

THE HOLLY WEEK OF MALAGA, IDENTITY, CULTURAL AND PEDAGOGICAL DRIVERS

JAVIER LEÓN GALERA

javier.leon.galera.7@gmail.com

Universidad de Granada (España)

ANTONIO RAFAEL FERNÁNDEZ PARADAS

antonioparadas@hotmail.com

Universidad de Granada (España)

ABSTRACT

While it is true that our culture is not something immutable or stable, hence it is taken into account in this project that, in culture and through its traditions there have always been ups and downs, periods of boom and decline, in some cases promoting or recovering a lost tradition and in others reaching the extinction of the party, where who loses is the people and the cultural richness of its inhabitants. Well, making reference to know the culture that gives us our own identity, in this case, and mentioning that this didactic itinerary will be carried out in the University of Malaga for the future teachers of the Faculty of Education Sciences, we will work fundamentally the cultural manifestation and the deployment that takes place in the city of Malaga during the Holy Week.

Keywords: Holy Week, values, culture, pedagogy, Malaga.

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1. INTRODUCTION

The culture of each place deserves consideration by the locals who are the ones who keep it alive and shape it. We like to define culture as a response, a way of looking at and knowing the activities of a society that is organized around a specific purpose, which can be religious, profane, political, traditional, historical...

And, as I said at the beginning, the inhabitants of a region flooded by a particular culture are the ones who have in their hands the task of valuing, preserving, respecting and in some cases enhancing it. While it is true that our culture is not something immutable or stable, hence it is taken into account in this project that, in culture and through its traditions there have always been ups and downs, periods of boom and decline, in some cases promoting or recovering a lost tradition and in others reaching the extinction of the party, where who loses is the people and the cultural richness of its inhabitants. In this way and with this didactic itinerary, we will instill in our students the value and cultural awareness as a means for the survival of our traditions.

Andalusia is a community widely rich in variety of festivals, from the most unique to the most widespread, a region where from the villages to the cities, numerous festivals and traditions are celebrated, which make us worthy of being able to say that we enjoy a widely rich culture. Concretely, in this itinerary we will speak of one of the “most popular” and most diversified festivals throughout our community, we are talking about Easter. Well, making reference to know the culture that gives us an own identity, in this case, and mentioning that this didactic itinerary will be carried out in the University of Malaga for the future teachers of the Faculty of Education Sciences, we will work fundamentally the cultural manifestation and the deployment that takes place in the city of Malaga during the Holy Week.

We will use the Holy Week of Malaga to sensitize and make our students aware of the number of factors that directly affect this festival, knowing and entering into the different faces that encloses such a diverse and rich festival that occupies seven days in our calendar, but actually goes much further.

We will put own names to people and elements that marked and defined the identity of this celebration within the Andalusian panorama, with an own terminology locating the Holy Week of Malaga like an endemism, within the diversities or homogeneities that have been given in our autonomous community in relation to the Holy Week: looking for the respect to the difference and the diversity with respect to the form to carry out the same celebration in the different geographical regions Andalusian, valuing the wealth that that means.

Materially, we will know and inquire into the essence of this festival, the reason why in Malaga large thrones are carried, of disproportionate dimensions, if we compare them with those of other places in Andalusia. Its repercussion in terms of brotherhood, tourism, economy, employment for artisans, with its own gastronomy. We will compare the sculptural trajectory of the Holy Week of Malaga, its circles and its evolution until the last conceptions.

Immaterially, we will talk about the sayings and anecdotal occurrences that have been forging the different legends that today encloses this festival, which are nothing more than the seal of the passage of time and its survival through the generations that have been developing these sayings. In addition, we will work the Holy Week from its musical point of view, valuing the character, the idiosyncrasy and the Malaga airs that characterize the most recognized processional marches of this Holy Week, so unique and unrepeatable as alive today.

1.1 General and specific objectives of your itinerary

General Objective:

- O1: To make visible and make known in depth the different features that mark the identity of a people shaping its culture and its value for its conservation and dissemination.

Specific objectives:

- O1.1. To increase the critical spirit through awareness and in-depth knowledge of the local culture through its identity festivities.
- O1.2. To know the different spheres and faces of the traditions that make up a specific culture, in relation to their socio-environmental and anthropological impact.
- O1.3. To foster a respectful and empathetic attitude towards the traditions of our environment.
To discover the richness of the tangible and intangible heritage hidden in our Andalusian festivals and traditions.
- O1.5. Acquire methodological skills in classroom teaching, communication, sensitivity and aesthetic sense that develop the achievement of critical learning by students.

1.2 Research question from

What does it teach me or what can I extract from a specific festival (Holy Week in Malaga) in relation to its different impacts on the perception of a given population?

1.3 Methodology

The methodology that will be carried out will be mixed, looking for our university students to receive information about different teaching methodologies in order to know how to apply them to their students in their future as teachers. In this way we will be pivoting along the methodologies that are documented and explained, therefore:

First of all, we will talk about discovery learning. According to Baro Cáliz (2011), in this methodology the student has a great participation; the teacher exposes contents but makes emphasis on making known a proposed goal, acts as a mediator and guide of the students during the whole process until achieving the established objective; in addition, in this learning, the teacher gives the necessary tools to the students to discover by themselves the learning, being very effective the process, achieving a significant knowledge where research habits of the students are encouraged.

Bruner establishes three types of discovery learning:

- Inductive discovery: involves the collection and rearrangement of data to arrive at a new category, concept or generalization.
- Deductive discovery: Deductive discovery involves the combination or linking of general ideas in order to arrive at specific statements, as in the construction of a syllogism.
- Transductive discovery: In transductive thinking the individual relates or compares two particular elements and notices that they are similar in one or two aspects (Baro Cáliz, 2011, p.5).

The necessary conditions for the development of this learning process are the following: restricted search scope, fairly specified and attractive objectives, use of previous knowledge, familiarization with observation, search, measurement and control procedures (Baro Cáliz, 2011).

The next methodological strategy is cooperative learning, which pays special attention to the importance of interaction between the student and the contents or learning materials, proposing cognitive strategies where students create their own knowledge, developing autonomy, responsibility, research habit... It also promotes through interaction, values such as tolerance, acceptance, motivation and good self-esteem (Gallach Vela & Catalán Catalán, 2014). To achieve these advantages, a previous adaptation period will be necessary, which may not be easy for students (Izquierdo Rus et al., 2019). In this learning methodology, students are required to come to class prepared and predisposed to participate and solve problems.

With interaction, students explain and talk about the perspectives of others, achieving a high understanding of what is sought to learn; the teacher acts as a mediator between students and the task, can help and be a point of support, but not the only source of learning; the activities have to be open with several approaches to resolution, students will have to see how they do it, where they are documented and the steps to follow, where individual work is prior to group work (Gallach Vela & Catalán Catalán, 2014).

This methodology is of interesting application to our students, since, "In the context of university education, the valuation and consideration of the importance of teamwork for the development of professional skills has produced a significant increase in experiences that use it as a fundamental core of their proposals" (Izquierdo Rus et al., 2019, p. 546).

This methodology is attractive in the university panorama of our itinerary, since, "According to Conde (2012), teamwork is a particularly important ability within the teaching exercise (...) since it has an impact on the quality of education (...) and helps to create cohesion, collaboration and consensus among the teaching staff" (Izquierdo Rus et al., 2019).

The third learning mode to be used in this itinerary will be project-based learning, which “is a learning model in which students plan, implement and evaluate projects that have real-world application beyond the classroom (...) in which interdisciplinary learning activities are developed” (Estrada García, 2012 p.128). As for the advantages resulting from this methodology, we find commitment and motivation in learning, along with the scope of achievements by working on interesting topics for students in their lives; they help prepare them for the workplace, encourage collaborative work, socialization and communication skills, problem solving and improved self-esteem (Estrada García, 2012). Within this methodology there is collaboration by groups in discussion spaces and it is based on constructivist theory, with students discovering their knowledge, interacting, collaborating and respecting each other’s opinions. “This environment involves students developing skills and abilities that allow them to learn from each other, to share ideas and resources, and to plan cooperatively on what and how to study” (Estrada García, 2012 p.132).

Another methodology proposed is problem-based learning, to be worked on in this itinerary. This learning modality seeks to solve real situations where the student self-regulates his learning thanks to the interest in seeking a real answer to the problem solved (García de la Vega, 2012). This same author states that “The objectives pursued with PBL refer to: acquiring knowledge of the discipline and its application to real situations, fostering individual development of autonomy and self-esteem, and promoting group work” (García de la Vega, 2012, p.159).

Also García de la Vega (2012) tells us that:

The itinerary promotes a level of knowledge related to affect, which is also at the threshold of the students’ interests. If possible, the phases of PBL where collaborative and cooperative learning is promoted incorporate this affectivity among the students. However, the teacher must be attentive to possible conflict situations that may arise. Also, the sharing of roles between teacher and student provides mutual trust in the search for a solution to the problem (p.165).

This methodology focuses on the student using a problem, “allowing active learning in a team context, collaborative and self-managed work. Teachers should act as learning guides/facilitators and let students acquire autonomy and responsibility (...) At the same time, students should take responsibility for their own learning and this will allow them to develop analysis and synthesis competencies, communication skills and group work skills. According to experts, students perceive greater autonomy, have more positive experiences (Roca Lobet et al., 2015, p.164).

We must also emphasize that in some activities will be used methodologies of autonomous work or autonomous learning. This modality consists of performing discovery and learning tasks, based on the search for knowledge, problem solving or acquisition of skills; Composing a work scheme that helps the student to structure their tasks sequentially, creating a work commitment, encouraging creativity and intrinsic motivation, in addition to research, critical spirit, skills development and knowledge acquisition (Romero López & Crisol Moya, 2012).

Another very interesting methodology to work with is the flipped classroom, where the student assumes a much more active and participatory role, where the student has to prepare the theoretical content at home through tools that the teacher puts on computer platforms,

such as videos or podcasts and in class time is invested in debates or exercises and correct them (Berenguer-Albaladejo, 2016).

2. THEORETICAL FRAMEWORK

From a teaching point of view, our immediate environment can be seen as a very significant source of learning, offering us millions of alternatives to discover with our students. The environment provides us with millions of learning situations, in addition to making learning more enjoyable and interesting. As a response to this modality of learning in contact with our environment, the so-called “didactic itineraries” have arisen.

The didactic itineraries appear as an alternative to traditional teaching within the school, moving towards a much more enriching approach outside the center and in contact with the environment. An outing to the countryside or the city offers greater motivation, leading to increased student participation, achieving truly meaningful learning, since it has been generated from the illusion and interest (Álvarez-Herrero & Hernández-Ortega, 2021).

According to García de la Vega, (2012) this type of activities, serve to prepare students within a real geographical scenario that promotes interesting learning challenges in real situations. In this sense, the spatial dominant is combined with the cultural one, giving rise to heritage and the anthropological actions that result from it.

On the other hand, didactic itineraries provide us with great learning opportunities through their use as an interdisciplinary and transversal resource, which serves as the backbone of the curriculum at any stage or educational level (Álvarez-Herrero & Hernández-Ortega, 2021), since, as previously mentioned, the fact of being in contact with reality implies a much more complete learning and this can be extrapolated to curricular levels. In addition, didactic itineraries or field trips are continuous outings (educational practices), which guarantee active learning, in which students act as the protagonists of their own learning (Álvarez-Herrero & Hernández-Ortega, 2021), building skills and competencies in a meaningful way.

In the itinerary, the stops and the route to follow to carry out the fieldwork are elaborated according to the level of the students (García de la Vega, 2012). In addition, taking into account the interactional component of this proposal, the itinerary touches on various affective aspects, with the affectivity and diversity of interests of the students occupying part of the cake, in addition to collaborative and cooperative learning. Although, if on the one hand we find positive aspects resulting from interaction, conflictive situations may also occur (García de la Vega, 2012). However, Martínez López & García Soriano, (2008) state that:

The didactic itinerary is an extremely important educational resource. With this work we intend to show the validity of it as an integrative and innovative educational strategy, which acting on a closer reality, the one offered by the municipality itself and its related bordering area, dynamizes a geographical, social, cultural, technological-industrial space? bringing closer and favoring a more intense participation of the students, but also of the teachers themselves, in the knowledge and learning of their environment, allowing at the same time to strengthen from the knowledge the link with their municipal entity (...) As

well as the results expected from its implementation, always depending on the perspectives of the teachers themselves. (p.1)

The didactic itineraries are a very valuable tool due to their integrating and vertebrating character of the curriculum, in addition to its motivating eminence it helps us to work different basic competences together with objectives and contents of the curriculum. Similarly, its high interdisciplinary component integrates numerous disciplines and is applicable to work on different subjects simultaneously (López de Haro & Serrano, 2013).

Among the objectives of didactic itineraries, Manzanares & Quintana (2019) highlight the necessary aspects to work on in a didactic itinerary, from which I have selected the following most relevant ones:

- Familiarization of students with their immediate environment to promote knowledge of the natural, cultural and social environment through the analysis of the human use of the territory.
- It helps to initiate students in the design of didactic itineraries, encouraging cooperative work, sharing the material between the teacher and the student.
- It is important to evaluate the correct achievement of the teaching-learning process in the activities included in the didactic itinerary itself.

Working and learning in the environment is primordial and very significant if what we are looking for is comprehensive learning. It is very important to consider the geographic space and especially the history of our students' environment, since this is linked to the spontaneous and daily learning of the child in his or her daily life (Olave Farías, 2005).

Other noteworthy statements by Olave Farías (2005) about didactic itineraries and their local geo-historical application are:

The didactic model that is proposed is an integrated classroom-terrain workshop to carry out the itinerary in the local study that leads to projecting outside the classroom the field of study, provides a wealth of information that brings the student closer to the complexity of the reality that surrounds him/her. To this is added the motivation of the change of framework that breaks with the daily monotony (...) Outside their daily environment, the student can receive a space from different angles, integrating components of study. The student is forced to make an effort and acquire localization skills, apply historical knowledge and thus expand the dialogue and communication. Developing methodological strategies such as the Didactic Itineraries for Social Sciences, in collaboration with other disciplines, is a direct learning in an immediate environment (p.198).

The application of the didactic itinerary proposed by this same author (Olave Farías, 2005) is interesting:

In the process of learning adequacy and for the development of this proposal, the following general principles should be considered: a. Learning is a process of internal and external reconstruction. This leads to constructive learning. b. The adaptation of the learner is subject not only to his intelligence, but to the influence of the environment he inhabits and the information he receives: from the family,

educational center and the media. c. The greater amount of information fosters social interaction and awareness of accomplishment, which facilitates learning. d. Attitudes in the field of social and cultural knowledge are linked to genetic codes and behavior. In this regard, social sciences require knowledge of other sciences (mathematics, statistics, logic, etc.) (p.199).

3. THE ANDALUSIAN CULTURAL IDENTITY, CHARACTERISTICS AND MANIFESTATIONS THAT ARE PART OF IT

Andalusia, which is our autonomous community, enjoys an impressive cultural wealth that gives it a great personality within the scope of the Spanish national territory. But, Andalusia is a people that despite its strong personality and a very rich history, is not able to define itself.

Our country has always spoken of the plurality of ethnicities, customs, heritage, traditions or peoples that have passed through our lands and have left their mark on the legacy that we can appreciate today, being witnesses of our history. We can boast of variety, our art, painting, literature ... as artistic expressions of the most original in the world (Ortega Muñoz, 2007). "Andalusia, Andalusianism, is one of the most plastic and luminous forms of being Spanish. Being Andalusian serves as a scaffolding to automatically add the pure Spanish note to it."¹ -wrote Gonzalez Climent-. Ortega (2007) stated that "The best way to strengthen Spain is to highlight the differentiating characteristics of the different peoples (...) valuing how none of them has managed to live in isolation, but rather they complement and enrich each other".

Throughout time, many studies have been carried out on the Andalusian identity, but most of them only take into account superficial aspects such as the mood, our way of feeling and thinking, that our values come from previous generations that have been invading us throughout history... (Ortega Muñoz, 2007) Thus originating our culture: our dances, our popular heritage, our traditions and our gastronomy.²our traditions or our gastronomy.

Ortega tells us that the life of a people is like that of a person, who travels a road where he soaks and collects the baggage he carries on his back. For example: historical events mark the society that has lived through them, creating generations with a defined culture and personality.

Particularly, in our land, the Andalusian religiosity is festive, cheerful, extroverted. Let's look at how different is our Holy Week compared to the rest of Spain. Or the celebration of multitudinous pilgrimages such as the Rocío or the Virgen de la Cabeza in Andújar. We are very intense, we live everything very intensely, even our baroque image makers like Pedro de Mena or Martínez Montanés endowed their works with great dramatism. And yet, in Andalusia, a region with so much personality, there have never been mobilized nationalist currents, but some of its most famous inhabitants have dealt with this issue; for example, Seneca, said that he felt

1 Andalusia in the Quinteros, 1956.

2 Set of values or cultural assets accumulated by tradition or inheritance.

more Betic than Spanish. The foreigner who goes to Andalusia sees it as an open, cultural and welcoming land... (Ortega Muñoz, 2007).

Historically, several authors affirm that the moment of greatest splendor of the Andalusian culture was during the Muslim rule, although with the Castilian invasion comes together a period of cultural decline, eliminating the previous culture, affecting mainly the eastern Andalusia³³ more than the western Andalusia⁴⁴ which was already fully

The Andalusian culture has suffered from the appropriation of the Andalusian by the state powers, with the modus operandi of creating a generic Spanish culture, in rejection of the pluricultural. The consolidation of Andalusian culture has suffered the appropriation of the Andalusian by the state powers, with the modus operandi of creating a generic Spanish culture, in rejection of the pluricultural (Moreno, 2002).

It is very interesting this approach that Ortega (2007) shows us, written by the Mexican Agustín Basave:

“In what zone or stratum of the vast territory of being can we locate this Andalusian reality? In the midst of diversity, there is a predominant Andalusian landscape, but Andalusia is not circumscribed to its landscape, although it cannot be dispensed with. There is (...) a very complicated mixture of races and traditions, but Andalusia is not a pure people with certain racial characteristics, nor a simple tradition.” (p.25)

Andalusian culture presents numerous manifestations that define our identity and idiosyncrasy, such as cante jondo, folklore, seguiriya, serrana, fandangos, malagueña, martinete... Flamenco is passion, art, wisdom, an intense expression of a people that has suffered many wars, invasions, persecutions, droughts, hunger, injustices... (Ortega Muñoz, 2007).

Let us not forget that we have to protect our expressions and manifestations of our culture, but without emptying them of their meaning and context by using them as mere products that maintain the tourist market (Moreno, 2002). Adding to this idea, the danger that our festivities have due to the mercantilization, making them lose their popular character to become empty spectacles in most of their meanings (Moreno, 2002). For this and all the above, returning to the educational field, as teachers, we must instill in our students the value of the richness of the diversity of peoples and cultures, taking this to our immediate context in Andalusia and promoting mutual recognition and interculturalism that characterizes us.

