

# THE ROCÍO PILGRIMAGE, HERITAGE, IDENTITY, AND EDUCATIONAL PERSPECTIVES

ROCÍO LUNA GALLARDO

Universidad de Granada (España)

rociogallardo@ugr.es

ANTONIO RAFAEL FERNÁNDEZ PARADAS

Universidad de Granada (España)

antonioparadas@ugr.es

## Abstract

This paper examines the Romería del Rocío as an Andalusian cultural manifestation from three complementary perspectives: heritage, identity, and education. Based on a theoretical reflection on the concept of Andalusian culture and its inclusion in the educational curriculum, the study highlights the educational value of traditional festivals as resources for meaningful learning. The research focuses on the design and implementation of a didactic itinerary aimed at undergraduate students in Primary Education, assessing its potential as a methodological strategy to bring cultural heritage closer to learners. Through an active methodology grounded in experiential learning, direct observation, and the use of ICT, a structured itinerary is proposed across key locations associated with the Romería del Rocío. The findings suggest that didactic itineraries enhance the understanding of tangible and intangible cultural heritage, strengthen cultural identity, and support the development of teaching competencies related to heritage education in formal learning contexts.

Keywords: Andalusian culture, cultural heritage, Romería del Rocío, didactic itineraries, heritage education.

RECEIVED: 09-02-2026 / ACCEPTED: 11-05-2026 / PUBLISHED: 30-06-2026

**How to quote:** Gallardo and Fernández (2026). The Rocío pilgrimage, heritage, identity, and educational perspectives. *Almanaque*, 48, 137 - 216. <https://doi.org/10.58479/almanaque.2026.179>





## INDEX

|   |     |
|---|-----|
| 1. INTRODUCTION   | 141 |
| General and specific objectives of your itinerary   | 143 |
| Research question   | 143 |
| Methodology   | 144 |
| 2. EDUCATIONAL ITINERARIES, CONCEPTUAL APPROACHES   | 144 |
| 3. ANDALUSIAN CULTURE CURRICULUM ANALYSIS   | 146 |
| 4. LA ROMERIA DEL ROCIO, DEVENIR HISTORICAL AND HERITAGE VALUES   | 148 |
| 5. EDUCATIONAL ITINERARY  | 150 |
| 6. CONCLUSION   | 191 |
| 7. BIBLIOGRAPHY   | 191 |
| 8. APPENDICES   | 194 |
| Appendix I - Comparative table of the Andalusian curriculum and the teaching guide for the subject covered by the UGR | 194 |
| Appendix II—Materials for before the itinerary. Kahoot and Padlet   | 195 |
| Appendix III- Maps of itineraries and places.   | 196 |
| Appendix IV—Materials for the itinerary. Instagram account and information sheets on the brotherhoods                 | 197 |

|  |     |
|--|-----|
| Appendix V- Photographs of heritage sites to visit.              | 199 |
| Appendix VI—Photographs of the heritage assets to be observed.   | 208 |
| Appendix VII- Co-evaluation material. Co-evaluation grid.        | 214 |
| Appendix VIII- External Evaluation Material. Evaluation Rubrics. | 215 |

## 1. INTRODUCTION

Andalusia is one of Spain's autonomous communities whose artistic and cultural autonomy cannot be denied, but at the same time, it is heavily criticized for defending its traditions and even for displaying them in the way it does.

Now, when we talk about Andalusian culture, do we really know what we are referring to? Do we know the representations and main features of what is called "Andalusian culture"?

Before attempting to define this Andalusian identity, it is necessary to establish the concept of culture itself. Gómez (1982) defines it as:

"the common way of life of a people, which is the result of their history, the adaptation between that human population and the environment in which they live, and transmitted socially; a process that is carried out through productive techniques, through organizational structures at the economic, social, and political levels, and through conceptions of life, whether scientific, mythological, ethical, religious, etc." (Gómez, 1982, p. 1).

Therefore, we must not fall into the trap of understanding culture in a simplistic way, associating it only with representations of festivals, but rather as a whole that defines the way of life of a population and that unites, in this case, the eight Andalusian provinces and their respective peoples.

Some authors, such as Gómez, argue that it is possibly very difficult to talk about the culture of the Andalusian people "as distinct from generic Spanish culture" (Gómez, 1982, p. 1), due to the number of aspects they share. This debate is still ongoing, but it has also been proven that Andalusians identify much more with their autonomous community than with Spain as a whole. Although this debate continues, in this section we will attempt to outline some of the characteristics associated with Andalusian culture that define and differentiate it from other cultures.

"The Andalusian soul is the result of the continuous assimilation of races and cultures that has taken place over time in the south of the peninsula" (Moreno, 1981, p. 246). Without

a doubt, Andalusian culture is marked by multiculturalism, due to all the ancestors of different origins who have inhabited our lands. This has led to a mixture of characteristics and defining features of our identity that adds to the debate mentioned above.

Many authors have written, and continue to write, about Andalusian identity and culture. Sánchez summarized some of these defining characteristics as follows: “affirmation of life, individualism and freedom, deep religiosity, and the people as protagonists” (Sánchez, 1983, p. 62).

The affirmation of life refers to the attitude with which Andalusians live in the present and enjoy the moment. This is seen externally under the stereotype of *bon vivants*, lazy people, and party animals with negative connotations, but this is far from reality, as it simply consists of celebrating the life we have, always with respect for others and taking the opportunity to share our time with others in a fun way.

As for individualism and freedom, these reached their peak when the Andalusian people rose up and demanded their own autonomy. This is not a question of personal individualism and differentiation from others, but rather the defense of what is ours, even if it is criticized. An example of this is the Andalusian accent, which is so characteristic of our land. It is an element that marks our identity and is part of the intangible heritage of our culture, which makes us different from other Spanish speakers and which we must continue to defend in order to remain free and different.

Without a doubt, Andalusia and religion are two concepts that are closely related. Although Spain defines itself as “secular”<sup>1(1)</sup>, the Catholic religion is very present in Spanish culture and, in particular, is very significant in Andalusian culture. Religious festivals play a very important role in the identity of Andalusians, and many base their lives on following the Christian faith. Of course, other religions also coexist, but the primacy of Catholicism over the rest is indisputable. The celebration of Holy Week or religious festivals and their scope and impact are a clear example of the deep religiosity that characterizes Andalusians. El Rocío is precisely such a religious festival.

Finally, when we talk about “the people as protagonists,” we are referring to the importance of popular culture. The unity that has existed among the Andalusian people for decades means that their needs and feelings take precedence.

When it comes to forms of representation themselves, all the arts are present, but without a doubt, literature and flamenco have stood out for centuries. Also, as mentioned, the Andalusian accent and the presence of festivals.

The following pages will show the implementation of an educational itinerary based on the “Romería de El Rocío” festival. Aspects of this festival will be detailed in order to understand it,

---

1 This is not synonymous with secular, but rather means that no religion is recognized as official, although agreements may be made with religious institutions.

and the activities to be carried out for the development of the proposed educational itinerary will be explained.

But, really, the intention of the work is for future teachers to appreciate the contributions of educational itineraries to student learning. The problem is precisely that: knowing what contributions they make and whether they are a good methodological strategy for working on content related to culture and, more specifically, to festivals. Nowadays, there is a growing demand for educational environments to include teaching resources that bring students closer to understanding their reality. In our case, there will be a three-day educational itinerary to learn about the festival. One day will be spent in the city of Seville, another in the village of Almonte, and another in the village of El Rocío.

## **General and specific objectives of your itinerary**

The general objective of the itinerary is to verify whether the educational itinerary is a good methodological strategy for bringing Andalusian culture closer to students.

Our specific objectives are:

- To learn about the “El Rocío” festival and the different events that take place around it.
- To appreciate some of the tangible and intangible heritage of the of “El Rocío.”
- Use ICT as an appropriate tool for disseminating heritage.
- Recognize educational itineraries and their usefulness in order to value them in our future teaching.
- Respect a festival and its contribution to Andalusian culture, working positively and in favor of acquiring new knowledge.

## **Research question**

As already mentioned, everything revolves around the assessment of educational itineraries as an educational resource. Therefore, it can be said that the research question of this work is: “Do educational itineraries promote a closer relationship between students and knowledge of festivals?”

## Methodology

The main methodological strategy used is an educational itinerary which, in this case, consists of leaving the classroom for three days to learn about an Andalusian festival in a more intimate way.

Other methodologies such as lectures, debates, and discovery learning will be used in the educational proposals created, but this will be detailed further below.

Methodologies such as cooperative learning and the flipped classroom are also used, for example, in the session prior to the start of the educational itinerary.

## 2. EDUCATIONAL ITINERARIES, CONCEPTUAL APPROACHES

Before delving into the development of the educational itinerary that will be proposed, it is necessary to point out what an educational itinerary consists of and why this tool is increasingly being used in educational settings. Furthermore, although it is true that the teaching itinerary proposed will be for university students, it is necessary to clarify whether or not it is a tool that can be used for all ages, so that we can bear this in mind in our near future as primary school teachers.

Firstly, educational trips can be broadly defined as those outings undertaken by students (during school hours and/or outside school hours) with the aim of acquiring or reinforcing learning and which are justified by the curriculum. In reality, although these itineraries may seem novel, Fuertes (2016) mentions that they have been in use since the late 19th and early 20th centuries, since the well-known Institución de Libre Enseñanza (Free Education Institution). Therefore, we can say that these educational itineraries have been in use for several decades.

On the other hand, De la Fuente Martínez (2015) informs us that:

“Educational itineraries are a methodological strategy that allows all competencies to be worked on, as well as facilitating the implementation of the principles of interdisciplinarity, coordination, and cooperative work (teamwork) not only among teachers, but also among teaching staff. It also allows the curriculum to be programmed and sequenced on the basis of projects, making learning meaningful.” (De la Fuente Martínez 2015, p.1).

Related to this idea is that provided by García, when he states that “its educational approach pursues functionality as a resource for inducing meaningful learning” (García, 2004 p. 79).

Taking these premises into account, it can be said that teaching itineraries offer advantages over learning when used in educational centers.

As mentioned above, they are closely related to meaningful learning, that is, to the acquisition of knowledge based on the modification of existing knowledge and which, due to the way in which it is learned, has an instrumental nature that will allow its use in the future when necessary.

Another feature of educational itineraries is that they take place outside the classroom. Although the classroom is a safe environment for students, we cannot ignore the fact that reality occurs outside of it, so it is necessary for them to get to know their surroundings (and new spaces) in order to appreciate them, take care of them, and know how to make the most of them. And not only the environment, but also the practical experiences they have help them to acquire rules for coexistence and development in society, contributing to one of our objectives as teachers: the formation of citizens.

Given all of the above, the educational value of teaching strategies and the benefits of applying them in our teaching practice are clear. However, the reality is that they are not used very often for two main reasons: the difficulties involved in their design and the problems that can arise when taking students out of the classroom.

Both difficulties are displaced and unjustified when our teaching task is to apply the best methodologies with our students so that their learning is as fruitful as possible and, above all, taking into account that the education law states that they must be able to understand and explain the “natural and social environment, using a set of knowledge and methodologies, including observation and experimentation” (LOMLOE, 2022, p. 21).

Therefore, we can conclude this section by saying that the regulations indicate to teachers that our students must know their environment and that a good way to do this is by carrying out educational itineraries, but taking into account the correct approach and design that they must have in order to achieve meaningful learning of the theoretical and practical content and their contribution to the development of cooperative work and, therefore, to learning to live together in society.

### 3. ANDALUSIAN CULTURE CURRICULUM ANALYSIS

After reviewing what educational itineraries consist of and their important presence in educational environments, as well as Andalusian culture and its main defining features, it is necessary to see how Andalusian culture in general and festivals in particular are present in education regulations.

To this end, we will first discuss those that affect primary education, as these are the ones that concern us as future teachers. However, we will then compare them with the subject of Social and Cultural Environment and its specific application in Andalusia, as the itinerary designed will be based on this subject, and also to see the similarities and differences in how Andalusian culture and festivals are treated in both documents.

At the state level, we will consider the new education law (currently applicable to odd-numbered grades and, starting next academic year, to all grades), since the LOMCE<sup>2</sup> will be repealed for all grades in a few months. Royal Decree 157/2022, of March 1, establishing the organization and minimum teaching requirements for primary education, is the basic document that articulates the curriculum and specifies what should be covered in the area of social sciences. In reality, it is necessary to clarify that the subject of Social Sciences<sup>3</sup> no longer exists as it did in the LOMCE, but has been merged into the subject called Knowledge of the Natural, Social, and Cultural Environment.

In this document, before delving into the area just mentioned, we can see how culture is referred to in one of the general competencies and in the student profile<sup>4</sup>. This general competency is called

“Competence in cultural awareness and expression.” The aim is for students to be able to “understand and respect the way in which ideas, opinions, feelings, and emotions are expressed and communicated creatively in different cultures and through a wide range of artistic and cultural manifestations” (LOMLOE, 2022, p.26). In other words, they must be aware of the cultural heritage that surrounds them and also that which develops in other contexts, both to be conscious of their own cultural reality and diversity, with respect as a fundamental value in cultural relations.

On the other hand, the basic knowledge requirements for the subject Knowledge of the Natural, Social, and Cultural Environment state that students must learn about artistic expressions in a sequential manner<sup>5</sup>. Thus, in the first cycle, only local expressions are mentioned, while in the second and third cycles, those that have occurred throughout history are mentioned, covering the Ancient Age in the second cycle and the Middle Ages to the contemporary period

---

2 Organic Law for the Improvement of Education

3 Social Sciences

4 What students should have acquired by the end of the Primary Education stage

5 From least to most complex according to age

in the third cycle. In addition, by the end of PE<sup>6</sup> students should have learned to value “natural and cultural heritage as an asset and resource: its use, care, and conservation” (LOMLOE<sup>7</sup>, 2022, p. 44). All of this is included in the basic knowledge called “Societies and Territories,” specifically in the second section called “Societies over Time.”

