

## A HOLISTIC INTANGIBLE HERITAGE: THE FESTIVITIES OF SAN CECILIO IN GRANADA, A HISTORICAL-ARTISTIC, IDENTITY AND EDUCATIONAL VISION

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### ABSTRACT

This article presents a comprehensive approach to the festivities of San Cecilio, patron saint of Granada, through historical-artistic, identity-based, and educational perspectives. The celebration, deeply rooted in local culture, is analyzed as a valuable example of intangible heritage. The authors propose an educational itinerary with activities aimed at primary school students to explore the historical origins, artistic elements, and cultural values of the festivity. Additionally, the article emphasizes the need to incorporate local traditions into the Andalusian educational curriculum to strengthen cultural identity and meaningful learning.

**Keywords:** intangible heritage, San Cecilio, Granada, educational itinerary, cultural identity, heritage education.

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## 1. INTRODUCTION

The Autonomous Community of Andalusia is located at the vertex between Africa and Europe, creating a meeting point between the Mediterranean Sea and the Atlantic Ocean, being located in the south of Spain, and is formed by eight provinces. Andalusia is a land that covers a large part of the Spanish territory, so much so that it occupies 17.3% of this, specifically 87,599km<sup>2</sup>, which makes it the largest Autonomous Community of the country. In addition, Spain has a population of 47,394,223, of which 8,472,407 are Andalusians, having the largest population as well. Andalusia is a land full of richness in many ways, since it has a great wealth in landscapes, history, tourism and culture, and despite being one of the largest autonomous communities in Spain, it has a low economy and is highly criticized. That is why the Andalusian community and its people have a strong, unique and special personality.

Andalusia has an exceptional climate, as it is warm and sunny, and in some provinces windy, which makes it possess a variety of landscapes. That is why we can find in it the depression of the Guadalquivir, and its mouth in Cadiz; it has beaches in most provinces (Huelva, Cadiz, Malaga, Granada and Almeria); in Granada is Sierra Nevada and in Cadiz the union of the Mediterranean Sea and the Atlantic Ocean; and finally it has natural parks such as Doñana or Sierra Nevada; and a volcanic landscape such as the desert of Tabernas.

As for the Andalusian culture, it has its origin in the influences that different peoples have been leaving, since this land has been for centuries craved by a variety of cultures throughout history (Anonymous, 2019). The history of Andalusia has its origins with the Greeks and Romans, passing through the Goths and Visigoths, the Muslim era or the reconquest, until our present day. Thanks to all its millenary history and its outstanding Islamic, Renaissance and Baroque architecture of its fortresses, castles or monasteries, Andalusia has a heritage that is enormously transcendental, since it has an innumerable artistic heritage. Thus we have the walls that surrounded the cities, the Mosque of Cordoba, the Alcazars of Malaga, Almeria or Jaen, the Torre del Oro or the Cathedral of Seville, the Alhambra or Arab baths of Granada, the Roman Theater of Malaga, the Port of Palos in Huelva, etc., and all of them are monumental landmarks of humanity. Likewise, this has been a land of great artists, not only painters, sculptors or architects, but also of great writers (Anonymous, 2019). Since only in the last five centuries, the names of universal Andalusians can fill many encyclopedias, painters from Velázquez or Murillo to Picasso; poets from Herrera or Góngora to Federico García Lorca,

Antonio Machado, Juan Ramón Jiménez, Alexandre or Alberti; or musicians such as Morales, Turina, Manuel de Falla, Paco de Lucía or Manolo Sanlúcar (Moreno and Aguado, 2012).

Regarding Andalusian gastronomy it is wonderful, it has a healthy Mediterranean diet; they are proud to produce oil, which they use for everything, and which is very expensive outside Spain. It is also a land that eats healthy and creates gastronomic recipes as good as salmorejo, tortilla del Sacromonte or white garlic soup.

Andalusia is a land with a variety of celebrations and festivals, and in each of them, its gastronomy, crafts, music and religious beliefs are exposed (Anonymous, 2019). It can be said that, in the culture of Andalusia, the vast amount of traditions and customs that are maintained, despite the fact that their origin is lost with the passage of time. The most common customs of the Andalusian people are: going out for tapas with friends or family; having the villages painted white and putting flower pots on the balconies; or having flowered patios. As for the festivals, the most popular can be: the day of San Antón; the carnivals; the Lent, which continues the Holy Week; the May Crosses; the different fairs that are made by the communities; the variety of pilgrimages; the night of the dead or the Andalusian Christmas (Anonymous, 2020), examples of all these festivals can be the fairs of Seville or Malaga; Easter or the corpus, which although also occurs in other regions of Spain, Andalusia is the best known and most popular; the tablaos flamencos or chirigotas; bullfighting, etc..

On the other hand, there are three basic structural axes or components of contemporary Andalusian cultural identity. The first is the very accentuated tendency to humanized personalization of social relations, which we call anthropocentrism (Moreno and Aguado, 2012), since they are a population with a warm and friendly character, they tend to be very nice, funny and helpful; the second is the refusal to admit any real or symbolic inferiority that affects self-esteem, with the consequent tendency towards an egalitarian ideology; and the third is a worldview and a relativistic attitude towards ideas and things. (Moreno and Aguado, 2012). In addition to these three, Andalusians also have their accent as an identifying feature. This is unique, since in each area of Andalusia it is given in a different way, i.e., a Cadiz accent is not the same as a Malaga accent, it is similar, but not the same, or, for example, in some areas they lisp, and in others they sesean. The Andalusian accent, has a common character that is to eat letters, but in each province is spoken differently, however, is a hallmark of Andalusia, because when an Andalusian leaves their land, they immediately know that you are from it by the east.

Therefore, the current Andalusian cultural identity and the contemporary Andalusian people are the result of the combination of a complex and peculiar history, which is clearly distinguished from that of other peoples and territories, giving this land an unquestionable historical identity. One of the main potentialities of Andalusia today is the symbolic capital represented by its Cultural Heritage, both tangible and intangible (Moreno and Aguado, 2012). Likewise, Andalusia is a traditional land, due to its history and culture, since it has always been a land of large estates and landowners, most of its population is dedicated to the primary

sector (livestock, agriculture and fishing), although in the last century, it is having a lot of service sector, thanks to tourism. Despite this, in recent decades, Andalusia is betting on industry, so it is advancing both economically and socially. Thanks to these advances, Andalusian society is improving its educational level, which unfortunately is one of the worst in Spain, due to the large number of school dropouts and absenteeism.

The city of Granada treasures a rich tangible and intangible heritage that is not always known to the general public, who are blinded by the importance of monuments such as the Alhambra, the Cathedral or the Cartuja Monastery. A point and apart, are the manifestations of the intangible heritage of the city, which practically go unnoticed. To the patronage over the city of the Virgen de las Angustias, we must add the patronage of the Virgen del Rosario, San Juan de Dios and San Cecilio. It is precisely on the latter that this work deals with.

The present work aims to highlight the important material and immaterial heritage that surrounds the feast of San Cecilio in Granada. The text combines historical-artistic, patrimonial and educational analysis. The educational part is developed by means of a didactic itinerary.

## 2. DIDACTIC ITINERARIES, CULTURAL AND EDUCATIONAL VALUES

This second section will be devoted to analyzing the characteristics of didactic itineraries and their functions with respect to the educational field. Therefore, we will first analyze the terminological definition and its pedagogical and cultural interpretations.

To begin with, the word “itinerary” comes from the Latin “*itinerarius*”, being its Latin root “*iter*, *itineris*” which means “road”, therefore, according to the RAE<sup>1</sup> the word itinerary can have the following meanings: “2. *m. Direction and description of a road with expression of the places, accidents, stops, etc., that exist along it*”; “3. *m. Route that is followed to reach a place*”; “4. *m. Guide, list of data concerning a trip*”. As for the word “didactic” is of Greek origin “*διδασκτικός*”<sup>2</sup>, the RAE defines the term as follows: “2. *adj. Proper, suitable or with good conditions to teach or instruct. A method, a very didactic teacher.*”; “3. *adj. Having as its fundamental purpose to teach or instruct.*”. Therefore, a didactic itinerary is a methodological strategy that promotes the work of the different competences and the principles of interdisciplinarity<sup>3</sup>, coordination and cooperative work. These can be an excellent instrument for integrating the curriculum, being motivating and useful for working on various competencies; likewise, it can introduce, develop and complement didactic programs (López and Segura, 2013). According to Professor Alfonso García de la Vega of the UAM<sup>4</sup>, didactic itineraries should be related both to the curriculum

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1 RAE. Dictionary of the Royal Spanish Academy.

2 διδασκτικός→ didacticós.

3 *Principle of Interdisciplinarity*: this principle is based on combining different disciplines to promote the advantages of all of them.

4 UAM Universidad Autónoma de Madrid.

and to the student's interest, thus giving rise to a geographical scenario, in which the student observes and analyzes historical and landscape changes.

Thanks to the itineraries we can teach local geohistorical aspects that allow us to project the study outside the classroom, thus providing a wealth of information that brings students closer to the complex reality that surrounds them. In addition, this provides a motivation to change the daily monotony of classroom work (Olave, 2005). The social sciences contribute to these itineraries with local geohistorical analysis, which makes it possible to explain the events that in a given space concern human beings and their interaction with current society. Performing interpretation critiques, understanding and analyzing the actions that transport one generation after another in a place that entails the promotion of social, sensory, audiovisual, manual and cultural education.

In order to carry out a didactic itinerary, the first steps to be taken are as follows: determine what is to be observed at the site, and what the students are expected to learn during the tour. This leads to clarifying the objectives, methodologies, resources and activities that are contemplated for the realization of the itinerary (Olave, 2005). In addition, these are defined by areas, actions and departments involved in the contribution of ideas for the planning of this, and to this, the undersigned, adds six photographs and a map of the route to be carried out. After knowing what is going to be worked on, it is related to each competence and is adjusted to the curriculum, seeking to promote meaningful learning<sup>5</sup> (De la Fuente, 2015). According to another bibliographic document, the didactic itinerary must also have to be documented, having in it: a rigorous description of the itinerary, as well as a technical sheet; and a topographic plan of the place, route and places to visit. Likewise, there should also be the student's field notebook, which makes him/her focus his/her attention, since he/she should take notes or carry out activities related to the visit he/she is making (López and Segura, 2013).

