

立命館大学大学院  
2017年度実施 入学試験

修士課程

**映像研究科**  
**映像専攻**

【表の見方】

P.●…入学試験問題の掲載ページを示しています

×…入学試験の実施がなかった等の理由で入学試験問題の作成がなかったもの、または、問題を公開しないもの

斜線…学科試験(筆記試験)を実施しないもの

入試方式	専攻	実施月	小論文		外国語(英語)	
			ページ	備考	ページ	備考
一般入学試験	映像	10月	×		×	
		2月	P.3~		P.5~	
外国人留学生入学試験		10月	P.1~			
		2月	P.3~			
学内進学入学試験		10月	×			
		2月	P.3~			

# 大学院映像研究科映像専攻

## 筆記試験(小論文)

2017年10月28日(土) 11:00~12:00

- ・ 表紙をのぞく全ての用紙に受験番号、氏名を記入してください。
- ・ 筆記用具、受験票、時計、本研究科が認めたもの以外の持込はできません。
- ・ 問題および答案を、持ち帰ることはできません。
- ・ 解答用紙は、全部で3枚ありますが全てを用いる必要はありません。



# 大学院映像研究科映像専攻

## 筆記試験(小論文)

2018年2月10日(土) 11:00~12:00

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- ・ 問題および答案を、持ち帰ることはできません。
- ・ 解答用紙は、全部で3枚ありますが全てを用いる必要はありません。



# 大学院映像研究科映像専攻

〔一般入学試験〕

学科試験(英語)

2018年2月10日(土) 9:30~10:30

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専攻	課程	試験科目	時間	受験番号	氏名
映像専攻	修士課程	英語	60 分		

<問>次の英文は、映画におけるリアリズム（写実主義）とフォルマリズム（形式主義）に関して記述したものである。本文を読んで、以下の設問に答えなさい。

[1]Even before the turn of the last century, movies began to develop in two major directions: the realistic and the formalistic. In the mid-1890s in France, the Lumière brothers delighted audiences with their short movies dealing with everyday occurrences. Such films as *The Arrival of a Train* fascinated viewers precisely because they seemed to capture the flux and spontaneity of events as they were viewed in real life. At about the same time, Georges Méliès was creating a number of fantasy films that emphasized purely imagined events. Such movies as *A Trip to the Moon* were typical mixtures of whimsical narrative and trick photography. In many respects, the Lumières can be regarded as the founders of the realist tradition of cinema, and Méliès of the formalist tradition.

Realism and formalism are general rather than absolute terms. When used to suggest a tendency toward either polarity, such labels can be helpful, but in the end they're just labels. Few films are exclusively formalist in style, and fewer yet are completely realist. There is also an important difference between realism and reality, although this distinction is often forgotten. Realism is a particular *style*, whereas physical reality is the source of all the raw materials of film, both realistic and formalistic. Virtually all movie directors go to the photographable world for their subject matter, but what they do with this material—how they shape and manipulate it—is what determines their stylistic emphasis.

Generally speaking, realistic films attempt to reproduce the surface of reality with a minimum of distortion. In photographing objects and events, the filmmaker tries to suggest the copiousness of life itself. Both realist and formalist film directors must select (and hence, emphasize) certain details from the chaotic sprawl of reality. But the element of selectivity in realistic films is less obvious. Realists, in short, try to preserve the illusion that their film world is unmanipulated, an objective mirror of the actual world. Formalists, on the other hand, make no such pretense. They deliberately stylize and distort their raw materials so that only the very naive would mistake a manipulated image of an object or event for the real thing.

We rarely notice the style in a realistic movie; the artist tends to be self-effacing. Such filmmakers are more concerned with *what's* being shown rather than how it's manipulated. The camera is used conservatively. It's essentially a recording mechanism that reproduces the surface of tangible objects with as little commentary as possible. Some realists aim for a rough look in their images, one that doesn't prettify the materials with a self-conscious beauty of form. "If it's too pretty, it's false," is an implicit assumption. A high premium is placed on simplicity, spontaneity, and directness. This is not to suggest that these movies lack artistry, however, for at its best, the realistic cinema specializes in art that conceals art.

Formalist movies are stylistically flamboyant. Their directors are concerned with expressing their unabashedly subjective experience of reality, not how other people might see it. [2]Formalists are often referred to as expressionists because their self-expression is at least as important as the subject matter itself. Expressionists are often concerned with spiritual and psychological truths, which they feel can be conveyed best by distorting the surface of the material world. The camera is used as a method of commenting on the subject matter, a way of emphasizing its essential rather than its objective nature. There is a high degree of manipulation, of re-forming of reality, in formalist movies. But it's precisely this "deformed" imagery that can be so artistically striking in such films.

Most realists would claim that their major concern is with *content* rather than *form* or technique. The subject matter is always supreme, and anything that distracts from the content is viewed with suspicion. [3]In its most extreme form, the realistic cinema tends toward documentary with its emphasis on photographing actual events and people. The formalist cinema, on the other hand, tends to emphasize technique and expressiveness. The most extreme example of this style of filmmaking is found in the avant-garde cinema. Some of these movies are totally abstract; pure forms (that is, nonrepresentational colors, lines, and shapes) constitute the only content. Most fiction films fall somewhere between these two extremes, in a mode critics refer to as classical cinema.

注) Lumière brothers=フランスの発明家、実業家の兄弟。スクリーン式の映画撮影映写機であるシネマトグラフを発明した。 flux=流れ、流動。 spontaneity=自然さ。 Georges Méliès=フランスの映画制作者。多数のトリック映画や幻想映画を制作した。 whimsical=こっけいな。 polarity=両極。 copiousness=豊富さ。 sprawl=(不規則な)広がり。 self-effacing=控え目な、でしゃばらない。 prettify=飾り立てる。 flamboyant=燃えるような、はでやかな。 unabashedly=躊躇なく、臆面もなく。 the avant-garde cinema=前衛映画。

## 【出典】

GIANNETTI, LOUIS, *UNDERSTANDING MOVIES*, 6th, 1993. Reprinted by permission of Pearson Education, Inc., New York.  
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問1) 下線部[1]では、19世紀末以降の映画がリアリズムとフォルマリズムの大きく二つの方向に発展してきたことが述べられている。本文を踏まえ、自分の考えも加えながら、映画におけるリアリズムとフォルマリズムの違いについて述べなさい。

問2) 下線部[2]では、フォルマリスト（形式主義者）たちがしばしば表現主義者と呼ばれることが述べられている。その理由はなぜか。本文を踏まえ、自分の考えも加えながら、述べなさい。

問3) 下線部[3]では、リアリズムを追及した映画はドキュメンタリーへと向かうと述べられている。その理由はなぜか。本文を踏まえ、自分の考えも加えながら、述べなさい。