Focusing on our autonomous community, the Regional Government of Andalusia has adapted this document to the Andalusian context and it is included in Instruction 12/2022, of June 23, from the Directorate General for Educational Planning and Evaluation, which establishes organizational and operational aspects for educational centers that provide primary education for the 2022/2023 academic year.

In it, the curriculum is specified at the regional level, so the general guidelines are practically the same as those mentioned above at the state level. We have the same general competencies and the same basic knowledge, framing culture as explained in previous paragraphs. The difference lies in the emphasis placed here on Andalusian culture, especially on knowing and valuing “flamenco as Intangible Cultural Heritage of Humanity” (Instruction 12/2022, p. 39).

There is no explicit reference to the term “fiesta,” but it clearly falls within the scope of artistic expressions and cultural heritage.

Further on, we will detail aspects of the teaching guide for the subject “The Social and Cultural Environment and its Specific Application in Andalusia,” which is taken as an elective or compulsory course<sup>8</sup> in the fourth year of the Primary Education Degree at the University of Granada, since the teaching itinerary is designed for these students. For this reason, Annex I shows a comparative table between some aspects of the teaching guide for the subject and the Primary Education curriculum in Andalusia.

---

6 Primary education

7 Organic Law Amending the LOE

8 If it is the mention of Deepening of the Basic Curriculum

## 4. LA ROMERIA DEL ROCÍO, DEVENIR HISTORICAL AND HERITAGE VALUES

### 4.1 Social, historical, and cultural context

| <b>TECHNICAL DATA SHEET. EL ROCÍO</b>                 |   |
|---|---|
| Name  | El Rocío  |
| Protection Heritage and date of declaration           | Property of Cultural Interest (Historic Site) in 2006.<br>Property of Cultural Interest (Activity of Ethnological Interest) in 2022.<br>The latter would include all tangible and intangible assets.  |
| Date of celebration                                   | There is no exact date for its celebration each year. The day of the procession coincides with the early hours of Monday after Pentecost Sunday. This date changes each year, falling 50 days after Easter Sunday.<br>Resurrection.   |
| Geographical location, urban planning, and street map | Village of El Rocío. Almonte (Huelva).  |
| Type: Religious, civil, pagan                         | Religious   |
| Date or origins                                       | The story goes that a hunter found the Virgin Mary on the land near where the village is now built. In 1653, the Virgin of El Rocío was declared the patron saint of Almonte, and once a year a mass and procession were held in her honor.   |
| History, evolution, and explanation of the festival   | <p>The Romería festival itself originated in 1653, but it was in 1677 when a brotherhood was created and began making the pilgrimage to the village every year. At that time, there were only five brotherhoods, compared to the more than 100 that make the journey today.</p> <p>Along the way, there is also the "Baptism in the Quema River," in which those pilgrims who are making the journey for the first time are given a Rociero name.</p> <p>That weekend, when all the brotherhoods have finished the pilgrimage and arrived at the village, they begin to present themselves one by one before the Virgin in order of seniority (from the oldest to the youngest). This consists of passing in front of the chapel with the simpecado and turning it so that it faces the chapel. Sevillanas are sung and several "Viva" shouts are given each time a Rociera brotherhood passes by.</p> <p>On Pentecost Sunday morning, the "Misa de Romeros" (Pilgrims' Mass) takes place outside the chapel with all the simpecados of the brotherhoods and a rociero choir.</p> <p>At night, a rosary is recited and the simpecado of each brotherhood passes in front of the chapel in order of seniority, from least to most. Once they have all passed, it is the turn of the simpecado of the Hermandad Matriz de Almonte, which is the only one that enters the sanctuary, and when it is in front of the Virgin, the people of Almonte can jump over the fence.</p> |

|   |  |
|---|--|
|   | <p>At this moment, which has no set time, the procession begins. They take the Virgin of El Rocío to visit each brotherhood house.</p> <p>Although no longer part of the Romería festival, but still related to the Virgin, we find "El Rocío chico," the transfer to Almonte, and La Candelaria.</p> <p>El Rocío Chico is a votive offering of thanksgiving held on August 19 to thank the Virgin Mary for answering the prayers of the people of Almonte when they faced Napoleon's troops. It consists of a three-day celebration, the Procession of the Holy Rosary, and the Solemn Votive Function, followed by the Holy Sacrament being carried in a canopy around the Sanctuary. The transfer takes place every seven years, immediately after Rocío Chico. It consists of taking the Virgin to the town of Almonte, where she remains for nine months. She is covered with a cape to protect her from dust during the journey, and once in Almonte, the cape is removed and she is carried in procession dressed as a shepherdess.</p> <p>Finally, La Candelaria is celebrated on the first weekend of February. On Saturday, the Holy Rosary and a Marian Vigil are held, and on Sunday, a special mass is held to present the children to the Virgin. In addition, these are holidays in the village, when families and friends gather in their homes to eat and sing.</p> |
| <p><b>Participants</b></p>  | <p>The 124 existing national and international brotherhoods, whose members (the pilgrims) make the journey.</p> <p>There are also devotees who decide to attend on that day to see the Mass or the procession of the Virgin of El Rocío.</p> <p>In recent years, estimates have put the number of people in the village on Pentecost Sunday at around one million. There are no requirements to participate in the festival; you can attend as a believer, a devotee, or out of curiosity about the Virgin and/or the festival surrounding her.</p>  |
| <p><b>Tangible and intangible heritage related to the festival (music, dances, instruments, gastronomy)</b></p> | <p>The tangible heritage includes the statue of the Virgin of El Rocío, the simpecados and carts of the brotherhoods, and the sanctuary.</p> <p>The intangible heritage includes the sevillanas rocieras (traditional dances), the bagpipe and drum music, and the entire surroundings of the village, which is part of the Doñana National Park (Huelva). In addition, there are numerous sevillanas dedicated to the image and the festival, as well as prayers to the Virgin, such as the "Salve Rociera" and the hymn of the centenary of her coronation.</p>  |
| <p><b>Similar festivals</b></p>   | <p>Pilgrimage of the Virgin of La Cabeza Pilgrimage of the Divine Shepherdess of Aracena</p> <p>We can say that the pilgrimages are similar, but it is true that this one has a huge array of activities and generates a lot of interest among a large part of the Andalusian, Spanish, and international population.</p>  |

|                       |  |
|-----------------------|--|
| Educational resources | <a href="https://pepuka.es/pepuka-se-va-al-rocio/">https://pepuka.es/pepuka-se-va-al-rocio/</a><br><a href="https://hermandadmatrizrocio.org/tienda/cuento- infantil-la-romeria-del-rocio/">https://hermandadmatrizrocio.org/tienda/cuento- infantil-la-romeria-del-rocio/</a> |
| Links to videos       | <a href="https://www.youtube.com/watch?v=se4Tq-D_ago">https://www.youtube.com/watch?v=se4Tq-D_ago</a><br><a href="https://www.youtube.com/watch?v=oxiLK5FrVXk">https://www.youtube.com/watch?v=oxiLK5FrVXk</a>   |

## 5. EDUCATIONAL ITINERARY

### 5.1 Title of the educational itinerary

Getting to know El Rocío from the inside.

### 5.2 Audience or participants

The educational itinerary is aimed at students of the subject The Social and Cultural Environment and its Specification in Andalusia in the fourth year of the Primary Education Degree at the Faculty of Education Sciences of the University of Granada (Granada). The students are around 22 years old. Fifteen students and one teacher are taking part.

### 5.3 Spatial context

This educational itinerary will take place in several locations. It will start in the city of Granada, but this will only be the starting point. The activities on the itinerary will take place in Seville, the town of Almonte (Huelva), and the village of El Rocío (Huelva).

### 5.4 Historical and temporal context

The itinerary will focus on the El Rocío pilgrimage. It will cover both the image itself and its surroundings, as well as many of the aspects surrounding the festival, such as some of the brotherhoods, the simpecados, and the town of Almonte, among others.

### 5.5 Legislative framework

As mentioned above, it is aimed at university students. In this case, the teaching guide for the subject will be used to plan the curriculum for the assignment. In summary, we can say that the aim of this subject is to introduce future teachers to Andalusian culture and its representations, with the main objective of enabling them to convey this knowledge when they work in primary schools. In addition, active methodologies are proposed so that students abandon their

passive role and become the protagonists of their learning process. One of these is precisely the teaching itinerary.

We will not analyze them here, but in the case of creating a teaching itinerary for primary education, the regulations that would apply at the state level would be Royal Decree 157/2022, of March 1, which establishes the organization and minimum teaching requirements for primary education, and at the regional level in Andalusia, Instruction 12/2022, of June 23, from the Directorate General for Educational Organization and Evaluation, which establishes aspects of organization and operation for educational centers that provide primary education for the 2022/2023 academic year. As both have been described in section 4, we will not dwell on them now, since they do not affect the development of our itinerary.

### **5.6 Curricular justification**

In our case, we will outline the curriculum justification that would be used for primary school students, with special reference to the basic knowledge that would be covered. It is also necessary to provide a curriculum justification for university students, but the content of the table will be different, as the structure of the teaching guide does not contain the same curricular elements as the regulations for schools.

| <b>Our festival in the primary school curriculum</b>  |  |
|---|--|
| <p>Cycle: Third Cycle<br/>                     Year: 3rd year of primary education<br/>                     Subject: Knowledge of the Natural, Social, and Cultural Environment</p> | <p>The chosen cycle is the second cycle. Although the festival is complex, being so well known and having such a large media presence, it is a good way for students to begin to learn about the most prominent and recognized festivals in the autonomous community.</p> <p>The course is third grade because the new law (LOMLOE) is currently only being applied in odd-numbered courses.</p>   |
| <p>Competence in Awareness and Cultural Expressions</p>   | <p><b>CCEC1</b><br/>                     Recognizes and shows interest in the characteristic elements of the cultural and artistic heritage of different environments and begins to understand the differences between different cultures and the need to respect them in an intercultural environment.</p>  |
|   | <p><b>CCEC2</b><br/>                     Identifies and shows interest in some of the most relevant artistic and cultural manifestations of heritage, recognizing different media, as well as basic elements characteristic of different artistic languages used in these expressions.</p>   |
| <p>Specific competencies</p>  | <p>5. Identify the characteristics of the different elements or systems of the natural, social, and cultural environment, analyzing their organization and properties, and establishing relationships between them, in order to recognize the value of cultural and natural heritage and take action for its responsible use, conservation, and improvement.</p> <p>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 assess the relationships between different elements and events.</p> <p>8. Recognize and value diversity and gender equality, showing empathy and respect for other cultures, and reflecting on ethical issues, in order to contribute to the individual and collective well-being of a society in continuous transformation and to the achievement of the values of European integration.</p> |

|                            |   |
|----------------------------|---|
| <p>Assessment criteria</p> | <p>5.3.a. Value and protect natural and cultural heritage, considering it a common good and adopting respectful behaviors for its enjoyment.</p> <p>7.1.a. Identify facts from the social and cultural environment of history, using the notions of causality, simultaneity, and succession, and contextualizing relevant events from their immediate environment from a historical point of view.</p> <p>8.1.a. Collaborate in actions aimed at the individual and collective well-being of the environment, identifying different realities derived from geographical origin, valuing cultural diversity and gender equality, and showing respect for differences.</p>  |
| <p>Basic knowledge</p>     | <p><b>Block C-Societies and Territories</b></p> <p>- <b>Challenges of today's world</b></p> <p>CM.02. C.1.3. Climate and landscape. Atmospheric phenomena. Collection and recording of meteorological data and its graphic and visual representation. Geographic information technologies (GIT). Relationship between the climatic zones of Spain and Andalusia and the diversity of landscapes. The main landforms of Spain and Andalusia at different scales.</p> <p>- <b>Societies over time</b></p> <p>CM.02. C.2.6. The natural and cultural heritage of Spain and Andalusia. Flamenco as Intangible Cultural Heritage of Humanity. Protected natural and cultural areas in our community; their use, care, and conservation.</p> <p>- <b>Eco-social awareness</b></p> <p>CM.02. C.4.2. Eco-social responsibility. Eco-dependence and interdependence between people, societies, and the natural environment.</p> <p>CM.02. C.4.4. The transformation and degradation of natural ecosystems by human action. Conservation and protection of nature. Animal abuse and its prevention.</p> |

Table 1. Justification for the festival in primary education. Own elaboration.

| <b>Curricular justification—University students</b> |  |
|---|--|
| Cycle/course/subject, etc.                          | 4th year of the Primary Education Degree at the Faculty of Education Sciences of the University of Granada.<br>Subject: "The Social and Cultural Environment and its Manifestation in Andalusia"   |
| Description of contents                             | Andalusian culture as an element of identity   |
|   | Characteristics of the Andalusian social and cultural environment  |
|   | Relevant heritage elements of Andalusian culture   |
|   | Didactic and curricular treatment of Andalusian culture  |
|   | Methodological proposals, strategies, and resources for teaching Andalusian culture  |
| Theoretical content                                 | Topic 4. Andalusian culture in the modern and contemporary era and its heritage references   |
|   | Topic 5. Elements of intangible heritage that identify Andalusian culture  |
|   | Topic 6. Educational value and resources for teaching and learning Andalusian culture  |
| Practical content                                   | Urban and monumental itineraries and their educational impact  |
| Justification of the course and subject             | This itinerary is included in this subject due to its relationship with the identifying features of Andalusia, which include festivals and heritage assets.<br>Furthermore, this course is offered because the students are now old enough to handle the relevant information and take trips of this kind, which involve both on foot. |

Table 2. Justification for the party at the university. Own elaboration.