According to Sánchez (1995), the advantages of Didactic Itineraries that stand out are: providing comparison, awakening environmental concern, fostering intrinsic motivation and constituting a unique framework for the development of cartographic skills (Olave, 2005). On the other hand, the itineraries allow the students to pay attention to elements of their usual route, which most of them do not observe or do not realize that they are there, which leads them not to know them, which is why, thanks to the fact that the itineraries are applied to learning, the students, through a design, get to know the reality, thus learning both aspects of the curriculum and aspects of the culture, tradition or society (Olave, 2005).

In conclusion, didactic itineraries are a tool through which different competences and knowledge can be taught, being interdisciplinary. In addition, they promote meaningful learning,

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5 *Meaningful Learning*: is a type of learning. The learner, through participation, uses his or her previous knowledge to learn new knowledge, thus acquiring and retaining new knowledge.



since students must face reality, sometimes having to deal with real problems (ABP<sup>6</sup>), thus learning about the society and culture that surrounds them.

### 3. ANDALUSIAN CULTURE AND FIESTAS IN THE SOCIAL SCIENCES CURRICULUM OF ANDALUSIA

In order to contextualize the importance of heritage, culture and traditions, the current Social Sciences curriculum in the Andalusian legislation<sup>7</sup> has been analyzed. A first issue to highlight is few allusions to Andalusian festivals and traditions.

I have noticed that in all courses within the subject of “Spanish Language and Literature” there is basic knowledge that mentions that reading and teaching of Andalusian writers should be encouraged, however, it focuses more on literature at national level than at Andalusian level, so these are given above, seeing little about them. In addition, works by them are not usually analyzed, and the same authors are always seen<sup>8</sup>, so that students are unaware of many Andalusian writers.

Likewise, in the subject of “Physical Education”, there is only one section that talks about an Andalusian aspect, which is about teaching the students typical Andalusian dances, so for example here in Granada we usually teach the dance of “La Reja” or how to dance sevillanas. These dances are usually characteristic of Andalusia, and in each area of this land will be given in this subject the most typical dance of the area.

As for the subject of “Knowledge of the Natural, Social and Cultural Environment”, it does not refer to any kind of tradition, festivity or culture about Andalusia, the curriculum only focuses on giving the geography of Andalusia, and when certain parts of history are given, it talks about the importance that some Andalusian cities had, but it does not count in depth, since they do not give great importance to it. The curriculum does not contemplate the traditions of the Andalusian people or the culture they have. Despite all this, teachers on relevant days usually talk about why some days are celebrated and tell the students part of the culture and tradition. For example, on the day of Andalusia, teachers teach who made the anthem or why they did it, in addition to talking about the Andalusian people, their characteristics and their representations. Another example, here in Granada, January 2nd is a holiday, and teachers tell their students why that day is a holiday in the city, and what is the history behind that holiday. In our opinion,

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6 *PBL. Problem Based Learning*

7 *Order of May 30, 2023, which develops the curriculum corresponding to the Primary Education stage in the Autonomous Community of Andalusia, regulates certain aspects of the attention to diversity and individual differences, establishes the organization of the evaluation of the student's learning process and determines the process of transition between the different educational stages.*

8 Authors such as Federico García Lorca, Juan Ramón Jiménez, Gustavo Adolfo Bécquer, Antonio Muñoz Molina or Luis de Góngora.

within this subject should be given, not only everything that contemplates the regulations, but should be promoted Andalusian culture, talking in the classroom of our festivals, what are the riches that this land has, what characterizes this people, etc., since I think it is important that students know their origins and traditions.

As it happens in the area of Knowledge of the Natural, Social and Cultural Environment, in the subject of Religion, it is only focused on teaching Catholicism, when it could talk about and teach all those traditions, festivities and customs that take place in the Andalusian cities, since the Andalusian people assume that most of their festivities and traditions come from the Christian religion. In this way, students would be taught both religion and Andalusian culture, working both aspects simultaneously. However, the current curriculum does not contemplate this idea; it only talks about teaching students the history of Catholicism and the history of the Bible.

4. PATRIMONIAL AND HISTORICAL-ARTISTIC  
CONTEXTUALIZATION OF THE FESTIVITIES OF SAN CECILIO DE  
GRANADA

In this section we are going to make a historical, artistic and patrimonial analysis of the feast of St. Celio, looking at its origin, where and when it is celebrated, and what this feast consists of.

Festivity of St. Cecilio's Day	
Designation	The name of this festival is "Romería de San Cecilio".
Asset protection and declaration date	It has not been considered a festival of cultural interest
Date of celebration	This festival is celebrated on the first Sunday of February
Geographical location, urban planning and street map	This festival is celebrated in the city of Granada, more specifically in the Realejo neighborhood (February 1) and in the Sacromonte Abbey (the first Sunday of February).
Typology. Religious, civil, pagan	The Pilgrimage of San Cecilio is a festival of religious origin, since it is dedicated to a Saint. In spite of this, the city council of Granada also participates.
Starting date or origin	This festival has its origins in the late sixteenth century, specifically the first year it was celebrated was in 1599.

<b>History, evolutionary development and explanation of the festival</b>	<p>The origin of this feast is due to the discovery of two written tablets (one white and one black) in 1595, which had been written by the disciples of San Cecilio, in the Darro River. After they were found, and the Vatican confirmed that they were originals, the catacombs were built, which keep these tablets and the remains of this Saint. The tablets tell that Saint Cecilio, Isio and Tesifón came to Granada to evangelize, and while they were in Sacromonte with other monks, they were discovered by the Romans who martyred them. And his disciples wrote the story on a white and a black tablet, which they threw into the Darro River. They say that when you touch the white board you find a husband, and, on the contrary, with the black one you do not find a husband.</p> <p>In the year 1599, there was a plague that devastated Granada, and it is said that it was possible to get out of it thanks to the invocation of this Saint. That is why, on February 1 is the day of San Cecilio, and this procession through the Barrio del Realejo.</p> <p>In addition, on the first Sunday of February, the pilgrimage of the Saint is celebrated, which is held in the Abbey of Sacromonte. People visit the catacombs with the remains of this saint that are located there. Traditionally, this feast is celebrated all day long in Sacromonte, where after mass, people gather on the esplanade and eat beans and salaillas<sup>9</sup>. Also, people sing and dance "la Reja" and other typical dances.</p>
<b>Participants</b>	<p>During the realization of this festival, different people participate:</p> <ul style="list-style-type: none"> <li>- Believing citizens of Grenada</li> <li>- Granada City Council</li> <li>- The Confraternity of Favors</li> <li>- The Parish of San Cecilio</li> </ul>
<b>Tangible and intangible heritage related to the festival (music, dances, instruments, gastronomy).</b>	<p><b>Material heritage</b> → The passage of San Cecilio, together with its representative figure; the remains of the Saint and the tablets<sup>10</sup> that are preserved.</p> <p><b>Intangible Heritage</b> → The dances and songs such as "la Reja"; gastronomy such as habas and salaillas, the celebration of the festival.</p>
<b>Similar parties</b>	<ul style="list-style-type: none"> <li>- Pilgrimage of the Virgin Dilar.</li> <li>- Pilgrimage of Alhendín.</li> </ul>
<b>Educational resources</b>	<ul style="list-style-type: none"> <li>- Blogs explaining the origin of the festival</li> <li>- Coloring drawings of Saint Cecilio</li> </ul>
<b>Links to videos</b>	<p><a href="https://youtu.be/vYFub4_lxwI">https://youtu.be/vYFub4_lxwI</a></p> <p><a href="https://youtu.be/-1Vd-ng3TMw">https://youtu.be/-1Vd-ng3TMw</a></p> <p><a href="https://youtu.be/W047Nr_M6Dc">https://youtu.be/W047Nr_M6Dc</a></p>

<sup>9</sup> It is a bread usually with a round and flat shape, which is topped with coarse salt and olive oil. This type of bread is usually eaten mainly in the province of Granada, Andalusia.

<sup>10</sup> They are called "leaded books".

## 5. DIDACTIC ITINERARY

In this section of the work, we will design the characteristics of the proposed didactic itinerary, explaining what it will consist of, what will be done in it, and for whom it is intended. In addition, we will justify the itinerary with the primary curriculum, making use of the current educational law.<sup>11</sup>

### General and specific objectives

The general objective and the specific objectives to be achieved with this didactic itinerary are the following:

- To teach the culture and tradition of the city of Granada.
- To show how is the feast of the patron saint of the city.
- To teach why San Cecilio is the patron saint of Granada.
- To promote the culture and tradition of this festival.

### Research question

The question of this itinerary is why this saint is the patron saint of the city, and what relationship he has with the city. In addition, to know how the day of this saint is celebrated, thus knowing where it is celebrated, what days, who participates and what tradition it brings with it. So we ask ourselves the following question: who was San Cecilio and what led him to be the patron saint of the city of Granada?

Thus, teachers must ask themselves how to teach the culture and tradition of a city through the realization of an itinerary based on a festival. It is possible to teach how society has evolved through a festival; or what can be learned from a tradition and/or festival.

### Methodology

In this didactic itinerary several methodologies will be used. The first one will be the expository methodology<sup>12</sup>, that is to say, there will be parts of the itinerary that the teacher will explain to the students, so they will play the role of listeners. In spite of this, an active methodology will be used for the most part, so that the students interact in their teaching-learning process; and the collaborative methodology, in which the students will work in teams to promote social relations

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11 The current regulations are Royal Decree 157/2022 and the draft of the Draft Order of Primary Education published by the Junta de Andalucía on May 23, 2022.

12 *Traditional Methodology*: the traditional methodology is one in which a topic is presented continuously, with almost no interaction with the listeners, so the role played is inactive.

and a better development of their learning. Finally, in the activities that will be carried out during the itinerary, a discovery learning methodology will be used, since the students will have to investigate and find out information during these activities.

### **5.1. Title of the didactic itinerary**

The title of this didactic itinerary is "*Discovering the Pilgrimage of the Abbey*", since this name does not refer directly to the Saint to whom the Pilgrimage is dedicated.

### **5.2. Public or participants**

The itinerary is designed for students in the Third Cycle of Primary School, more specifically for students in the 5th year of Primary School. However, by making modifications, it can be considered for higher grades.