4. ANDALUSIAN CULTURE AND FESTIVALS IN THE SOCIAL SCIENCES CURRICULUM OF ANDALUSIA

Andalusian culture is a content worthy of teaching in the classroom, because our schools, as we know, aim to educate our students for the future, to form critical citizens, capable of joining

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- 3 Provinces of Andalusia in its eastern part, (Almeria, Malaga, Granada and Jaen). Also called the high Andalusia.
 - 4 Provinces of Andalusia in its western part, (Huelva, Seville, Cadiz and Cordoba). Also called lower Andalusia.

our society. For this reason, it is here where we find the eminence to work cultural contents in our classrooms, highlighting its importance to provide our students with a rich and open cultural awareness. Likewise, the methodology and the resources used to put into practice this teaching for the cultural notion of the students, from a close or immediate perspective, looking at our Andalusian cultural environment, are key.

Hijano-del-Río, (2000) then carried out a general study in Andalusia of the textbooks used in schools, noting that, of all the publishers consulted, 95% were not Andalusian and above all the contents that appeared in these books were limited to speaking only of Andalusian folkloric-festive aspects, such as the Pilgrimage of El Rocío, falling into the well-known clichés. Forgetting our history and the reality of the Andalusians. In contrast to this, positive messages were also identified, present in the area of Spanish Language, which argued that Andalusian speech is not incorrect, but one more manifestation of our cultural richness.

Framing culture in curricular aspects in Primary Education, we will first look at the legislation at the national level (*Royal Decree 157/2022, of March 1, establishing the organization and minimum teachings of Primary Education, 2022*). In this document, it is mentioned in "Article 4, Aims": "the acquisition of basic notions of culture". Also, in "Article 7, Objectives" appears in section d) "To know, understand and respect the different cultures and the differences between people, the equality of rights and opportunities of men and women and the non-discrimination of people for reasons of ethnicity, sexual orientation or identity, religion or beliefs, disability or other conditions" together with section h) "To know the fundamental aspects of the Sciences of Nature, Social Sciences, Geography, History and Culture". In this sense, we must also point out that within the key competences, appears the "Competence in cultural awareness and expression" which would be the most explicit in relation to the teaching of culture and which tells us that culture serves as a means to express ideas, feelings or emotions through artistic, cultural or patrimonial manifestations, understanding the identity of society throughout its evolution.

In general terms, this Royal Decree aims to make cultural diversity visible as a source of wealth, learning to interpret phenomena that occur in the natural, social and cultural environment; all this is reflected in the area of Knowledge of the Natural, Social and Cultural Environment.

Concretizing this to our Autonomous Community, we will now look at the autonomous legislation (*Instruction 12/2022, of June 23 of the General Directorate of Educational Planning and Evaluation, by which aspects of organization and operation are established for the centers that teach Primary Education for the 2022/2023, 2022 course*). Which, in relation to the Andalusian culture manifests, within the basic knowledge of the area of "Knowledge of the Natural and Social Environment", in the point of "Societies and Territories" and within the section of "Societies in time" emphasis is placed on the intergenerational sources of local history, the artistic manifestations and productions that form our material and immaterial heritage of Andalusia; that would be on the one hand in the first cycle. For the second cycle are added within the same sections mentioned above, protected natural and cultural spaces, Flamenco as Intangible Cultural Heritage of Humanity and the culture of the Peninsula in the Prehistory and Ancient Ages -among others-. However, in the third cycle we work on natural heritage, the conservation of Flamenco, art and culture in the medieval, modern and contemporary world.

Within the Instruction of the Junta de Andalucía, the Evaluation Criteria are also specified in relation to the Specific Competences, mentioning in number 9 the Spanish Constitution and the Statute of Autonomy of Andalusia.

Continuing within the autonomous panorama, we find the draft of the Andalusian Primary Education (*Draft Order by which the curriculum corresponding to the Primary Education stage is developed in the Autonomous Community of Andalusia, 2022*). It contains detailed information in the Instruction and Royal Decree, but it also adds the treatment of the Andalusian reality in its cultural aspects, paying special attention to the context of the center and its social and cultural environment. It introduces small investigations, inquiry... It deals with the most popular cultural manifestations of Andalusia, such as Flamenco as Intangible Heritage of Humanity mentioned above. Encourages curiosity and respect for cultural heritage.

In spite of the fact that the Royal Decree, the Instruction and the Primary Draft are different documents, both come to delimit the Social Sciences curriculum, now called the area of Knowledge of the Natural, Social and Cultural Environment in Primary Education. This delimitation is carried out in the form of autonomic concretions based on national legislation. That is to say, both documents handle practically the same information except for some nuances made by the ACs. It should be noted that all the documents that have been dealt with deal with socio-affective/sexual diversity issues, also including gender equality awareness issues.

As this project is linked to the university environment, since it is designed for this public, we will relate everything previously stated in relation to the legislation of the school curriculum of Social Sciences of Andalusia with the Teaching Guide of the subject "Social and Cultural Environment and its Concretion in Andalusia" taught in the Faculty of Education of the University of Granada (*Teaching Guide of The Social and Cultural Environment and its Concretion in Andalusia (25611E2), 2022*).

Extracting that, around the contents that are worked are connected with properties such as culture as a sign of identity, the characteristics of the Andalusian culture, the relevant heritage elements or the didactic and curricular treatment (since we teach future teachers). We also highlight its competencies that seek that the teacher in training is able to achieve work organization, cooperation, correct oral expression, appreciation of social diversity and culture, creativity, teamwork, autonomy, environmental commitment, critical habit, democracy and an active cultural participation. On the other hand, it is intended to promote knowledge of intangible heritage elements that identify the Andalusian culture, its modern and contemporary times with their respective heritage references as well as knowledge of the stereotypes of Andalusian culture.

In the same way, future teachers will also work on objectives such as getting to know the different heritage institutions of the Andalusian environment, its culture and artistic manifestations, making them capable of documenting themselves autonomously with tools for the scientific study of heritage (databases...), acquiring communication skills and artistic sensitivity, understanding the historical, cultural and social reality, creating a plural society and using ICT as a support in teaching. There will also be outings outside the classroom, in order to bring the heritage of the environment.

5. THE HOLY WEEK OF MALAGA, HISTORICAL, IDENTITY AND PATRIMONIAL VISION

5.1 Social, historical and cultural contextualization of fiesta

TECHNICAL DATA SHEET. MALAGA HOLY WEEK	
Designation	Holy Week in Malaga.
Asset protection and declaration date	Declared of International Tourist Interest on February 16, 1980.
Date of celebration	It is celebrated during the week corresponding to the first full moon of spring. It spans from Palm Sunday to Palm Sunday. Resurrection, although there are no processions on Holy Saturday.
Geographical location, urban planning and street map	It takes place within the city of Malaga, around the different neighborhoods of the center and surrounding areas. The current official race ⁵⁵ where the brotherhoods run grouped together ⁶⁶ includes the following streets: Plza. Constitution, Larios, Martinez, Torre-gorda, Alameda, Plaza Marina, Molina Lario and Cathedral.
Typology. Religious, civil, pagan	Religious, Christian-Catholic.
Starting date or origin	Although the first brotherhoods were founded around the XVI - XVII centuries, the Holy Week in Malaga, as we understand it today, arose in the 16th and 17th centuries. in the 1920s.

5 This is an obligatory route for all the brotherhoods and fraternities of the Holy Week of Malaga, it runs through the most emblematic streets of the city. It is a route common to all the brotherhoods, usually culminating in the cathedral, where some brotherhoods enter and others do not, in the case of Malaga.

6 Confraternities that belong to the Agrupación de Cofradías and have the power to procession between the period between Palm Sunday and Easter Sunday.

<p>History, evolutionary development and explanation of the festival</p>	<p>The origin of this celebration dates back to the conquest of Malaga by the Catholic Monarchs in 1487, establishing in later years the first religious brotherhoods and confraternities. The first brotherhood is the Vera-Cruz, which was founded in 1505, succeeded by Sangra, Ánimas de ciegos or Monte Calvario.</p> <p>With the Council of Trent, the streets were used to combat Protestantism, and the thrones of Malaga appeared.</p> <p>However, in the 1920s, it was the first time in the last century that the date when the modern Easter Week, as we know it today, was born. Years during the which the Agrupación de Cofradías⁷⁷ of Malaga is being developed.</p> <p>During the Civil War the Holy Week of this city suffers a great attack against its heritage with the burning of images and temples. Subsequently, the brotherhoods return to treasure great patrimonies that today we can appreciate, the very long embroidered mantles, the majesty of the palios...</p> <p>The Baroque absorbs the medieval and Renaissance, new brotherhoods also arise at the end of the last century that acquire great weight in the Holy Week of this city, with processions with a very own character.</p> <p>Holy Week consists of a celebration with an initial austere praxis, which we Andalusians intrinsically make our own and turn penitence into a feast of faith and devotion, processioning our images through the streets to give testimony of faith and evangelize.</p>
<p>Participants</p>	<p>Inhabitants of the city, visitors, brothers and sisters of the brotherhoods.</p>

⁷⁷ Organization founded in 1921 to bring together all the brotherhoods of Malaga. It is the oldest in Spain, that of Malaga.

<p>Tangible and intangible heritage related to the festival (music, dances, instruments, gastronomy), instruments, gastronomy)</p>	<p>Decoration of the streets and balconies (hangings, ornamentation, petaladas, etc.)⁸⁸ The belongings of the different brotherhoods and fraternities of the city (candles, textile heritage, thrones, insignia of the processions...),⁹⁹ of the processions... - Typical gastronomy of this festivity (Torrijas, borrachuelos, buñuelos...) - Musical heritage, processional marches (Chants, hymns, music of BM, CT, AM, chapel music...)</p>
<p>Similar parties</p>	<p>Holy Week of Antequera. Easter Week of Velez-Malaga. Easter Week of Granada. Holy Week in Seville.</p>
<p>Educational resources</p>	<p>It will be worked throughout the content of the didactic itinerary based on activities within each didactic proposal. Such as: videos, infographics/visual-thinking, file cards dossier...</p>
<p>Links to videos</p>	<p>PromoSantanaSemanaSantadeMálaga 2018. Agrupación de Cofradías: https://www.youtube.com/watch?v=9-aw4g_E12g PasióndeMálaga, short documentary. Agrupación de Cofradías: https://www.youtube.com/watch?v=h-uXDRvbrMw&t=50s Easter Thrones. Brandom Li: https://www.youtube.com/watch?v=N-EzhFOI5XU&t=210s Documentary "100 years of Passion". Centenario Agrupación de Cofradías. https://www.youtube.com/watch?v=2pchOVlw-Ps&t=3227s Holy Week Malaga 1954 NO-DO. https://www.youtube.com/watch?v=3t0tBtljdZI</p>

8 Action of throwing a large amount of petals as the thrones pass through the streets of the city. The petals are intended to imitate a carpet for the Christ or the Virgin to pass over.

9 Any ornament or distinctive: mace, trumpet, standard, etc. Worn by the penitents in the processional procession.

6. DIDACTIC ITINERARY

6.1 Itinerary title didactic

WE DISCOVER THE HOLY WEEK OF MALAGA.

6.2 Public or participants

- **Course:** 4th grade (Primary Education Degree)
- **Age:** 21-23 years old
- **Center:** Faculty of Education Sciences of the University of Málaga.
- **Subject:** Social and Cultural Environment and its concretion in Andalusia.

The students of the subject “Social and Cultural Environment and its concretion in Andalusia” of the Faculty of Educational Sciences of the University of Malaga have been selected for this didactic itinerary. There are 12 students in total, from different provinces of Andalusia, most of them belonging to the province of Malaga. The group consists of 7 girls and 5 boys, all live in Malaga city except one student who lives in Casabermeja and travels every day. Related to the participants we have to comment that 6 people of our class belong to brotherhoods of penitence of Malaga such as: El Rico, Rescate, Paloma, Fusionadas, Esperanza and Monte Calvario. This coincidence will be of great help to us in terms of the ease of contact with a member of the brotherhood in case we could visit the different spaces where the same is developed and where a brotherhood lives their day to day.

6.3 Context spatial

The itinerary will run through the streets of the city center, along with the surrounding neighborhoods where there is presence of brotherhoods or other points of interest for our itinerary. Whether through the streets of Malaga, sculptors' workshops, churches, parishes, houses of brotherhoods, emblematic places of this festival in the city ... For this we will need our students to move to the city center on the days that the activities take place. The journey will be made on their own; either by public transport or on foot, depending on the type of activity we will meet in our Faculty or directly in the center.

6.4 Historical context and temporal context

In this itinerary we will work a historical context traveling through the history of the Holy Week of Malaga from its origin and first manifestations to the party that we know today, we will focus especially on the evolution of the current brotherhoods, the course and the new trends that surround and characterize the heritage of the Holy Week of Malaga.

As for the temporal context, this didactic itinerary is designed to be carried out during three days, in which we will discover, know and live in first person, the living history of the Holy Week of Malaga.

6.5 framework legislative

Regarding the legislative framework that will surround our itinerary, we must begin by stating that, although this itinerary is intended to be developed by the Faculty of Education Sciences of the University of Malaga, for its development we will use resources and legislative aspects of the Teaching Guide of the program of the subject: "Social and Cultural Environment and its concretion in Andalusia", which is currently taught at the University of Granada. With this I also wanted to demonstrate the importance of working this subject in our university career, being the only one that pays special attention to cultural festivals. Emphasizing, exposing and offering this subject to other universities that can work it.

The realization of this itinerary at the University of Malaga implies that this realization, will mean for future teachers in training, an approach to the knowledge of the local festivals of their city, as well as the festive-cultural knowledge in the context of our students.

As previously mentioned, we will resort to the teaching guide of the subject since it will be useful to work on contents related to Andalusian culture as an identity element, since this implies a reaffirmation of our identity in relation to the festivities or traditions characteristic of our environment, valuing their importance, impact, conservation and survival.

It is also sought, that the students know the characteristics of the Andalusian social and cultural environment. In this case we will work on the Holy Week of Malaga in particular, delving into its history, framing it within Andalusia and investigating the details or nuances that make it different from the rest of Andalusia or others of the national territory.

Our itinerary will help us to identify the relevant heritage elements of the Andalusian culture, since we will be in contact with the material heritage of the brotherhoods and brotherhoods. All this material heritage not only speaks to us of the weight that Holy Week means for the city, but also the immaterial heritage that takes place in the temples or the streets as the brotherhoods pass by, such as the processional marches of the musical formations, the rites, the saetas, the promises...

And without forgetting that the target audience, in the future, will be teachers, we will make our itinerary be immersed in a climate based on the didactic and curricular treatment of Andalusian culture, making it concrete in this festival. However, this will also offer our students the treatment and learning of methodological proposals, strategies and resources for the teaching of Andalusian culture in the classroom.

A didactic itinerary is a learning experience with great educational value, as it brings us closer to the local context from a cultural point of view, which produces a sense of belonging or characteristic identity. These outings outside the classroom are nothing more than field practices for our students to get to know the environment, increasing their cultural awareness

and critical spirit on the one hand, and on the other, serving as a methodological inspiration to work with their future school students, bringing them closer to their cultural environment and raising awareness of the importance and repercussions it generates.

For all of the above reasons and emphasizing again that this itinerary is aimed at future teachers of Primary Education, we will always work hand in hand with national legislation such as Royal Decree 157/2022 of March 1, which establishes the minimum teachings of Primary Education. Specifically in the area of Knowledge of the Environment

Natural, Social and Cultural. We will also work the Instruction 12/2022 together with the Draft of Primary Education of the Junta de Andalucía, around the study of the curriculum of Primary Education in Andalusia. In which we will review aspects related to the basic knowledge, in relation to the cultural manifestations of our autonomous community, interrelating this, focusing it to the patrimonial aspects of the Holy Week of Malaga that we will see during the visits that our itinerary includes.

6.6 Justification curricular

Curricular justification for university students.	
Cycle/course/subject, etc.	Subject: <i>"Social and Cultural Environment and its concretion in Andalusia"</i> . 4TH GRADE 2ND SEMESTER Faculty of Education Sciences of the University of Malaga.
Justification of the course and subject.	The elective subject "Social and cultural environment and its concretion in Andalusia" is a great opportunity to know the elements that enhance the richness of our culture and heritage, which is why focusing a didactic itinerary within this subject is an ideal practice, which in this case will take us to know the Holy Week in Malaga. This subject will be taught at the University of Malaga to facilitate the work of the students' immediate context, so this subject will be carried out during the second semester, in order to coincide with the time of Lent where the days prior to the imminent arrival of Holy Week are given. A university profile between 21 and 23 years old has been chosen, due to its great versatility, at the time of walking long distances, in the complexity and degree of reflection of the proposed activities, which lead to a substantial deepening in the knowledge of the festival. that is being worked on.

<p>Description of contents.</p>	<ul style="list-style-type: none"> - Andalusian culture as an identity element. - 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 the teaching of Andalusian culture.
<p>Theoretical contents.</p>	<p>T. 4: The Andalusian culture in modern and contemporary times and its heritage references.</p> <p>T. 5: Elements of intangible heritage that identify the Andalusian culture.</p> <p>T. 6: Educational value and resources for teaching and learning about culture Andalusian.</p>
<p>Practical contents.</p>	<p>Outings outside the classroom and field practices:</p> <ul style="list-style-type: none"> - Urban and monumental itineraries and their educational projection.

6.7 Objectives curricular

In order for this didactic itinerary to be aimed at students belonging to the university environment, we have selected the objectives included in the Teaching Guide of the program of the university subject “Social and Cultural Environment and its implementation in Andalusia” taught in the Faculty of Education Sciences of the University of Granada, although as we have pointed out above, it will be carried out in the University of Malaga due to the proximity to the context in which we will work, seeking that our students know the cultural celebrations of their immediate environment.

The Teaching Guide includes the following objectives:

1. Know and value the different institutions of the Andalusian social and cultural environment.
2. Appreciate the cultural fact in general, and the artistic fact in particular, and its manifestations in Andalusia.

3. To have those abilities and attitudes that allow access to data and information on the different cultural manifestations of the environment.
4. Acquire thinking, perceptual and communicative skills, sensitivity and aesthetic sense to be able to understand and value the cultural manifestations of the environment.
5. To understand the historical, social and cultural reality of the Andalusian and Spanish environment, its evolution, its achievements, its problems, etc.
6. Cooperate, coexist and exercise democratic citizenship in a pluralistic society, as well as commit to contribute to its improvement.
7. To know and use ICT resources in heritage teaching and dissemination.

In the same way, as this didactic itinerary is oriented to teacher training students, we will also work on the objectives pursued for primary school students.

6.8 Competencies

Regarding the itinerary proposed for the streets of Malaga, university students must acquire a series of skills, which will be those included in the Teaching Guide of the subject: "Social and Cultural Environment and its implementation in Andalusia, taught at the University of Granada but that will help us to implement our itinerary in the Faculty of Education Sciences of the University of Malaga.

The general competences included in the Teaching Guide of this subject and applicable to our proposed didactic itinerary are the following:

- CG01. Analyze and synthesize information.
- CG02. Organize and plan the work.
- CG03. Identify, formulate and investigate problems.
- CG05. Communicate orally and in writing with order and clarity, in one's own language and in a second language.
- CG06. Search, select, use and present information using advanced technological means.
- CG08. Work in teams and communicate in multidisciplinary groups.
- CG09. Express and accept criticism.
- CG12. Perform their work with ethical commitment to themselves and others.
- CG13. Research and continue learning with autonomy.
- CG14. Innovate with creativity.
- CG20. Conceive the teaching profession as a lifelong learning process adapting to scientific, pedagogical and social changes throughout life and committed to innovation, teaching quality and renewal of teaching practices, incorporating processes of reflection in action and contextualized application of experiences and programs of well-founded validity.