## 5.7 Curricular objectives

We have previously discussed the educational laws for primary education and even justified the party at this stage in terms of the curriculum. However, from this secondary heading onwards, we will focus entirely on the target audience for this teaching program. The objectives and competencies are therefore taken from the teaching guide for the subject “The Social and Cultural Environment and its Specification in Andalusia.”

The curriculum objectives (which are established as learning outcomes) are as follows:

1. To appreciate culture in general, and art in particular, and its manifestations in Andalusia.
2. To acquire the skills and attitudes that enable access to data and information on the different cultural manifestations of the environment.
3. Acquire thinking, perceptive, and communicative skills, sensitivity, and aesthetic sense in order to understand and appreciate the cultural manifestations of the environment.
4. To understand the historical, social, and cultural reality of the immediate Andalusian and Spanish environment, its evolution, its achievements, its problems, etc.
5. Know and use ICT resources in the teaching and dissemination of heritage.

## 5.8 Competencies

As with the curriculum objectives and as mentioned above, these are taken from the teaching guide for the subject “The Social and Cultural Environment and its Specification in Andalusia.” We differentiate between general and specific competencies. The general competencies are as follows:

CG01<sup>9</sup> Analyze and synthesize information. CG02. Organize and plan work.

CG08. Work in teams and communicate in multidisciplinary groups.

CG10. Appreciate social and cultural diversity, within the framework of respect for human rights and international cooperation.

CG12. Perform their work with ethical commitment to themselves and others. With regard to specific competencies, the following are highlighted:

---

9 GC is a general competency.

CE04<sup>10</sup> Design and regulate learning spaces in contexts of diversity that address gender equality, equity, and respect for human rights, which form the values of citizenship education.

CE07. Collaborate with different sectors of the educational community and the social environment. Assume the educational dimension of the teaching role and promote democratic education for active citizenship.

## 5.9 Schedule and time management

Regarding the schedule, we will begin with a class in the classroom on April 21, 2024, but the itinerary will actually take place from April 24 to 26, 2024. On April 28, there will be a session after the itinerary in the classroom.

There will be a total of five sessions: one before, three during, and one after the itinerary. The before and after sessions will be held during class hours (from 11:30 a.m. to 2:30 p.m. on Fridays), and the three days of the itinerary are specified in a table with the schedules below.

## 5.10 Itinerary schedule

### 5.10.1 Before

The class session prior to the start of the trip to develop the itinerary is intended to address aspects of how we are going to operate, resolve doubts, and talk about the festival we are going to learn about and work on. It will take place in the usual classroom where we teach and will last a maximum of three hours, although it may end earlier if everything proposed is completed before those three hours.

Before attending class, students must have watched the following video at home, entitled “El Rocío, una pilgrimage in Andalucía” (<https://www.youtube.com/watch?v=LanUgv6seuk>) and in the classroom we will carry out activities based on their prior knowledge and what they have seen in the video. In this way, we are using the flipped classroom methodology.<sup>11</sup>

The activities we will carry out in this session are as follows:

- Kahoot. In Appendix II, you will find the link to the questions that will be asked and the answers from which they must choose. The aim is to gather the students’ preliminary ideas about the “El Rocío” festival and also some about

---

10 CE is a specific competency

11 Also known as “Flipped classroom.”

what they saw in the video. The questions will be asked aloud as a group while we discuss the festival itself.

- Padlet. Students will write their impressions of the educational itinerary we are going to follow and their expectations of it. Appendix II contains the template for this and the access link.
- Creating an Instagram account. In small groups, they will create an account where they will collect images and information about what they are going to do throughout the itinerary. In addition, it will be done using cooperative learning methodology, so each member of the group will have a role. At the end of the itinerary, we will review how each student has performed their role.
- Explanation of the Portfolio. Each student should take notes in a notebook of everything they consider appropriate, interesting, or want to record. After the itinerary, it will be evaluated by the teacher, and students must briefly explain to their classmates what they have compiled.

Before the end of the class, the itinerary schedule will be reviewed, important aspects such as the time and place of departure and the materials to bring will be reiterated, and any questions will be answered.

5.10.2 Development

5.10.2.1 Schedule and plan for the day

| DAY 1  | DAY 2  | DAY 3  |
|--|--|--|
| 8:00 Departure from Granada<br>11:30 Arrival in Seville<br>11:45 Hermandad del Rocío de Triana<br>12:45 Walk to the next brotherhood<br>1:15 p.m. Hermandad del Rocío de Sevilla<br>2:15 p.m. Stop for lunch<br>4:00 p.m. Walk to the next brotherhood<br>4:30 p.m. Hermandad del Rocío de la Macarena. Parish of San Gil.<br>5:30 p.m. Bus transfer to Plaza de España<br>6:00-8:00 p.m. Free time<br>8:00 p.m. Pick-up by bus at Plaza de España. Departure for Huelva<br>9:15 p.m. Arrival in Huelva. Senator Hotel Huelva<br>10:00 p.m. Dinner at the hotel and end of the day | 9:00 Departure from the hotel. Huelva<br>9:50 a.m. Arrival at the village of El Rocío (Almonte)<br>10:00 Visit to the Hermitage of the Virgin of El Rocío<br>11:45 a.m. Visit to the Museum of the Treasure of the Virgen del Rocío<br>1:00 p.m. Lunch and free time<br>4:00 p.m. Visit to the house "La Veragua" (Plaza del Tamborilero)<br>6:00 p.m. Visit to the Votive Chapel of El Rocío<br>7:00 p.m. Return to the chapel<br>8:00 p.m. Tour of the surrounding area (Doñana Park)<br>8:30 p.m. Departure for the hotel. Huelva<br>9:20 p.m. Arrival at the hotel and time to freshen up<br>10:00 p.m. Dinner at the hotel and end of the day | 9:00 Departure from the hotel. Huelva<br>9:40 a.m. Arrival in Almonte<br>10:00 Church of Our Lady of the Assumption in Almonte<br>11:00 Hermandad Matriz del Rocío<br>12:15 Transfer to Alto del Molinillo on foot<br>12:30 Arrival at Alto del Molinillo<br>1:00 p.m. Lunch and free time 4:30 p.m. Meeting and return to Granada<br>8:30 p.m. Arrival at the Faculty of Education Sciences (Granada) |

Table 3. Schedule for the three days. Own elaboration.

5.10.2.2 Explanation of the session:

- **Day 1**

The departure point in Granada will be from the Faculty of Education Sciences, right next to the Monastery of Nuestra Señora de la Asunción (La Cartuja).

The bus will stop for half an hour in Paradas, in “Nueva Andalucía,” so that students can have breakfast and because the journey is very long and a stop is necessary. In Seville, it will drop us off at Paseo de las Delicias, near the Palace of San Telmo. From this point on, all travel between the places to be visited will be on foot.

We will all have lunch together at Bar Alfalfa. If there is time between lunch and our transfer to the Rocío de la Macarena brotherhood, you can take a walk around the area. The meeting point will be the Church of the Divine Savior.

The bus will pick us up again in the San Gil neighborhood to take us to Plaza de España. The schedule indicates that this is free time for students, but the intention is for them to talk in small groups about what they are going to publish, make changes to their portfolios if they wish, look for information to complete them, etc.

The hotel where we will be staying is located at Calle Pablo Rada, 10, in the city of Huelva. The price is €50 per person per night. We will be staying for two nights. This includes dinner on both nights (Monday and Tuesday) and breakfast on Tuesday and Wednesday.

- **Day 2**

Departure is from the hotel mentioned above. As indicated in the schedule, it is at 9 a.m., but at 8 a.m. you will meet at the hotel restaurant for breakfast.

As on the previous day, free time is for you to enjoy the views while walking around and to discuss the activities you are going to propose. In this case, we do have a meeting point (the previous day you will be in the Plaza de España the whole time and the meeting point is the main fountain), which is the main door of the Virgen chapel.

The only transfers made by bus are from the hotel to the village and vice versa; the rest are done on foot.

- **Day 3**

As on the previous day, breakfast will be served at 8 a.m. at the hotel, before departure at 9 a.m. When we board the bus in the morning, any suitcases and/or packaging used during the trip will be left on the bus, as we will not be returning to the hotel. From the town of Almonte, we will return directly to Granada.

The meeting point after free time will be at the door of the Church of Nuestra Señora de la Asunción (Almonte).

As the journey back to Granada is very long, we will make a stop after two hours at the Hotel Restaurante “Don Polvorón” in Estepa (Seville).

### 5.10.2.3 Map with the day's itinerary

- **Day 1**

In summary, the itinerary would be as shown in the image. That is, the bus drops us off at Paseo de las Delicias and we walk to the Rocío de Triana brotherhood. Then, we walk again to the city center to enter the Church of the Divine Savior. Then we eat at Bar Alfalfa and have some free time. We meet again at the Church of the Divine Savior and walk to the Parish Church of San Gil. When the visit here is over, the bus picks us up and takes us to Plaza de España. To end the day, the bus picks us up here and takes us to Huelva, to the hotel.





- Orange: Brotherhood of Our Lady of Rocío de Sevilla. Located in the city center, on Plaza del Salvador.
- Purple: Brotherhood of Nuestra Señora del Rocío de Triana. Located in the Triana neighborhood, at Calle Evangelista, 23.
- Brown: This does not identify a place to visit as such, but rather the Plaza de España, which is a point where you will stop for a while and the students will be able to continue with their activities to hand in.

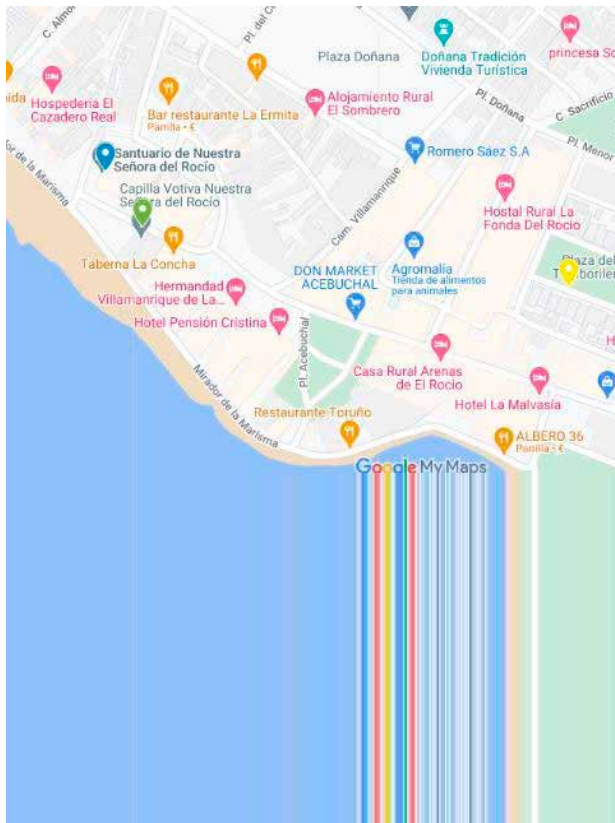


Fig. 4. Places to visit on Day 1. Own work.

• **Day 2**

The image shows the places to visit in the village of El Rocío. These places are as follows:

- Blue: Chapel of the Virgin of El Rocío and the Treasure Museum located at another of the chapel's doors.
- Green: Chapel of Nuestra Señora del Rocío.
- Yellow: Manuel Lombo's "La Veragua" house. It is located in the Plaza del Tamborilero.

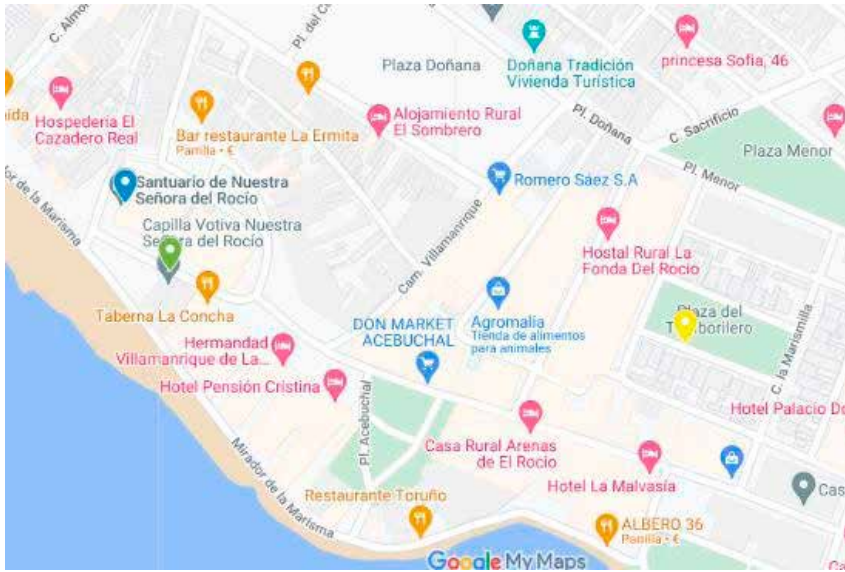


Fig. 5. Places to visit on Day 2. Own work.

### • Day 3

The itinerary for the last day is in Almonte. There are three places to visit, which are marked on the image:

- Black: Church of Nuestra Señora de la Asunción, located in Plaza Virgen del Rocío, in Almonte.
- Yellow: This is the headquarters of the Hermandad Matriz de Almonte brotherhood. It is very close to the church mentioned above and is located at 4 Sebastián Conde Street in Almonte.
- Purple: This is Alto del Molinillo, located in El Chaparral, on Calle Feria in the town of Almonte.



Fig. 6. Places to visit on Day 3. Own work.

#### 5.10.2. 5. Heritage sites to visit

- **Day 1**

Below is a more detailed description of the three places to visit and the material heritage assets we will focus on at each site. As there are several, we will differentiate between each brotherhood to make everything more organized.