However, this itinerary has been designed for the students of Colegio Caja Granada<sup>13</sup> of 5th grade of Primary Education (10-11 years old) for the subject of Knowledge of the Natural, Social and Cultural Environment.

### **5.3. Spatial context**

The itinerary is developed by the city of Granada, seeing different areas of this city, such as the Barrio del Realejo or the Abadía del Sacromonte.

Inside the Barrio del Realejo you will see the Campo del Príncipe and the Church of San Cecilio, and after that, during the route through the neighborhood, you will see the famous convent of the Comendadoras de Santiago, the Church of Santo Domingo, the Casa de los Tiros, the Cuesta del Realejo, and finally, the outside of the Palace Hotel. In addition, during the route you will see different streets of the city of Granada, and places that are not part of the itinerary, such as, for example, the Roman Bridge or the Paseo del Salón.

On the other hand, during the Sacromonte Abbey session, they will see the Holy Caves, some sites of cultural interest, such as the Abbey Museum, and the Flemish caves of Sacromonte. Also, when the students are back to pick up the bus, they will see some corners of the Albaicín neighborhood, seeing the exterior of the Iglesia del Salvador and the famous Casa de los Mascarones.

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13 This center is located at Avenida de América No. 2.

5.4. Historical and Temporal Context

We will see both the Middle Ages<sup>14</sup> and the present, seeing the historical evolution that has taken place. From the Middle Ages, will be seen because the origin of the party is of that historical period, and through it, you will see how the party was originally, noting how it has changed over the centuries, and also seeing other elements of other historical periods, such as, for example, in the Church of San Cecilio, where we will talk about a baroque sculptor.

5.5. Legislative framework

In order to carry out this itinerary I have based myself on the current regulations, making use of the Royal Decree 157/2022 and the draft published by the Junta de Andalucía of the Draft Order for the Primary Education Stage of 2022. Based on these two documents, I have selected a series of specific competences, evaluation criteria and their respective basic knowledge of the subject “Knowledge of the Natural, Social and Cultural Environment”, focusing mainly on block C “Societies and territories”.

Curricular justification

Curricular justification	
Cycle/course/area, etc.	It will be carried out in the third year of Primary Education, specifically for 5th grade students, in the subject "Knowledge of the Natural, Social and Cultural Environment".
Specific Competencies	7. Observe, understand and interpret continuities and changes in the social and cultural environment, analyzing relationships of causality, simultaneity and succession, in order to explain and value the relationships between different elements and events.
Evaluation Criteria	<p>7.1.a. Analyze relationships of causality, simultaneity and succession between different elements of the social and cultural environment of the Middle Ages and the Modern Age, placing facts in chronological axes, in order to adopt an objective and analytical attitude with respect to the present and to assume a responsible and conscious commitment with respect to the challenges of the future.</p> <p>7.2.a. Know people, relevant social groups and ways of life of the societies of the Middle Ages and the Modern Age, incorporating the gender perspective, placing them in chronological axes and identifying significant social features in different periods of history.</p>

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14 This historical period spans from the 5th to the 15th centuries.

<p><b>Basic Knowledge:</b></p> <p><b>C. Societies and territories</b></p>	<p><u>CM.03. C.2. Companies in time</u></p> <ul style="list-style-type: none"> <li>- CM.03. C.2.1. Historical sources: classification and use of different sources (oral, written, patrimonial). Relevant topics in history (Middle Ages, Modern and Contemporary Ages), the role played by historical subjects (individual and collective), events and processes.</li> <li>- CM.03. C.2.4. Medieval, modern and contemporary artistic and cultural expressions and their historical contextualization from a gender perspective. The role of art and culture in the medieval, modern and contemporary world.</li> <li>- CM.03.C2.5. The natural and cultural heritage as an asset and resource. The natural landscapes of Andalusia as natural heritage of Spain. Main manifestations of popular culture in Spain and Andalusia. Flamenco as world heritage. Its use, care and conservation.</li> </ul>
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## Curricular Objectives

h) To know the fundamental aspects of Natural Sciences, Social Sciences, Geography, History and Culture.

## 5.8. Competencies

This subsection sets out the competences that will be worked on during the didactic itinerary. These have been taken from the Royal Decree 157/2022, which establishes that there are eight key competences. The competences that have been selected to be worked in this itinerary are the following:

- CAA<sup>15</sup>
- CC<sup>16</sup>
- CCEC<sup>17</sup>

<sup>15</sup> CAA. Personal, social and learning to learn competences.

<sup>16</sup> CC. Citizenship Competence

<sup>17</sup> CCEC. Competence in cultural awareness and expression

5.9. Schedule and time management

<b>Day 1: Route through the Realejo</b> <b>(23 January 2024)</b>	
09:00	Arrival at school <sup>18</sup>
09:10	Departure from the center to the Realejo neighborhood
09:45	Arrival at Campo del Príncipe (B. Realejo)
09:50-10:30	Visit to the Church of San Cecilio
10:30-11:00	Breakfast at Campo del Príncipe
11:05-13:15	Route through the Barrio del Realejo
13:20	Back to school
13:55	Arrival at school
<b>Day 2: Sacromonte Abbey</b> <b>(27 January 2024)</b>	
09:00	Arrival at school
09:10	Departure from the center to the Sacromonte Abbey by bus.
09:45	Arrival at the Abbey
10:00	Visit to the caves and their relics
10:30	Breakfast on the esplanade, watching the view
11:00	Visit to the Chapel of the Titulars of the Brotherhood of the Gypsies
11:15-12:25	Guided tour of the Abbey, the College and the Museum
12:30	A walk through the Flemish caves of Sacromonte
13:00-13:30	Return to catch the bus at Carretera de Murcia
13:30	Transfer from the Albaicín to the school by bus.
14:00	Arrival at school

5.10. Development of the itinerary

6.10.1. Before

The teacher will send the students to look for information about the patron saint of the city, and they will have to find out who he is, his history and how his day is celebrated. After giving them 30 minutes of class time to look for information on the subject, a group discussion will be held

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18 It is the Colegio Caja Granada, also known as Colegio Caja General de Ahorros.



to to see what they have found (15 min), and then the teacher will tell them the story of this Saint (15 min).

## 5.10.2. Development

### 5.10.2.1. Schedule of the day and planning of the day

<b>Day 1: Route through the Realejo</b> <b>(23 January 2024)</b>	
09:00	Arrival at school
09:10	Departure from the center to the Realejo neighborhood
09:10-09:45	Transfer on foot to the Realejo neighborhood.
09:45	Arrival at Campo del Príncipe (B. Realejo)
09:50-10:30	Visit to the Church of San Cecilio
10:30-11:00	Breakfast at Campo del Príncipe
11:00	The route through the Barrio del Realejo begins
11:05-11:35	Convent of the Comendadoras de Santiago (brief visit to the convent, the church and the gardens).
11:40	Arch of the Chapel of the Virgin of the Rosary
11:40-12:20	Visit to the Church of Santo Domingo
12:25-12:35	Casa de los Tiros (a brief explanation of the value and use of this building).
12:40	Ascent up the Cuesta del Realejo towards Hotel Alhambra Palace
12:55	Hotel Alhambra Palace and beginning of the descent to Paseo del Salón
13:15	Arrival at Paseo del Salón
13:20	Back to school
13:55	Arrival at school

<b>Day 2: Sacromonte Abbey</b> <b>(27 January 2024)</b>	
09:00	Arrival at school
09:10	Departure from the center to the Sacromonte Abbey by bus.
09:45	Arrival at the Abbey
10:00	Visit to the caves and their relics
10:30	Breakfast on the esplanade, watching the view

11:00	Visit to the Church of St. Dionysius Areopagita
11:15-12:25	Guided tour of the Abbey, the College and the Museum
12:30	A walk through the Flemish caves of Sacromonte
13:00	Cuesta de la Harina, where you proceed back to the bus on the Carretera de Murcia.
13:10	Plazoleta de la Iglesia Parroquial de Nuestro Salvador (brief explanation)
13:20	Casa de los Mascarones (brief explanation)
13:30	Arrival at Carretera de Murcia and transfer from the Albaicín to the school by bus.
14:00	Arrival at school

#### 5.10.2.2 Explanation of the session:

The first session of this didactic itinerary will include a visit to the Church of San Cecilio and a route through the Barrio del Realejo, the neighborhood through which the Saint makes his procession on February 1. In addition, this route will not only see heritage related to the Saint, but also heritage related to the neighborhood, seeing the famous Convent of the Comendadoras de Santiago, the Church of Santo Domingo<sup>19</sup> or the Casa de los Tiros. In addition, during the route through the neighborhood, the teacher will make brief explanations about the most relevant places of this, as well as, in the Church of San Cecilio, there will be an activity to learn about the heritage of the Church.

The second session of the itinerary will consist of a visit to the Abbey of Sacromonte, where the traditional pilgrimage of San Cecilio is celebrated and where the holy caves and relics of the Saint are located. This visit will consist of visiting the said caves, seeing the plumbeous books<sup>20</sup> and the Cross of St. John of God<sup>21</sup> that are found inside them; the Chapel of the Titulars of the Brotherhood of the Gypsies; and a guided tour of the Abbey, the College and the Museum, in which there are objects of great historical value. Also, when the visit to the Abbey is over, the students will see the Flemish caves in Sacromonte, and will take a walk to the bus to see some places in the Albaicín, such as the Parish Church of Our Savior or the House of the Mascarones. In addition, for breakfast they will have breakfast on the esplanade where the pilgrimage is celebrated and will be given the traditional “salaíllas”, while they can see wonderful views of the city of Granada.

