

Directions: Write a coherent and well-organized response IN SPANISH on the topic that appears below.

Instrucciones: Escribe una respuesta coherente y bien organizada EN ESPAÑOL sobre el siguiente tema.

Question 2

Text and Art Comparison

Suggested Time — 15 minutes

Lee la siguiente selección y estudia la pintura. Luego compara la representación del individuo y la comunidad en las dos obras en relación con la España de finales del siglo XIX y principios del siglo XX.

Así fui llegando a mis veinticuatro años, que es cuando volvió de América, con un caudalillo ahorrado, mi hermano Lázaro. Llegó acá, a Valverde de Lucerna, con el propósito de llevarnos a mí y a nuestra madre a vivir a la ciudad, acaso a Madrid.

Línea —En la aldea —decía— se entontece, se embrutece y se empobrece uno.

5 Y añadía:

—Civilización es lo contrario de ruralización; ¡aldeanerías, no!, que no hice que fueras al Colegio para que te pudras luego aquí, entre estos zafios patanes.

Yo callaba, aún dispuesta a resistir la emigración; pero nuestra madre, que pasaba ya de la sesentena, se opuso desde un principio. “¡A mi edad, cambiar de aguas!”, dijo primero; mas luego dio a conocer claramente que ella no 10 podría vivir fuera de la vista de su lago, de su montaña, y sobre todo de su Don Manuel.

—¡Sois como las gatas, que os apegáis a la casa! —repetía mi hermano.

Cuando se percató de todo el imperio que sobre el pueblo todo y en especial sobre nosotras, sobre mi madre y sobre mí, ejercía el santo varón evangélico, se irritó contra éste. Le pareció un ejemplo de la oscura teocracia en que él suponía hundida a España. Y empezó a barbotar sin descanso todos los viejos lugares comunes anticlericales y 15 hasta antirreligiosos y progresistas que había traído renovados del Nuevo Mundo.

—En esta España de calzonazos —decía— los curas manejan a las mujeres y las mujeres a los hombres..., ¡y luego el campo!, ¡el campo!, este campo feudal...

Para él, “feudal” era un término pavoroso; “feudal” y “medieval” eran los dos calificativos que prodigaba cuando quería condenar algo.

Miguel de Unamuno
San Manuel Bueno, mártir
 Madrid: Espasa Calpe, S. A., 1995.
 (Originalmente se publicó en 1933).

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La visita del obispo. José Gutiérrez Solana. 1926. Museo Nacional Centro de Arte Reina Sofía. Madrid, España.

Peter Horree / Alamy Stock Photo

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

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Question 2: Short Answer—Text and Art Comparison

6 points

General Scoring Note

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence.

Question 2 included a fragment of the novel, *San Manuel Bueno, mártir* by Miguel de Unamuno, which forms part of the required course reading list, and the painting *La visita del obispo* by José Gutiérrez Solana. Students were asked to write a short response comparing *la representación del individuo y la comunidad* in these two works in relation to *España a finales del siglo XIX y a principios del siglo XX*.