#### Brotherhood of El Rocío de Triana

This is the first brotherhood we are going to visit. Whether or not it is close to the date of the pilgrimage<sup>1212</sup>, the insignia of this brotherhood are always kept inside the chapel we are going to see. In addition to this chapel, we will see the altarpiece containing the simpecado and the cart.

- **CHAPEL**

- Author: Juan Silverio de la Chica, Pilar Recasens Luca de Tena, and Enrique Barroso de la Puerta.

---

<sup>12</sup> Departure for the village of El Rocío on the occasion of Pentecost

- Name: Chapel of the Brotherhood of Our Lady of Rocío de Triana, although it is commonly known as the Chapel of Rocío de Triana.
- Date of completion: Construction began in 1979 and it was blessed in 1982.
- Location: Calle Evangelista, 23, in the Triana neighborhood of Seville. The brotherhood actually owns the plots from 23 to 25.
- Artistic commentary: This very modern architectural site was created in the late 1970s and early 1980s by the brothers of the brotherhood themselves.

From the outside, you can see three adjoining plots that give the impression of forming a medium-sized church. The exterior decoration is not overly ornate, with colors mainly in shades of beige and pinkish-coral. There are also numerous windows and balconies and a small bell tower.

In reality, we are looking at a structure consisting of three floors:

- The first floor contains the chapel dedicated to the Virgin of El Rocío. It is a small chapel with a main altar, where Mass is celebrated, presided over by the altarpiece containing the brotherhood's *simpecado*. It does not have many decorative elements, but is rather minimalist. The lower part of the two side walls is entirely covered with tiles depicting motifs related to El Rocío in Triana, such as the dates of its foundation and aspects of the route to the village. On this floor, we also find the old *simpecado* on one of the sides, which is inside a glass case. There are several wooden benches for visitors to the chapel or those attending mass. Finally, there is also the cart used for the pilgrimage. This is located to the left of the main entrance to the chapel.
  - The other two floors, the second and third, are the brotherhood house and are used for aspects of brotherhood life such as meetings and archiving. There are no images available of these two floors.
- Justification: this visit shows how a brotherhood can have its own chapel and is the best way to learn about all its assets.

#### - CARRETA

- Author: Emilio García Armenta.
- Name: Cart of the Brotherhood of Our Lady of Rocío de Triana.
- Date of creation: 1954. It was made to replace the previous one.

- Location: In the Chapel of Rocío de Triana (C/Evangelista, 23, Seville).
- Artistic commentary: The cart created for the brotherhood in the middle of the last century was actually inspired by another cart belonging to the Rocío brotherhood of Triana. It is made of silver. Six balusters connect the roof to the base. The front of the cart bears the coat of arms of the brotherhood, while the rear bears the coat of arms of the city of Seville.

The base, which is also completely ornamented, features numerous representations of Marian devotions and the four evangelists.

It also bears representations of the different coats of arms of the Holy Week brotherhoods of the Triana neighborhood.

A very striking feature of this cart is its lighting. It consists of four candelabra with the four archangels at the base, each holding a windbreak with numerous poppies.

The patron saint of Seville, the Virgin of the Kings, is also represented on the cart. In this case, she is made of silver and ivory.

In the world of religious brotherhoods, it is said that the Triana style is always very excessive and ornate, and in this case, the cart lives up to this reputation as it is completely decorated.

- Justification: take into account the importance of the cart as a representation of a brotherhood and a symbol of El Rocío, since the simpecado is transported on it.

#### - SIMPECADO

- Author: Ignacio Gómez Millán carried out the project. The Virgin on the simpecado is the work of Antonio Castillo Lastrucci.
- Name: Simpecado of the Brotherhood of Our Lady of Rocío de Triana.
- Date of completion: 1936, since the old simpecado was no longer in use.
- Location: In the main altarpiece inside the Rocío Chapel in Triana (C/Evangelista, 23, Seville).
- Artistic commentary: As mentioned above, the old simpecado is also on display in the brotherhood's chapel. However, in this case, we will focus on the current one.

It is a work from the last century. In reality, it was not only due to the deterioration of the previous one, but also to the great difference between the real image of the

Virgin of Rocío and the one represented on the simpecados. For this reason, it was decided to change it. We will now analyze it in more detail, describing it from top to bottom.

At the very top, in addition to a cross, there is an embroidered white dove, which is the symbol of the Holy Spirit. Below the dove is a crown and just below that, the image of the Virgin of El Rocío. The uniqueness of this simpecado is that the Virgin is not depicted in a photograph, embroidered or painted, but is a carving by Castillo Lastrucci himself. At the time, this was highly valued for its originality.

Below the Virgin is the embroidered coat of arms of the Rocío brotherhood of Triana.

On either side of the Virgin are two Solomonic columns and below them, the coat of arms of the city of Seville and the Cathedral Chapter, on the left and right, respectively.

All of this was done before the 1950s. Since then, other embroidery has been added, such as flowers and Marian symbols.

It is currently fully embroidered. The background that can be glimpsed has a bottle green hue and the embroidery is gold or other colors in some insignificant places, such as the coats of arms.

Finally, it should be noted that the central image of the Virgin is surrounded by pearls and very small diamonds.

- Justification: a simpecado is the most important symbol of a Rociera brotherhood. The need to know about them stems from the meaning of the embroidery on them and the significance they have, as well as knowing how to appreciate the differences between them.

## - HERITAGE ASSETS UNDER CONSTRUCTION

There are a number of material heritage assets that are currently under construction and can be viewed, but as they are not fully dated, they are not detailed. For example, we have a ceramic heritage asset at the door of the chapel and a book that forms part of the literary heritage.

### Brotherhood of El Rocío de Sevilla

- CHURCH OF EL SALVADOR

- Author: Antonio Quirós
- Name: Collegiate Church of the Divine Savior.
- Date of construction: 17th century.
- Location: Plaza del Salvador, Seville.
- Artistic commentary: It is located in Plaza del Salvador in Seville, right in the historic center of the city. Although unknown to many, this square was a cemetery until a few centuries ago when a proper cemetery was built, similar to those known today.

The Church of El Salvador is one of the largest in the city, second only to Seville Cathedral. Originally, this Christian temple was an Arab mosque.

For this reason, its historical and social evolution is very significant, as it retains some aspects of the original mosque, but the rest was remodeled for its new creation and adaptation to the Christian religion. It is classified as Baroque in architectural style.

It is the headquarters of several brotherhoods in Seville, so during Holy Week<sup>13</sup> it is common for its surroundings to be very crowded. In addition, the first brotherhood in Seville to hold a procession on Palm Sunday, La Borriquita, departs from this church.

In summary, we can say that it has numerous altarpieces, two chapels, two sacristies<sup>14</sup>, an organ, and a dome. Without a doubt, the dome is one of the most noteworthy features, as people were impressed when they became aware of its existence. While the structure of the church is made of stone, the dome is made of brick due to the limited financial resources available at the time.

One of the altarpieces is dedicated to the carving of the Virgin of Rocío, which will be discussed later in this paper. Initially, this altarpiece was not intended for this purpose, but rather for the archangels Raphael, Michael, and Gabriel. The altarpieces have not been mentioned since we are not going to work on them, as we prefer to focus on the symbols of El Rocío, but it is good to have this information in order to locate and contextualize the subject matter more accurately.

Another interesting aspect of the church is that it has been used on several occasions as a setting for Spanish films.

---

13 This is also the name given to Holy Week.

14 The high and the low

- Justification: It is one of the emblems of the city of Seville, but the reason for visiting it is because it houses the insignia of the Rocío de Sevilla brotherhood.
- **CARRETA**
- Author: Widow of Villarreal.
  - Name: Carriage of the Brotherhood of Our Lady of Rocío de Sevilla.
  - Date of creation: 1975.
  - Location: In the brotherhood house of Nuestra Señora del Rocío de Sevilla. (Calle Cabeza del Rey Don Pedro, Seville).
  - Artistic commentary: The cart is used in the pilgrimage from the Church of El Salvador to El Rocío, but during the year it is kept at the Brotherhood House of Our Lady of El Rocío in Seville, which is close to the church. It is not open to visitors, but as the pilgrimage takes place around Pentecost, we can see the cart already in place at El Salvador.

The carriage is only a few decades old, having been created to replace the old one. Even so, despite its recent origin, it is Baroque in style and heavily inspired by the Church of El Salvador. For example, the six columns connecting the roof to the base are reminiscent of those in the collegiate church.

It is made entirely of silver. The roof, like most, if not all, carriages, is vaulted. Right in the center of the interior roof is a representation of the Holy Spirit with a white dove. On the outside of the ceiling, there are six vases with lilies and a representation of La Giralda next to Saints Rufina and Justa. The front bears the coat of arms of the brotherhood, and the sides, front, and back of the arch are decorated with ribbons and tassels.

Focusing on the base, it has blue skirts, which were recently renovated. The base itself is completely decorated with Marian and Rocieros symbols. In addition, the coats of arms of the cities of Huelva and Seville are depicted.

It also bears phrases dedicated to the Virgin of El Rocío, such as

“Rocío de la mañana” and “Blanca Paloma,” among others.

A few years ago, the interior roof was modified again, which was the last modification made to the carriage along with the aforementioned skirts.

Finally, it should be noted that the carriage is lit by four windshields.

- Justification: This helps us to differentiate it from the others we are going to see and to learn how to describe heritage assets.

- **SIMPECADO**

- Author: Esperanza Elena Caro
- Name: Simpecado of the Brotherhood of Nuestra Señora del Rocío de Sevilla.
- Date of creation: 1957, replacing the one from 1951.
- Location: In the brotherhood house of Our Lady of Rocío in Seville. (Calle Cabeza del Rey Don Pedro, Seville).

Artistic commentary: It dates from the 1950s but had to be restored in the early 1990s due to damage suffered on the way to the village.<sup>15</sup>

It is embroidered on a green velvet background. At the top, there is an embroidered crown and just below it, the coat of arms of the Brotherhood. This is where the cords begin, ending in tassels. These cords run down the sides and reach the bottom. In the corners of the sides there are silver angels and in the middle of these, a floral decoration. These floral elements vary in terms of both the type of flower and their colors. On some occasions, wheat ears have even been added. What they always have are strips or bows in the colors of the Spanish flag.

It is completely decorated with gold embroidery. Right in the center, it features a Virgin of El Rocío made of silver and ivory. During restoration, it was modified, but not replaced; instead, the mantle, crown, and pedestal were added in gold.<sup>16</sup>

The carrying pole, which is also made of silver, is sometimes decorated with red ribbons, gold tassels, and small gold medals.

- Justification: It is the fundamental insignia of recognition of a brotherhood. We can compare it with the others that we will see and learn more about the Sevillian brotherhood of El Rocío.

- **SIZE OF THE VIRGIN**

- Author: There is some debate between Castillo Lastrucci and Sebastián Santos Rojas.

---

15 They are usually covered most of the way to preserve them

16 Base on which the Virgin is supported

- Name: Carving of the Virgin of Rocío.
- Date of creation: 1922.

Location: In the Church of the Divine Savior in Seville, in the Gospel nave.

- Artistic commentary: It celebrated its centenary in the recently concluded year, 2022. A fact that often surprises those who are unaware of it is that it was created as a wedding gift. What happened was that the couple who received it as a gift were so impressed by it and saw it as being so large that they decided to move it to the Church of El Salvador, which we described earlier.

Since the Brotherhood of Seville was founded, it has belonged to it. As has also been mentioned, it is located in an altarpiece inside the collegiate church.

It consists of a dressed figure with only the face and hands carved. Like the original, it also has a carved child dressed in its hands. It is said that, of all the copies made, it is the most similar to the original.

In the past, before the Brotherhood set off on its pilgrimage, they would mount this carving on their cart and take it to San Juan de Aznalfarache<sup>17</sup>, where it would remain for several days. It would be collected on their return from the village and once again transported by cart to El Salvador.

There is much debate about its author. It is true that it bears the signature of Santos Rojas, but it is not known whether this was added when it was created or when the sculptor restored it years later afterwards. As for restorations, this carving has undergone quite a few, the last one being in 2002.

The garments and clothing worn vary throughout the year. Like the original carving, it has a rake surrounding the face, a gold crown, and floral decorations around the figure of the body.

This statue also takes part in a procession, but it has nothing to do with Pentecost. Instead, it is carried every year on December 22nd through some of the main streets in the city center. During the procession, part of the statue is carried by sisters from the brotherhood, which is very unusual as there are no female *costaleras* (float bearers) in the city of Seville. The platform on which it is carried is also similar to that used for the original statue.

- Justification: You can see another carving of the image and compare it with the original when you visit the village. In addition, you can see how devotion is paid to

---

17 While carrying the *simpecado* on horseback

one image when it is actually intended to venerate another that is located several kilometers away.

### Brotherhood of El Rocío de la Macarena

#### - PARISH OF SAN GIL

- Author: Author unknown
- Name: Parish Church of San Gil Abad
- Date of completion: 13th century
- Location: Calle San Luis, 125, next to the Basilica of La Macarena
- Artistic commentary: It is located near the Basilica of La Macarena, next to the wall that gives access to the city of Seville through this neighborhood. It houses three brotherhoods: La Sacramental, El Rocío de Triana, and El Carmen de San Gil. It is one of the so-called Alfonsine churches because it was built during the reign of Alfonso X. It was built on top of a mosque, but has undergone several modifications since it was originally created, and now features elements of the Mudejar, Gothic, and Baroque styles. It also had to be restored after being burned during the Civil War in 1936.

On the outside, it has two doors and, next to one of them, a Mudejar-style tower with a bell tower at the top.

Inside, there are three naves, the largest of which is the main nave. There are several brick columns and, at the back of this nave, a small temple in honor of Saint Gil Abad.