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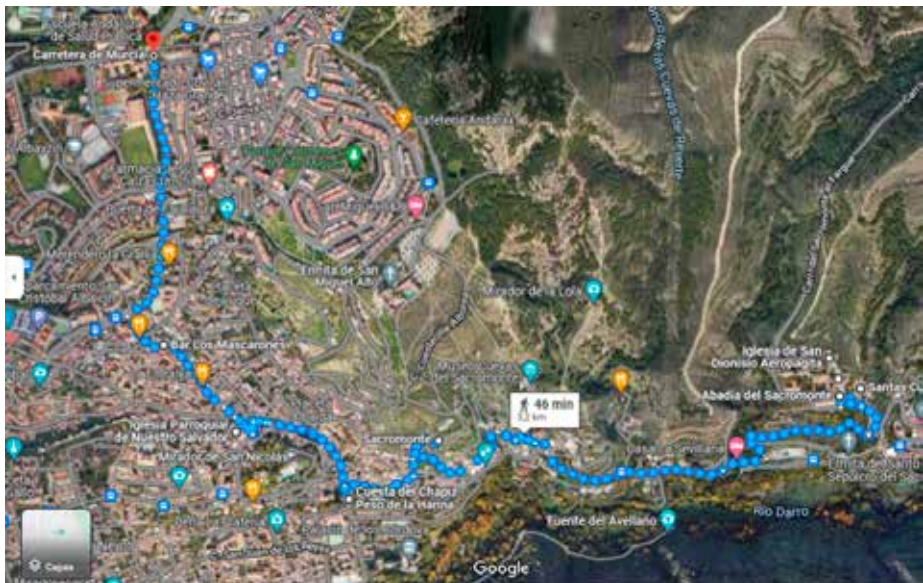
19 The Church of Santo Domingo is considered the Cathedral of Barrio del Realejo, due to its great relevance in this neighborhood and that it is one of the largest churches in Granada.

20 These were written by the disciples of St. Caecilius, and are tablets, on which the history of this Saint is written.

21 It is said that this cross belongs to San Juan de Dios, however, this information cannot be corroborated. It is located in the main cave of the so-called "Santas Cuevas" (Holy Caves).



- **Map 2:** In this second map we can see the route through the Sacromonte Abbey, Sacromonte itself, and a small area of the Albaicín neighborhood.



*Figure 2. Map of the Session 2 Route (Sacromonte Abbey)*

5.10.2.4. Map showing the location of the places to visit

In contrast to the previous section, in this section the map shows those places of cultural interest, so that only the important places of the itinerary are marked on the maps. As in the previous section, two maps have been made, one for each session, marking the places with a green pin and with letters to differentiate them. In this way, the important places of the itinerary are the following:

**Map 1:** The places marked on this first map are as follows:

- A.** Prince's Field
- B.** San Cecilio Church
- C.** Convent of the Comendadoras de Santiago
- D.** Santo Domingo Church
- E.** Casa de los Tiros
- F.** Hotel Alhambra Palace

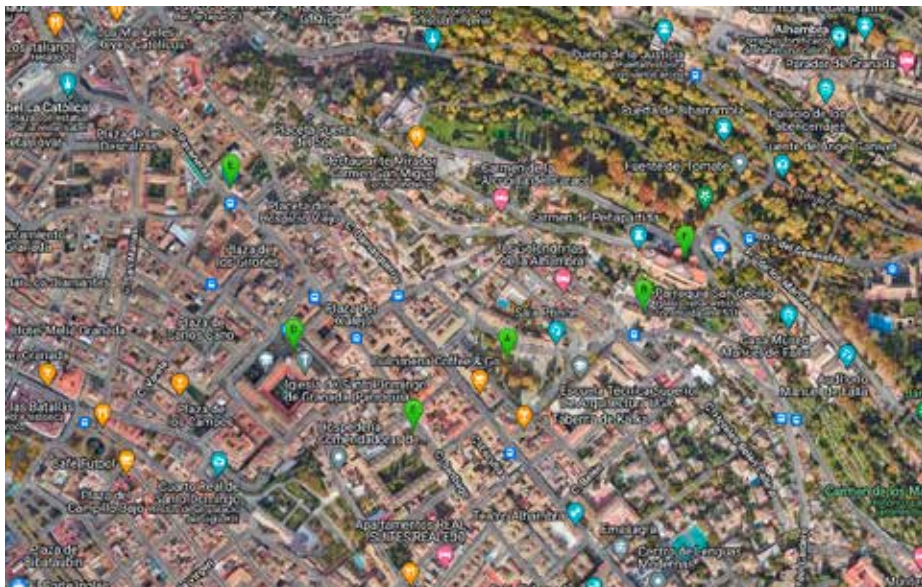
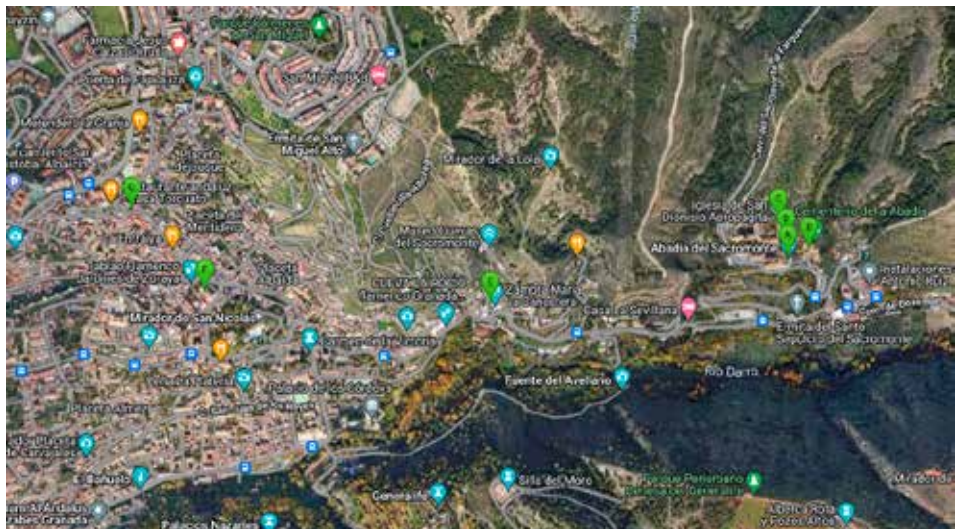


Figure 3. Map of the locations of Session 1 (Barrio del Realejo)

Map 2: In this second map the following places have been marked:

- A.** Sacromonte Abbey
- B.** Santas Cuevas
- C.** Church of St. Dionysius Areopagite
- D.** Abbey College and Museum
- E.** Flamenco Caves of Sacromonte
- F.** Parish Church of Our Savior
- G.** House of the Masks





*Figure 4. Map of Session 2 locations (Abadía del Sacromonte)*

#### 5.10.2.5. Heritage Sites to Visit

In this section all the patrimonial goods that will be seen during the didactic itinerary will be exposed, making a brief explanation of them and putting images of these. They will also be classified according to the type of property, divided into movable and immovable.

The properties that we will see during the itinerary are the following:

#### **Campo del Príncipe Square** <sup>22</sup>

- ▶ **Name** → Campo del Príncipe, originally known as the Loma field.
- ▶ **Author** → Unknown.
- ▶ **Date of realization** → It was made in Muslim times.
- ▶ **Location** → Located in Barrio del Realejo, Granada.

#### **Artistic Commentary:**

The square is dominated by a stone Christ built in 1640. Next to it, there is an octagonal fountain, which is the only one that remains of the two that were designed.

<sup>22</sup> In this famous square of the Realejo is a stone replica of the Christ of the Favors, which is located in the Church of San Cecilio, a little above this square.

► Images:



Figure 5. *Campo del Príncipe Fountain. Granada Digital.*

<https://www.granadadigital.es/investigan-hallazgo-cadaver-hombre-realejo-granada/>

### San Cecilio Church <sup>23</sup>

- **Name** → Church of San Cecilio.
- **Author** → Unknown.
- **Date of construction** → It was built between 1528 and 1534.
- **Location** → It is located at Carril de San Cecilio street, number 0. This street is located in the Barrio del Realejo, Granada.

### Artistic Commentary:

The side doorway has an Italian style, which presents a semicircular arch supported by Ionic decorated pilasters. Above this, there is a niche with a figure of San Cecilio. To the right of

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<sup>23</sup> In this church you can find several relevant images, such as the main images of the Hermandad de los Favores (Santísimo Cristo de los Favores and Nuestra Señora de la Misericordia), the image of San Cecilio or the Virgen de Belén, made by a famous baroque sculptor, Alonso de Mena.

this, there is a bell tower, of rectangular plant and pictorial decoration. The bell tower has two bodies, and the tower is covered with a hipped roof, which is topped with a metal cross.

The building has one nave, without a main chapel. The nave of the temple is crossed by five pointed arches supported by columns with Gothic capitals. The roof is a roof made of thick timbers stretched from arches to arches. On the sides, ten equal arches open, which give way to the side chapels.

► Images:



*Figure 6. Church of San Cecilio (Front). Nazarí Legacy Blog*

<http://legadonazari.blogspot.com/2020/03/iglesia-de-san-cecilio.html>

#### Convent of the Comendadoras de Santiago <sup>24</sup>

- **Name** → Convent of the Comendadoras de Santiago.
- **Author** → Unknown.
- **Date of construction** → It was commissioned in 1501 and was built during the 16th century.
- **Location** → This is located in the Barrio del Realejo, specifically at Calle Santiago, number 20.

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<sup>24</sup> Inside the church of this convent are Our Lord in the Garden of Olives and María Santísima de la Amargura Coronada, titulars of the Hermandad del Huerto.



### Artistic Commentary:

The main doorway is formed by a wide semicircular arch, with the coat of arms of the Catholic Monarchs. The front of the church is of baroque style. The church has a single nave, with a rest of the roof, four bays punctuated by buttresses, a low choir and a tribune. The structure is covered with semicircular arches and simple ribbed vaults, except for the main chapel, which is closed with an elliptical dome on pendentives.

#### ► Images:



*Figure 7. Convent of the Comendadoras de Santiago (Interior). granadapickups.*

<https://granadapickups.blogspot.com/2017/01/convento-de-las-comendadoras-de-santiago.html>

### Santo Domingo Church <sup>25</sup>

- **Name** → Church of Santo Domingo
- **Author** → Unknown
- **Date of completion** → Construction began in 1512, starting with the Gothic style, however, it also has Renaissance, Baroque and contemporary period elements.
- **Location** → It is located at Plaza de Santo Domingo, number 5, thus being within the historic center of the city of Granada.

<sup>25</sup> Inside this huge church, we find three brotherhoods (Hermandad de la Santa Cena, Hermandad de las Tres Caídas and Hermandad de la Humildad) and the image of the Rosary of Coronada (archconfraternity of the Rosary).