- CG22. To know the scientific and didactic foundations of each of the areas and the curricular competences of Primary Education: their construction process, their main knowledge schemes, the interdisciplinary relationship between them, the evaluation criteria and the body of didactic knowledge in relation to the respective teaching and learning procedures.
- CG26. Encourage students' reading habits and critical analysis of texts in the various scientific and humanistic domains included in the school curriculum.
- CG27. Design and manage educational spaces and interventions in contexts of diversity that address gender equality, equity and respect for human rights as values of a plural society.
- CG28. Generate and maintain a positive climate of school coexistence based on respect for individual differences, interpersonal relationships, and the democratic participation in the life of the classroom and the center, as well as to face in a collaborative way problematic situations and interpersonal conflicts of diverse nature.
- CG33. Promote democratic education for active citizenship and a culture of peace, collaborating with the different sectors of the educational community and the social environment.
- CG35. Know and apply information and communication technologies in classroom activities to promote comprehensive and critical learning. Selectively discern audiovisual information that contributes to learning, civic formation and cultural richness.

Along with this group of competencies, the program of the course also includes a series of specific competencies, which are shown below:

- CE01. To know the curricular areas of Primary Education, the interdisciplinary relationship between them, the evaluation criteria and the body of didactic knowledge about the respective teaching and learning procedures.
- CE02. Design, plan and evaluate teaching and learning processes, both individually and in collaboration with other teachers and professionals of the center.
- CE04. Design and regulate learning spaces in contexts of diversity and that attend to gender equality, equity and respect for human rights that shape the values of citizenship education.
- CE07. Collaborate with the different sectors of the educational community and the social environment. Assume the educational dimension of the teaching function and promote democratic education for active citizenship.
- CE08. Maintain a critical and autonomous relationship with respect to knowledge, values and public and private social institutions.

6.9 Timeline and management of time.

- Schedule: The itinerary will take place over 3 Fridays (excluding the pre and post session).
- Number of sessions: The itinerary will be articulated by means of three development sessions, not including the session before and after. All of them will be held in the morning, except the one to be held on Friday, March 31, which will take place in the afternoon.
- Schedule: The pre- and post-sessions will be held during the timetable for this course (FRIDAY 12:30 - 14:30).

Explanatory table:

MARCH APRIL 2023						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		1	2	3	4	5
6	7	8	9	10 Session (2h)	11	12
13	14	15	16	17 Itinerary day 1 (5h)	18	19
20	21	22	23	24 Itinerary day 2 (5h)	25 Transfer Dinner	26 Transfer Hdad. Prendimiento, Gitanos, Pollinica, Huerto, Nueva Hope, Mercy.

27	28 Transfer Hdad Rocío	29	30 Transfer Hdad Estrella.	31 Itinerary day 3. (5h) Transfer Hdad Expiración, Dolores del Puente, Descent of Mount Calvary (Virgin)	1 Transfer Hdad Cautivo, Misericordia, Zamarrilla, Rico, Fusionadas.	2 Sunday Palm Sunday
3 Easter Monday	4 Holy Tuesday	5 Holy Wednesday	6 Maundy Thursday	7 Good Friday	8 Holy Saturday	9 Sunday Sunday.
10	11	12	13	14 Subsequent session (2h)	15	16

In this table there is also information external to the academic panorama but that can be of interest to complete the conception and participation in this celebration: we talk about some of the **Transfers**¹⁰ and **Holy Week**¹¹ (every day).

10 They are small processions, in which there is usually a throne of reduced dimensions for the brotherhood's titular (or one for both), and almost always a music band or similar. Their objective is to take the images from their temple to the Casa de Hermandad.

11 Period between Palm Sunday and Easter Sunday, during which the passion, death and resurrection of Jesus is celebrated. It is celebrated on the first full moon of spring.

6.10 Development of the itinerary

6.10.1. Formerly

The following initial didactic proposal has been proposed as an introductory session to the itinerary.

INITIAL DIDACTIC PROPOSAL	
Title	Initiation in the Holy Week of Malaga, from a historical perspective.
Course and age	4th year, 21-23 years old, university students.
Explanation of the activity	<p>First, we will visualize a documentary about the centenary of the Agrupación de Cofradías in the city of Malaga to create an initial historical conception of the Holy Week in Malaga, this documentary lasts 80 minutes. During this time the students will make a draft with a small chronological axis on the most relevant data that appear in the documentary. This video will have to be uploaded to the Virtual Campus, making a homework delivery in this subject. Once the documentary is finished, we will contrast, in the form of a debate, the most commented ideas and the most relevant facts collected in the chronological axes of our students. We will not advance without also explaining the reason why the Holy Week does not have a fixed date of celebration and that makes it variable of dates every year.</p> <p>Secondly, in groups of 3 people, we will investigate about the heritage of Holy Week in the city of Malaga, for this the teacher will provide a bibliographic document that includes quite useful information about Holy Week in Malaga. Entitled: "Socioeconomic implications of the Holy Week of Malaga as Intangible Cultural Heritage" (Palomares Bravo, 2017). A reading will be done to extract information, then a task will be completed that will revolve around three points: Easter Week as a social phenomenon, Easter Week as a religious phenomenon and its economic implications and a section of inclusion of ideas that have been considered relevant with the reading of the document.</p> <p>Thirdly, we will outline a task that will articulate our itinerary: Individually, the students will have to elaborate a vocabulary of terms that will be formed during all the visits that will take place in the itinerary.</p>

<p>Objectives of the activity</p>	<p>3. To have those abilities and attitudes that allow access to data and information about the different cultural manifestations of the environment. the different cultural manifestations of the environment. 5. Understand the historical, social and cultural reality of the Andalusian and Spanish environment, its evolution, its achievements, your problem, etc. 6. Cooperate, coexist and exercise democratic citizenship in a pluralistic society, as well as commit to contribute to its improvement.</p>
<p>Contents to be worked on with the activity</p>	<ul style="list-style-type: none"> - Knowledge of the history and heritage of Holy Week in Malaga. - Acquisition of skills and attitudes for the access to cultural information sources to support teaching.
<p>Duration of each activity</p>	<p>Activity 1- Documentary (80 min) Activity 2- Discussion of ideas and chronology (15 min) Activity 3- Reading and homework (50 min) Activity 4- Opening of the vocabulary (5 min)</p>
<p>Where the activity</p>	<p>Ordinary classroom of the Faculty, UMA. (Classroom 1.06 EDU)</p>
<p>Methodology used</p>	<p>Cooperative learning and discovery learning.</p>
<p>Materials and resources needed.</p>	<p>Documentary Anniversary Documental Agrupación de Cofradías de Málaga https://www.youtube.com/watch?v=2pchOvIw-Ps Documentary of historical inquiry: "Socioeconomic implications of the Holy Week of Malaga as Intangible Cultural Heritage" (Palomares Bravo, 2017).</p>

6.10.2. Development

6.10.2.1. Timeline of the day and planning for day.

DAY 1 - The material heritage of Our Holy Week.

Duration: 5h (morning)

Time/space specifications:

- 09:00h. Meeting point (Church of San Julián)
- 09:15h. Visit to the Museo de Arte Cofrade (1 hour and 30 min).
* *Transfer to San Francisco square (5 min).*
- 11:00h. Visit Chapel-House Brotherhood of "La Paloma". (30 min)
* *Travel to Calle Trinidad, 95 (20 min.)*
- 11:50h. Guided entrance to the Casa Hermandad del "Cautivo". (45 min)
* *Transfer to San Jacinto Street, 1 (20 min)*
- 13:00h. Guided tour of the Casa Hermandad and dependencies of the Brotherhood of "La Esperanza". (1 hour)
* The day ends at 14:00h.

DAY 2 - Craftsmen, visual arts of the tangible and intangible heritage of the Malacitana Holy Week.

Duration: 5h (morning)

Time/space specifications:

- 09:00h. Meeting point (Plaza Jardín de los monos)
- 09:15h. Visit to the workshop of sculptor-imaginer Juan Vega Ortega (2 hours).
* *Travel to Muñoz Torrero St., 2. (20 min)*
- 11:15h. Visit to the Salvador Oliver Embroidery Workshop (1 hour and 30 min).
* *Travel (METRO Perchel-La Paz) to Calle Júcar (25 min)*
- 13:15h. Visit to the rehearsal room of the Banda de Música "La Paz", we will talk with the director of the band and a well known composer from Malaga (45 min).
* The day ends at 14:00h.

DAY 3 - Titulars of the Holy Week of Malaga.

Duration: 5h (Afternoon)

Time/space specifications:

- 16:00h. Meeting point (Plaza de Félix Sáenz)
- 16:15h. Visit to the Church of San Juan, with the help of the Sacristan of the Church and the Elder Brother of "Fusionadas". (1 hour)
*Transfer to Plaza de los Mártires Ciriaco y Paula (15 min).
- 17:30h. Visit to the Church of the Holy Martyrs, Brotherhood of the "Gypsies", "Orchard" and "Passion". (45 min)
*Travel to Calle Granada 78. (15 min)
- 18:30h. Visit to the Church of Santiago, Brotherhood "Rico", "Sentencia" and "Medinaceli". (45 min)
*Travel to Amargura Street (15 min).
- 19:30h. We will attend the last part of the transfer of M^a Stma. del Monte Calvario, on his arrival at the Shrine of Victory, visiting the Brotherhood of the "Humility" and "Love", at the end (20:00h), the Sacristan of the Shrine will explain the history of both brotherhoods along with the Mount Calvary. (1 hour and 30 minutes).
*The day ends at 21:00h.

6.10.2.2. Explanation of the session:

Day 1:

On this first day of our Itinerary through the city of Malaga and its Holy Week, all the itineraries of this day included in the Itinerary will be done on foot. In the first place, we will begin by summoning our Malaga university students directly in the center, specifically at the door of the Church of San Julian. There we will get ready to enter the annex "Museo de Arte Cofrade-Semana Santa de Málaga", the visit will last one hour and thirty minutes. Once the exhibition is over, we will leave and go through Nosquera street, crossing Carretería until San Francisco square. There, we will briefly visit the Hermandad de la Paloma, its chapel and throne room for approximately thirty minutes.

The next visit is the Casa Hermandad de Ntro. Padre Jesús Cautivo, to get there we will follow the following itinerary: Plaza de San Francisco, Carretería, Tribuna de los pobres (commenting on this place, the reason for its name and its interest for the Malagueño brotherhood public), Puente de la Aurora, Ribera del Guadalmedina and Trinidad. Arrived at the Casa de Hermandad, we will visit its rooms, heritage and throne room for at least one hour.

Once this is done, we will depart to the Archconfraternity of El Paso and Esperanza in El Perchel, going through the streets, Trinidad, Jaboneros, crossing Mármoles, Amengual de la Mota, Huerta del Obispo until San Jacinto street where we will be received to begin our guided tour of the Casa Hermandad, dependencies, throne room and minor Basilica of Our Lady of Hope. The visit is estimated to take one hour and thirty minutes. Ending with this visit the first day of the Itinerary.

Economically, the visit to the Chapel of the Dove is free; the museum of the Archconfraternity of Hope has a cost of two euros, but to go in a group is reduced to one euro per person; Similarly, in the museum of the Captive and the museum of Arte Cofrade-Semana Santa cost each entry two euros, but is reduced to one euro for being a group. All the collected money is a symbolic price, destined to the maintenance of the patrimony of the Holy Week of Malaga.

Day 2:

On the second day of our itinerary, we will meet the students in the vicinity of the neighborhood of Lagunillas, specifically in the Plaza Jardín de los Monos. As a fact of interest, we will mention the nearby presence of the chapel of the Hermandad de Gracia y Rescate, after which we will head down Lagunillas street to Poeta Concha Méndez street, where the sculptor Juan Vega will be waiting for us to show us his workshop. This visit will last two hours.

After the chat with this artisan of the Holy Week of Malaga, we will go to the Salvador Oliver embroidery workshop. We will pass through the streets Altozano, Cruz Verde, Peña, Carretería, Pasillo de Santa Isabel, Puente de los Alemanes (visiting here the street chapel of Nuestra Señora de los Dolores “del puente”), continuing through Plaza fray Alonso de Santo Tomás, San Jacinto street, Huerta del Obispo, Cerrojo and Muñoz Torrero street number two. In the embroidery workshop, Salvador Oliver will explain some of the most outstanding embroidery techniques, we will be able to see projects in execution or comment on others already made. This visit will last about an hour and thirty minutes.

Our next stop will be the rehearsal room of the “La Paz” Music Band. To do this, we will walk to the metro stop “El Perchel”, through Calvo street, Amengual de la Mota, Callejones del Perchel and Avenida Las Americas until we reach the metro stop “El Perchel”. Here we will take line 2, and after four stops we will get off at the stop “La Luz - La Paz”, walking along Avenida de Velázquez and Júcar street, where we will enter the rehearsal room and have an interview with the director of the band and the composer Francisco Javier Criado, author of marches such as “Puerta de Cielo”. This activity will last 45 minutes, at the end of it, the second day of the itinerary is completed.

Financially, today’s visits will have a zero cost, thanks to the generosity and collaboration of the artisans Juan Vega and Salvador Oliver, as well as to the support and support of The band “La Paz” and the composer Francisco Javier Criado. What will cost will be to take the meter (0.70 cents).

Day 3:

On our last day in the streets of Malaga, we will summon our students to begin the route in the Plaza de Felix Saenz, from there we will go down San Juan Street to the Church of San Juan, where we will be waiting for José Manuel Álvarez Chaves, Eldest Brother of the Royal Fusion Brotherhoods, who will tell us part of the history of this multiple brotherhood. This visit will last one hour, with its completion we will head to our next destination.

We will go through San Juan street, crossing Especería, through Santos street, Compañía, Mártires, until we reach the Plaza de los Mártires Ciriaco y Paula, where we will be received by

the sacristan of this church where three brotherhoods of the Holy Week of Malaga are located: Huerto, Gitanos and Pasión. The estimated duration of this visit is 45 minutes.

The next stop will be the Parish of Santiago, arriving at it by Santa Lucia and Granada street to number 78. In this parish are the brotherhoods of Nuestro Padre Jesus “el Rico”, Sentencia and Medinaceli. We will be in this temple for 45 minutes.

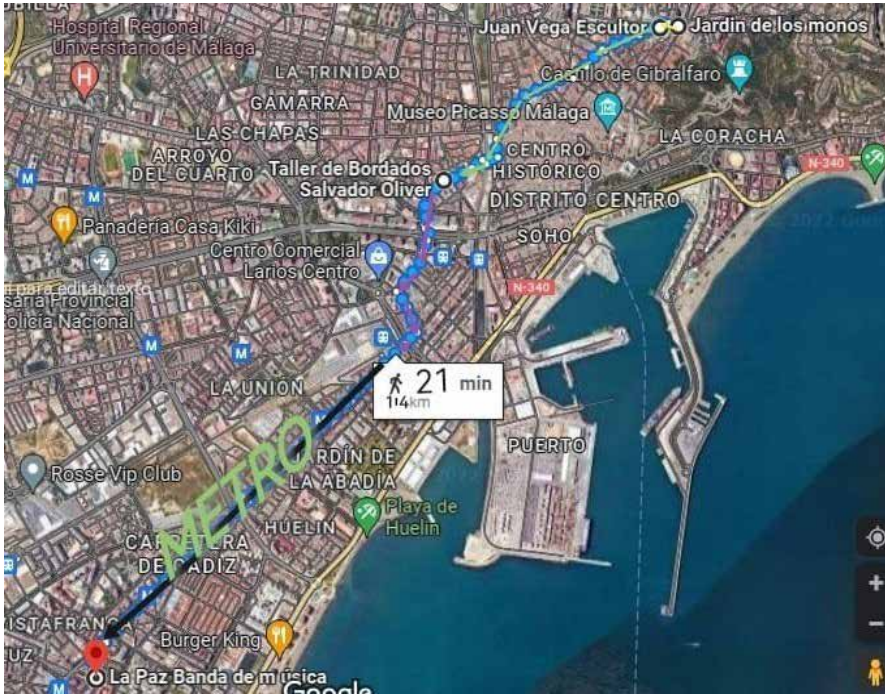
Now we will go through the Plaza de la Merced, towards Victoria Street and Amargura Street in its last stretch, in the access to Mount Calvary. There we will wait for the descent of Our Lady of Mount Calvary in its transfer to the Sanctuary of Santa María de la Victoria, around 19:30, watching the last stretch of the transfer and the enclosure in the sanctuary. After this we will meet with the sacristan of the sanctuary to talk about the heritage of the Holy Week that is housed there and the headlines of the brotherhoods linked to the Sanctuary of the Victory. From this temple the brotherhoods of the Humility, the Love and the Mount Calvary leave. As soon as we finish this gathering, the third and last day of the itinerary will be finished, in the absence of the activities after the itinerary.

Economically, this day will not involve any mandatory expenditure of money for students, since entering the temples is free and in the Sanctuary of the Victory not the guided tour and the ascent to the chapel of the Patroness, will be free. The itineraries of this day will be on foot.

6.10.2.3. Map with the itinerary of day.



DAY 2 - The craftsmen, plastic arts of the material and immaterial heritage of the Malacitana Holy Week.



Walking distance: 1.4 km

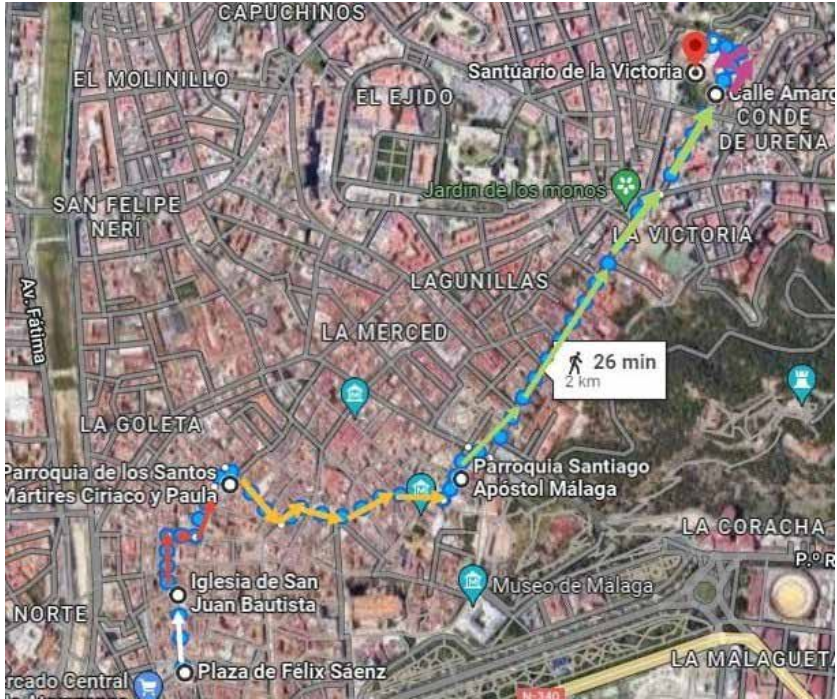
Walking time: 21 min

By Metro: Up - Perchel Line 2 / Forward 4 stops / Down - La Luz, La Paz.

Travel time: Between the time we wait for it to arrive and the time it takes us to our destination, about 20 minutes.

