of two celebrated ballerinas - the Russian Muravieva, a protégée of Saint-Léon, and the Italian Boschetti, who- as Adice amusingly describes - had a serious weight problem contend with! Adice has left another manuscript that calls for scholarly study - his teaching manual, of which only the long introductory volume was published. There are four more volumes in manuscript, illustrated with carefully drawn figures, that go deeply into the teaching method he followed in the 1850s. Later in the course of my researches, when I was working on the Romantic period, another manuscript surfaced - the *Cancans de l'Opéra*, a repository of backstage scandal of the late 1830s which provided me with a wealth of colourful detail for my book on the Romantic Ballet in Paris. More recently I came across the musical archive of Saint-Léon, who was a prolific composer as well as being a choreographer. Here, preserved for posterity, are most of his compositions, as well as manuscript scores by Pugni(3) and others for some of his ballets - one score incidentally containing not only the music but also indications of the choreography, recorded in his own system of dance notation(4).

Although the archives have been removed to the Archives Nationales, there is still one indispensable register that is to be consulted in the Library - the day-to-day record of performances, known as the Journal de l'Opéra, started by Nutter himself and kept up by his successors ever since. I must also mention the vast collection of theatrical periodicals dating back to the eighteenth century, in which it is possible to follow the activities of the Paris theatre day by day - a veritable mine of information(a).

出典：Ivor Guest, "Archives of the Dance: The Library and the Archives of the Paris Opéra: The Opéra Preserved," *Dance Research: The Journal of the Society for Dance Research*, Summer, 1984, Vol. 2, No. 2 (Summer, 1984), Edinburgh University Press, pp. 74-75.

※出典は下記に記載しております。

設問1 下線部 (1) (2) (3) (4) 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) を日本語に訳しなさい。

設問3 この文章を踏まえ、日本を含め、今日のアーカイブを用いた舞踊学における傾向と課題を、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)

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## 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 critique professionnelle pratique depuis la Nouvelle Vague une forme de complaisance qui va souvent jusqu'à l'aveuglement sur ce que racontent ces films et comment ils le racontent. J'ai jadis exploré la Nouvelle Vague comme le moment qui voit naître en France le cinéma d'auteur au tournant des années 1960, et l'instauration d'un cinéma à deux vitesses<sup>(a)</sup> : celui, réputé ambitieux artistiquement, qui est généreusement aidé par les pouvoirs publics via l'avance sur recettes et circule surtout dans les salles d'art et d'essai, et celui qui est l'héritier du cinéma populaire, avec ses stars et ses genres, et souffre du mépris de la critique tout en étant apprécié par un public plus large. Mais derrière l'étiquette prestigieuse « cinéma d'auteur » se cache une reconfiguration de la domination masculine qui passe par la figure du « créateur », libre de transgresser les codes, alors que le cinéma populaire refléterait paresseusement l'idéologie patriarcale la plus traditionnelle.

À partir du moment où un réalisateur est intronisé par la critique, par ses pairs et par les institutions cinéphilique comme un « auteur », ses films ne sont plus regardés qu'à travers un filtre flatteur : les critiques s'efforcent de dessiner son « univers », de retrouver sa « vision du monde », son « style », ses « thèmes obsessionnels », en se gardant bien d'en interroger les dimensions sociales, idéologiques, culturelles. Alors que ce cinéma d'auteur « intimiste » raconte le plus souvent des relations amoureuses et/ou sexuelles entre hommes et femmes<sup>(b)</sup>, la question du genre (*gender*) est sans doute la plus absente des critiques et des analyses de films.

(Geneviève Sellier, *Le culte de l'auteur. Les dérives du cinéma français*, La Fabrique éditions, 2024, 9-10)

※出典は下記に記載しております。

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、具体的な作品や監督を挙げながら説明しなさい。

設問 (3) ここで著者が批判している批評のあり方について、映画理論の歴史を踏まえて簡潔にまとめた上で、著者の立場について見解を述べなさい。

※WEB 掲載に際し、以下のとおり出典を追記しております。

Geneviève Sellier, *Le culte de l'auteur. Les dérives du cinéma français* (Paris: La Fabrique éditions, 2024), 9-10.

### 【問題 2】

次の文章を読んで、あとの設問に答えなさい。なお、文中の引用註は省略した。

※この部分は、著作権の関係により掲載ができません。

※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)の著作について、自身の評価を述べなさい。  
設問 (2) 下線部(b)の役を演じた俳優について、自身の考えるところを述べなさい。  
設問 (3) 問題の文章について、自身の研究関心に沿って論評しなさい。

(以上)











——これより先の余白には絶対に記入しないこと——

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