### Artistic Commentary:

The facade is framed between two buttresses and consists of a stone portico with three semicircular arches on columns (with the initials of the Catholic Monarchs on them). On the walls of the façade there are paintings with figurative architecture, in which a niche with the Virgin of the Rosary is represented. In one of the sides appears the shield of the kings (the eagle of San Juan) and that of Emperor Carlos V (the bicephalous eagle); and the motto “Tanto Monta” in the center. Above the portico is a window framed by an arch that covers two smaller arches with mullioned windows, whose upper part is decorated with sculpted victories.

The church has a Latin cross plan and a wide nave, to which five chapels are attached on each side. Its roofs are built with ribbed vaulting, which has rosettes at the intersection of its ribs. In the center of its presbytery stands out a marble tabernacle . In the left transept is the chapel of the Virgin of the Crowned Rosary .<sup>26</sup>

### ► Images:



*Figure 8. Santo Domingo Church (Exterior). Santa Cena & Victoria.*

*<https://santacenagranada.es/sede-canonica/>*

### Casa de los Tiros

#### ► Name → Casa de los Tiros<sup>27</sup>

<sup>26</sup> Also known as the Virgen del Rosario de Plata, who is the co-patron saint of the city of Granada.

<sup>27</sup> It receives this name because of the artillery pieces on its battlements.

- Author → Unknown
- Date of completion → The building was constructed in the 16th century.
- Location → It is located at Calle Pavaneras, number 19, Barrio del Realejo.

### Artistic Commentary

The façade of the tower<sup>28</sup> is of ashlar, and is decorated with five sculptures on consoles (Hercules, Theseus, Mercury, Jason and Hector). These statues are life-size, being in attack position, as they have their feet apart for better stability, their shoulders straightened and their eyes fixed in the distance. The façade has a large linteled door from the 17th century, and above it, there is a sword piercing a heart. The building is three stories high.

#### ► Images:



*Figure 9. Casa de los Tiros (Exterior). Wikipedia.*

[https://es.wikipedia.org/wiki/Casa\\_de\\_los\\_Tiros](https://es.wikipedia.org/wiki/Casa_de_los_Tiros)

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<sup>28</sup> The building is shaped like a tower.

## Sacromonte Abbey

- ▶ Name → Sacromonte Abbey
- ▶ Author → Its main builder was a Jesuit brother named Pedro Sánchez, although it was ordered to be built by the bishop of Granada, Pedro Vaca de Castro y Quiñones.
- ▶ Date of realization → Siglo XVII.
- ▶ Location → This is located in the northeast of the city of Granada.

### Artistic Commentary:

The Sacromonte Abbey consists of the Holy Caves, the Church of San Dionisio Areopagita, the cloister and the museum. All of these are explained below.

### ▶ Images:



*Figure 10. Sacromonte Abbey. Wikipedia.*

*[https://es.wikipedia.org/wiki/Abad%C3%ADa\\_del\\_Sacromonte](https://es.wikipedia.org/wiki/Abad%C3%ADa_del_Sacromonte)*



*Figure 11. Sacromonte Abbey (Gate). Wikipedia.*

*[https://es.wikipedia.org/wiki/Abad%C3%ADa\\_del\\_Sacromonte](https://es.wikipedia.org/wiki/Abad%C3%ADa_del_Sacromonte)*

### Abbey Museum

- ▶ **Name** → Abbey Museum
- ▶ **Author** → Jesuit brother and architect Pedro Sánchez.
- ▶ **Date of completion** → It was commissioned in the 17th century, but the museum as such was not inaugurated until 2010.
- ▶ **Location** → This is located in the northeast of the city of Granada.

### Artistic Commentary:

The museum is located on one side of the courtyard, being distributed in four monographic rooms, has numerous works of art by Granada artists of the sixteenth and seventeenth centuries, as well as various objects of worship, tapestries and a collection of vestments.



► Images:



*Figure 12. Sacromonte Abbey Museum. Albaicín Granada.*  
<https://www.albaicin-granada.com/museo-abadia-del-sacromonte/>



*Figure 13. Sacromonte Abbey Museum (Interior). Civitatis Granada.*  
<https://www.granada.info/actividades/visita-guiada-abadia-sacromonte>

## Cuevas Santas

- ▶ **Name** → Las Santas Cuevas.
- ▶ **Author** → Unknown.
- ▶ **Date of completion** → They were built in 1598.
- ▶ **Location** → They are located in the Abadía del Sacromonte.

### Artistic Commentary:

These caves are delimited by a brick wall with curvilinear battlements and decorated with stars, circles, flowers and the founder's coat of arms, as well as the year of foundation. Inside, there is an altar on either side of which there are two wax images with the relics of the martyrs San Victor and San Leoncio. There is also a replica of the Cristo del Consuelo<sup>29</sup>. Going down a staircase, located under the altar, we reach the Holy Caves, where there are several chapels.<sup>30</sup>

### ▶ Images:



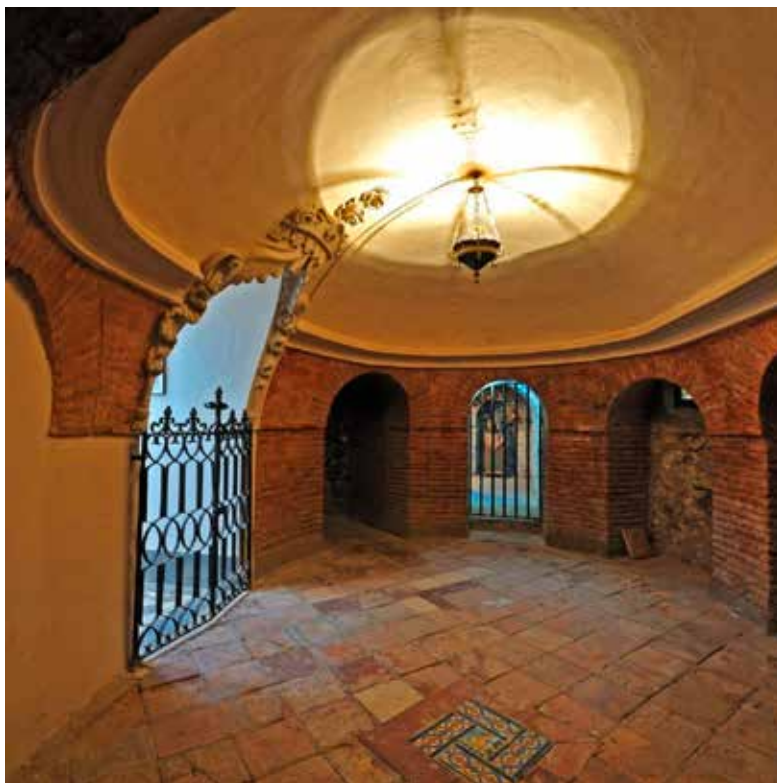
*Figure 14. Holy Caves. Sacromonte Abbey.*

<https://abadiasacromonte.com/las-santas-cuevas-de-la-abadia-del-sacromonte/>

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29 It can also be called Cristo de las Cuevas (Christ of the Caves).

30 The chapels that we can see are: the chapel of the Dolorosa, of the Stone, of Santiago, and another where you can see a bust of San Cecilio and the Cross of San Juan de Dios.



*Figure 15. Holy Caves. Sacromonte Abbey.*

*<https://abadiasacromonte.com/las-santas-cuevas-de-la-abadia-del-sacromonte/>*

### **Church of St. Dionysius Areopagite <sup>31</sup>**

- ▶ **Name** → Church of St. Dionysius Areopagite.
- ▶ **Author** → Jesuit brother and architect Pedro Sánchez, although the church choir was made by Francisco Díaz del Rivero.
- ▶ **Date of realization** → It was carried out during the 17th century, and the chancel was realized during the years 1615 to 1617.
- ▶ **Location** → It is located inside the Sacromonte Abbey.

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<sup>31</sup> Church where the two processional images of the Brotherhood of the Gypsies are located.



### Artistic Commentary:

The church has a Latin cross plan, with three naves and a main chapel, transept and choir. Inside this, the central nave is covered with barrel vaults and the lateral ones with groin vaults. In the central street there is the manifestador that welcomes the tabernacle, and to its two sides, there are sculptures of the martyr saints, keeping under them the ashes of these. The lateral altarpieces of the transept have a single body and attic. Next to the main altar, there is the chapel of the founder, which has small dimensions, where his mausoleum is housed, in which he appears kneeling and in prayerful attitude. On the left side of the main altar is the sacristy, with a rectangular floor plan.

### ► Images:



*Figure 16. Church of San Dionisio Areopagita. Tessera.*

<https://teselainnova.com/2020/05/18/caracterizacion-de-muestras-de-pintura-procedentes-de-la-iglesia-de-san-dionisio-en-la-abadia-del-sacromonte-granada-2019/>



*Figure 17. Church of San Dionisio Areopagita (Choir). Sacromonte Abbey.  
<https://abadiasacromonte.com/que-ver-en-la-abadia/>*

### Abbey College <sup>32</sup>

- ▶ **Name** → Colegio de la Abadía del Sacromonte.
- ▶ **Author** → It was ordered to be built by Pedro Vaca de Castro y Quiñones, and the works were carried out by the architect Pedro Sánchez.
- ▶ **Date of completion** → Construction began in 1600, and was completed in 1610.
- ▶ **Location** → This building is located inside the Sacromonte Abbey.

### Artistic Commentary:

The cloister is a building inspired by El Escorial. In the four sides of this one it has galleries with Tuscan columns, which are supported in molded semicircular arches and with bracket in the

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<sup>32</sup> It was originally a private university, where one could study law, theology or philosophy. Later, in the 20th century, it became a secondary school until 1975. Currently, it is a residence for priests.

keystone; between the arches they appear all with the shield of Castro and stars of Solomon. The lower part is made of stonework.

On the upper floor there are rectangular openings between pilasters, made of brick, giving color to the whole. A large fountain is located in the center of the cloister with a pebble pavement.

► Images:



*Figure 18. Cloister. Sacromonte Abbey.*

<https://abadiasacromonte.com/que-ver-en-la-abadia/>

### Church of the Savior <sup>33</sup>

► Name → Iglesia Parroquial de Nuestro Salvador.