Metro travel cost: 0.70 cents.

DAY 3 - Titulars of the Holy Week of Malaga.



Total walking distance: 2.1 km
Walking time: 26 min.

6.10.2.4. Map with the location of the places to visit.

DAY 1 - The material heritage of Our Holy Week.



- **Blue:** Starting Point - *San Julián Church*.
- **Black labels:** Places to visit
- **Information of interest:**
 - Museo Arte Cofrade - Semana Santa (C/Muro de San Julián, 2).
 - Chapel-Casa Hermandad Paloma (Plz/San Francisco, 1)
 - Casa Hermandad Cautivo (C/Trinidad, 95)
 - Archconfraternity of El Paso y Esperanza (C/San Jacinto, 1)

DAY 2 - Artisans, visual arts of the tangible and intangible heritage of the Malacitana Holy Week.



- Blue: Starting Point - *Monkey Garden*.
- Black labels: Places to visit
- Information of interest:
 - Sculptor Juan Vega (C/Poeta Concha Méndez,
1). Salvador Oliver Embroiderer (Muñoz Torrero,
2). Local BM la Paz (C/Júcar, SN)

DAY 3 - Titulars of the Holy Week of Malaga.



- **Blue:** Starting Point - *Félix Sáenz Square*.
- **Black labels:** Places to visit.
- **Information of interest:**
 - Church of San Juan (C/San Juan, 3)
 - Parish of the Holy Martyrs Ciriaco and Paula (plza./Martires Ciriaco and Paula)
 - Santiago Apóstol Parish Church (C/Granada, 78)
 - Amargura Street (C/Amargura, next to the Sanctuary).
 - Sanctuary of Our Lady of Victory (plza./Santuario, SN)

6.10.2.5. Heritage sites for visit

- They will be identified, and a photo will be included.
- o Photos must have a caption. At least 3

DAY 1: The material heritage of Our Holy Week.

- Museum of Fraternal Art, Holy Week Malaga.



IMAGE 1: Façade of the Church of San Julián, seat of the museum.

IMAGE 2: Dalmatics and pallium throne in the museum.

LANTERNS OF GUIDE CROSS¹² GROUPING OF BROTHERHOODS



¹² It is the one that opens the procession and is in charge of guiding the whole procession.



IMAGE 3: Detail of the new lantern.

IMAGE 4: Lantern Project.

IMAGE 5: Lanterns accompanying the Guiding Cross.

- O Author: Emilio Méndez
- O Name: Lanterns of the Guiding Cross of the Agrupación de Cofradías de Semana Santa de Málaga (Malaga Holy Week Brotherhoods Association)
- O Completion date: 2020
- O Location: Museo de Arte Cofrade y Semana Santa. Old Hospital of San Julián
- O Artistic commentary:

These guiding cross lanterns belong to the Association of Brotherhoods of the city of Malaga, which will accompany the guiding cross of this institution in the procession of the Holy Resurrected Christ and Mary Queen of Heaven every Easter Sunday. The procession of this procession organized by the Association of Brotherhoods is composed of members of all the brotherhoods of the Holy Week of Malaga. The two lanterns were presented on December 15, 2020, following the design of the Malaga artist Salvador de los Reyes and being executed by the goldsmith workshop of Emilio Méndez. In these lanterns we can observe a pole with vegetal ornamentation from which the head of the piece starts, which can be divided into three parts: the transition to the lantern, with an inverted floral chalice; above it, four flat corbels decorated with vegetal motifs, with the names of the most recent brotherhoods of the city of Malaga appearing on each side of the lantern (Santa Cruz, Dulce Nombre, Mediadora and Humildad y Paciencia). When appearing all the brotherhoods of the Holy Week appear in the guide cross except these four new incorporations.

○ Justification in relation to the itinerary:

We will work this patrimonial good since it is of interest its knowledge, this guide cross collects the names of all the brotherhoods of Malaga, in addition to its contribution to the concept of Guide Cross within the brotherhoods, learning to call things by their name, acquiring a brotherhood vocabulary with property.

HOLY WEEK POSTERS



IMAGE 6, 7 and 8: Holy Week Poster Malaga, years 2017, 2018 and 2019.

○ **Author and Date:** Raúl Berzosa (2017), José María Ruiz Montes (2018), Antonio Jiménez (2019)

○ **Name:** Malaga Holy Week Poster (year)

○ **Location:** Museo de Arte Cofrade y Semana Santa. Old Hospital of San Julián

○ **Artistic commentary:**

In the Museum we find a compilation of the posters used to illustrate the Holy Week of Malaga over the years. The posters are made up of advertising works that announce the departure of the Brotherhoods well in advance of the Holy Week in Malaga. Normally the poster is presented at the beginning of the year, so that there is time to present it at the FITUR (International Tourism Fair of Madrid). Throughout the exhibition we have posters like the official poster of the Holy Week of Malaga in the year 2022, whose author is Fernando Prini. This poster was presented on January 18.

It represents the Virgen de la Esperanza, portrayed in an old print from the twenties next to a building on Larios Street. This poster has a lot of symbolism since it shows what is to come, after three years without brotherhoods in the streets Malaga seeks to recover the Holy Week with Hope. This poster is very similar to the poster of the

Holy Week of Malaga in the year 1935 where in full context of the Republic the Holy Week was very diminished and practically annulled, representing the Hope making allusion to that it returned to resurface.

O Justification in relation to the itinerary:

It is of interest, to make visible the posters as a means of expression of information about a party for those who know it and those who do not. The conception of each author of what Easter Week means to him or the imagination to know how to capture such a transcendental celebration in a poster in two dimensions.

AUDIOVISUAL HERITAGE





IMAGE 9, 10 and 11: Images from the documentary, Cristo Mutilado, Hermandad del Amor and La Zamarrilla.

- Author: NO-DO channel management.
- Name: Holy Week of Malaga, “Revista Imágenes” of NO-DO.
- Date of realization: 1956
- Location: Old Hospital of San Julián
- Artistic commentary:

In this video we can appreciate audiovisual images recorded during the Holy Week of Malaga in 1954. The video made in black and white for the most part, shows the Holy Week of yesteryear appearing unpublished images such as the Christ of Mena coming out of a “tinglao”¹³¹³ The Virgen de los Dolores with a mantle full of doves, which later would be called the Virgen de la Paloma. Observamos también al Cristo del Amor en su trono procesional que es el mismo que procesiona actualmente, podemos ver al Cristo de los Milagros y a la Virgen de la Amargura conocida popularmente como “La Zamarrilla”, entre otros titulares como Cristo Resurrected, the Sepulcher, the Soledad del Santo Sepulcro, the Virgen de la Esperanza... The thrones of that time were full of flowers.

We can see that in most of the thrones there have been quite drastic changes in terms of aesthetics. And not only that, but we can also see that the movement of the thrones is also different today, at that time the processions were faster than today. As a curious fact, we can observe the mutilated Christ processioning without a leg. This Christ was removed from the processional parades by order of the bishop who ruled Malaga in 1975, making an image to stop procession, for being mutilated. In the year

13 A large temporary structure built with metal and covered with plastic that served as a street temple for the brotherhoods of Malaga to store thrones during the days prior to Holy Week and was dismantled after the processional departure. At present, the Brotherhood of the Sweet Name continues to leave from a tinglao.

2022 this procession has been recovered, this time with the reconstructed Christ at the hands of the artist Juan Manuel Miñarro López.

O Justification in relation to the itinerary:

It has a great symbolic value, that our students conceive Easter as something changing, dynamic, alive and in transformation. Although with a common denominator, the holders in the street. These visualizations allow to offer a panoramic vision of the Holy Week of Malaga.

- *Chapel-Casa Hermandad de la Paloma.*



IMAGE 12: Exterior of the Chapel-House of "La Paloma".

THRONE OF THE VIRGIN

(small box and flying buttresses, without canopy)

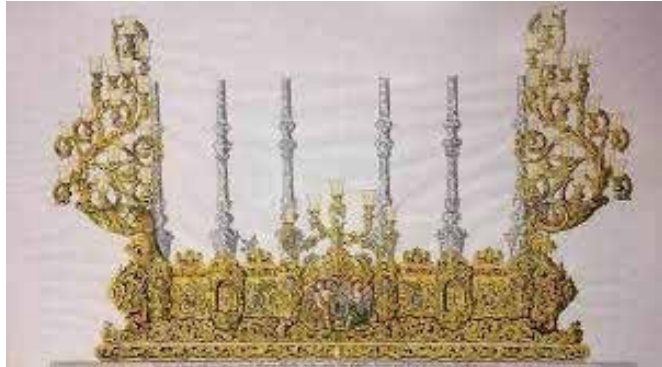
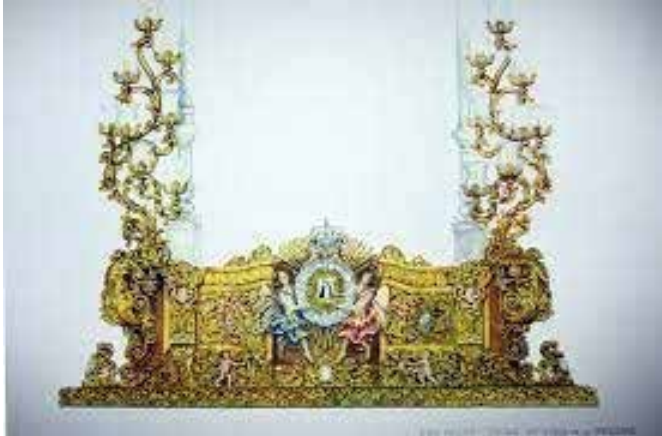


IMAGE 13 and 14: Front and side of the project of the throne of M^a Stma. De la Paloma.

IMAGE 15: Executed throne box.

- O **Author:** Caballero Brothers
- O **Name:** Throne of María Santísima de la Paloma.
- O **Completion date:** 2018
- O **Location:** Throne Room of the Casa-Hermandadía de la Cofradía de Nuestro Padre Jesús de la Puente del Cedrón y María Santísima de la Paloma.
- O **Artistic commentary:**

The current throne of the Virgen de la Paloma, holder of the Real, very illustrious, venerable and Ancient Brotherhood and Confraternity of Nazarenes of Nuestro Padre Jesús de la Puente del Cedrón and María Santísima de la paloma, It is a wooden throne carved and gilded by the Caballero Farfán brothers in 2018. The box¹⁴ supports the entire throne and elevates it being normally rectangular, of large dimensions, from it depart upwards the buttresses and pallium bars and downwards the rods of the men of the throne. The candelabra, together with the pollero and the pedestal on which the image rests, rise from the box. The imagery of the box was made by Juan Vega Ortega, the gold work¹⁵ was executed by the Montenegro workshop and the painting that provides details to the box was in charge of Raul Berzosa. The mantle was embroidered in gold on blue velvet by the Adoratrices of Malaga in 1958, which was restored in 2002 by Manuel Mendoza. Other parts of this throne that derive from the box are: the flying buttresses that are extensions of the box upwards with different arms full of lampshades that hold candles, there are four large and are one in each corner. These buttresses are turned in the narrow stretch of street that connects the Plaza de San Francisco with Carretería Street, to allow the passage of the throne.

- O **Justification in relation to the itinerary:**

We will make visible the throne as the main manifestation of fervor, devotion and promise, the thrones are walking altarpieces, they are the same altars that shelter our incumbents during the year, seen from a symbolic value.

14 Part of the throne on which rests the image's pedestal, the canopy, the candlestick, the mantle, among others, from which the flying buttresses, beams and canopy bars depart, also houses decorative cartouches. The box is present both in canopy thrones and in thrones of sculptural mysteries.

15 Art or technique of making artistic objects with gold, silver or other precious metals.

IMAGERY, CARTOUCHES¹⁶ (Throne of the Virgin)



IMAGE 16: Detail of the central chapel of the box.

IMAGE 17: Detail of the box, diagonal view.



IMAGE 18: Lateral cartouche of the throne.

- Author: Juan Vega Ortega
- Name: Cartelas, Angels and Cherubs of El Cajillo
- Completion date: 2018
- Location: Throne Room of the Casa-Hermandadía de la Cofradía de Nuestro Padre Jesús de la Puente del Cedrón y María Santísima de la Paloma.
- Artistic commentary:

The cartouches of the throne of María Santísima de la Paloma occupy the central part of the sides of the throne along with the front and the back plane. The main portfolio

¹⁶ Each of the chapels or medallions located on the sides of a throne and representing figures with significance for the brotherhood.

has a reproduction of the painting of the Virgen de la Paloma de Madrid made by Raul Berzosa, this painting is flanked by a flurry with two angels made by Juan Vega Ortega. One of the angels holds the dove while the other holds a crown that is placing this pictorial iconography of the Virgen de la Paloma.

The back of the box is completely finished, although it is hidden under the mantle, it has the Marian Anagram carved on it.

The chapel or cartouche on the right side represents the Annunciation also flanked by two angels of rounded bulk¹⁷ by the aforementioned sculptor. The opposite side is presided over by the representation of the mystery of Pentecost.

O Justification in relation to the itinerary:

We will offer our students to approach and contemplate the details of the thrones of our Holy Week, specifically in this case, the throne that some call the largest of the Holy Week Malacitana, but we confirm that it is the throne with the largest number of brothers.

BERRUGUITA SAYÓN¹⁸
(Throne of Christ)



IMAGE 19 and 20: Head and body of the “Berruguita”

17 Three-dimensional images that are free-standing and are movable, can be moved.

18 Secondary image that is part of a sculptural ensemble typical of the thrones of Christ that represents a scene, with a lot of theatricality.



IMAGE 21: “Berruguita” next to the titular of the Brotherhood.

- Author: José Navas Parejo, Antonio Cano
- Name: Popularly known as “El Berruguita”.
- Date of realization: 19th century
- Location: Throne Room of the Casa-Hermandadía de la Cofradía de Nuestro Padre Jesús de la Puente del Cedrón y María Santísima de la Paloma.
- Artistic commentary:

The secondary figures¹⁹ of the mystery of Jesús de la Puente del Cedrón are property of the Royal, Very illustrious, Venerable and Ancient Brotherhood and Confraternity of Nazarenes of Our Father Jesús de la Puente del Cedrón and María Santísima de la Paloma. In times of yore, the Brotherhood of La Paloma used to procession its old titular “Jesus de la Puente del Cedron”, that Christ processed with a mystery composed by other images.

Secondary. In the events of 1936 all this artistic heritage was burned due to the riots that took place. In 1940 José Navas Parejo was commissioned to remake the mystery of the Puente del Cedrón, carving the Roman and the “Berruguita” that today are in procession. Although it seems to be misspelled, this is how the cofrades malagueños refer to this character, written with B instead of V. Some authors affirm that this last image was made by Antonio Cano Correa, but signed by José Navas Parejo, this fits quite well since Antonio Cano was Navas Parejo’s apprentice, so it could be said that the “Berruguita” was made by Antonio Cano in Navas Parejo’s workshop in Granada.

¹⁹ They represent other characters such as Romans, slaves... among others and recreate the mystery with great drama and theatricalization of the moment they represent.

The “Berruguita” is a popular icon for the Holy Week of Malaga, being the ugliest image in the procession, it represents an executioner who pulls Jesus by means of a rope that ties his hands.

O Justification in relation to the itinerary:

In addition to knowing what are some secondary figures, our students will be able to look at the details, visualizing the secondary images as something also characteristic of our Holy Week. Concretely, the Berruguitas, from now on we will recognize it instantly. This character has also been included in the itinerary for being a Malaga icon of the brotherhood world.

- *Casa Hermandad-Museo del Cautivo.*



IMAGE 22: Exterior of the Casa-Hermandad del Cautivo.

ARCO DE CAMPANA
(Throne of Christ)



IMAGE 23: Bell arch of the throne of Jesus Captive.

IMAGE 24: Close-up of bell arch.



IMAGE 25: General view of the throne of Jesus Captivo, where the bell arch can be seen.

- **Author:** J. Brihuega
- **Name:** Bell arch of the throne of Nuestro Padre Jesús Cautivo (Our Father Jesus Captive)
- **Completion date:** 1986
- **Location:** Casa de Hermandad de Nuestro Señor Cautivo y la Virgen de la Trinidad (Brotherhood House of Nuestro Señor Cautivo and the Virgin of the Trinity)
- **Artistic commentary:**

The throne of Nuestro Padre Jesús Cautivo is a throne of mahogany and silver from the workshop of Manuel Seco Velasco, was executed in 1953, making the design the workshop itself. The Lord is escorted by two silver lanterns made by Antonio Santos Campanario in Seville in 1993. The throne has a square shape and is composed of 8 poles, the poles are the crossbars that serve to lift the throne and are used by the men of throne. The bell arch was made by José Brihuega in 1986, this same artist made the silver rod heads for the throne in 1987. As it says, the bell arch holds a bell that is struck with a hammer by the elder brother of the throne, called “capataz” in other places.²⁰²⁰ called in other places “capataz”. This bell serves to warn the brothers of throne when to raise the throne, when to stop it in place without lowering it or when to lower the throne after the end of the processional march to rest. The bell arch of the Brotherhood of the Captive is composed of two silver angels, held by extensions with plant motifs that come out of the beams 4 and 5, these angels hold the tower of the Church of San Pablo, headquarters of the Royal, Very Illustrious and Venerable Brotherhood of Nazarenes of Our Father Jesus Captive, Mary Most Holy of the Crowned Trinity and the glorious Apostle Santiago. Under the tower is the silver bell where you can read the word “Cautivo”.

- **Justification in relation to the itinerary:**

The captive of Malaga is neither more nor less than the Lord of Malaga, an image with an impressive devotion, both inside and outside our community. With this heritage, we will get our students to recognize and know how to distinguish what is a bell arch within all parts of a throne. It is also of interest, to know the language of the bells of the thrones, in the processions of Malaga.

20 Or foreman, who is who guides and directs the men of throne and seeks that no crashes or other accidents of the throne do not occur as it passes through the streets of Malaga. Term endemic to Malaga.

PALLIO EMBROIDERY
(Roof and Bambalinas)



IMAGE 26: View of the canopy, where the canopy roof can be seen.

IMAGE 27: Front view of the canopy.



IMAGE 28: Embroidered detail of one of the bambalinas of the canopy.

- **Author:** Joaquín Salcedo Canca
- **Name:** Palio de la Virgen de la Trinidad (Virgin of the Trinity Palio)
- **Completion date:** 2015-2019
- **Location:** Casa de Hermandad de Nuestro Señor Cautivo y la Virgen de la Trinidad (Brotherhood House of Nuestro Señor Cautivo and the Virgin of the Trinity)
- **Artistic commentary:**

In the Throne Room of the Casa Hermandad de la Cofradía de Nuestro Padre Jesús Cautivo y María Santísima de la Trinidad is the Processional Throne of the Virgin of the Trinity, which processes every Easter Monday along with one of the most exponent devotions of Malaga: El Cautivo. Later we will tell the history of these holders and aspects related to the devotion. The canopy of María Santísima de la Trinidad in terms of the canopy roof and the bambalinas were designed and executed by the prestigious embroiderer Joaquín Salcedo Canca, the same author of the processional mantle of this dolorosa malagueña, premiered in 2008. In 2015 the pallium roof was premiered, while on Easter Monday 2019 were premiered the 4 lateral bambalinas embroidered in full, culminating the canopy. The pallium roof represents the Holy Family, for the realization of the embroidery only gold threads have been used, reserving the colored silks for the multicolored scenes of the pallium roof. In the center of each cloth of bambalina²¹ appears an amphora escorted by dragons. The scenery is crowned with a delicate embroidered cresting, featuring flower pots and floral motifs, referring to the Marian virtues.