This parish church is notable for its numerous chapels, all of which have railings:

- Sacramental Chapel. Presided over by an altarpiece composed of the Immaculate Conception, Saint Joseph, and Saint Anthony.
- Chapel of La Milagrosa. Composed of a small altarpiece featuring a carving of this saint.
- Chapel of Our Lady of Mount Carmel. Occupied by a small altarpiece housing the Virgin of Mount Carmel. It is one of the most notable chapels in the parish due to the number of insignia it possesses, such as the banner and the simpecado.

Chapel of Rocío de la Macarena. In this case, there is no altarpiece as in the previous ones, but rather a display case containing the simpecado of the brotherhood.<sup>18</sup>

- Justification: Apart from the fact that the simpecado is located here, these visits allow you to discover other wonders of the city of Seville that are not so well known or have such a big impact, but are also worth appreciating.

- **CARRETA**

- Author: Antonio Garduño
- Name: Carriage of the Brotherhood of Nuestra Señora del Rocío de la Macarena.
- Date of completion: Inaugurated in 2008
- Location: Brotherhood house of Nuestra Señora del Rocío de la Macarena.
- Artistic commentary: During the rest of the year, it is kept at the brotherhood house located at 25 Parras Street, but around the time of the pilgrimage, it is kept at the Parish Church of San Gil.

It is undoubtedly a cart that is recognizable at first glance. In fact, its design was intended to make it different from the rest, to make it original.

The ceiling is a vault presided over by a crown at the front and, just below it, the coat of arms of the Brotherhood. Much of the exterior of the ceiling is decorated with flowers. Inside the ceiling there are various Marian representations of the life of the Virgin. The ceiling is not completely closed, but has openings that allow light to enter.

The columns connecting the ceiling to the base also feature Marian elements. However, in this case, they are adaptations of elements from the floats of some brotherhoods in Seville, such as the Gran Poder.

The lighting on this float consists of four candelabra with their respective windshields and a series of candles arranged at the front. They are placed not only to illuminate the simpecado, but also a small silver representation of the Virgin Esperanza Macarena.

In honor of this virgin, a kind of “bambalinas” (curtains) are also placed around the entire cart, just below the top. They give the impression of movement, like a

---

18 In our educational itinerary, it will not be here, but on the cart, since the dates are close to Pentecost.

canopy, referring to when the virgin is carried in procession in the early hours of Good Friday in Seville.

Another aspect worth mentioning is that the wheels are larger in diameter than those usually found on these carts. This was done with the aim of making the work easier for the oxen<sup>19</sup> and so that they would not suffer so much during the journey.

- Justification: It helps us to learn more about the diversity of brotherhoods that exist and to be able to associate the characteristics of each one with the insignia that represent them.

#### - SIMPECADO

- Author: Carrasquilla Workshops
- Name: Simpecado of the Brotherhood of Rocío de la Macarena
- Date of creation: 1990
- Location: Parish Church of San Gil, Seville.
- Artistic commentary: When we see it for the first time, it is surprising that there is no background fabric, but rather that it is completely embroidered. The peculiarity is that it looks like there is an altarpiece inside the simpecado itself, but we will go into more detail about this later. First, let's describe it in general terms.

It can be said to be Baroque in style, but with clear Renaissance influences. At the top, we can see a large monarchical crown under which there is a white dove, representing the Holy Spirit. This dove is in the center of the rays of the sun.

The central part is undoubtedly the most striking. A kind of altarpiece is perfectly embroidered. It consists of three parts:

- The main section, which occupies the central position, is presided over by a Virgin of El Rocío with a candlestick, which has all the details, including the representation of the silver pedestal.
- The other two parts are occupied by two archangels, also completely embroidered. Their garments are also embroidered.

---

19 The animals pulling the carts

The lower part is also completely embroidered and two tassels hang from the corners. Two long cords with tassels at the ends hang down the sides. Floral decorations are placed in the middle of these cords.

Finally, under the simulation of the altarpiece, there is a gold representation of the Arco de la Macarena, and below this hangs a green ribbon embroidered with the brotherhood's coat of arms.

- Justification: It is the main insignia of this brotherhood, and being able to see it up close helps us learn more about the heritage assets that belong to this festival.

- **Day 2**

- HERMITAGE OF THE VIRGIN OF ROCÍO

- Author: Antonio Delgado Roig and Alberto Balbontín de Orta
- Name: Sanctuary of Our Lady of Rocío, known as the Hermitage of Rocío.
- Date of completion: Construction began in 1964 and it was consecrated in 1969
- Location: Village of El Rocío, presiding over the town.
- Artistic commentary: This chapel was not the original one built for the Virgin of El Rocío. The first dates back to the time of Alfonso X and was in the Mudejar style, while the second, much less modest, belongs to the late Baroque period. The current chapel is very new compared to the date when the Virgin appeared. It has a liturgical orientation and is the main symbol of the village of El Rocío, as it stands out from the rest of the houses there.

It consists of a sanctuary in the popular Andalusian neo-Baroque style. It is described as popular Andalusian because of the whiteness of its walls, which is the color that usually predominates in most Andalusian houses.

It is not just a chapel, but a whole complex comprising the area dedicated to the Virgin and the brotherhood's offices, such as some offices and the Treasure Museum, among others.

The interior has a Latin cross plan, with three naves, a triforium, and the main chapel. The main altar is presided over by a large altarpiece on which the carving of the Virgin of El Rocío is located. The entire altar is surrounded by a low fence that honors what is known as the "salto a la reja de los almonteños" (jump over the fence of the Almonteños) when it is time for the procession.

The façade is very distinctive. It has a large cross at the top, making the entire façade twenty-six meters high. Under this cross, there are four bells, so the façade itself serves as a bell tower. Below these bells are three ceramic representations, each over a meter high.

Behind this, we find a large white seashell on the wall of the church. And below this, we find the main entrance to the sanctuary.

- Justification: Entering this sanctuary means stepping into one of the most renowned places in Andalusian and Spanish Marian Christian culture, which even has a significant international impact. Visiting it means getting closer to the festival and understanding it, because there is no ground as such, there is sand, and stepping on it means following in the footsteps of many people's devotion. Furthermore, we must not forget that it is the reference point for the entire village of El Rocío and that just opposite, we can see the Doñana National Park, one of Andalusia's protected landscapes and one of great heritage value.

#### - TREASURE MUSEUM

- Author: There is no information about the author, but it was commissioned by the parent brotherhood.
- Name: Museo Tesoro de la Virgen del Rocío (Treasure Museum of the Virgin of El Rocío)
- Date of completion: 2014
- Location: Aldea del Rocío. Next to the chapel of the Virgin.
- Artistic commentary: There is not much information about it. Simply that it is attached to the chapel and is entered through doors belonging to offices. It consists of two rooms in which the brotherhood's belongings and those belonging to the Virgin are exhibited.
- Justification: It is true that there are many museums dedicated to religious images and this one is nothing new. It is worth visiting because of its proximity to the chapel and because it is a good option for getting to know the festival in more depth, but above all because of the carving of the Virgin and Child, as they can only be seen from a distance in the chapel, whereas here you can see their clothes and other items and insignia belonging to the parent brotherhood up close.

- CASA “LA VERAGUA”

- Author: The creator is unknown. It is known that it belonged to the Domecq family and now belongs to Manuel Lombo.
- Name: La Veragua
- Date of construction: 1960s
- Location: Plaza del Tamborilero
- Artistic commentary: As it is a privately owned house, there is not much information about it apart from what the owner has chosen to disclose. It gets its name from the Veragua cattle ranch symbol that appears on some of the windows. Regarding the exterior of the house, it is one of four remaining unrenovated houses in the Rociera village, still retaining its thatched roofs.

Inside, it has large living rooms, bedrooms, a kitchen, bathrooms, and a large patio with a swimming pool. It is noteworthy that it is not a temporary dwelling, as Rociera houses tend to be, but rather has the spirit of a home. In the living room, there is a piano and numerous Rociera instruments.

- Justification: Visiting a Rociera house means getting closer to what the Rocieros feel and experience during the pilgrimage and throughout the rest of the year. In this case, there is we would also like to thank the artist for welcoming us and telling us what life is like in the village, especially on special days. Staying in this house will also allow us to get closer to the music of El Rocío, which is so characteristic and has such a strong identity.

- VOTIVE CHAPEL

- Author: Ángel Rodríguez Morales and Martín Caballero Morato
- Name: Votive Chapel of Our Lady of Rocío
- Date of completion: 2010
- Location: Village of El Rocío, specifically at Calle Ermita number 2.
- Artistic commentary: It is the only one belonging to the chapel that is not located next to it, but rather in another nearby building. Not much can be said about it due to the lack of information, but it can be said that externally it is related to the style of the chapel and that inside it has numerous candles that are lit by the faithful to pray to the Virgin of El Rocío.

- Justification: It should be clarified that this is not done with the intention of making students make promises or requests to the Virgin of El Rocío or light candles out of obligation. This chapel is visited because it is not very common to find a place like this, which has only this function. Furthermore, as it is next to the chapel, it is easy to pass by and enter to enjoy what is inside.

#### - VIRGIN OF ROCÍO

- Author: Anonymous author.
- Name: Virgin of El Rocío
- Date of creation: She appeared in the 13th century and underwent a major renovation in the 15th century.
- Location: Hermitage of El Rocío, Almonte.
- Artistic commentary: Legend has it that the image was found by a hunter in the countryside. He decided to carry it to the town of Almonte. There, people were surprised by how well preserved the carving was despite being found in the countryside, and they decided to begin worshipping it. At first, it was known as the Virgin of Los Remedios, then it became the Virgin of Las Rocinas, and when it was proclaimed the patron saint of Almonte, it became the Virgin of El Rocío. Numerous miracles are associated with it, and it was crowned in the 20th century, recently celebrating the centenary of its coronation.

Neither the author of the sculpture nor that of the child is known. It is said that the current image actually hides the original inside. The original was completely carved, while this one is made of polychrome wood and can be dressed.

It is Gothic in style and measures around one meter in height, although with the vestments, it reaches one and a half meters.

The current Baby Jesus was donated by a gentleman from America, who was the one to whom the Baby Jesus from the original image was taken.

As for the garments he wears, we have two, those of a queen and those of a shepherdess:

- Queen: simulates the powerful clothing of the Gothic period. It consists of a flared skirt that has the silhouette of the frame underneath and a fitted bodice. Around the face it has a rake and on the head a gold crown. All sides are covered with natural flowers.

**Shepherdess**<sup>20</sup>: she also wears a flared skirt and bodice, but over these she wears a cape that is usually pink or maroon in color. Her hair is curled and she wears a hat decorated with flowers. The Child is also dressed as a shepherd.

- Justification: Seeing the statue of the Virgin of Rocío in person and being able to observe it means experiencing the most important aspect of the festival we are working on, which is a religious devotional image. In addition to being able to observe it and learn about its details, we will be able to see if it evokes the same feelings in us or if we can understand other people's devotion to it. It is clear that sharing feelings about a festival is difficult if we are not participants, but we cannot express an opinion about something if we are not familiar with it.

- **Day 3**

- HERMANDAD MATRIZ DE ALMONTE

- Author: Unknown
- Name: Headquarters of the Hermandad Matriz de Almonte
- Date of completion: Unknown
- Location: Its headquarters are located at 4 Sebastián Conde Street, in Almonte.
- Artistic commentary: Unfortunately, there are not many details about what this venue looks like, either inside or out. Its location is known, as mentioned above. We can also say that inside there is a historical archive, various offices, and an auditorium where social and charitable events such as concerts and talks are often held.
- Justification: Being able to access this place means learning how the main organizers of this festival work and the work they do on it.

- CHURCH OF OUR LADY OF THE ASSUMPTION

- Author: The author is unknown, but it is known that the façade is the work of Antonio Matías de Figueroa.
- Name: Church of Our Lady of the Assumption
- Date of construction: 15th and 16th centuries

---

<sup>20</sup> It is only decorated during the transfers, which take place every seven years

- Location: Plaza Virgen del Rocío, 1, Almonte.
- Artistic commentary: The number of visitors to the church obviously increases dramatically when the Virgin of El Rocío is inside it due to her transfers to Almonte. But even when the Virgin is not there, the church undoubtedly has its own charms.

It was built during the 15th and 16th centuries, but underwent renovation in the 17th and 18th centuries. For this reason, it has a mixture of Mudejar and Baroque styles, the latter being particularly evident in the main façade, the architect of which has already been mentioned.

Regarding the exterior, in addition to what has just been mentioned about the façade, we can say that it has three entrance doors, the main body of the church, and a tower next to it. Furthermore, the square in which it is located contributes to its aesthetic appeal.

As for the interior, it has three naves separated by arches. The ceiling, in this case, is not painted, but has a gabled wooden roof.

The church is dedicated to the Assumption of Mary and, apart from hosting the Virgin of Rocío when she is transferred, it is also the seat of another brotherhood from Almonte, which is why there is a crucifix and a carving of Our Lady of Sorrows.

Inside, there are no large altarpieces to speak of, but there is a baptismal chapel dating back to 495. In addition, when the Virgin of El Rocío is inside the church, an altar is created for her that presides over the entire central section. It is decorated with numerous candles and floral decorations. A railing is also placed to prevent people from approaching the mid-height virgin.

- Reason: It is important to visit this place not only because of its significance in relation to the pilgrimages to El Rocío and Rocío Chico, but also to talk to the parish priest and learn about the Rocío experience when the patron saint is in the village.

#### - ALTO DEL MOLINILLO

- Author: No information about the author
- Name: Alto del Molinillo
- Date of completion: It was inaugurated during the 2005 pilgrimage
- Location: Calle Feria, 52 in Almonte.