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<sup>33</sup> This church was a former mosque, so it has a courtyard of orange trees inside it. In addition, in it we can find the replica of one of the most famous Christs of Granada, the Cristo de la Misericordia (Cristo del Silencio) by José de Mora, made by Antonio Barbero Gor in 1975.

- **Author**→ It was made by Juan de Maeda.
- **Date of realization** → It was carried out in the year 1565.
- **Location** → This church is located in the Plaza del Salvador, in the Albaicín neighborhood (Granada).

#### Artistic Commentary:

Mudejar style church rebuilt on the old Mosque of Granada. The church has a Latin cross floor plan, and its construction is solid and simple. Its roof is of Mudejar style and it has an interior patio. The courtyard has a double gallery with five pointed horseshoe arches, and the roofs are supported by brick arches and supported by columns.

#### ► Images:



*Figure 19. Church of El Salvador (Exterior). Agenda Albaicín of Granada.*

*<https://www.albaicin-granada.com/iglesia-del-salvador/>*

#### House of the Masks

- **Name** → Casa de los Mascarones.



- **Author** → Unknown
- **Date of realization** → It has its origin before the thirteenth century, although in the seventeenth century, a work was carried out giving the current building.
- **Location** → It is located in the Albaicín neighborhood, specifically at Pagés Street, number 20.

#### Artistic Commentary:

On the facade we find two bearded faces, which give the house its name. The facade is painted white, and in it we can find old wooden windows, one of them with a balcony. In addition, we find a large door, above which there is a semicircular arch. Inside this house, since it was of Muslim origin, there is an extensive and beautiful garden. This house was renovated by the poet Pedro Soto de Rojas, converting it into the current house that can be seen, since previously there were several independent Moorish houses. After Soto de Rojas, this house was kept by José de Mora, where he held various meetings and sculpted his works.

#### ► Images:



*Figure 20. House of the Mascarones (Exterior). Lorca Universe.*

<https://www.universolorca.com/lugar/carmen-de-los-mascarones/>



*Figure 21. House of the Mascarones (Facade). Lorca Universe.*

<https://www.universolorca.com/lugar/carmen-de-los-mascarones/>

As for the movable assets that will be seen in the itinerary, they are the following:

### **Monument of the Cristo de los Favores**

- ▶ **Name** → Monumento del Cristo de los Favores .<sup>34</sup>
- ▶ **Author** → The cross was paid for by the neighbors of the neighborhood, and the authorship of the cross is attributed to Alonso de Mena, and the Christ to his son Pedro de Mena. As for the fence surrounding the monument, it was made by Juan de la Vega.
- ▶ **Date of completion** → The monument was completed in 1640, and the surrounding fence was completed a year later, 1641.
- ▶ **Location** → It is located in the Campo del Príncipe, in the Barrio del Realejo.

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**34** This monument was restored in 1999, giving the monument its current image, since, for example, the crown of thorns was removed.

### Artistic Commentary:

It is said that this monument was sculpted in two different moments. At the beginning (1640), the cross and its structure were made, since it presents a mannerist style and at the same time, elements of the beginning of the naturalistic style of the beginning of the century can be seen. In a second moment, which corresponds to the transfer of the monument (1682), the image of the nailed Christ and some other decorations were made.

It is a sculptural work, made of jasper and alabaster. This monument is formed by a base with vegetal decoration, which is followed by an urn, in which its four faces have the four Evangelists represented in relief. On top of this, there is a molding with early baroque decoration with geometry as the base of the cross. From here, we find a cross with a man nailed to it, representing the image of Christ on the Cross. The image of Christ is that of a man nailed to a cross. We can observe that the inert head leans to the right, while the broken legs bend the knees to the left side.

### ► Images:



*Figure 22. Christ of the Favors. Granada Today.*

[https://www.granadahoy.com/granada/Ataques-Cristo-Favores-Carmelitas-Granada\\_0\\_1647735478.html](https://www.granadahoy.com/granada/Ataques-Cristo-Favores-Carmelitas-Granada_0_1647735478.html)

## San Cecilio

- ▶ Name → San Cecilio.
- ▶ Author → Francisco Morales.
- ▶ Date of realization → 16th century.
- ▶ Location → It is located in the Church of San Cecilio, Barrio del Realejo.

### Artistic Commentary:

Image in polychrome wood. This one represents Saint Cecilius, who in his right hand has the crosier, and with the left hand he is blessing. Likewise, he wears the mitre on his head, and carries a pectoral and a pluvial cape, representative elements of this saint. As for the face, he has large eyes; a not very pronounced nose; and a half-open and small mouth, which is covered because he has a leafy and detailed beard.

### ▶ Images:



*Figure 23. San Cecilio. Routes through Granada.*

<https://www.rutasporgranada.com/san-cecilio-patron-de-granada/>



## Christ of the Favors

- ▶ Name → Santísimo Cristo de los Favores .<sup>35</sup>
- ▶ Author → Work attributed to Baltasar de Arce.
- ▶ Date of realization → 17th century.
- ▶ Location → It is located in the Church of San Cecilio, Barrio del Realejo.

### Artistic Commentary:

Work in polychrome wood, representing Christ crucified, dead, suspended on the cross by three nails. It presents an elongated body, with a voluminous purity cloth, with a multitude of folds and that is tied on the right side of the hip. It has a fine and archaic style sgraffito stew. The head, without crown of thorns, but with powers, has a hard expression and a little voluminous is presented inert, being inclined to the right. His legs are broken, leaning the knees to the left side of the image (Martinez, 1996).

As for the cross, it is polychrome, giving the sensation of wood. Also, it has some stewed parts, giving illumination to it. At the tips of the cross, we can find some details in gold, which end in point and have relief.

### ▶ Images:



*Figure 24. Christ of the Favors. Junta de Andalucía.*

<https://www.juntadeandalucia.es/organismos/turismoculturaydeporte/areas/cultura/bienes-culturales/actuaciones-conservacion/intervenciones/detalle/97992.html?1>

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<sup>35</sup> This Christ was acquired in 1948 from the disappeared convent of Santa María Egipcíaca.

## Our Lady of Mercy

- ▶ **Name** → María Santísima de la Misericordia, also known as the “Greñúa”<sup>36</sup>.
- ▶ **Author** → This virgin was made by Francisco Morales.
- ▶ **Date of realization** → 1846.
- ▶ **Location** → It is located in the Church of San Cecilio, Barrio del Realejo.

### Artistic Commentary:

It is a Virgin dressed in a candlestick, made of polychrome wood, and its representative color is black and red. Image that represents the Sorrowful Virgin after the moment of the Crucifixion. The head is straight with a subtle inclination to the right. The eyes are made of glass, looking towards the ground. Likewise, she has false eyelashes and six tears, three on each cheek, although two of them come directly from the tear duct. She has a half-open mouth and carved upper teeth, the position of her hands is extended, reflecting in her face the tenderness of contained pain, with arched eyebrows that converge in a pronounced frown. The candlestick has an oval base, with six slats that start from the hip, made of cedar wood.

### ▶ Images:



*Figure 25. Christ of the Favors. The Art of Dressing the Virgin.*

<http://www.elartedevestiralavirgen.es/2010/12/misericordia-granada.html>

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<sup>36</sup> This virgin was originally attributed to the house of the Mora family, however, in 1992, José Manuel Bonilla Cornejo carried out a restoration, which revealed that the author was Francisco Morales.

## Virgin of Bethlehem

- ▶ **Name** → Virgin of Bethlehem
- ▶ **Author** → Alonso de Mena
- ▶ **Date of realization** → It was carried out between 1615-1616.
- ▶ **Location** → It is located in the Church of San Cecilio, Barrio del Realejo.

### Artistic Commentary:

It is a carving that represents the Virgin seated, with posture of changing the swaddling clothes to the child. The carving is detailed, accentuated by the polychrome. The Virgin is represented as a lady of the 17th century, since at that time the religious themes were intended to be updated and to be closer and more everyday. The general profile of the work has an oval shape and mannerist proportions, in spite of being from the artistic period of the beginning of the baroque.

### ▶ Images:



*Figure 26. Virgin of Bethlehem. ATQFOTOSCOFRADES.*

<https://atqfotoscofrades.blogspot.com/2020/01/granada-la-virgen-de-belen-de-alonso-de.html>

### **Christ of the Brotherhood of the Orchard**

- ▶ **Name** → Our Lord in the Garden of Olives
- ▶ **Author** → Domingo Sánchez Mesa
- ▶ **Date of completion** → 1943-1944.
- ▶ **Location** → It is located in the Church of the Convent of the Comendadoras de Santiago, in the Barrio del Realejo.

#### **Artistic Commentary:**

It is a work of complete carving and natural size, which presents a gouged vestments. It is an image that represents the moment in which Jesus Christ has his prayer in the garden, that is why it presents a posture of elevation of the head, looking up, and the arms extended following a genuflexed line of the body, as a reflective attitude and surrender.

The tunic, a one-piece seboth, is completed with a series of vegetal elements that nuance the chromatic surface, in addition, it has a knotted cincture on the right side of the hip. It presents an opening in the neck, thus showing the great anatomical study in the musculature of the area, having the head tilted to the right side. The head is the most elaborate part: the hair is in locks, two of which go to the front. The eyebrows are well drawn and meandering; the beard is full and full, leaving slightly protruding cheekbones and sober freshness on the cheeks; and the mouth is half-open, showing the teeth, and the eyes are extraordinarily well done. The forehead is clear, but shows hematidrosis, that is, there is blood on the forehead due to the knowledge of his destiny.

► Images:



*Figure 27. Our Lord in the Garden of Olives. Brotherhood Orchard Granada*

<https://hermandadelhuertogranada.com/senor-de-la-oracion-en-el-huerto-de-los-olivos/>

### **Virgin of the Amargura**

- **Name** → María Santísima de la Amargura Coronada
- **Author** → Anonymous work, but it is thought that it may belong to the Mora workshop.
- **Date of realization** → It was made in the 18th century.
- **Location** → It is located in the Church of the Convent of the Comendadoras de Santiago, in the Barrio del Realejo.

### **Artistic Commentary:**

Life-size image, which presents an axial turn in the head to the right side, transmitting in a naturalized way the calm pain. The hands of this one are contemporary and dynamic, being stretched out in an attitude of offerer.