- **Justification in relation to the itinerary:**

This patrimonial element is obviously remarkable, since embroidery is one of the most demanded trades in the area of the Holy Week. The canopy of the Trinity, enjoys presenting large dimensions. It is a canopy where the designs and the delimitation of the embroidered pieces can be clearly appreciated.

21 Each division of the scaffolding between the poles, is given in palios that are not box, with a triangular or circular fall.

CROWN of the Virgin of the Trinity



IMAGE 29: Crown of the Virgin of the Trinity.

IMAGE 30 and 31: Our Lady of the Trinity in procession with her Coronation Crown.

- **Author:** ángel, José and Francisco Javier Delgado
- **Name:** Virgin of the Trinity Coronation Crown
- **Completion date:** 2000
- **Location:** Casa de Hermandad de Nuestro Señor Cautivo y la Virgen de la Trinidad (Brotherhood House of Nuestro Señor Cautivo and the Virgin of the Trinity)
- **Artistic commentary:**
The crown of coronation of María Santísima de la Trinidad Coronada is made of sterling silver gilded by the Delgado Brothers in 2000. The crown is formed by the

burst that is the part that imitates rays of light whose volume is practically appreciated in a two-dimensional plane, that is to say, in profile we cannot contemplate it because of its scarce thickness; the crown is also composed of basket, which is the part of the crown that rests on the temples of Mary Most Holy, imitating the crown of a king or queen, from that basket eight imperial ones depart vertically that connect with the upper burst. The burst of this crown is topped with an upper cross below which is presented the mystery of the Blessed Virgin Mary.

Trinity in small format images carved in ivory. In the part of the basket presides a central chapel dedicated to the Virgin of the Victory, - patron saint of the city of Malaga - with a small format image of the same one, which is aligned with the nose of the image of María Santísima de la Trinidad. The canonical coronations, are multitudinous events that occur once in history and that gather hundreds of brothers and devotees around an image, to recognize its antiquity, its artistic value and its devotion, linked to the charity work of the brotherhood of María Santísima de la Trinidad y Nuestro Padre Jesús Cautivo.

O Justification in relation to the itinerary:

This patrimonial asset has been used to show the role of goldsmiths in the Holy Week of Malaga, standing out with pieces as outstanding as the Crown of Mary Most Holy of the Trinity. In addition to the devotional transcendence that is linked to these crowns of coronation.

THE PROCESSIONAL ROBES OF THE CAPTIVE





IMAGE 32, 33 and 34: Views of the Tunic of Jesus Captive, showing its characteristic white color.

- **Author:** First Tunic, Ana Carrasco
- **Name:** Tunic of Nuestro Padre Jesús Cautivo (Our Father Jesus Captive)
- **Date of realization:** 1939
- **Location:** Casa de Hermandad de Nuestro Señor Cautivo y la Virgen de la Trinidad (Brotherhood House of Nuestro Señor Cautivo and the Virgin of the Trinity)
- **Artistic commentary:**

With the end of the civil war in Malaga, the brothers and sisters of the Brotherhood of the Captive decided to commission the Granada-born José Gabriel Martín Simón, who carved an Ecce-Homo that would receive the name of Jesus Captive in honor of all the captives of the civil war, this order was made in 1938. When the carving arrived in Malaga in 1939 the brothers saw that the Lord prostrated completely naked, in fact, it was considered by Luis Cabronero (member of the Academy of Fine Arts of San Telmo) as a carving of little artistic interest. The Bishopric forbade the blessing of the nude statue and quickly had to find something to dress it with. This is how Francisco Ortega Carrasco, a brother of the Brotherhood who worked in a sewing workshop, obtained a few meters of white cloth with an ivory color with which Ana Carrasco Castilla, his wife, made the tunic that would wear in his blessing Nuestro Padre Jesús Cautivo. This image is well known in the Holy Week of Malaga and beyond. It is not known if it is his dark complexion, the humility of his face or the simple whiteness of his tunic, which make this gentleman awaken an impressive devotion during the year, recognized every Easter Monday in the crowd that follows the Lord behind the throne in the procession, making a promise. The captive changes his tunic every year (as some say), what does not change is that it has always been made of a fabric called "angel skin" very thin, which makes it look like he is flying and the tail of the tunic moves with the slightest breeze. There are popular sayings that say that it has a fan underneath, a statement that is logically false.
- **Justification in relation to the itinerary:**

While I have previously said that the captive is a great icon of Holy Week Malacitana, one of the reasons that make it penetrate our attention is the idiosyncrasy that brings the white tunic to Our Father Jesus Captive, denoting temperance, more if possible.

Nevertheless, the history that is enclosed behind it is something worthy of knowing in the Holy Week of Malaga.

- *Casa Hermandad-Museo, Basilica and dependencies of El Paso y Esperanza (Name, photo, justification).*

ARCHITECTURAL CONJUNCT (Archconfraternity of Hope)



IMAGE 35: Architectural Complex of the Archconfraternity of El Paso and Esperanza.

O Plan:



- O Author: Basilica and outbuildings - Clemente Rodríguez Grajales and Juan Luis Martín Malavé / Throne room - Fernando Moreno.

- **Name:** Casa de Hermandad - Museo y Basílica de la Archicofradía del Nazareno del Paso y María Santísima de la Esperanza.
- **Date of realization:** 1988 /1978
- **Location:** Calle Hilera, 2, Barrio del Perchel, Málaga.
- **Artistic commentary:**

The architectural complex of the Archconfraternity of the Paso y Esperanza is a great example of the popular transcendence of the brotherhoods in Malaga, in this case the Archconfraternity perchelera, which is one of the most popular in the city, built a brotherhood house to which later annexed a temple called Basílica del Paso y la Esperanza. This Basílica has a paleochristian basilica plan with a large stained glass window of the Annunciation, has a half-barrel vault decorated with a set of paintings entitled "Apotheosis of the Virgin Mary" by García Ibáñez in 1993. This basilica has a columbarium under the main altar of the titulars, it also has a bell tower with 5 bells and on the facade of the temple there are six Andalusian tile murals depicting Marian scenes from the Holy Scriptures, such as the Incarnation, the Visitation or the Coronation of the Virgin, among others ... The monumental tabernacle of the high altar stands out, measuring 150 cm, of neoclassical style and made in white and gilded silver by the goldsmith workshop Villarreal in 1990.

On the other hand, the Casa de Hermandad or Museo del Paso y la Esperanza, the oldest part of the architectural complex, built by Agromán and designed by Fernando Moreno, was blessed on March 7, 1978. It stands out for its giant doors, its balcony and its belfry. It has an area of 500 square meters where the thrones and the whole artistic heritage of the Archconfraternity are exhibited. On the ceiling there is a large mural with episodes of the history of Malaga, the brotherhood and the neighborhood. These dependencies of the Brotherhood have offices, bar, grocery store, and a rehearsal room for the band of the Archconfraternity²² and a rehearsal room for the music band of the Archconfraternity.

- **Justification in relation to the itinerary:**

In order to acquire a broader perspective of this celebration, we will take into account the houses of Brotherhood, the street chapels or the oratories, chapels or parishes maintained thanks to the brotherhoods. In consonance with this, it is important that our students know where the thrones of the Semana Santa Malagueña come from and where they are enclosed.

22 Person or group of people who are part of the Board of Directors of the Brotherhood. In charge of arranging the altar, cleaning the chapel, distributing robes, etc.

PALIO BAR ²³



IMAGE 36: Rear view of the throne, showing the canopy bars.

IMAGE 37: Detail of the door that inspired the design of these pallium bars.

IMAGE 38: Side view of the throne, showing the six pallium bars.

- Author: Talleres Cordobeses de Lama
- Name: Pallium bars of the throne of María Santísima de la Esperanza
- Date of realization: 1946
- Casa Hermandad de la Archicofradía del Dulce Nombre de Jesús Nazareno del Paso y María Santísima de la Esperanza (Brotherhood House of the Archconfraternity of the Sweet Name of Jesus Nazareno del Paso and María Santísima de la Esperanza).

²³ Cylindrical piece of gilded or silver-plated chiseled metal that holds the pallium. Their number varies between eight and twelve in Malaga.

○ **Artistic commentary:**

The thrones of Malaga -which are not pasos- have elements clearly differentiated from those used in the rest of Andalusia. The most significant parts of a Malaga virgin throne are: Palio (roof and bambalinas), pallium bars, flying buttresses, candelería, pollero, mantle, pedestal, cajillo, varales and bell arch. Next, we will show and explain the parts of a Malaga virgin throne that have not yet been explained, but have only been mentioned in the previous brotherhood houses visited.

- The canopy and the bambalinas, which are the roof and the embroidery hanging from the front, side and back of the throne in its highest part.
- The candelería is the set of candlesticks or candelabra of a single candle arm of different sizes that illuminate the images.
- The palio rods (called in the rest of Andalusia, “varales de palio”), are elements similar to very thin columns that hold the palio, allowing its movement and oscillation.

The history of the pallium bars of the Esperanza is very unique because going up Larios street towards the Plaza de la Constitución, on the right we find Moreno Monroy street, at number 3 there is a very special wooden door, because from that door was taken the model to create the pallium bars of the throne of the Virgen de la Esperanza.

○ **Justification in relation to the itinerary:**

It is very characteristic to carry out a study focused on such a consolidated element in Malaga, especially in terms of its endemic Malaga nomenclature.

INCENSE BURNERS AND NAVETAS.



IMAGE 39: Censer.



IMAGE 40 and 41: View of naveta.

- O Author: Jesús Amaro (Cordovan workshop)
- O Name: Censers and Navetas de la Archicofradía del Dulce Nombre de Jesús Nazareno del Paso y María Santísima de la Esperanza (Censers and Navetas of the Archconfraternity of the Sweet Name of Jesus Nazarene of the Passage and Mary Most Holy of Hope)
- O Completion date: 2022

- Location: Casa Hermandad de la Archcofradía del Dulce Nombre de Jesús Nazareno del Paso y María Santísima de la Esperanza (Brotherhood House of the Archconfraternity of the Sweet Name of Jesus Nazareno del Paso and María Santísima de la Esperanza).
- **Artistic commentary:**

The censers and navetas are part of the patrimony of the liturgical body of the Archconfraternity of Jesús Nazareno del Paso and María Santísima de la Esperanza coronada. They are carried by the turiferary acolytes²⁴²⁴, who escort the thrones of Jesus Nazareno del Paso and María Santísima de la Esperanza as they pass through the streets of the city and in the liturgical celebrations of the Archconfraternity, in this case. In the year 2022 a set of four censers and navetas made by the Cordovan goldsmith workshop Jesús Amaro were premiered. The naveta is a liturgical utensil whose function is to store a quantity of unburned incense, from this utensil the granulated incense is taken with a spoon and poured into the censer that thanks to its chains allows the movement, causing the entry of air to the burning coals burning is the incense and leaving the typical fragrance of Holy Week. The bodies of acolytes are formed by the acolytes ceriferarios²⁵²⁵ which are those who carry the candlesticks²⁶²⁶ and the acolytes turiferario which are those who carry the censer and the naveta.
- **Justification in relation to the itinerary:**

The incense burners and navetas are worthy of comment as they are part of the heritage that the brotherhoods put on the street, all to dignify the passage of the image or images.

NAZARENE HABITS



IMAGE 42: Cortejo del Cristo, Hdad. Paso y Esperanza.

24 Those who carry the incense and the naveta.

25 Those who carry the candlesticks and the pole.cerial

26 Metal or chiseled silver bar with artistic finial and a saucer to collect the wax. The candle or candle is placed in this finial. They are placed, in even number, in front of the throne to illuminate it.



IMAGE 43: Penitent Nazarenes of both sections of the Brotherhood of El Paso y Esperanza.

IMAGE 44: Section of the Virgin, Brotherhood Paso y Esperanza.

- Author: Anonymous
- Name: Nazarene tunics
- Date of realization: not specified
- Location: Casa Hermandad de la Archicofradía del Dulce Nombre de Jesús Nazareno del Paso y María Santísima de la Esperanza (Brotherhood House of the Archconfraternity of the Sweet Name of Jesus Nazareno del Paso and María Santísima de la Esperanza).
- Artistic commentary:

The habits and tunics of the penitents of the Pontifical and Royal Archconfraternity of the Dulce Nombre de Jesús Nazareno del Paso and María Santísima de la Esperanza Coronada are composed of purple velvet hood and tunic with golden cincture, with tail and embroidered scapular, in the section of the Christ; while, in the section of the Virgin, they wear green velvet hood and tunic with golden cincture, with tail and embroidered scapular. The antecedents of the penitent costume date back to the time of the Inquisition. At that time, people who were going to be punished for some religious reason had the obligation to wear a piece of cloth that uncovered part of the chest and back, in addition they also had to have placed on the head a cone of any type of material, such as cardboard or cloth, that was a penance imposed by the Church. Nowadays, the penitent costume supposes and symbolizes a sacrifice in the form of a promise to the Church.

God, manifested through the titular figures of the brotherhood, which are the images that preside over the thrones. Some Nazarenes wear their feet tied with chains in the

silent brotherhoods, being part of the promise. Most of the penitents or nazarenos who participate in the processions are accompanied by a candle. The more austere or sober brotherhoods usually wear an esparto grass belt and the candle resting on the waist. On the other hand, the more cheerful brotherhoods or with a less sober character usually carry the candle as if it were a stick while walking, also these nazarenos usually wear a cape, unlike those of the serious brotherhoods.

○ **Justification in relation to the itinerary:**

The tunics of the Nazarenos are an indispensable element for the Holy Week of Andalusia, in all its colors and styles, the Nazarenos are the second protagonists of this celebration, they are the ones who make it mobile and bigger with their company in the processional parades, magnifying the title holders that they accompany. We will also see it from the point of view of devotion and promise.

VIRGIN SIZE





IMAGE 45, 46 and 47: Views of the Virgen de la Esperanza Coronada, Málaga.

- Author: Anonymous
- Name: María Santísima de la Esperanza Coronada.
- Date of realization: XVIIth century
- Location: Basilica of the Dulce Nombre de Jesús Nazareno del Paso and María Santísima de la Esperanza Coronada.
- Artistic commentary:

Our Lady of Hope is part of the patrimony of the Pontifical and Royal Archconfraternity of the Dulce Nombre de Jesús Nazareno del Paso and María Santísima de la Esperanza Coronada. The Virgin of Hope is a work of candlestick, anonymous from the 17th century.²⁷²⁷It has undergone two deep restorations, one by Adrián Risueño after the civil war, and another in 1969 by Luis Álvarez Duarte who carved a new set of hands. In 2005 it was restored by Estrella Arcos, but due to the terrible restoration done, only four years later, it was restored again by Luis Álvarez Duarte, who carved the current hands in 1969. The Virgen de la Esperanza processions accompanying the Nazareno del Paso during Holy Thursday and the dawn of Good Friday, it is a brotherhood with a quite considerable devotional significance. During the Civil War the old Nazareno del Paso was burned, and Francisco Palma Burgos carved a new one. The Virgen de la Esperanza, which could be saved from the war, was canonically crowned on June 18, 1988 in the famous Plaza de la Constitución.

27 It is said of the image carved to be dressed.

○ Justification in relation to the itinerary:

The Esperanza of Malaga is an image with a quite significant devotional transcendence within the panorama of the Holy Week of Malaga, this image is one of the very few images that have survived the war and its assaults in 1936. Undoubtedly an image worthy of analysis and contemplation.

DAY 2: The artisans, plastic arts of the material and immaterial heritage of the Malacitana Holy Week.

- *Sculptor Juan Vega Ortega's workshop.*



IMAGE 48: Outside the workshop of sculptor Juan Vega.

SKETCH DESCENDIMIENTO BAZA



IMAGE 49, 50 AND 51: Sketch of the mystery of the Descent from the Cross, for the Brotherhood of the same name.

- **Author:** Juan Vega Ortega
- **Name:** Sketch of the Mystery Step, Brotherhood of the Descent from the Cross of Baza
- **Completion date:** 2017
- **Location:** Sculptor Juan Vega Ortega's workshop.
- **Artistic commentary:**

The sketch in this workshop was made for the venerable Brotherhood of Our Lady of Sorrows, Our Father Jesus of the Rescue and the Holy Christ of the Descent from the Cross, titulars of the Parish Church of Santiago Apostle of Baza (Granada).

The Christ of the Descent from the Cross was not made by Juan Vega Ortega, but by Francisco Torres González, the rest of the secondary images were made by Juan Vega Ortega. These secondary images are María Santísima del Rocío in her Sorrowful Mysteries, San Juan, Evangelist Santa María Magdalena, Santa María de Salomé, Santa María de Cleofás, Nicodemo and José de Arimatea composing one of the biggest mystery steps of Andalusia. All the images bring great drama to the scene. All the images are dressed, that is to say, of which our sculptor only sculpted busts and hands, under the clothes they present a structure of sticks that together with the clothes give the appearance of a body. The total height of the images in the sketch is approximately fifty centimeters (counting the height of the cross).

- **Justification in relation to the itinerary:**

With the visit to Juan Vega's workshop, students will be able to increase their level of critical and selective knowledge regarding the quality of the sculptural works, different techniques for applying polychromes, inserting eyes to the images, wood carving, the different materials to give shape... In this way, they will be able to see the clay sketches, which form mysteries, busts or complete carved images...

ANGELS CIRINEOS²⁸.



IMAGE 52, 53 and 54: Complete view and details of the Cirineos Angels for the perchelera Hermandad de la Misericordia.

- Author: Juan Vega Ortega
- Name: Cirineos Angels.
- Completion date: 2021
- Location: Sculptor Juan Vega Ortega's workshop.
- Artistic commentary:

This set of Cirineos Angels was commissioned by the Brotherhood of Nuestro Padre Jesus de la Misericordia (el chiquito), for the sculptor Juan Vega Ortega. This sculpture is made of cedar wood gilded, polychrome and stewed, with measures of 90 by 50 cm. The sculpture as a support has a cloud that presents a cartouche, in which you can read "the Cross of the Lord opens furrows of Mercy", since this order is for the Nazarene of Mercy in the neighborhood of Perchel. The sculptural composition, becomes part of the set in its processional throne, allegorically, the angels will help the Lord to support the weight of the Cross. It is a piece executed in a single block in which, in a graceful and expressive way, the angels rise to the wood.

- Justification in relation to the itinerary:

We are faced with a commission already completed for a brotherhood in Malaga, of which Juan Vega can tell us how the wood was modeled, how he has carried out the polychrome applied. In short these works so closely, besides being able to appreciate all its details, it serves us to put face and name to the real people that carry out this type of works so difficult to think. All this to achieve a more general and complete vision of the artistic patrimony of the Holy Week.

²⁸ It refers to angels that allegorically hold the cross carried on the shoulder by Jesus of Nazareth.

- *Salvador Oliver Embroidery Workshop.*



IMAGE 55: Exterior of the workshop.

SAYA²⁹ VIRGEN DEL ROCÍO



²⁹ Virgin dress with rich embroidery and rhinestones.