Scoring Notes: Content	
Below are some of the acceptable ways responses address the comparison of the theme in both works in relation to the specified period. This list is not exhaustive.	
<p>Examples of <i>la representación del individuo y la comunidad</i> in the literary text (<i>San Manuel Bueno, mártir</i>):</p> <ul style="list-style-type: none"> In the text you can see that the protagonist (Ángela Carballino), who lives in Valverde de Lucerna, is immersed in a microcosm that is very different than and juxtaposed to the city from where Lázaro (Ángela's brother) has recently returned. He arrives from America and tries to transmit more progressive ideas than the conservative ones that circulated in small towns in Spain during that time and that he initially perceives as backward. For example, he observes: "<i>Le pareció un ejemplo de la oscura teocracia en que él suponía hundida a España. Y empezó a barbotar sin descanso todos los viejos lugares comunes anticlericales y hasta antirreligiosos y progresistas que había traído renovados del Nuevo Mundo.</i>" In contrast, Ángela and her mother embrace and promote the spiritual life of the city that Don Manuel embodies. Lázaro's initial perspective reflects a polarized view of the world in which the village symbolizes backwardness while the city is the place where the idea of progress exists. For example, Lázaro comments: "<i>Civilización es lo contrario de ruralización; ¡aldeanerías, no!</i>" In the symbolic name of the town—green valley of light—and the admirable actions of San Manuel and his influence on others, Unamuno introduces a more nuanced examination of this conflict between tradition and progress and between conserving a specific historical identity and social modernization, presenting characters who embody multiple perspectives and evolving philosophical and existential approaches to life, examining the value of faith and good deeds manifested in the actions of Don Manuel. 	<p>Examples of <i>la representación del individuo y la comunidad</i> in the work of art (<i>La visita del obispo</i>):</p> <ul style="list-style-type: none"> In the painting, <i>La visita del obispo</i>, five people are seated in a semicircle around a central figure that is the focus of attention for the viewer. The three people seated on the right are staring at the viewer as well. This establishes a kind of communication or relationship between the people in the painting and the viewer. The bishop's position as the central figure in the painting is a symbolic representation of the Catholic Church's power in the group's community. The way the group is represented in the painting suggests a conservative and traditional environment, as evidenced by their age and manner of dress. In the painting, there is an emphasis on traditional elements, represented by Catholicism and the figure of the bishop as well as by the representation of elements associated with upper-class society, for example clothing, leisure-time activities, furniture, and setting. The light is coming from a spotlight at the top of the picture, out of sight of the viewer and focuses on the bishop, contributing to the feeling of this example of provincial secular customs being frozen in time. The figures are listless, in a darkness marked by shadows, and are not interacting. This reflects conservative, traditional values and elements of Spanish society that present, in the immobility of the figures, a big obstacle to progress.

Socio-cultural context (Spain, late 19th and early 20th centuries):

- General climate of concern and polarization in Spanish society at the end of the 19th and beginning of the 20th centuries surrounding a rural society that was in transition.
- Technological and social progress of the city is opposed to the economic stagnation and conservative ideology of rural villages.
- Lázaro’s perspectives reflect both the ideologies and events associated with Spain’s loss of its territories in the War of 1898 and the arrival of the Second Spanish Republic in 1931 that led to the opening of some 10,000 public schools. Then in 1933 new elections led to a conservative Spanish government on the right, which reflected an exacerbating polarization of Spanish society. The election results were largely due to many voters on the left abstaining from voting and much of the women’s vote supporting the conservative Catholic party, CEDA. The conservative side was often labeled “*La España negra*” and was associated with the Catholic church, the clergy, large landowners, and military leaders, as well as an austere, grave, and Catholic country in general.

Comparison—Similarities:

- The dark, unhappy image and attitude of the subjects of the painting can be associated with the initial perspective of Lázaro in this text fragment where he alludes to Don Manuel as part of the “*oscura teocracia*,” and with the attitude of uncertainty and existential questioning of the protagonist in *San Manuel Bueno, mártir*.
- Both works highlight conservative ideology through the representation of the Catholic Church, and both works represent a primarily patriarchal society. The stillness and dark tones of the figures in the painting parallels the immobility of the village (“*la oscura teocracia*,” the old, feudal village in the lake) where time seems to stand still, even if conflicts that result from the questioning of traditional values start to surface (like the tolling of the bells of the submerged village).

Comparison—Differences:

- In the text, the contrast between progress and tradition may be seen in relationship to age. For example, Lázaro is a young character supporting more modern views, although his views do evolve, embracing Don Manuel’s philosophy, while his mother espouses more traditional values. The artwork shows mostly older/mature characters who seem to fit this model, given that no young characters are included in the group.
- Both works reflect the transitional period of society, seemingly on its way to modernization, but this is less obvious in the painting. For example, in the text, the modern is related to the city and the traditional to the village. The example of children’s education in the text helps to differentiate the perspectives of both places. Lázaro makes a reference to this when he speaks of his sister’s education: “*que no hice que fueras al Colegio para que te pudras luego aquí, entre estos zafios patanes.*”
- In contrast to the text, the society that is represented in the painting does not display the influence of modernization.
- The text manifests the contrast between progress and tradition, with a nuanced vision that slowly develops throughout the novel, while the painting captures a more static, dark view of the period, depicting a hierarchical, patriarchal society dominated by the influence of Catholic tradition and socioeconomic division.
- In the painting, the bishop appears stern, imposing as an authoritative figure, and detached from those around him, while Don Manuel is deeply connected to the people in the village, not afraid to express his vulnerability and his desire to serve his fellow human beings rather than being served by them.