It is an image made in Iberian pine wood, which helps the ligneous morphology, with a low gaze, which is hidden in suggestive and almond-shaped eye sockets, which develop a delicate

play with the lips, which are closed and not very fleshy. The work suggests that it was done by a renowned artist by the slight serpentine arching of the eyebrows and the soft contrition of the frown. As for the cheekbones and the eyelid area, it presents a pearly polychrome, thus leaving the cheeks acrid and pale, giving the image an expressive force capable of representing her pain, with the help also of the five tears that roll down her face.

► Images:



*Figure 28. María Santísima de la Amargura Coronada. Brotherhood Huerto Granada*  
<https://hermandadelhuertogranada.com/maria-santisima-de-la-amargura/>

### **Virgin of the Silver Rosary**

- Name → Our Lady of the Crowned Rosary .<sup>37</sup>
- Author → Author unknown.

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<sup>37</sup> This image is the co-patron saint of the city of Granada, in addition to having the honorary title of Captain General of the Spanish Navy.

- **Date of realization** → Made in the 16th century.
- **Location** → Camarín de la Virgen del Rosario, located in the Church of Santo Domingo, in the Realejo.

#### Artistic Commentary:

Image of round bulk, polychrome oil painting. In the 17th century she wore a silver dress, imitating the feminine fashion of the court of King Philip II, which she still wears today. However, nowadays the mantle she wears is not silver, since it was stolen, wearing now a mantle of embroidered cloth.

This virgin is in a rigid position, holding in her left hand a silver cane, and in the other hand, she holds a baby Jesus. Likewise, on her feet we can find the crescent moon, characteristic of the Immaculadas. As for the face, it presents a pointed nose; large eyes, with arched eyebrows; and the mouth is closed, having small and thin lips.

#### ► Images:



*Figure 29. Our Lady of the Crowned Rosary. Wikipedia*

[https://es.wikipedia.org/wiki/Nuestra\\_Se%C3%B1ora\\_del\\_Rosario\\_%28Granada%29](https://es.wikipedia.org/wiki/Nuestra_Se%C3%B1ora_del_Rosario_%28Granada%29)



### Our Lady of the Rosary

- ▶ Name → Our Lady of the Rosary.
- ▶ Author → Miguel Zúñiga Navarro.
- ▶ Date of completion → 1985 .<sup>38</sup>
- ▶ Location → Church of Santo Domingo, in the Realejo.

#### Artistic Commentary:

Dressed mourner, made of cedar wood, with a candlestick of eight strips that starts from the hip with an oval shape. The image measures 1.60 meters, and is polychromed in oil. The position of the head, frontal, tilts gently to the right. She has a half-open mouth with carved teeth, five crystal tears on her face, false eyelashes and a low gaze. In her right hand she holds a manipule and in her left hand several rosaries. It is an image that is usually dressed in purple velvet (Martínez, 1996).

#### ▶ Images:



Figure 30. Our Lady of the Rosary. Zenit

<https://es.zenit.org/2019/10/06/nuestra-senora-del-rosario-7-de-octubre-6/>

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<sup>38</sup> This virgin was restored in 1995 by the Sevillian Manuel Hernández León.



## Our Lady of Solitude

- Name → Soledad de Nuestra Señora.
- Author → Manuel González.
- Date of completion → Late 18th or early 19th century.
- Location → Church of Santo Domingo, in the Realejo.

### Artistic Commentary:

Work of complete carving, with sober polychrome, not making use of estofado. The image represents the Virgin seated at the foot of the cross, with her arms outstretched. In her right hand hangs a shroud that opens in her lap, where the nails and the crown of thorns will be placed; as for her left hand, it opens afflicted, showing pain and resignation. The right leg is brought forward, retracting the left, thus playing with the composition. The head, erect and slightly tilted, is framed under the mantle by the hair and the white cloth. The face, of great beauty and fineness, shows the contained suffering. In it we can see a thin nose, closed mouth, large eyes, frown and raised eyebrows, besides having three tears. The mantle has movement, as it presents baroque in the folds of this, giving volume to the figure. In addition, a diagonal drawn by the shroud can be observed, sprinkled with drops of blood.

### ► Images:



*Figure 31. Soledad de Nuestra Señora. Brotherhood of the Humildad.*

<https://www.cofradiadelahumildad.com/sagrados-titulares/>

### Our Lady of Victory

- ▶ Name → María Santísima de la Victoria.
- ▶ Author → Eduardo Espinosa Cuadros
- ▶ Date of realization → 1936.
- ▶ Location → Church of Santo Domingo, in the Realejo.

#### Artistic Commentary:

Dressed image, with hands apart. Her face, delicately fleshed, reveals a humble smile. Her right hand holds a laurel leaf, symbol of peace, and on her left hand a handkerchief. The Virgin is dressed in a white sackcloth, and she wears a rostrillo made from a 17th century Goyaesque matilla (Martínez, 1996).

#### ▶ Images:



*Figure 33. María Santísima de la Victoria. Holy Supper Granada*  
<https://santacenagranada.es/virgen-de-la-victoria/>

### Christ of the Supper, with his apostles

- ▶ Name → Holy Sacramental Supper <sup>39</sup>
- ▶ Author → Eduardo Espinosa Cuadros
- ▶ Date of realization → Made between 1926 and 1928.
- ▶ Location → Church of Santo Domingo, in the Realejo.

#### Artistic Commentary:

Work made of polychrome pine wood. The image of Jesus Christ occupies the center of the sculptural group. The gaze is placed towards the left side of the table, while raising the right hand extending it to the other side, on the head of the image appear the golden powers (Martínez, 1996).

#### ▶ Images:



*Figure 34. Holy Sacramental Supper. Holy Communion & Victory*

<https://santacenagranada.es/presentacion-cartel-oficial-semana-santa-granada-2018/>

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<sup>39</sup> It is a sculptural group, This consists of thirteen figures, the main one is Jesus Christ, and which is accompanied by his twelve apostles.

### Christ of Humility

- ▶ Name → Lord of Humility.
- ▶ Author → Author unknown, although it is attributed to José de Mora.
- ▶ Date of realization → 18th century.
- ▶ Location → Church of Santo Domingo, in the Realejo.

#### Artistic Commentary:

Image of complete carving, with polychrome in semi-gloss, having bruises scattered over the body, and the shroud is intoned in green poached in gold.

representing Christ seated on a stone, with his hands below his chest tied and crossed. In his right hand he holds a reed as a scepter and on his head a crown of thorns. It presents an anatomical study in musculature, knees and hands. On his back he shows, with pathetic realism, the bloody wounds caused by the scourging. The face, serene and resigned, is framed by two locks of hair falling over the shoulders.

#### ▶ Images:



*Figure 35. Lord of Humility. Esparto Belt*

<https://cinturondeesparto.com/blog/2018/03/triduo-al-senor-la-humildad-granada/>

## Facundillos

- ▶ **Name** → Sweet Name of Jesus.
- ▶ **Author** → It is attributed to Torcuato Ruiz del Peral.
- ▶ **Date of realization** → 18th century.
- ▶ **Location** → Church of Santo Domingo, in the Realejo.

### Artistic Commentary:

Dressed figure, erect, with posture of blessing with his right hand, while the left hand holds a cross. The head is elevated, directing his gaze towards the sky. The face has soft features, somewhat stylized, and slightly curly hair. The cross is made of wood, bone and ivory, with silver inlays and finials with symbols of the passion.

### ▶ Images:



*Figure 36. Sweet Name of Jesus. Humility and Solitude*

<https://www.cofradiadelahumildad.com/events/eucaristia-al-dulce-nombre-de-jesus-facundillos/>

## Christ of the Gypsies

- ▶ **Name** → Cristo del Consuelo, commonly known as Cristo de los Gitanos .<sup>40</sup>
- ▶ **Author** → José Risueño.
- ▶ **Date of realization** → It was made in 1695 (17th century).
- ▶ **Location** → Church of San Dionisio Areopagita, in the Abadía del Sacromonte.

### Artistic Commentary:

It represents Christ dead on the cross, having four nails, with his feet resting on a subpedaneum. The glued cloth cloth puts a baroque counterpoint; and the body falls plumb, straight, without torsion, showing death, but still leaving traces such as the tension of the eyebrows or the swollen chest. The legs are parallel and frontal, having naturalisms in them, thanks to the flaccid muscles, the fragility in the knees or the feet.

### ▶ Images:



*Figure 37. Christ of the Consuelo. Sacromonte Abbey*  
<https://abadiasacromonte.org/el-cristo-de-los-gitanos>

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<sup>40</sup> This Christ was restored by Aurelio López Azaústre in 1965, in order to protect an open crack. In 1996, Amelia Cruz, Carmen Bermúdez and Inés Osuna, restored the Christ again. The Brotherhood ordered a replica in 1990, made by Miguel Zúñiga in the Casa de los Tiros.



## Virgin of the Gypsies

- ▶ **Name** → María Santísima del Sacromonte, also known as Virgen de los Gitanos .<sup>41</sup>
- ▶ **Author** → The González brothers.
- ▶ **Date of realization** → 18th century.
- ▶ **Location** → Church of San Dionisio Areopagita, in the Abadía del Sacromonte.

### Artistic Commentary:

The image has a youthful face, characterized by carved hair, and hair loops outside the headdress. Looking upwards, and represented with a tiara. Large eyes, in expression of supplication, small mouth and pronounced chin, stylized neck and open hands holding handkerchief on the right and rosary on the left. (Martínez, 1996).

### ▶ Images:



*Figure 38. María Santísima del Sacromonte. AlhambraInfo.*

<https://www.alhambra.info/blog/itinerario-y-curiosidades-del-miercoles-santo-en-granada-semana-santa-2017/>

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41 This virgin was made into a sorrowful Virgin to be dressed in 1982 by Miguel Zúñiga Navarro.