IMAGE 56: Project-design Saya de Coronación de Ntra. Sra. del Rocío de Málaga.

IMAGE 57: Saya embroidered by Salvador Oliver.

IMAGE 58: Virgen del Rocío de Málaga, dressed with her new Saya.

- Author: Salvador Oliver Urdiales
- Name: Saya de Coronación de la Virgen del Rocío (Coronation Saya of the Virgin of El Rocío)
- Completion date: 2015
- Location: Salvador Oliver Embroidery Workshop
- Artistic commentary:

The coronation saya of Nuestra Señora del Rocío was designed by Eloy Téllez and embroidered by Salvador Oliver, on the occasion of the Canonical Coronation of this image. This saya is inspired by the dresses of the noble ladies of the Court of the Habsburgs. Embroidered on white tissue, the sheath is symmetrical, with vegetal decoration knotted with ribbons, flowers embroidered in silk that bring color to the whole, with stars of rich plasticity and horns of abundance. The saya is enriched with gold threads, silks on silver tissue, pearls and crystals, it was executed between 2014 and 2015. It is of remarkable.

I appreciate the similarity of this saya with the style of sayas usually worn by the Virgen del Rocío de Almonte, with some overlaps on each side, as if under the mantle to

wear a kind of robe and that may also be inspired by the ladies of the court of the Habsburgs.

O Justification in relation to the itinerary:

Visiting an embroidery workshop that has made so many works for the Holy Week of Malaga is a very significant activity, since it helps our students to conceive an idea about the textile heritage of Holy Week, especially when imagining and in this case observing how this ancient craft is made. I have selected this saya of the popular Hermandad del Rocío, since it was a key piece worn by María Santísima del Rocío on such a transcendental day for the brotherhood as was the day of its Canonical Coronation.

CONSOLATION AND TEARS PROCESSIONAL MANTLE



IMAGE 59: Salvador Oliver embroidering the mantle.

IMAGE 60: Back of the throne of the Virgin of Consolation and Tears.

IMAGE 61: Finished mantle, in its presentation.

- **Author:** Salvador Oliver Urdiales
- **Name:** Processional mantle of the Virgen de Consolación y Lágrimas (Virgin of Consolation and Tears)
- **Completion date:** 2016
- **Location:** Salvador Oliver Embroidery Workshop
- **Artistic commentary:**

The processional mantle of María Santísima de la Consolación y Lágrimas titular of the Brotherhood is part of the patrimony of the Pontifical, royal, very illustrious and venerable Archconfraternity of the Most Holy Christ of the Blood, María Santísima de Consolación y Lágrimas y santo sudario (Holy Mary of Consolation and Tears and Holy Shroud). This great piece of the trousseau of the Virgin of Consolation and Tears was designed by Sister Maria Amanda and Salvador Oliver Urdiales, executed in 2016 by the workshop of Salvador Oliver Urdiales. For this, mauve velvet embroidered with fine gold thread was used. The dimensions that characterize this mantle are 8 meters long by 5 m wide. It is the longest mantle in Malaga. The embroideries that appear on the mantle work of the aforementioned embroiderer maintain the original design of the previous mantle made by the Mothers Adorers, which processed from 1929 until the premiere of this new mantle in 2016. This large mantle consists of a total of 2000 pieces embroidered on it. It took 2 years to be embroidered and is one of the most identifying pieces of the Holy Week of Malaga, within the style of the Malaga mantles, characterized by its long tail and its huge dimensions compared to the mantles of the rest of Andalusia.

- **Justification in relation to the itinerary:**

The Mantle of the Virgin of Consolation and Tears of the Brotherhood of the Blood, is a very personal mantle in the city of Malaga, besides being the longest that processions, which is why it is a remarkable and notorious piece, worthy of talking about it as a remarkable part of the heritage of the city of Malaga, besides knowing different techniques of execution, embodied in this piece.

- *Rehearsal room of Banda de Música "La Paz".*



IMAGE 62: Rehearsal room.

INSTRUMENTS of the Band



IMAGE 63: Tuba (Brass).
IMAGE 64: Snare drum (percussion).
IMAGE 65: Clarinet (Woodwind).

- **Author:** Not specified
- **Name:** Tubas, Clarinets, Drums...
- **Date of realization:** Not detailed
- **Location:** Rehearsal room of the “La Paz” Music Band.
- **Artistic commentary:**

The musical corporations of our Holy Week are those that put music to our thrones that walk through the streets. In reference to the material patrimony of the same ones they are the instruments, that together with the human patrimony form the musical compositions, that are part of the immaterial and ephemeral patrimony of our Greater Week. The Bands can be of three types according to their musical style: Bands of Music, Musical Groupings and Bands of Bugles and Drums. The first ones usually accompany the Virgins, while the second and third ones usually accompany the Christs or Nazarenes. We will focus on detailing the elements that make up a Band of Music and that make it sound in a certain way. The BM are formed by different groups of instruments: In the first place, we will talk about the woodwind strings, formed by instruments such as clarinet, flute, oboe, bassoon, alto saxophone, tenors and baritones; Secondly, there are the brass strings, formed by trumpets, trombone, horn, tuba and fiscorno; In the percussion group we find the snare, drum, bass drum, bell, bells, xylophones and cymbals, among others; Finally we will emphasize the presence of bugles, since the bugles are a removable element depending on the march we are playing, sounding at specific times of some marches or remaining silent in others, it all depends on the demands and character of the contracting brotherhood. In sober brotherhoods generally highlights the absence of bugles, something different in more folkloric or “neighborhood” brotherhoods.

- **Justification in relation to the itinerary:**

Keeping in mind the importance and role of the bands is a fundamental task if we want our students to know and be capable of to develop this celebration in depth, valuing all the faces of the Holy Week and its material and immaterial heritage.

**PROCESSIONAL MARCHES
HYMNORONATION OF THE DOLORS. INTANGIBLE HERITAGE.**



IMAGE 63: Score.

IMAGE 64 and 65: Members of the BM "La Paz" of Málaga, playing.

- Author: Perfecto Artola
- Name: "Himno de Coronación de Nuestra Señora de los Dolores" (Hymn for the Coronation of Our Lady of Sorrows).
- Date of realization: 1985
- Type: Musical heritage
- Location: Rehearsal room of the "La Paz" Music Band.

○ **Artistic commentary:**

The director of the Band of Music “La Paz” of Malaga will make us an artistic commentary with the help of the composer Francisco Javier Criado of the march that we have listened (Hymn of Coronation of Our Lady of Sorrows). This march was made for the Canonical Coronation of Our Lady of Sorrows, titular of the Archconfraternity of the Expiration in 1985. This march tells a story: the Coronation. The march throughout its measures narrates a story, beginning its first chords with an inspiration to the hymn of the Guardia Civil, due to the fact that the march is a very special one.

To the link between both corporations. The composition is written in major mode, denoting a great moment, as was the coronation. The march presents a sweetness intertwined with the righteousness of the royal brotherhood, begins with a sweet ascent that is followed by a part that marks the character of the Virgin, the pain, accentuated by the percussion box, marking a more melancholic theme. The trio refers to the royalty of the Virgin that ends with an explosion of joy and jubilation as is the moment of the Coronation, ending the march with a precise cadence that envelops it with sweetness again. This march is very valuable for the brotherhood, interpreting it in the exit and the running of the bulls, an emblem for the brothers. Francisco Javier Criado will also speak of procession marches he has composed in recent years, such as “Puerta del Cielo” for the Hermanad del Rocío on the occasion of the Canonical Coronation of its Marian title and “Alegría de la Mañana” for the Virgen del Amparo de la Hermandad de la Pollinica³⁰³⁰ on the occasion of the 75th anniversary of the blessing of its title. Being the march “Puerta del Cielo” one of the great Malaga marches that have been exported in a relatively short period of time, even outside the province of Malaga.

○ **Justification in relation to the itinerary:**

It is of great interest that our students know the musical panorama of the Andalusian Holy Week, knowing the most identifying marches of the Holy Week and valuing that many of them describe moments and facts between their staves.

30 This is the name given in Malaga to the Royal Brotherhood of Our Father Jesus at his Entry into Jerusalem and Mary Most Holy of Amparo.

DAY 3: Titulars of the Holy Week of Malaga.

- *Church of San Juan.*



IMAGE 66: Church of San Juan de Málaga Exterior.

SIZE XTO VERA+CROSS.



IMAGE 67: Christ of the True Cross, in procession.

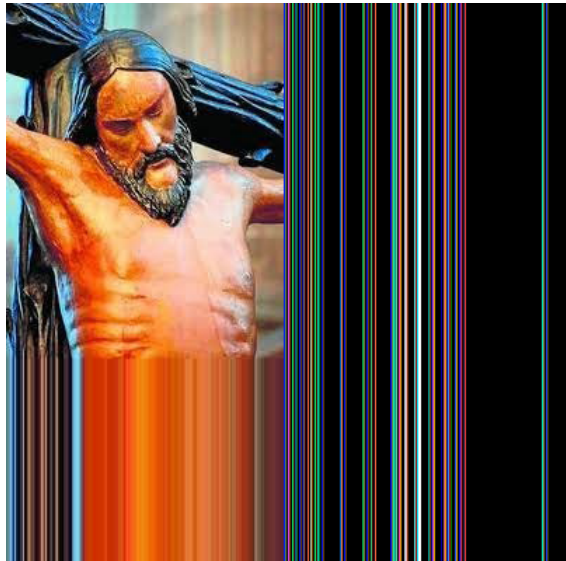


IMAGE 68: Christ of the True Cross in his Church.



IMAGE 69: Christ of the True Cross deprived of potencies and crown of thorns.

- Author: Anonymous. Restored by Juan Manuel Miñarro
- Name: Santísimo Cristo de la Vera Cruz y Sangre (Most Holy Christ of the True Cross and Blood)
- Date of realization: 16th century
- Location: San Juan Bautista Church
- Artistic commentary:

The Most Holy Christ of the True Cross and Blood belongs to the primitive Sacramental Brotherhood and the merged royal brotherhoods of Our Father Jesus of the Scourging and Column, Most Holy Christ of the Exaltation, Most Holy Christ of the Blind, Most Holy Mary of Tears and Favors, Illustrious Archconfraternity of the Holy Veracruz and Blood, Our Lady of the Greatest Pain, Queen of the Angels and Saint John the Evangelist. This Christ is a Late Gothic sculpture of the late fifteenth century or early sixteenth century, being the oldest of how many procession in the Holy Week of Malaga. The last restoration of the carving was carried out in 2012 by Juan Manuel Miñarro. This Brotherhood, as happens on Palm Sunday with María Santísima de Lágrimas y Favores, on the night of Holy Thursday walks the streets the section of this brotherhood belonging to the Cristo de la Vera+ Cruz y Sangre, musically accompanied by the Banda de Música “Maestros Infantes” from Los Barrios (Cádiz). The Confraternity of the Vera Cruz treasures a perpetual indulgence³¹ and since

31 The indulgence is God's forgiveness of a temporary penalty for sins, already forgiven as to guilt. It is applicable to oneself or to deceased persons, it cannot be received for other living persons.

1984 processions a relic of the Lignum Crucis³² obtained by Father Federico Gutiérrez Serrano in Rome. This Christ is carried in procession with a pallium of respect³³ The tunics of this section of the brotherhood are black, with green hoods and esparto grass belt.

○ **Justification in relation to the itinerary:**

It is good to mention in our didactic itinerary to the titular that grouped to the oldest brotherhood of how many today procession in Malaga. The Christ of the Vera Cruz is a very old carving if we compare it with the rest of the images that procession in the Holy Week of Malaga, a “recent” Holy Week, reconstructed after the siege of the Civil War. Using this image of the Parish of San Juan to investigate the origins of the Holy Week of the city.

- *Santos Mártires Parish.*



IMAGE 70: Saints Martyrs Ciriaco and Paula Parish.

32 Christian relic that refers to the wood used by the Romans to crucify Jesus.

33 Species of canopy placed on four or more long poles, which serve in processions for the priest who carries in his hands the Blessed Sacrament, or an image, to be covered from the insults of time and other accidents.

IMAGE JESUS PRAYER



IMAGE 71: Our Father Jesus of the Prayer in the Garden.

IMAGE 72 and 73: Jesus of the Prayer Procession through the streets of Malaga.

- Author: Fernando Ortiz
- Name: Our Father Jesus Praying in the Garden
- Date of realization: 1757
- Location: Parish of Saints Martyrs Ciriaco and Paula
- Artistic commentary:

Our Father Jesus Praying in the Garden is the titular of the Pontifical, Royal, Very Illustrious and Venerable Sacramental Archconfraternity of Our Father Jesus Praying in the Garden, Our Lady of the Conception, St. John the Evangelist and Our Lady of the Olive. This image is the work of Fernando Ortiz in 1757, the origins of this

brotherhood date back to the mid-eighteenth century, the current Archconfraternity is the result of the merger of the Sacramental Archconfraternity of the Holy Martyrs, the Brotherhood of Our Father Jesus Praying in the Garden and the Confraternity of the Sorrowful Conception. In 2005, the image of the Lord was restored by Manuel Carmona. The angel that accompanies him in procession was made by Antonio Castillo Lastrucci in 1940. This Christ is accompanied in procession by the other titular of the Brotherhood which is Our Lady of the Conception, an anonymous carving of the eighteenth century. On the throne of Christ stands a large natural olive tree, the box of the throne and the flying buttresses are made of gold and silver with plant motifs. This throne is considered of baroque style, carried by 200 men of throne accompanied by the Captive Musical Grouping of Estepona. The color of the tunics of this brotherhood in the section of Christ are white tunics with capirote and sardineta in purple damask fabric. The stewards and insignias wear purple capes, also in damask fabric. It processes on Palm Sunday.

O Justification in relation to the itinerary:

In order to visit the churches where the titular figures that give name to the brotherhoods and fraternities of Malaga reside, we visited the titular figures of the Hermandad del Huerto, an outstanding brotherhood in the Holy Week of the city, with truly valuable images that treasure the heritage of this great celebration. In particular, these images survived the Civil War, showing iconography that captured the images of that Holy Week before the War.

IMAGE XTO GYPSIES



IMAGE 74 and 75: Our Father Jesus of the Column.

IMAGE 76: Our Father Jesus of the Column, on his processional throne.

- **Author:** Juan Vargas Cortés
- **Name:** Our Father Jesus of the Column
- **Date of realization:** 1942
- **Location:** Parish of Saints Martyrs Ciriaco and Paula
- **Artistic commentary:**

Nuestro Padre Jesús de la Columna belongs to the Excelentísima, Venerable y Muy Ilustre Hermandad y Cofradía de Nazarenos de Nuestro Padre Jesús de la Columna y María Santísima de la O (Our Father Jesus of the Column and Mary Most Holy of the O). It is the oldest brotherhood of Easter Monday, it has its roots in the late seventeenth century, although its character was formed a century later when the members of the guild of blacksmiths, most of gypsy ethnicity, become part of it. The carving of Nuestro Padre Jesús de la Columna is the work of Juan Vargas Cortés in 1942. This sculptor was of gypsy race and he made a new sculpture for the brotherhood, since the previous one was destroyed in the events of 1931 and 1936. The current image of the Lord was restored by Francisco Buiza Fernández in 1980 and it processes with María Santísima de la O, work of the same restorer. This Christ is carried in procession on a throne almost of reel³⁴ made by Francisco Palma Burgos and restored by Angel Varo in 2012. This throne is carried by 144 men of throne³⁵ and musically accompanied by the “Gitanos” Bugle and Drum Band. In the section of the Christ the robes are purple, surprising the number of people of gypsy ethnicity that accompany the Christ and singing “al moreno”. This brotherhood has a relic of the Lignum Crucis and a stone from the House of the Virgin in Bethlehem.

- **Justification in relation to the itinerary:**

The Brotherhood of the Gypsies is a brotherhood with deep roots in the Holy Week in Malaga, with an environment and an atmosphere that characterizes it above the others. Dancing, singing and clapping also have their place in Malaga’s Semana Mayor.

34 Typical Malaga throne shape that narrows in the middle and widens at the top.

35 Man or woman: It is the denomination given to the man or woman who carries the throne on his or her shoulders. They are also called bearers.

VIRGIN CARVING OF SORROWFUL LOVE



IMAGE 77 and 78: Our Lady of Sorrowful Love.
IMAGE 79: Our Lady of Sorrowful Love on Easter Monday.

- Author: Antonio Asensio de la Cerda
- Name: María Santísima del Amor Doloroso (Most Holy Mary of Sorrowful Love)
- Date of realization: 1770
- Location: Parish of the Saints Martyrs Ciriaco and Paula
- Artistic commentary:

The carving of María Santísima del Amor Doloroso belongs to the Real, Muy Ilustre y Venerable Archicofradía de Nazarenos del Santísimo Sacramento, Nuestro Padre Jesús de la Pasión y María Santísima del Amor Doloroso (Royal, Very Illustrious and Venerable Archconfraternity of Nazarenes of the Most Holy Sacrament, Our Father Jesus of the Passion and María Santísima del Amor Doloroso). Brotherhood founded in 1934, admitted to the Association of Brotherhoods in 1936. The image of the Virgin is attributed to Antonio Asensio de la Cerda (1770- 1771) by the professor doctor Don Juan Antonio Sanchez Lopez. Intervened by Luis Ortega Bru in 1977 and fully restored by Professor Doctor Juan Manuel Miñarro López in 2018. It processes under a canopy embroidered in gold, ochavado, of wine-colored velvet, with a velvet mantle of the same color embroidered in gold by Joaquín Salcedo Canca in 2005. The embroidery of the canopy is the work of Fernández y Enríquez between 1995 and 2000. This throne weighs 3200 kg loaded by 152 men of throne and accompanied musically by the Municipal Band of Arahál. The Nazarenes of this brotherhood wear purple tunics with esparto belt, procession on Easter Monday.

- Justification in relation to the itinerary:

It is also remarkable the work of the restorations and interventions of the image makers and restorers, hence we can put this into practice, relating it to the Virgin of Sorrowful Love, an image that, despite having ancient origins, has undergone

significant changes that have given it a different artistic quality to the one initially presented.

- Parish of Santiago Apostle.



IMAGE 80: Parish of Santiago Apostle, Malaga.

IMAGE JESUS RICO

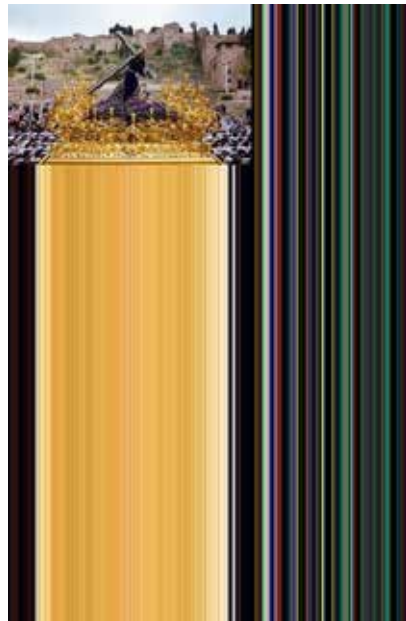


IMAGE 81 and 82: Our Father Jesus of Nazareth entitled "El Rico".



IMAGE 83: Our Father Jesus of Nazareth entitled “El Rico” in procession through the streets of Malaga.