- Artistic commentary: This is an octagonal temple located in the Plaza del Chaparral. Inside, there is an altar where pilgrims' Masses are held. This place plays a very important role during the transfer of the Virgin of El Rocío, as it is where the Virgin is covered before she begins her journey to the village and where her hood<sup>21</sup> is removed when she arrives in Almonte from the village.

It is white with gold details. The upper part begins with a silver cross and a large dome. This dome is supported by four white columns. When the transfer is about to take place, it is decorated with white floral decorations on the four columns, symbolizing the "White Dove."

Something very noteworthy is its lighting. Above the columns there are four large white spotlights, which are the only lighting used to illuminate the Virgin when she is placed there.

- Justification: It can be defined as the starting point of the transfer or the beginning of the arrival of the Virgin of El Rocío in Almonte. Without a doubt, what happens in this place is something very symbolic and also unique. The process of covering or uncovering the image, even though it is done in front of thousands of people, is marked by an incredible intimacy.

#### - SIMPECADO HDAD. MATRIZ

- Author: Joaquín López and Juan José Areal
- Name: Simpecado of the Hermandad Matriz de Almonte.
- Date of completion: 2022
- Location: At the headquarters of the parent brotherhood, in Almonte.
- Artistic commentary: This simpecado is curious because it has only made the journey to the village of El Rocío once, since it was blessed in 2022. It is also the only one that is transported to the village by horse, rather than on a cart.

It is made of dark red velvet with gold embroidery. At the top is a silver cross that marks the beginning of the carrying pole. Below this is an embroidered crown with royal symbols.

Right in the center, in an oval shape, is a painting of the Virgin of El Rocío dressed as a queen on a purple background. This painting is surrounded by embroidered

---

21 This is the name given to what is used to cover the body of the Virgin.

details that also form an oval, and below it are floral details, but they are not real flowers, rather embroidered and colorful ones.

Around the painting there is also a large area that is not on red velvet, but on a transparent grid that allows a glimpse of what is behind it.

On each side, there is a cord that hangs down from the embroidered crown mentioned above, each cord ending in a tassel.

The bottom corners also end in a tassel each, and one of them is embroidered with the coat of arms of the town of Almonte.

The rest of the embroidery has no specific meaning, but is simply decorative.

There are no major details on the back, only the inscription “HDAD. MATRIZ DE ALMONTE” with the letters arranged in a semicircle, coinciding exactly behind the painting of the Virgin on the front.

- Justification: It is the ultimate Rocío insignia. It marks the beginning of the procession of the Virgin of Rocío.

#### 5.10.2.6 Activity to be carried out at each site

| <b>DAY 1 "BROTHERHOODS OF SEVILLE"</b> |   |
|--|---|
| <b>EDUCATIONAL PROPOSAL 1</b>          |   |
| Title                                  | Discovering the brotherhoods of Seville   |
| Grade and age                          | 4th grade of elementary school. 22 years old  |
| Explanation of the activity            | <p>This activity consists of visiting three Rocío brotherhoods in the city of Seville. At each brotherhood, we will be welcomed by the Grand Master of the brotherhood.</p> <p>We will enter the headquarters of the three brotherhoods and they will show us what they have inside and what their simpecado and carriage are like. They will also tell us how they make the journey, how many brothers there are in the brotherhood, interesting facts and experiences, etc.</p> <p>In this case, the students will be listeners and may also ask questions.</p> |

|  |  |
|--|--|
| <p><b>Objectives of the activity</b></p>   | <p>2. Appreciate culture in general, and art in particular, and its manifestations in Andalusia.</p> <p>4. Acquire thinking, perceptive, and communication skills, sensitivity, and aesthetic sense in order to understand and appreciate the cultural manifestations of the environment.</p> <p>7. Learn about and use ICT resources in teaching and disseminating heritage.</p>  |
| <p><b>Contents to be worked on with the activity (in relation to the site where it is being carried out)</b></p> | <p>Knowledge and appreciation of the heritage associated with this festival.</p> <p>Andalusian cultural elements from the modern era and their relevance today.</p> <p>New technologies as tools for disseminating heritage.</p>   |
| <p><b>Duration of each activity</b></p>  | <p>Each brotherhood visit lasts one hour. Therefore, the visit to the brotherhoods lasts three hours.<sup>22</sup></p>   |
| <p><b>Where the activity takes place</b></p>   | <p>In Seville. We will visit the locations of the different brotherhoods we are going to learn about: Triana, Seville, and La Macarena.</p>  |
| <p><b>Methodology used (flipped classroom, discovery learning, etc.),</b></p>                                    | <p>Lecture. In this case, it is not the lecture we are used to because it does not take place in the classroom, but the roles of a qualified person who transmits information and spectators who receive it are maintained.</p> <p>receive it.</p>   |
| <p><b>Materials and resources needed to carry out the activity.</b></p>  | <ul style="list-style-type: none"> <li>- Notebook and pen to take notes in the individual portfolio.</li> <li>- At least one electronic device per group with the Instagram app downloaded.</li> <li>- Devices with which they can take photographs (camera, cell phone, tablet, etc.)</li> <li>- Information sheets for each brotherhood. Each group must fill out one sheet for each brotherhood. The aim is to briefly collect some interesting information about the different brotherhoods so that they can then be compared. An example of a fact sheet can be found in Annex IV.</li> </ul> |

**Table 4.** Teaching proposal for Day 1. Own creation.

<sup>22</sup> The schedule shows the timetable for the entire day.

| <b>DAY 2 "VILLAGE OF EL ROCÍO"</b> |   |
|------------------------------------|---|
| <b>TEACHING PROPOSAL 2</b>         |   |
| Title                              | <b>We tread the sands of El Rocío</b>   |
| <b>Grade and age</b>               | 4th grade of primary school. 22 years old   |
| <b>Explanation of the activity</b> | <p>The students will visit the Virgen del Rocío chapel, the Virgen Treasure Museum, and the Votive Chapel. We will be accompanied at all times by the Grand Master of the Matriz de Almonte brotherhood.</p> <p>The first time we visit the chapel, we will take a tour of it, venerate the image, and also interview the parish priest and the waitress.</p> <p>The second time is for the older brother to tell us about the Rocio pilgrimage route and other events that take place during the pilgrimage, such as the presentation of the brotherhoods and the recitation of the Holy Rosary before the departure of the Virgen.</p> <p>At the Tesoro Museum, we will be given a guided tour (also by the elder brother).</p> <p>After lunch and the activity at "La Veragua," we will visit the Votive Chapel, which is also part of this educational program.</p> <p>In this case, they will do the same as on the day of Seville, they will listen, take notes, and ask questions of the people who will be attending to us.</p> |
| <b>Objectives of the activity</b>  | <ol style="list-style-type: none"> <li>2. To appreciate culture in general, and art in particular, and its manifestations in Andalusia.</li> <li>4. Acquire thinking, perceptive, and communication skills, sensitivity, and aesthetic sense in order to understand and appreciate the cultural manifestations of the environment.</li> <li>7. Understand and use ICT resources in teaching and disseminating heritage.</li> </ol>  |

|   |   |
|---|---|
| Content to be covered in the activity (in relation to the location where it is being carried out) | <p>Knowledge and appreciation of the heritage associated with this festival.</p> <p>Andalusian cultural elements from the modern era and their relevance today.</p> <p>New technologies as tools for disseminating heritage.</p>  |
| Duration of each activity   | <p>The first visit to the chapel lasts an hour and a half; the visit to the Treasure Museum lasts an hour; the visit to the Votive Chapel lasts about 45 minutes; and the second visit to the chapel lasts another hour.</p>  |
| Where the activity takes place  | <p>El Rocío village (Almonte). At the Virgen del Rocío Chapel, in the Treasure Museum attached to the chapel, and in the Votive Chapel.</p>   |
| Methodology used (flipped classroom, discovery learning, etc.),                                   | <p>Lecture. In this case, it is not the lecture we are used to because it does not take place in the classroom, but the roles of a qualified person who transmits information and spectators who receive it are maintained.</p> <p>receive it.</p>  |
| Materials and resources needed to carry out the activity.   | <p>In this case, some of the same materials are needed as for PD1<sup>23</sup>:</p> <ul style="list-style-type: none"> <li>- Notebook and pen to take notes in the individual portfolio.</li> <li>- At least one electronic device per group with the Instagram app downloaded.</li> <li>- Devices with which they can take photographs (camera, cell phone, tablet, etc.). In this case, there is no need to fill out any form.</li> </ul>   |
| <b>EDUCATIONAL PROPOSAL 3</b>   |   |
| Title   | Rociera music   |
| Grade and age   | 4th grade of primary school. 22 years old   |
| Explanation of the activity   | <p>This activity is the most different from the rest of the educational proposals.</p> <p>It consists of visiting the Rociera house of singer Manuel Lombo, which has already been described above, but in addition, the students will talk to the singer about Rociera music.</p> <p>Therefore, the activity is mainly focused on this music and the many varieties within it.</p> <p>If the artist wishes, he will sing for us, and we will also create a sevillana with him.</p> |

|   |  |
|---|--|
| <p>Objectives of the activity</p>   | <p>2. To appreciate culture in general, and art in particular, and its manifestations in Andalusia.</p> <p>4. To acquire thinking, perceptive, and communicative skills, sensitivity, and aesthetic sense in order to understand and appreciate the cultural manifestations of the environment.</p>  |
| <p>Contents to be covered in the activity (in relation to the location where it is being carried out)</p> | <p>Knowledge of intangible heritage elements that form part of the El Rocío festival.</p> <p>The houses of El Rocío.</p> <p>The impact of a religious carving on citizens and the feelings it evokes.</p>  |
| <p>Duration of each activity</p>  | <p>We will spend 1 hour and 45 minutes doing the activity.</p>   |
| <p>Where the activity takes place</p>   | <p>El Rocío village (Almonte). Specifically, at the house "La Veragua" which belongs to the singer Manuel Lombo.</p>   |
| <p>Methodology used (flipped classroom, discovery learning, etc.)</p>                                     | <ul style="list-style-type: none"> <li>- Master class. In this case, it is not the master class we are used to because it does not take place in the classroom, but the roles of a qualified person who transmits information and spectators who receive it are maintained.</li> <li>- Discovery learning combined with trial and error. It is very difficult to apply this methodology to a single task, so it would be more a case of receiving new information about rociera music, assimilating it, and then discovering and experimenting with it to create the sevillana.</li> </ul> <p>Although the work is done in groups, we do not consider it cooperative learning since there will be no division of roles, but rather group work.</p> |
| <p>Materials and resources needed to carry out the activity.</p>  | <ul style="list-style-type: none"> <li>- Notebook and pen to take notes in the individual portfolio.</li> <li>- Pencils and paper for the creation of the sevillana.</li> </ul>  |

Table 5. Teaching proposals for Day 2. Own creation.

| <b>DAY 3 "ALMONTE VILLAGE"</b>   |   |
|--|---|
| <b>TEACHING PROPOSAL 4</b>   |   |
| <b>Title</b>   | The Rociera experience of the town of Almonte   |
| <b>Grade and age</b>   | 4th grade of primary school. 22 years old   |
| <b>Explanation of the activity</b>   | <p>We will visit the Church of Nuestra Señora de la Asunción, see the altar in honor of the Virgin of El Rocío, and talk to the parish priest, who will tell us about El Rocío Chico and how he perceives the devotion of the people of Almonte.</p> <p>Once at the brotherhood house of the Hermandad Matriz de Almonte, we will see its simpecado. The Hermano Mayor will tell us how they work throughout the year, what their journey is like, and what tasks they perform to organize the pilgrimage.</p> <p>At Alto del Molinillo, we will visit the square and listen to the H.M.<sup>24</sup> of the parent brotherhood explain what is done there and why. What is done in this place is to cover the Virgin and Child for the transfer to the village with the intention of protecting them from the sand on the road and remove the cloak when the transfer from the village to Almonte.</p> |
| <b>Objectives of the activity</b>  | <p>2. To appreciate culture in general, and art in particular, and its manifestations in Andalusia.</p> <p>4. Acquire thinking, perceptive, and communicative skills, sensitivity, and aesthetic sense in order to understand and appreciate the cultural manifestations of the environment.</p> <p>7. Learn about and use ICT resources in teaching and disseminating heritage.</p>  |
| <b>Contents to be worked on with the activity (in relation to the place where it is being carried out)</b> | <p>Knowledge and appreciation of the heritage assets associated with this festival.</p> <p>Andalusian cultural elements from the modern era and their relevance today.</p> <p>New technologies as tools for disseminating heritage.</p>   |
| <b>Duration of each activity</b>   | <p>One hour in the church, another hour in the brotherhood, half an hour in Alto del Molinillo. The rest of the day is spent traveling, eating, and enjoying free time.</p>   |

24 Hermano Mayor

|  |   |
|--|---|
| <p>Where the activity takes place</p>                                  | <p>In Almonte. We will visit the Church of Nuestra Señora de la Asunción, the residence of the Matriz de Almonte brotherhood, and Alto del Molinillo.</p>   |
| <p>Methodology used (flipped classroom, discovery learning, etc.),</p> | <p>- Lecture. In this case, it is not the lecture we are used to because it does not take place in the classroom, but the roles of a qualified person who transmits information and spectators who receive it are maintained.</p>   |
| <p>Materials and resources needed to carry out the activity.</p>       | <p>- Notebook and pen for taking notes in the individual portfolio.<br/>                 - At least one electronic device per group with the Instagram app downloaded.<br/>                 - Devices with which they can take photographs (camera, cell phone, tablet, etc.).<br/>                 - Brotherhood information sheet This is done with the intention of collecting data on the brotherhood. It is the same as in the case of the brotherhoods of Seville (Annex IV).</p> |

Table 6. Teaching proposal for Day 3. Own creation.