6.10.2.6. Activity to be carried out at each site

<b>Didactic Proposal 1:</b> Route through the Realejo	
<b>Course and age</b>	It will be carried out with the students of 5th grade of Primary Education of Colegio Caja Granada.
<b>Explanation of the activity</b>	<p>In this didactic proposal, two activities will be carried out:</p> <p><u>Activity 1</u>: It will take place inside the Church of San Cecilio. The students, in groups, will have to look for the figure of the saint in the church. After finding it, the teacher will show them which are the representative features of this Saint. Then, the teacher, taking advantage of the stay in the church, will tell the students the name of a sculptor (Alonso de Mena<sup>42</sup>), and they will have to find which is the work of this author that is there (the "Virgin of Bethlehem"). Once found, the teacher will talk about this author, and some of his works in Granada. And to finish the activity, since the Church of San Cecilio is where the titular images of the Hermandad de los Favores are located, the teacher will tell the students to look for information about this brotherhood and its images.</p> <p><u>Activity 2</u>: This activity will be done throughout the Barrio del Realejo. The students will make a route through the neighborhood, seeing important places of this, and they, as a group, should take pictures of all these places, taking note of the explanations that are made of these, since at the end of the itinerary the students must deliver a portfolio with the images taken and an explanation of the places visited.</p>
<b>Objectives of the activity</b>	<ul style="list-style-type: none"><li>• Show which is the Church of the patron saint of Granada.</li><li>• To expose the identifying features of the Saint.</li><li>• To know characteristic places of the Barrio del Realejo.</li><li>• Teach curious facts about the places to be seen, relevant to tradition and culture.</li></ul>

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42 Alonso de Mena was a Spanish baroque sculptor. He was born in 1587 and died in 1646.

<b>Contents that the activity is intended to work on (in relation to the site where it is being carried out).</b>	<ul style="list-style-type: none"> <li>• Characteristics of San Cecilio</li> <li>• The Barrio del Realejo and its most relevant places.</li> </ul>
<b>Duration of each activity</b>	<p>To carry out all the activities, a total of 2 hours and 45 minutes will be needed. Although a whole morning will be used due to the transfers from one place to another.</p> <ul style="list-style-type: none"> <li>• <u>Activity 1</u>: will last 40 minutes.</li> <li>• <u>Activity 2</u>: duration 2 hours and 5 minutes.</li> </ul>
<b>Where the activity takes place</b>	The activities will take place in the Barrio del Realejo.
<b>Methodology used (inverted classroom, discovery learning, etc.),</b>	The activities will develop an active, collaborative and discovery learning methodology.
<b>Materials and resources necessary for the development of the activity.</b>	For the activities, tablets <sup>43</sup> will be used to search for the necessary information and to take the photos requested for the portfolio.

<sup>43</sup> Tablets will be used in groups.

Didactic Proposal 2: Sacromonte Abbey	
Course and age	It will be carried out with the students of 5th grade of Primary Education of Colegio Caja Granada.
Explanation of the activity	<p>The second didactic proposal consists of four activities:</p> <p><i>Activity 1:</i> To be carried out in the Cuevas Santas. The teacher will hand out to the students, individually, a card, in which there will be a map with the caves to be visited. The students should fill in the card with the name of the cave where the objects are located . <sup>44</sup></p> <p><i>Activity 2:</i> After breakfast, the second activity will take place in the Chapel of the titular<sup>45</sup> of the Brotherhood of the Gypsies. In this activity, the students will have to find out, as a group, which are the images that are in the Chapel, researching their names, and data about the brotherhood.</p> <p><i>Activity 3:</i> A guided tour of the Abbey, the College and the Museum .<sup>46</sup></p> <p><i>Activity 4:</i> The last activity of this didactic proposal will be done when the students are on their way back to take the bus. The teacher will hand out to the students, individually, a card, which has sentences and gaps to be filled in. The students will have to fill in the blanks with the information that the teacher gives them about the Church of El Salvador and the House of the Mascarones.</p>
Objectives of the activity	<ul style="list-style-type: none"><li>• To show the place where the Pilgrimage of San Cecilio takes place.</li><li>• To get to know places in the city.</li><li>• To show the culture of the city of Granada.</li></ul>

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44 The objects that can be found in the Holy Caves are the plombic books and the Cross attributed to St. John of God.

45 The titular images of a brotherhood are those images that are the main ones and to which they are worshipped. For example, the titular images of the Hermandad de los Gitanos are the Santísimo Cristo del Consuelo and María Santísima del Sacromonte.

46 Inside the Museum of the Abbey we can see historical heritage such as: the Platform of Vico, the oldest map of the city of Granada, a copy of generalities on medicine by Averroes; or a letter from Pizarro to Emperor Charles V.

<b>Contents that the activity is intended to work on (in relation to the site where it is being carried out).</b>	<ul style="list-style-type: none"> <li>• The history of the Saint, and his relics.</li> <li>• Sacromonte Abbey.</li> <li>• The culture of Sacromonte.</li> <li>• Curiosities about the Church of the Savior and the House of the Mascarones.</li> </ul>
<b>Duration of each activity</b>	<p>The different activities will take 2 hours and 20 minutes. However, a whole morning will be needed due to the need to move from one place to another.</p> <ul style="list-style-type: none"> <li>• <u>Activity 1</u>: 30-minute durability.</li> <li>• <u>Activity 2</u>: will last 15 minutes.</li> <li>• <u>Activity 3</u>: duration of one hour and ten minutes.</li> <li>• <u>Activity 4</u>: has a duration of 20 minutes.</li> </ul>
<b>Where the activity takes place</b>	<p>The different activities will take place in the Abadía del Sacromonte; and there will be two activities that will take place in the Plazoleta de la Iglesia del Salvador<sup>47</sup>, and another in the Casa de los Mascarones.<sup>48</sup></p>
<b>Methodology used (inverted classroom, discovery learning, etc.),</b>	<p>The activities will develop an active, collaborative and discovery learning methodology.</p>
<b>Materials and resources necessary for the development of the activity.</b>	<p>In order to carry out these activities, worksheets will be necessary to complete with information about what is being explained. In addition, in order to carry out one of the activities, tablets will be used, with which the students will search for information.</p>

47 The Parish Church of Nuestro Salvador is located in the oldest part of the Albaicín neighborhood. It is located in the Plazoleta del Salvador.

48 The Casa de los Mascarones is located near the Church of Nuestro Salvador, on Pagés Street in the Albaicín neighborhood.

### 5.10.3. After the itinerary

At the end of the two development sessions of the itinerary, the students should hand in a group portfolio, which should include the images of the relevant places on the route through the Realejo and a short explanation of these; the individual cards that they had to complete during the visit to the Abadía del Sacromonte; and a brief essay on what they learned during the itinerary about this festivity and the places where it takes place.

In addition, the day after the end of the itinerary, the students, apart from handing in the portfolio, will hold a small debate on what they thought of the itinerary, what they liked the most or what they found most interesting and/or curious, and what they learned from it.

## 5.11. Attention to diversity

To cater for diversity, the first thing we must have is the Instructions of March 8, 2017, and, secondly, it must be taken into account that all activities carried out are accessible to all students. Therefore, it should be assessed whether students with any type of disability can reach the places of visit and perform the various activities. Therefore, the adaptations that would be made for each person with a disability are the following:

For visually impaired students, an adaptation will be made by describing what the other students see, and the activities will be carried out with their classmates, although their cards will be written in Braille. In addition, they will be helped so that they can move without difficulty along the routes.

For hearing impaired students, they should always be in the front row for explanations, so that they can read lips and, if possible, speak in sign language.

For students with physical disabilities, they will be helped to move along the routes, and they will be helped to make sure that the places are adapted for them, for example, that there are ramps to access the different places.

For people with intellectual disabilities, the forms will be adapted to make them simpler, and they will always be close to the teachers.

As for students with DIA<sup>49</sup>, of COM<sup>50</sup> or with some type of disorder, the possible modifications or alterations for them will be evaluated, since depending on the difficulties they have, one or another measure will have to be applied.

With respect to students with IA<sup>51</sup>, as with the previous students, their abilities must be taken into account, since, based on these, the adaptation of the itinerary can be applied. However, the adaptations that are made will be to stimulate their learning, so they must be more complex than the original activities.

## 5.12. Evaluation

To evaluate this itinerary, direct observation will be used to see if the students pay attention or participate in it. Likewise, the portfolios handed in by the students will be evaluated, thus observing if they have paid attention to the explanations or comments during the visits; and, in addition, through the debate the teacher will be able to check which have been the strong points of the visit and which have not, which are the best points and what they have learned and what has interested the students.

## 6. CONCLUSION

The present work has allowed us to analyze in a holistic way the feast of St. Cecilius of Granada, in its historical, artistic, patrimonial, identity and educational perspectives.

By means of the didactic itineraries it is possible to teach both to students from kindergarten or primary school as well as to older students, different knowledge in a direct, fun and interactive way, making their learning more meaningful. In addition, these itineraries can be carried out in all subjects, being able to make different outings to learn new knowledge both in Language and Literature and in Natural Sciences, as well as in any of them. For example, for the subject of mathematics, itineraries can be carried out in which the students have to solve problems of everyday life, thus working on their mathematical and problem-solving skills. Thanks to the itineraries, the students have a better quality of learning, which is meaningful, because the students interact with the environment, show their knowledge, and break the monotony, having different methodologies.

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49 DIA → Students with Learning Difficulties. Within this group we can find from students with dyslexia, dysorthography, dyscalculia, etc., to students with ADHD or learning difficulties.

50 COM → Compensatory students. These are those with late schooling, or who do not know the language well.

51 AI → Als are students with High Intelligence, also known as children with High Intellectual Abilities or Gifted. Although within this group we can include students with high academic performance.

This itinerary is based on a feast of Granada, that is why the students will visit places related to this feast. The feast is the Pilgrimage of San Cecilio, so the first thing the students should know is the main church of this Saint, thus starting the itinerary with a visit to San Cecilio. Since the day of San Cecilio, the Saint is processioned through the streets of the Barrio del Realejo, the students will make a route through this neighborhood seeing the most relevant places, thus knowing their city and the heritage it keeps. Likewise, there will also be an outing to the Abadía del Sacromonte, where the pilgrimage is celebrated. In this place the students will visit the place where the remains of the Saint are kept, and getting to know the cultural and artistic heritage of this wonderful place. Therefore, with the realization of this itinerary, which starts from a party, the students not only know the origin or what is done in this party, but also learn about places and knowledge of others close to this. Therefore, we can conclude that through an itinerary based on a festival, students can be taught not only knowledge about the festival, but also knowledge about different places or heritage related to it.

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