- **Author:** José Navas Parejo
- **Name:** Nuestro Padre Jesús Nazareno titled “El Rico” (Our Father Jesus of Nazareth).
- **Date of realization:** 1939
- **Location:** Parish of Santiago Apostle.
- **Artistic commentary:**

Our Father Jesus Nazarene belongs to the Real, Excelentísima, Muy Ilustre y Venerable Cofradía de Culto y Procesión de Nuestro Padre Jesús Nazareno titled “El Rico” y María Santísima del Amor (Royal, Excellent, Very Illustrious and Venerable Brotherhood of Worship and Procession of Our Father Jesus Nazarene titled “El Rico” and María Santísima del Amor). The image of the Nazarene is the work of José Navas Parejo in 1939. It is curious that this Nazarene has a motorized mechanism to move the arm, giving the blessing at the moment of the liberation of the prisoner and its passage through the Bishop’s Square. This image is carried in procession on Holy Wednesday on a throne made by Nicolás Prados in 1942, remodeled in 1963, weighs 3200 kg and is carried by 220 men on the throne. The procession wears purple tunic and hood with golden cincture in the section of the Christ, which is musically accompanied by the Trinidad Sinfónica Music Band.

- **Justification in relation to the itinerary:**

The image of Jesus the Rich is very well known within the brotherhood panorama not only in Malaga, but also in Andalusia, there are different causes that make this Nazarene a reference of the Holy Week of the City, either by the liberation of the prisoner, by giving the blessing (along with the Nazarene of the step) and being

accompanied by a music band (a minority of Christs in Malaga have this type of musical accompaniment).

VIRGIN ROSARY IMAGE



IMAGE 84 and 85: Mary Most Holy of the Sorrowful Rosary.

IMAGE 86: Mary Most Holy of the Sorrowful Rosary, procession in Via Lucis.

- Author: Salvador Gutiérrez de León
- Name: María Santísima del Rosario
- Date of realization: 19th century
- Location: Parish of Santiago Apostle.

○ **Artistic commentary:**

María Santísima del Rosario is titular of the Very Illustrious, Venerable and Fervent Sacramental Brotherhood and Confraternity of Nazarenes of Our Father Jesus of the Sentence. María Santísima del Rosario en sus misterios dolorosos y San Juan Evangelista. The image of the Virgin is the work of Salvador Gutiérrez de León, made in the nineteenth century as an Immaculate, converted into a sorrowful by Antonio Nadales in 1938 and restored by Antonio Joaquín Dubé de Luque in 2003. Procession under canopy, being the embroidery of the canopy and mantle made by Leopoldo Padilla in 1956 and the gold work of Villarreal in 1965. This throne is carried by 200 men of throne, accompanied musically by the Band of Music Nuestra Señora de la Soledad. Procession on Holy Tuesday with a procession in the section of the Virgin of blue velvet with light blue hoods.

○ **Justification in relation to the itinerary:**

I wanted to include this image in the itinerary, because I wanted my students to visualize the number of changes that an image can undergo (outside of Holy Week or of Glory) until it is adapted as a sorrowful image and becomes the head of a penitential brotherhood.

- *Sanctuary of Nuestra Señora de la Victoria.*



IMAGE 87: Shrine of Our Lady of Victory, Malaga.

MOUNT CALVARY VIRGIN CARVING



IMAGE 88 and 89: St. Mary of Mount Calvary

IMAGE 90: Saint Mary of Mount Calvary in procession on her throne.

- Author: Anonymous
- Name: Santa María del Monte Calvario
- Date of realization: Not known, blessed 1941
- Location: Mount Calvary Hermitage
- Artistic commentary:

María Santísima del Monte Calvario is an image owned by the Very Ancient and Venerable Brotherhood of Via Crucis of the Holy Christ of Calvary and Lord San Francisco de Paula and Brotherhood of Nazarenes of the Most Holy Recumbent Christ of Peace and Unity in the Mystery of His Sacred Death, Our Lady of Faith and Consolation, Holy Mary of Mount Calvary and St. Manuel Gonzalez. The origins of this brotherhood date back to 1656, although the reorganization of the Brotherhood took place in 1977, in 1979 it made its first procession through the neighborhood of La Victoria and in 1981 it became a member of the Agrupación de Nazarenos del Nazarenos del Santísimo Cristo Yacente de Paz y Unidad en su Misterio de su Sagrada Mortaja of Brotherhoods. This brotherhood has a relic of the Lignum Crucis. Santa María del Monte Calvario is an image of unknown author of Granada origin, in 1970 it was completely remodeled by the artist Luis Alvarez Duarte, in 2000 it was repolychromed by Juan Manuel Miñarro. The chapel suffered a fire in 2006, quite spectacular. This image processions on Good Friday carried by 150 men of throne, the Nazarene procession wears black tunic with the scapular of the minimum order with the emblem "Charitas" embroidered on the chest. The musical accompaniment is provided by the Banda de Música Nuestra Señora de la Paz.

O Justification in relation to the itinerary:

This image and in general this Brotherhood, usually goes unnoticed in Malaga and I wanted to make it visible, especially to make it known for its unparalleled staging every Good Friday, on the climb to Mount Calvary. This ancient image of Granada origin has gone through different avatars to be the one we know today. Although that does not mean that the very personal staging of this brotherhood is affected.

MERCY VIRGIN CARVING



IMAGE 91 and 92: Our Lady of Mercy.

IMAGE 93: Our Mother and Lady of Mercy, procession on Palm Sunday.

- O Author: Luis Álvarez Duarte
- O Name: Nuestra Madre y Señora de la Merced (Our Mother and Lady of Mercy)
- O Date of realization: 1983
- O Location: Royal Basilica of Santa María de la Victoria

○ **Artistic commentary:**

The image of Nuestra Madre y Señora de la Merced is owned by the Antigua Hermandad y Real Cofradía de Nazarenos del Santísimo Cristo de la Humildad en su presentación al pueblo (Ecce-Homo), Nuestra Madre y Señora de la Merced y San Juan Evangelista. The origins of this brotherhood date back to the 17th century, although this brotherhood was re-founded in 1980. The image of the Virgin is the work of Luis Alvarez Duarte, made in 1983. Procession on Palm Sunday, this brotherhood is known as the white servites due to the serenity with which they perform the procession, the robes are of ecru color with capirotes of the same color and esparto belt. The throne of the Virgin is carried by 158 men of throne and accompanied musically by the Maestro Eloy García Music Band of the Archconfraternity of the Expiration.

○ **Justification in relation to the itinerary:**

In the same way that quite old images of this celebration have been worked on, the new artistic currents of imagery should also be included, which in the 80's renewed some brotherhoods of Malaga, which rose from the ashes.

SIZE XTO LOVE



IMAGE 94 and 95: Christ of Love.



IMAGE 96: Christ of Love, procession along Victoria Street.

- Author: Fernando Ortiz
- Name: Santísimo Cristo del Amor
- Date of realization: XVIIIth century
- Location: Royal Basilica of Santa María de la Victoria
- Artistic commentary:

The Holy Christ of Love belongs to the Royal Brotherhood of the Holy Christ of Love and Our Lady of Charity, whose origins date back to 1923, joining the group in 1924. The image of the Holy Christ of Love is a work attributed to Fernando Ortiz in the 18th century, its iconography represents a dead Christ on the Cross with the Sorrowful Virgin at his feet. Procession on Good Friday, its Nazarenes are dressed in tunic and black serge hood³⁶ tight to the waist with Augustinian belt, the throne of Christ is carved wood gilded and polychrome by Jose Avila and Pedro Roman in 1954, loaded by 200 men throne and accompanied musically by the Band of Bugles and Drums of the Archconfraternity of the Passage and Hope.

- Justification in relation to the itinerary:

The Christ of the Love, is a carving of an appreciable sculptural value, besides being able, by itself, to show you other times of the Holy Week of this place, because although, this Christ has a reduced format, of small dimensions compared to other crucifixes of Malaga more recent, this has to do with its antiquity, being one of the oldest Christs of the Holy Week of Malaga.

36 Capirote made of a special fabric, usually black. It is worn by penitents on the head and is cone-shaped.

6.10.2.6. Activity to be carried out at each site

DAY 1 - The Material Heritage of Our Holy Week

DIDACTIC PROPOSAL 1.1.	
Title	Presenting my patrimonial element brotherhood.
Course and age	4th year, 21-23 years old, student body university.
Explanation of the activity	<p>On this first day of the itinerary, our students will visit the Museo de Arte Cofrade y Semana Santa de Málaga, where they will develop an activity that will consist of selecting a heritage element present in the museum and extracting as much information as possible, consulting reliable databases (Google Academic), with the help of their cell phone. Students will have 10 minutes.</p> <p>After that, we will dedicate 15 minutes to the presentations that will be made to the whole class, with each student individually trying to explain the relevant aspects of his or her heritage element to the rest of the classmates.</p>
Objectives of the activity	<p>3. To have those abilities and attitudes that allow access to data and information on the different cultural manifestations of the environment.</p> <p>4. Acquire thinking, perceptive and communicative skills, sensitivity and aesthetic sense to be able to understand and value the cultural manifestations of the environment.</p> <p>7. Know and use the resources of the ICT in the teaching and dissemination of heritage.</p>
Contents that the activity is intended to work on (in relation to the site where it is being carried out).	<ul style="list-style-type: none"> - Knowledge of the different items that make up the Holy Week in Malaga. - The Holy Week of Malaga in the posters, publicity and socio-economic impact. - Historical and evolutionary vision of the Holy Week of Malaga.
Duration of the activity	<p>In this presentation of the elements, 10 minutes will be allowed for documentation and 15 minutes for the presentation.</p> <p>Total: 25 minutes.</p>

Where the activity takes place	Museum of Fraternal Art and Holy Week of Malaga.
Methodology used (inverted classroom, discovery learning, etc.),	Problem-based learning.
Materials and resources necessary for the development of the activity.	*The students will be in charge of elaborating their own exposition based on materials and documents extracted from a reliable database.

DIDACTIC PROPOSAL 1.2.

Title	We identify some of the elements most characteristic of the thrones of the Holy Week of Malaga.
Course and age	4th year, 21-23 years old, student body university.
Explanation of the activity	<p>The students will have a card with a schematic illustration of a Malaga throne, in this case it will be a canopy. From the arrows that appear, the student will have to complete the elements that are mentioned throughout the three visits to the three Houses of Brotherhood (Brotherhood of La Paloma, Brotherhood of El Cautivo and Archconfraternity of La Esperanza). In each of the visits the different parts of the Malaga thrones will be worked on, such as, for example, the general parts (such as the box, the canopy or the poles of the men of the throne) which house other less known elements.</p> <p>Simultaneously, after the completion of this sheet, the students will have to add these terms to the vocabulary of elements of the Holy Week of Malaga, (activity that will be present in all the visits of this itinerary, detailed in the introductory session, where its opening was requested).</p> <p>*Also, a voluntary mini-activity can be carried out at home, related to the documentation and search of the historical significance of the title holders of the Brotherhood of La Paloma, also inquiring about the origin of this Marian devotion. so characteristic (Paloma) in this dolorosa malagueña.</p>

Objectives of the activity	<ol style="list-style-type: none"> 1. Knowing and evaluating different institutions of the social and cultural environment Andalusian. 2. Appreciate the cultural fact in general, and the artistic fact in particular, and its manifestations in Andalusia.
Contents that the activity is intended to work on (in relation to the site where it is being carried out).	<ul style="list-style-type: none"> - Differentiation of the common elements that make up the various thrones of Malaga. - HolyWeekVistfrom the heritage that is taken to the streets.
Duration of the activity	It will be supplemented over time that we are in each Casa Hermandad.
Where the activity takes place	Chapel-House-Hermandad de la Paloma, Casa Hermandad del Cautivo and Casa Brotherhood of Hope.
Methodology used (inverted classroom, discovery learning, etc.),	Discovery learning.
Materials and resources necessary for the development of the activity.	As materials used to develop this activity, photocopies will be distributed where you can point out the different elements and parts that make up a Malaga throne. This card is attached in Annex V.

DAY 2 - The artisans, plastic arts of the material and immaterial heritage of the Malacitana Holy Week.

DIDACTIC PROPOSAL 2.1.	
Title	In the skin of the artisans of the tangible and intangible heritage of Holy Week of Malaga.
Course and age	4th year, 21-23 years old, student body university.

<p>Explanation of the activity</p>	<p>This activity will take place in the artisans' workshops. It is an eminently practical activity. The students will have to elaborate a small-scale project as an initiation, on clay modeling and simple embroidery.</p> <p>After a speech and the questions that the students deem appropriate to the sculptor, the students will have their first contact with the world of imagery, making a small-scale modeling. The clay modeling will be done in the workshop of Juan Vega Ortega, tutored by the same, we will model any figure thought, with the help of the sculptor, who will tell us the guidelines to follow and will provide us with the tools to use.</p> <p>The second embroidery workshop will begin with a talk on the different types of embroidery according to its execution technique, it is also will be able to contemplate different projects made by this prestigious embroiderer. The second part of the visit will consist of a practical activity where students will have to embroider, using any of the embroiderer's techniques, to make a small embroidered figure (which will take 40 minutes to complete).</p> <p>These activities will not be evaluated solely on the final result, but also on the process followed.</p>
<p>Objectives of the activity</p>	<p>2. Appreciate the cultural fact in general, and the artistic fact in particular, and its manifestations in Andalusia.</p> <p>6.Cooperate, live together and exercise democratic citizenship in a pluralistic society, as well as commit themselves to contribute to its improvement.</p>
<p>Contents that the activity is intended to work on (in relation to the site where it is being carried out).</p>	<ul style="list-style-type: none"> - The value of the work of artisans and their day-to-day work. - The sculptors and embroiderers as subordinate trades to the Holy Week of Malaga. - Assessment of the creativity and originality of the pieces.
<p>Duration of each activity</p>	<p>45 minutes in each of the workshops.</p>
<p>Where the activity takes place</p>	<p>Salvador Oliver Embroidery Workshop and Juan Vega Sculptor's Workshop Ortega.</p>

Methodology used (inverted classroom, discovery learning, etc.),	Project-based learning.
Materials and resources necessary for the development of the activity.	The materials will be provided by each workshop and will be free of charge, thanks to the generosity of the owners. Juan Vega's workshop will use the tools necessary for the clay modeling, from same in the embroidery workshop.

DIDACTIC PROPOSAL 2.2.	
Title	The musical compositions of the brotherhoods.
Course and age	4th year, 21-23 years old, student body university.
Explanation of the activity	This activity will consist of an analysis of a march chosen individually by each student. The main objective of this practice focuses on the search and description of the characteristics of a march in relation to its historical moment, dedication, if it is a symphonic poem or not, author, year and musical patterns that are identified in the course of the processional march. This processional march can be from Malaga or not. The melody will be chosen according to the musical genre that the student likes the most, that is to say, marches of Bands of Music (BM), of Bugle and Drum Bands (CCTT) or of Musical Groups (AM) can be used. This task will be done at home and it will have to be submitted through the Virtual Campus before 00:00.
Objectives of the activity	2. Appreciate the cultural fact in general, and the artistic fact in particular, and its manifestations in Andalusia. 4. Acquire thinking, perceptual and communicative skills, sensitivity and aesthetic sense to be able to understand and appreciate cultural manifestations of the environment.

Contents that the activity is intended to work on (in relation to the site where it is being carried out).	<ul style="list-style-type: none"> - Knowledge of musical diversity, in relation to the different types of marches and bands. - The music as intangible heritage of the Holy Week. - Interpretation of the symbolism and what the musical compositions of Holy Week transmit. - Understanding the full situation development and constant evolution of the musical panorama of our brotherhoods.
Duration of the activity	20 minutes
Where the activity takes place	To be performed at home*.
Methodology used (inverted class, discovery learning, etc.),	Discovery learning deductive.
Materials and resources necessary for the development of the activity.	Computer and internet connection.

DAY 3 - Titulars of the Holy Week of Malaga.

DIDACTIC PROPOSAL 3.1.	
Title	Inventory of Brotherhoods.
Course and age	4th year, 21-23 years old, university students.
Explanation of the activity	<p>The activity that is proposed, - corresponding to the third day of the itinerary, which will be the last one through the streets of Malaga, in which we will visit the titular images of the Brotherhoods in their respective temples and we will attend the transfer of María Santísima del Monte Calvario-, will consist in the realization of an inventory of the titular images of the Holy Week of Malaga that we will visit. The students will have in possession of a card, which is attached in Annex V, in which they will have to identify: the name of the titular image, the name of the Brotherhood to which it belongs, the data of creation (year, style, author, restorations...), the day of procession, the musical accompaniment, the color of the tunics of the Nazarenes who are part of the procession and other relevant data. This activity will be delivered physically at the end of the session.</p>

<p>Objectives of the activity</p>	<p>4. Acquire thinking, perceptive and communicative skills, sensitivity and aesthetic sense to be able to understand and value the cultural manifestations of the environment.</p> <p>5. To understand the historical, social and cultural reality of the Andalusian surroundings and Spanish, its evolution, its achievements, its problems, etc.</p>
<p>Contents that the activity is intended to work on (in relation to the site where it is being carried out).</p>	<ul style="list-style-type: none"> - Knowledge of specific data of the confraternities. - Acquisition of Malaga's brotherhood conscience. - Character of the confraternities during their through the streets of Malaga.
<p>Duration of each activity</p>	<p>It will be held in each temple during the guided tours as stipulated.</p>
<p>Where the activity takes place</p>	<p>St. John's Church, Parish of St. John, Parish of the Santos Mártires, Parish of Santiago Apóstol.</p>
<p>Methodology used (inverted class, discovery learning, etc.),</p>	<p>Guided discovery learning.</p>
<p>Materials and resources necessary for the development of the activity.</p>	<p>The students will use the inventory form attached in Annex V, where they will have to fill in information related to: authorship, date of realization, name of the work, brotherhood to which it belongs, musical accompaniment, day on which the work was performed, and the date on which it was performed. processions, color of their robes and other relevant aspects.</p>

6.10.3. Following the itinerary

As a conclusive session approach to the itinerary, the following final didactic proposal has been proposed. It should be noted that this session is designed to be carried out in the first class we have after Holy Week, so that our students can participate and relate what they have learned after having experienced the festivity (it is not mandatory, but it is interesting to attend the processions to complete the concept of Holy Week).

SUBSEQUENT DIDACTIC PROPOSAL	
Title	We are looking for the footprint and impact of the Week. Santa de Malaga in ourselves.
Course and age	4th year, 21-23 years old, university students.
Explanation of the activity	<p>The first activity will consist in that the students will have to analyze each video shown, relating it to the terms already known previously and included in the vocabulary. An oral commentary will be made after each video and it will be necessary to refer to the element or term that has appeared in the video and that is included in the vocabulary.</p> <p>The second activity consists in that each student will have to choose a patrimonial element of the Holy Week of Malaga and describe it, identifying its characteristics, technique of execution... (Example: embroideries, gold work... * it can be a procession march if the student has a high musical competence as to analyze it musically). A real exemplification of this heritage should also be specified in the Example: I choose a canopy, name its parts, the brotherhood to which it belongs, similar elements...etc.). Afterwards, the chosen elements will be contrasted in class.</p> <p>The last activity is to make an individual reflection of the mark that Holy Week has left on yourself and the learning that has resulted, so that they apply what they have learned relating it to the heritage seen during Holy Week, denomination, terms, identify the headlines that were seen in the churches and days later in their processional thrones ... (more than one side of extension). All of them will be read in class.</p> <p>The last two assignments must be uploaded to the Virtual Campus.</p>
Objectives of the activity	<ol style="list-style-type: none"> 1. Know and value the different institutions of the Andalusian social and cultural environment. 2. Appreciate the cultural fact in general, and the artistic fact in particular, and its manifestations in Andalusia.
Contents that the activity is intended to work on	<ul style="list-style-type: none"> - Assimilation of the contents and learning from the experiences during the itinerary or outside it in relation to the holiday worked on. - The Holy Week of Malaga as an identity celebration with a specific and personal patrimony. - Repercussion of the Holy Week of Malaga inside and outside the city.