### 5.10.3. After the itinerary

On Friday, March 24, we will meet again with the students in the usual class and during our three-hour time slot. We will devote this time to several tasks:

- Presentation of blogs. Each small group will show their blog to the class and explain to their classmates what information and images they have collected. In addition, the role that each member of the group has played in cooperative learning will be reviewed.
- Portfolio commentary. Individually, students should highlight some relevant information they have gathered in their work. They will then hand in their portfolios to the teacher for correction.
- Padlet. We will return to the padlet we created on the first day to see how their thoughts about the festival have changed, whether their expectations have been met, what they liked, and what they would improve for another itinerary. All of this will be shared later, and we will draw general conclusions about how to apply the itineraries in primary schools.

### 5.11 Attention to diversity

Nowadays, when any type of educational proposal is made, whether it involves going outside or not, it is necessary to consider whether any type of attention to diversity is required, since it is very common for some students to have special educational needs. However, we must be aware that diversity is very broad, as Romero, Sandoval, and Peralta explain, “diversity can be defined from a human, cultural, functional, gender, biological, educational, genetic, social, family, and other areas of study” (Romero, Sandoval, and Peralta, 2022, p. 179).

In line with this, Escarbajal et al. argue that: “It now seems to be accepted that if we really want to build a democratic, fair, egalitarian, and effective education system, we must not leave some students behind in order to focus on or give priority to others; a school that is committed to inclusion must focus on all students and ensure that they all achieve academic success according to their individual socio-personal characteristics” (Escarbajal et al., 2012, p. 137).

Therefore, based on these premises, schools have an obligation to address any type of diversity that arises in order to achieve student inclusion. Furthermore, we cannot base these actions on setting limits or not allowing them to do certain things, because then we will not be moving towards inclusion, but quite the opposite, towards depriving them of their experiences and diminishing their learning, leading to attitudes of exclusion.

The attention to diversity given to one or more students for the development of the educational itinerary must be governed by regulations. Based on the teaching guide for the subject, which is our basic document, there is no reference to measures for attention to diversity and the achievement of full inclusion.

This is because, in the university system, the way of working with diversity is different. As they are older, it is assumed that they have already been diagnosed with the type of SEN they have and it is up to the students themselves to notify the University of Granada. Depending on the SEN they have, they can request one type of support or another and the university will grant it. In addition, each faculty has a person in charge of helping these students.

Therefore, our student with SEN may need an external support person to accompany them during the educational program; changes may need to be made in terms of transportation and travel; some activities may need to be modified; or some materials that are going to be used may simply need to be eliminated or replaced.

The actions to be taken will depend on the characteristics of our students, since we must not forget that one of our main objectives as teachers is the inclusion of everyone in society. To this end, it is not people with SEN who must adapt, but rather everything around them, so that the environment is adapted to everyone.

In the event that we work with primary school students in the future, there are clear regulations that have been published and included in both the Official State Gazette and the

Official Gazette of the Regional Government of Andalusia. However, as we are not responsible for the proposed teaching program, nothing specific is mentioned or commented on in this regard.

### 5.12 Assessment

Although assessment is the last section, it should not be considered the least important. Our aim is not simply to assign a grade to a result, but to evaluate the entire process carried out by the students, which is why we use a formative assessment. Furthermore, the intention is not only to assess the recipients of the itinerary, but also the teacher and the itinerary itself.

In view of the above, various assessment tools will be used and self-assessment, co-assessment, and external assessment will be carried out<sup>25,26</sup>. The aim is for students to be able to assess their own learning and to learn to evaluate a methodological strategy such as the teaching itinerary, since when they become teachers they must have the right assessment skills.

Firstly, with regard to self-assessment, this will consist of completing the questionnaire found at the following link ([https://docs.google.com/forms/d/1QrldlzN8Pd1NpkoFKoMYSOOw\\_RVlhKXXfkW\\_E5LTocw/edit](https://docs.google.com/forms/d/1QrldlzN8Pd1NpkoFKoMYSOOw_RVlhKXXfkW_E5LTocw/edit)). Through this questionnaire, students will reflect on what they have learned both from the festival and from the use of teaching itineraries.

On the other hand, in terms of co-evaluation, a “Co-evaluation Target” will be used, which will be filled out on the last day of the itinerary, before returning to Granada. An image of this assessment tool can be found in Annex VII. In small groups, they will answer the questions posed by selecting one of the ranges according to the numbers<sup>26</sup> assigned to each one based on their opinion as a group and then they will also answer the questions posed succinctly<sup>27</sup>.

Finally, with regard to external assessment, the teacher will assess each student's portfolio and the Instagram account created by each group. Both aspects will be graded according to rubrics. These rubrics can be found in Annex VIII.

Several aspects will be taken into account when calculating the final grade. The individual portfolio will account for 30%, the Instagram account another 30%, the completed worksheets 20%, the self-assessment questionnaire 10%, and attitude during the course 10%.

---

25 External evaluation is carried out by the teacher on the students.

26 Ranges from 0 to 3 (0 strongly disagree and 3 strongly agree)

27 Briefly and concisely.

## 6. CONCLUSION

The proposed itinerary aims to explore some key aspects of this festival, such as: the diversity of brotherhoods and the roles they play; the figure of the Virgin of El Rocío and the devotion she inspires in those who declare themselves rocieros; and the diversity and quantity of cultural heritage surrounding this festival.

As for the use of an educational itinerary to learn about a festival and bring culture closer to students, which, we recall, was the starting point for the work (this was already discussed in the research question), it can be said that it is a very appropriate methodological strategy for achieving these objectives. It allows students, regardless of their age, to work on and learn about different aspects of Andalusian culture, which is relevant to our case, firsthand. Furthermore, it does so by taking students out of the classroom, which always provides extra motivation and brings them closer to reality.

## 7. BIBLIOGRAPHY

- Canal Sur (April 14, 2008). *El Rocío, a pilgrimage in Andalusia*. [Video]. YouTube. <https://www.youtube.com/watch?v=LanUgv6seuk>
- Canal Sur (May 21, 2018). *El Rocío 2018/ The jumping of the fence took place at 2:34 a.m.* [Video]. YouTube. <https://www.youtube.com/watch?v=oxiLK5FrVXk>
- De la Fuente Martínez, A. (2015). Educational itineraries in the school's educational project as a tool for developing skills and promoting cooperative work among teaching teams and students. *Journal Advances in supervisión*, 23, 1-16. <https://avances.adide.org/index.php/ase/article/view/28>
- El Correo de Andalucía (June 7, 2014). *El Quema, rociero baptism* [Video]. YouTube. [https://www.youtube.com/watch?v=se4Tq-D\\_ago](https://www.youtube.com/watch?v=se4Tq-D_ago)
- Escarbajal, A. et al. (2012). Attention to diversity: inclusive education. *Interuniversity Electronic Journal of Teacher Training*, 15, 1, 135-144. <https://dialnet.unirioja.es/servlet/articulo?codigo=4617037>
- Fuertes, C. (2016). Emotion, oral communication, and teaching itineraries: a case study in early childhood education. *Journal of Specific Teaching Methods*, 15, 51-69. <https://repositorio.uam.es/handle/10486/676310>
- García de la Vega, A. (2004). The geographical itinerary as a teaching resource for assessing the landscape. *Journal Didáctica*, 6, 79-95. <https://didacticageografica.agegeografia.es/index.php/didacticageografica/article/view/182>

Gómez, P. (1982). Questions about the cultural identity of Andalusia. *Gazeta de Antropología*, 7, 1, 1-11. <https://digibug.ugr.es/handle/10481/6725>

Hermandad Matriz Ntra. Sra. del Rocío de Almonte (n.d.). CHILDREN'S STORY LA ROMERÍA DEL ROCÍO. *Hermandad Matriz Ntra. Sra. del Rocío de Almonte*. <https://hermandadmatrizrocio.org/tienda/cuento-infantil-la-romeria-del-rocio/>

*Brotherhood*. (December 23, 2022). Royal, Illustrious, and Fervent Brotherhood of Our Lady del Rocío de Sevilla-Macarena. <https://www.hermandaddelrociodelamacarena.org/>

*History of the Brotherhood of Seville*. (December 22, 2022). Brotherhood of El Rocío of Seville. <https://hermandaddelrociodesevilla.org/>

Instruction 12/2022, of June 23, from the Directorate General for Educational Planning and Evaluation, establishing the basic aspects of organization and operation for schools providing primary education for the 2022/2023 academic year. *Bulletin Official of the Regional of* [https://www.juntadeandalucia.es/sites/default/files/2022-08/04082022\\_20220623\\_instruccion\\_organizacion\\_educacion\\_primaria\\_2022\\_2\\_023.pdf](https://www.juntadeandalucia.es/sites/default/files/2022-08/04082022_20220623_instruccion_organizacion_educacion_primaria_2022_2_023.pdf)

*The Mother Brotherhood*. (January 9, 2023). Mother Brotherhood of Our Lady of Rocío de Almonte. <https://hermandadmatrizrocio.org/>

Moreno, I. (1994). Andalusia: Identity and Culture (Studies in Andalusian Anthropology).

*Regional Studies*, 38, 244-249. <https://dialnet.unirioja.es/servlet/articulo?codigo=252025>

Moreno, M. (1985). *General History of Andalusia*, Argantonio. Seville.

*Heritage*. (20 December December of 2022). Brotherhood Rocío de Triana. <https://www.hermandadrociodel triana.org/index.html>

Pepuka (2016). Pepuka goes to El Rocío. *Pepuka*. <https://pepuka.es/pepuka-se-va-al-rocio/>  
Faculty of the University of Granada (2022). *Teaching guide for The Social and Cultural Environment and its Specification in Andalusia (25711E2)*. Primary Education Degree.

University of Granada. <https://grados.ugr.es/ramas/ciencias-sociales-juridicas/degree-primary-education/the-social-and-cultural-environment-and-its-specification-andalusia-0/teaching-guide>

Royal Decree 157/2022, of March 1, establishing the organization and minimum teaching requirements for Primary Education. *Official State Gazette*, 52, of March 3, 2022. <https://www.boe.es/buscar/act.php?id=BOE-A-2022-3296>

### Web resources

Romero, M., Sandoval, S., & Peralta, I. (2022). Diversity and inclusion. *Scientific Journal World of Research and Knowledge*, 6, 2, 177-185. <https://recimundo.com/index.php/es/article/view/1558>

Sánchez, Juan J. (1983). An Approach to the Cultural Problem of Andalusia II. *Projection: Theology and world*, 128, 57-67. <https://dialnet.unirioja.es/servlet/articulo?codigo=7323772>

## 8. APPENDICES

### Appendix I - Comparative table of the Andalusian curriculum and the teaching guide for the subject covered by the UGR<sup>28</sup>

|   |   |
|---|---|
| EP curriculum (Knowledge of the Natural, Social, and Cultural Environment. Instruction 12/2022).          | Teaching guide for the subject "The Social and Cultural Environment and its Specific Manifestations in Andalusia" |
| No specific mention is made of active and innovative methodologies for learning about Andalusian culture. | Strategies such as educational itineraries and museum visits, among others, are mentioned.                        |
| The intangible cultural heritage element mentioned is flamenco.   | No specific intangible heritage element is specified, but rather several must be worked on.                       |
| Students are not required to be able to design activities.  | As it is intended for teacher training, one of the competencies is the design of activities and tasks.            |

Table 7. Comparative table of two curricula. Own elaboration.

<sup>28</sup> University of Granada

## Appendix II—Materials for before the itinerary. Kahoot and Padlet

- Kahoot

The following link shows the questions, possible options, and correct answers for the Kahoot. This will not be included in the assessment as it is a pre-test questionnaire. <https://create.kahoot.it/details/ef38bea6-8e3b-463a-a31f-7b37dc4beabc>

- Padlet

The link to the Padlet is as follows: <https://padlet.com/rociolungal/ws2k1gty4vif2u4f>. The following QR code will also be projected in case you wish to access it from your mobile phone.



Fig.7. QR code for accessing the padlet. Own creation.

This is what the padlet looks like. By clicking on the “+” symbol, you can express your opinion in the different sections that are proposed.

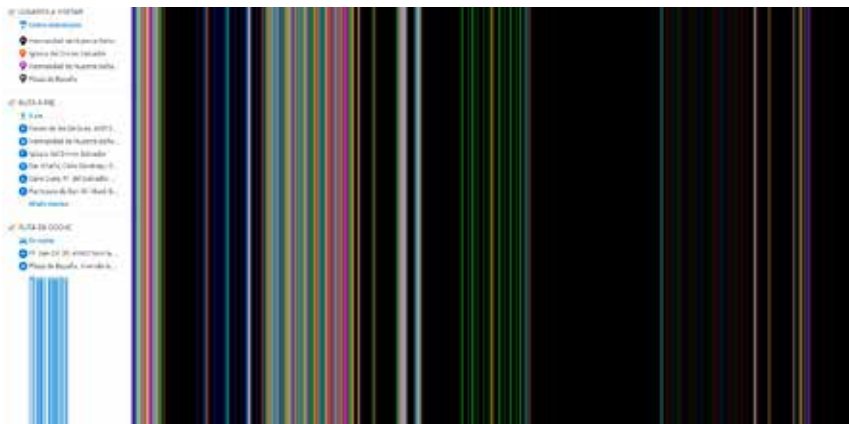


Fig. 8. Padlet cover. Own work.

### Appendix III- Maps of itineraries and places.

#### • Day 1



Fig. 9. Places and routes for Day 1. Own work.

#### • Day 2

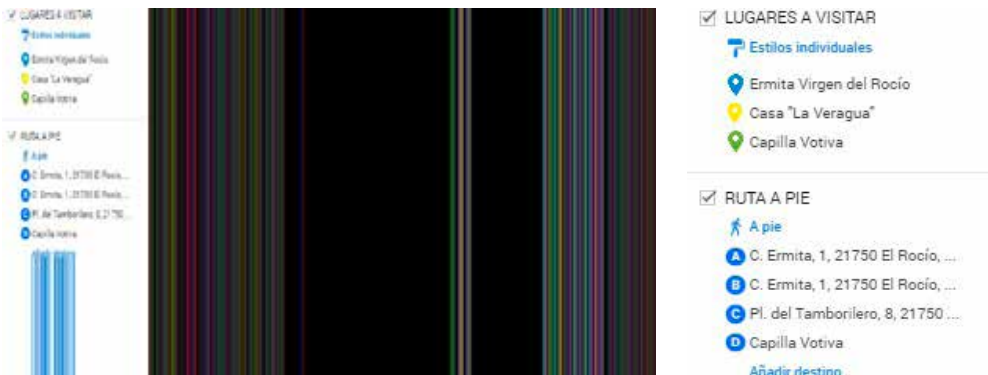


Fig. 10. Places and routes on Day 2. Own work.

- **Day 3**



Fig. 11. Places and routes on Day 3. Own creation.

## Appendix IV—Materials for the itinerary. Instagram account and information sheets on the brotherhoods

- **Instagram account**

As shown in the image below, each small group will have an Instagram account where they will post their work. The accounts will be private and only the teacher and the other groups' accounts will be able to follow them so that we can all see the work of our classmates.

Fig. 12. Example of an Instagram account. Own creation.



- **Forms for collecting data on the brotherhoods**

A digital form with a teal background and white text. The form asks for the name of the brotherhood, year of foundation, number of members, and days to complete the pilgrimage. The text is in Spanish: "NOMBRE DE LA HERMANDAD", "AÑO DE FUNDACIÓN", "NÚMERO DE HDAD", "NÚMERO DE HERMANOS", and "DÍAS QUE TARDAN EN REALIZAR EL CAMINO". Each question is in a separate rounded rectangular box.

Fig.13. Example of a form. Own work.

## Appendix V- Photographs of heritage sites to visit.

- **Day 1**

### Brotherhood of El Rocío de Triana

- CHAPEL OF EL ROCÍO DE TRIANA



Fig.14. Juan Silverio de la Chica, Pilar Recasens Luca de Tena, and Enrique Barroso de la Puerta.  
Capilla del Rocío de Triana. 1979. Seville. Architecture. Source: Google Images.



Fig.15. Juan Silverio de la Chica, Pilar Recasens Luca de Tena, and Enrique Barroso de la Puerta.  
Rocío Chapel in Triana. 1979. Seville. Architecture. Source: Google Images.

Brotherhood of El Rocío de Sevilla

- CHURCH OF THE DIVINE SAVIOR <sup>29</sup>



Fig.16. Antonio Quirós. Collegiate Church of the Divine Savior. 17th century. Seville. Architecture. Source: Google Images.



Fig.17. Antonio Quirós. Collegiate Church of the Divine Savior. 17th century. Seville. Architecture. Source: Google Images.

---

<sup>29</sup> It has only been possible to find an image of the floor plan of this church and the chapel of the Virgin of Rocío (Almonte).

Brotherhood of Rocío de la Macarena

- PARISH CHURCH OF SAN GIL



Fig. 18. Anonymous author. Parish Church of San Gil Abad. 13th century. Seville. Architecture. Source: Google Images

- **Day 2**

- HERMITAGE OF THE VIRGIN OF ROCÍO

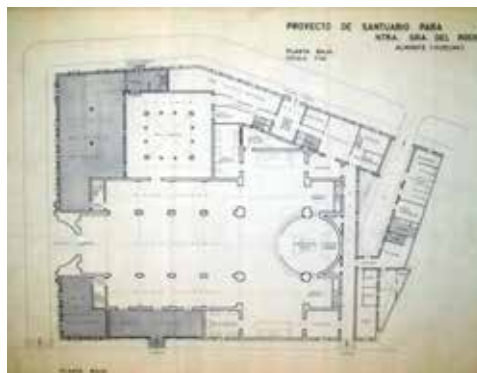


Fig.19. Antonio Delgado Roig and Alberto Balbontín de Orta. Sanctuary of Nuestra Señora del Rocío. 1969. Aldea del Rocío. Almonte. Huelva. Architecture. Source: Google Images



Fig.20. Antonio Delgado Roig and Alberto Balbontín de Orta. Sanctuary of Our Lady of El Rocío. 1969. Village of El Rocío. Almonte. Huelva. Architecture. Source: Google Images.

- TREASURY MUSEUM OF THE VIRGIN OF ROCÍO



Fig. 21. Anonymous author. Museo Tesoro de la Virgen del Rocío (Museum of the Treasure of the Virgin of El Rocío). 2014. Aldea del Rocío. Almonte. Huelva. Architecture. Source: Google Images.



Fig. 22. Anonymous author. Museum of the Treasure of the Virgin of El Rocío. 2014. Village of El Rocío. Almonte. Huelva. Architecture. Source: Google Images.

- LA VERAGUA HOUSE



Fig.23. Anonymous author. La Veragua House. 1970s. Village of El Rocío. Almonte. Huelva. Architecture. Source: Google Images.



Fig.24. Anonymous author. La Veragua House. 1970s. Village of El Rocío. Almonte. Huelva.



Fig. 25. Anonymous author. La Veragua House. 1970s. Aldea del Rocío. Almonte. Huelva.  
Architecture. Source: Google Images.

- VOTIVE CHAPEL OF THE VIRGIN OF EL ROCÍO



Fig. 26. Ángel Rodríguez Morales and Martín Caballero Morato. Votive Chapel of Our Lady of El Rocío. 2010. Village of El Rocío. Almonte. Huelva. Architecture. Source: Google Images.



Fig. 27. Ángel Rodríguez Morales and Martín Caballero Morato. Votive Chapel of Our Lady of El Rocío. 2010. Village of El Rocío. Almonte. Huelva. Architecture. Source: Google Images.

- **Day 3**

- CHURCH OF OUR LADY OF THE ASSUMPTION IN ALMONTE



Fig.28. Anonymous author. Church of Nuestra Señora de la Asunción. 15th-16th centuries. Almonte. Huelva. Architecture. Source: Google Images.



Fig.29. Anonymous author. Church of Our Lady of the Assumption. 15th-16th centuries. Almonte. Huelva. Architecture. Source: Google Images.

- ALTO DEL MOLINILLO



Fig. 30. Anonymous author. Alto del Molinillo. 2005. Almonte. Huelva. Architecture.  
Source: Google Images.



Fig. 31. Anonymous author. Alto del Molinillo. 2005. Almonte. Huelva. Architecture.  
Source: Google Images.

## Appendix VI—Photographs of the heritage assets to be observed.

- **Day 1**

Brotherhood of El Rocío de Triana

- SIMPECADO

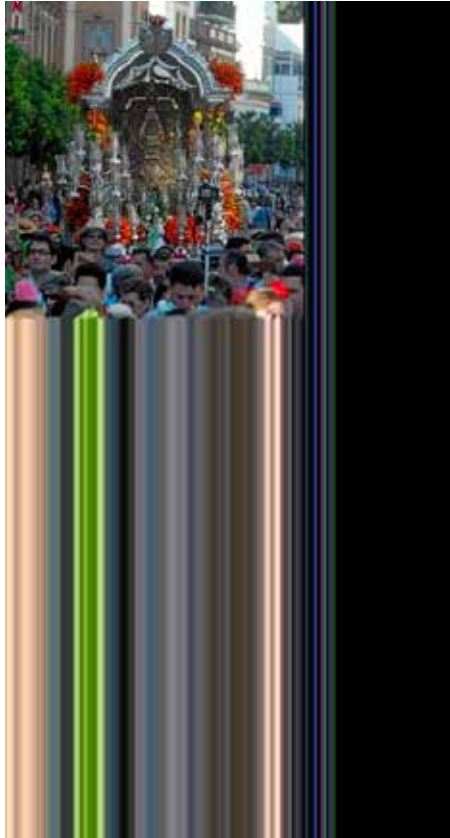


Fig. 32. Ignacio Gómez Millán. Simpecado of the Brotherhood of Our Lady of Rocío de Triana. 1936. Seville. Chapel of Rocío de Triana. Sculpture and textile. Source: Google Images.

- CARRET



Fig. 33. Emilio García Armenta. Carriage of the Brotherhood of Our Lady of Rocío de Triana. 1954. Seville. Chapel of Rocío de Triana. Architecture. Source: Google Images.

Brotherhood of Rocío de Sevilla

- SIMPECADO



Fig. 34. Esperanza Elena Caro. Simpecado of the Brotherhood of Our Lady of Rocío of Seville. 1957. Seville. Church of the Divine Savior. Sculpture and textile. Source: Google Images.

- CARRET



Fig.35. Widow of Villarreal. Carriage of the brotherhood of Nuestra Señora del Rocío de Sevilla. 1975. Seville. Church of the Divine Savior. Architecture. Source: Google Images.

- CARVING OF THE VIRGIN

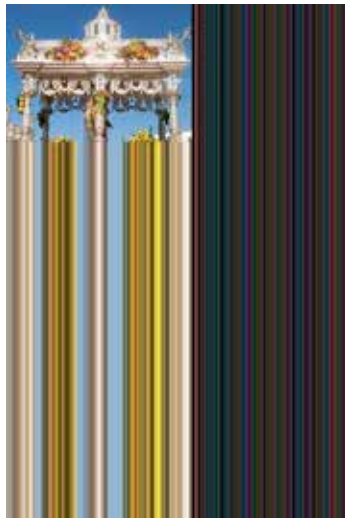


Fig.36. Castillo Lastrucci or Sebastián Santos Rojas. Carving of the Virgin of Rocío from the Brotherhood of Our Lady of Rocío in Seville. 1922. Seville. Church of the Divine Savior. Sculpture. Source: Google Images.

Brotherhood of Rocío de la Macarena

- SIMPECADO



Fig. 37. Carrasquilla Workshops. Simpecado of the Brotherhood of Our Lady of Rocío de la Macarena. 1990. Seville. Parish Church of San Gil. Sculpture and textile. Source: Google Images.

- CARRETA



Fig. 38. Antonio Garduño. Cart belonging to the brotherhood of Nuestra Señora del Rocío de la Macarena. 2008. Seville. Parish Church of San Gil. Architecture. Source: Google Images.

- **Day 2**
- VIRGEN DEL ROCÍO



Fig. 39. Anonymous author. Virgin of El Rocío. 13th century. Village of El Rocío. Almonte. Huelva. Shrine of Our Lady of El Rocío. Sculpture. Source: Google Images.



Fig.40 Anonymous author. Virgin of El Rocío. 13th century. Village of El Rocío. Almonte. Huelva. Shrine of Our Lady of Rocío. Sculpture. Source: Google Images.

- **Day 3**

- SIMPECADO OF THE MATRIZ BROTHERHOOD OF ALMONTE



Fig. 41. Joaquín López and Juan José Areal. Simpecado of the Hermandad Matriz de Almonte. 2022. Almonte. Huelva. Headquarters of the Hermandad Matriz de Almonte. Sculpture and textile. Source: Google Images.

**Appendix VII- Co-evaluation material. Co-evaluation grid.**

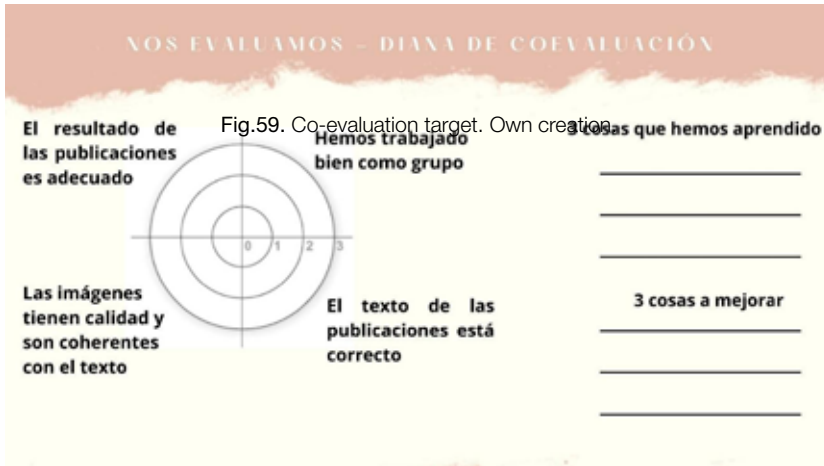


Fig.59. Co-evaluation target. Own creation.

## Appendix VIII- External Evaluation Material. Evaluation Rubrics.

### External evaluation rubric for individual portfolio

|  | Poor | Fair | Good | Excellent | Percentage         |
|--|------|------|------|-----------|--------------------|
| The amount of information is adequate    |      |      |      |           | 30                 |
| The information collected is correct     |      |      |      |           | 30%                |
| It is organized and clean                |      |      |      |           | 15%                |
| There are interesting facts written down |      |      |      |           | 25%                |
|  |      |      |      | TOTAL     | 100% <sup>30</sup> |

Table 8. Rubric for the individual portfolio. Own creation.

### External evaluation rubric for the group Instagram account

|   | Poor | Fair | Good | Excellent | Percentage |
|---|------|------|------|-----------|------------|
| The images are of adequate quality adequate         |      |      |      |           | 20         |
| The selection of images is consistent with the text |      |      |      |           | 25%        |
| The text is well written                            |      |      |      |           | 15%        |
| The information in the text is adequate and correct |      |      |      |           | 25         |
| The group has worked in correctly                   |      |      |      |           | 15%        |
|   |      |      |      | TOTAL     | 100%       |

Table 9. Rubric for the group activity portfolio. Own creation.