<p>Duration of each activity</p>	<p>Activity 1- Videos - Discussion (40 min) Activity 2- Heritage Element (40 min) Activity 3- Final Reflection (40 min)</p>
<p>Where the activity</p>	<p>Ordinary classroom of the Faculty, UMA. (Classroom 1.06 EDU)</p>
<p>Methodology used</p>	<p>Autonomous learning and flipped classroom.</p>
<p>Materials and resources needed.</p>	<p>Promo Semana Santa de Málaga 2018. Association of Brotherhoods: https://www.youtube.com/watch?v=9-aw4g_E12g Passion of Malaga, short documentary. Association of Brotherhoods: https://www.youtube.com/watch?v=h-uXDRvbrMw&t=50s Easter Thrones. Brandom Li: https://www.youtube.com/watch?v=N-EzhFOI5XU&t=210s</p>

6.11 Attention to the diversity

Attention to diversity is not a less important point of the itinerary, since as teachers we must guarantee that our university students feel useful and value the activities we carry out without any difficulty. Having said this, we will focus on explaining aspects and reasons that make attention to diversity a relevant aspect in the development of this itinerary. A quite outstanding factor in this topic implies that since we will be working with university students who will be teachers in the future, we must make them appreciate the importance of attention to diversity in teaching and teaching practice. Also, we must highlight the way of applying attention to diversity within this itinerary for the students who take it.

In recent years, after several studies it has been found that 10% of European citizens “suffer” some disability and I say “suffer” because unfortunately there is still a long way to go for a person with functional diversity to experience the same acceptance and respect as any other person who does not have any difficulty. We are talking here about not only physical accessibility adaptations. While we have argued that 10% of Europeans manifest some kind of functional diversity, what are we waiting for the university environment to be updated to today's society?

“Diversity is increasingly visible in the university environment. It is a good time for the beginning of a process of coherent attention, taking advantage of its richness and palliating its shortcomings for the benefit of all.” (Tortosa Ibáñez et al., 2011)

It is possible to propose an education for all as long as the homogenization of diversity is not pursued. In order to achieve an education in diversity, an exceptional methodology for people with SEN is not necessary, but rather the use of a curriculum model that facilitates the learning of the entire student diversity (Bausela Herreras, 2002).

Currently, the term special education is being abandoned, since it is considered that each person is special and individually different from another. The difference of students with SEN is that they, in order to learn, need specific attention (Araque Hontangas & Barrio de la Puente, 2010).

Currently, there are more students with diversity in universities than ever before, which is why the renewal of human and material resources is more than necessary to solve the problems that may occur, ensuring that equal opportunities are ensured (Bausela Herreras, 2002). According to Bayot, Rincón and Hernández (2002), the main impediments that cause unfortunate attention to diversity in different contexts are the following:

- A. To think that others can be, think, act... differently from the way we are, think and act is an exercise that not all of us, nor are we always willing to perform.
- B. Uniformity offers security and a sense of power to the educator. On the other hand, if diversity is evident among the people in a group, if individuals in a group perform different activities at the same time, or if interests and rhythms are respected, it is easy for the group leader to become anxious and to question the achievement of his or her learners.

- C. There is, and often prevails, the desire to simplify in the form of a “single proposal” over the diversified one because the former is less costly: methodologically, in terms of content and organizationally.

Therefore, education in diversity should be governed by the following educational components: Encourage respect for difference and knowing how to live together with others, whether in the family, social or school environment; Take advantage of that same existing diversity as a formative element of individuals; Be flexible enough, so as to start from that diversity (or diversities) and build, in each and as a whole, to the maximum of its possibilities. (Bausela Herreras, 2002, p. 3).

Tortosa (2011) shows us a program of attention to students with disabilities, developed by the Student Support Center (CAE), incorporating three key moments in the activity plan:

1. The incorporation: before and during the selectividad; when enrolling; and in the first weeks of class. Before the incorporation to the University, in the selectivity exams, advising and accompanying the agents involved in the tests: tribunal, students and exams. The responsibility for the adaptation of the tests is the sole and exclusive responsibility of the Secretariat of Access, and the request must be made in advance.
2. The accompaniment of students during their studies: together with the disabled student and the teaching staff, the necessary adaptations to access the curriculum are assessed to guarantee a normalized follow-up of the classes.
3. The exit and socio-labor insertion at the end of the studies: internships in companies and institutions (p.428).

Tortosa (2011) tells how the University “Jaume I” of Castellón advanced in research on tasks of attention to diversity. These tasks are grouped and developed according to their typology, established by the following classification:

The first group consisted of orientation tasks before entering university, with a program of transition to university, with multiple orientations to the university environment, called “transita”. The second group is made up of orientation tasks during university studies, consisting of activities, programs and actions for students, including the Academic Performance Program and the University Tutorial Action Plan. The third grouping refers to personalized counseling, with orientation tasks at the end of the university degree studies at the time of their labor market insertion. The last group is aimed at students with SEN, considering “sensory hearing impairment, visual impairment, reduced mobility or motor disability, chronic illnesses, psychological problems, difficult personal situations, temporary disability (fractures, operations, etc.) and needs related to immigration or socio-cultural diversity that have a direct impact on study or academic work” (Tortosa Ibáñez et al., 2011, p. 429). Araque y Barrio (2010) also states causes that condition special education such as: on the one hand, psychic and psycho-physical deficiencies (mental, neurosis, psychopathies, character, language and autism deficiencies) and on the other hand, physical deficiencies (sensory, auditory, visual, motor and physiological).

Araque and Barrio, (2010) establish the following keys to develop educational processes in the centers:

- An open and participatory political context (...) Societies with more democratic and participatory trajectories are more responsive to inclusion.
- The appropriation of change, of its idea and meaning about inclusive education and the concept of diversity. Analyzing the reality of the center, establishing priorities and needs and removing barriers to (...)
- The participation and involvement of all members of the educational community in the management, planning and development of the center's educational project. (...)
- Support centered in the school, using all the didactic and human, material and financial resources of the center, creating natural support networks among teachers, students and parents.
- Collaboration between educational services. Joint action in action plans between the different services (Educational Centers, Health, City Hall, etc.), in a locality or district favors the development of inclusive educational and social practices, as well as the use of ordinary resources (Araque & Barrio, 2010, p.19).

In conclusion, it could be said that the presence of students with functional diversity in the university could be the antidote for our system to evolve, providing it with greater quality (Bausela Herreras, 2002).

6.12 Evaluation

Before starting with the evaluation that we will carry out on this didactic itinerary set in the Holy Week of Malaga, it will be necessary to know if the points of didactic interest (that is to say, the stops that are established in the significant places within this celebration) have been correctly identified. The teacher has to elaborate an exhaustive knowledge, on the one hand, of the reality in which the actions will be executed and, on the other hand, of the information on the topics and contents that are taught, assessing that such information is updated and relevant, in order to put into practice the task posed by the itinerary (Basulto Estremera et al., 2017).

This author states that "it is essential to define and design a plan of activities and to implement and execute it" (Basulto Estremera et al., 2017, p.6). Such a plan will have to have a thorough description of the activities to be carried out, counting with a realistic and adequate chronogram for the visits to be carried out. In addition, the evaluation of the itinerary will be a crucial element where all the teacher's methodological procedures will be taken into account.

The evaluation of environmental education is somewhat controversial, since environmental education is not a discipline but a way of interacting with the environment in its diversity, richness and complexity. In environmental education not only knowledge is taken into account, but also values and attitudes that result in a correct environmental behavior, characterized by an adequate environmental sensitivity. These parameters are really difficult to measure by the teacher. That is why the evaluation has to be carried out during all phases of the development

of the itinerary, either immediately at the conclusion of each activity (Basulto Estremera et al., 2017).

In short, didactic itineraries are a very valuable tool for working on education in the immediate environment, as they combine theory with practice and can serve as an incentive to prevent the loss of the festival by raising awareness of its importance among future generations.

Focusing this evaluation on the students, the final grade for the performance of this itinerary will be carried out as follows:

First of all, at the end of the activity after the itinerary, a self-evaluation survey will be passed in class, which will be done in 5 minutes. This survey will have different items that will be evaluated with a score from 1 to 5, being 1 a low compliance and 5 a maximum involvement. The self-evaluation rubric will count for 10% of the final grade of the itinerary (It is attached in Annex IV).

Secondly, the aspects related to more theoretical contents of the itinerary will be evaluated, paying special attention to the tasks carried out mainly in class and out of it, having as an object of evaluation the tasks uploaded to the virtual campus. These tasks occupy 40% of the grade of the itinerary and are the following:

- Documentary summary-debate "100 years of Agrupación de Cofradías".
- Research activity based on the document provided.
- Vocabulary of terms used during the itinerary.
- Selected and commented patrimonial element.
- Final reflection.

Thirdly, the contents of a more practical nature will be evaluated, reflected in the activities that have been carried out especially during the visits, these activities will also account for 50% of the grade and are listed below:

- Commentary on the museum's patrimonial element.
- Parts and elements of the Malaga thrones (illustration).
- Clay modeling and embroidery workshops (the student's attitude will be evaluated).
- Analysis of a procession march.
- Inventory of Titulars of the Holy Week of Malaga.

It is important to mention that the grade of the blocks of theory and practice activities will be obtained from the average of each of the grades of the assignments.

Finally, there will also be a voluntary activity on the headlines of the Hermandad de la Paloma, this activity is delivered by the Virtual Campus, having the possibility of raising the final grade up to a maximum of one point. In Annex V there is an explanatory table of the evaluation made by the teaching staff.

* No session may be missed, especially those on days 1, 2 and 3 of the itinerary.

7. CONCLUSION

With the development of this didactic itinerary we have worked on different aspects related, in this case, with those of a festival of our city, highlighting the perspectives on the impact and social repercussion of the festival, which are transcribed in the deployment of characteristic items through the streets of Malaga, valuing the different heritage assets that frame and allow the development of this celebration.

Using a didactic itinerary as a means to work a festival is one of the most significant alternatives if we want our students to be impregnated with it and to know a great part of its infinite number of qualities and manifestations. This is due to the direct contact with the festival in question, knowing it and being part of it. In addition, working it through these so-called didactic itineraries, gives rise to be able to put in value this party and extol it, so that we can ensure its permanence and conservation showing it as valuable to future generations.

In this itinerary, special emphasis has been placed on the close context of the students, since in this way we will be promoting the heritage and cultural identity of each one of them.

The didactic itinerary is designed for a university audience, which is why the activities to be carried out, the routes and other skills to be acquired are more elaborate, as we Andalusians work intensely - because that is how we Andalusians are - on this festival with so many faces.

To carry out this itinerary has to be a very complete and enriching task, since let us remember that we will work not only the material patrimony of the Holy Week of Malaga, but also its immaterial and ephemeral part, that which is unrepeatable, as the procession marches, since interpretation after interpretation these will never be identical.

The Brotherhoods and Brotherhoods treated have been varied, since it has not been intended to focus only on the most populous Brotherhoods of the city, but also to the lesser known, showing a broad view of the fraternal panorama in this festival. We have worked on aspects related to the imagery, artisans, material and immaterial heritage, in short, many of the popular and virtuous manifestations of this spring celebration. Of which I take this opportunity to say that we will also know the reason for its variable date of celebration over the years.

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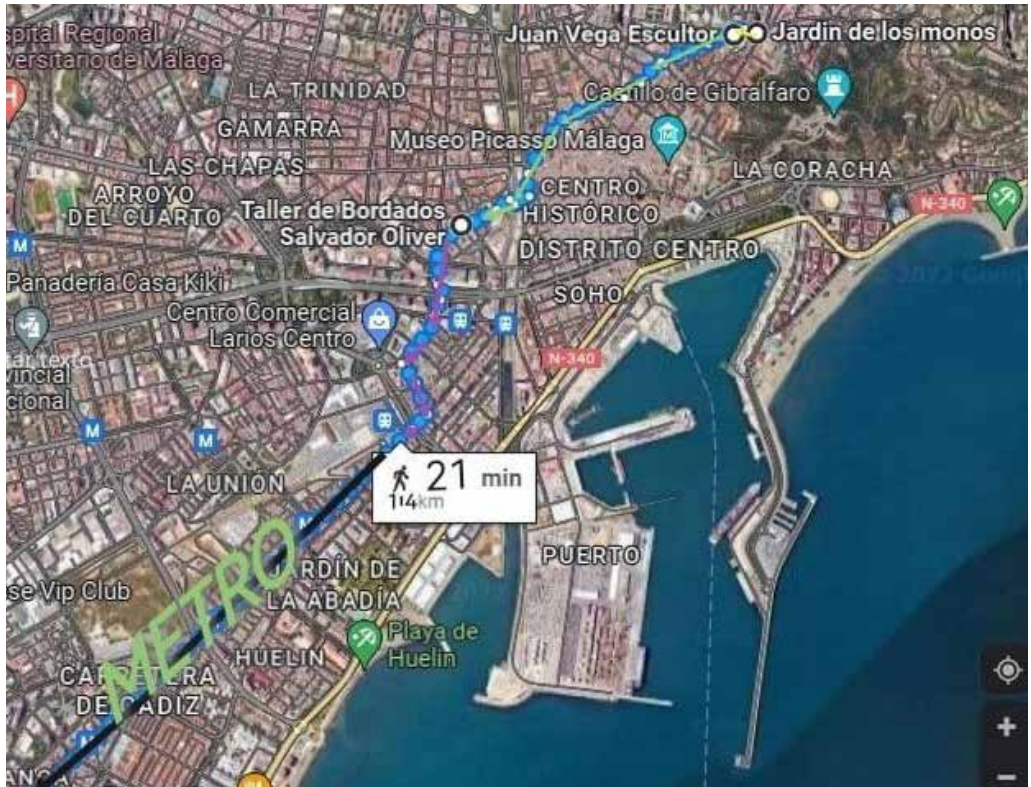
9. ANNEXES

Annex I - Maps of the different routes

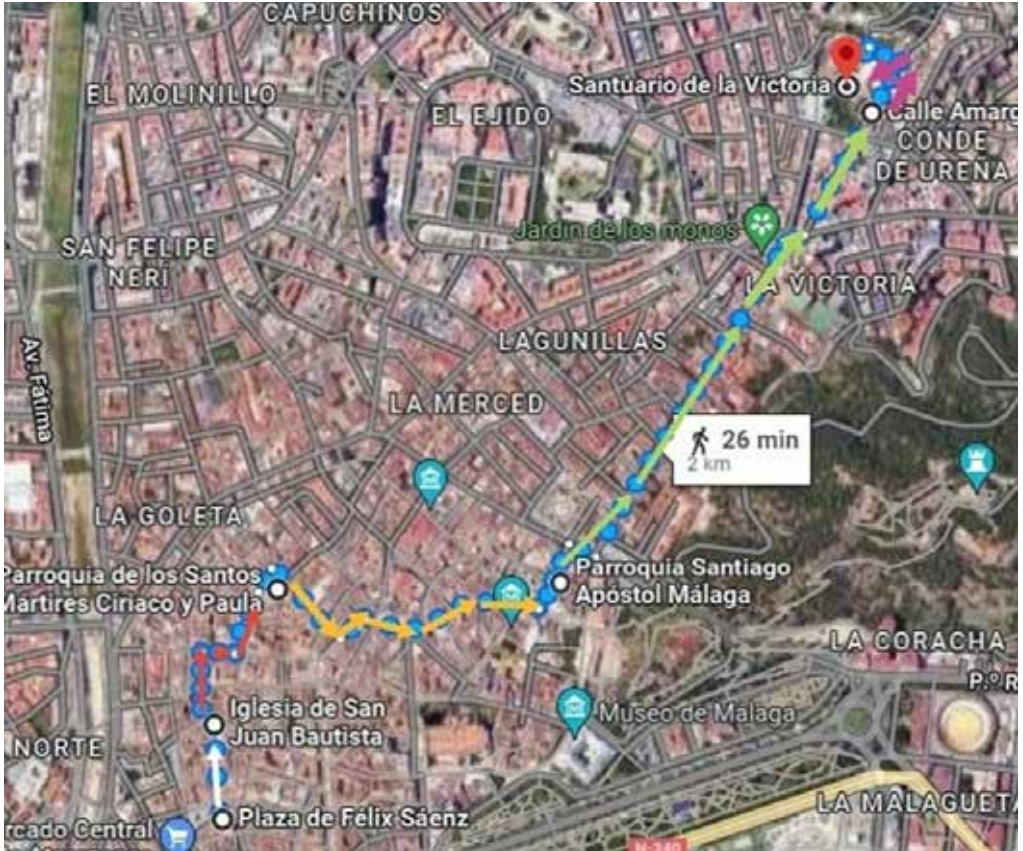
DAY 1:



DAY 2:



DAY 3:



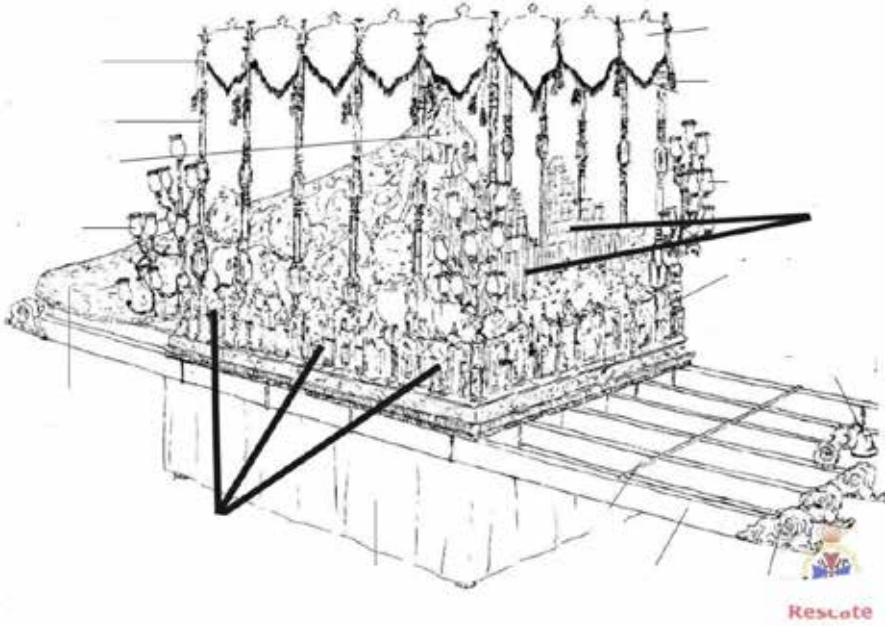
Annex II - Activities:

ACTIVITY INITIAL SESSION

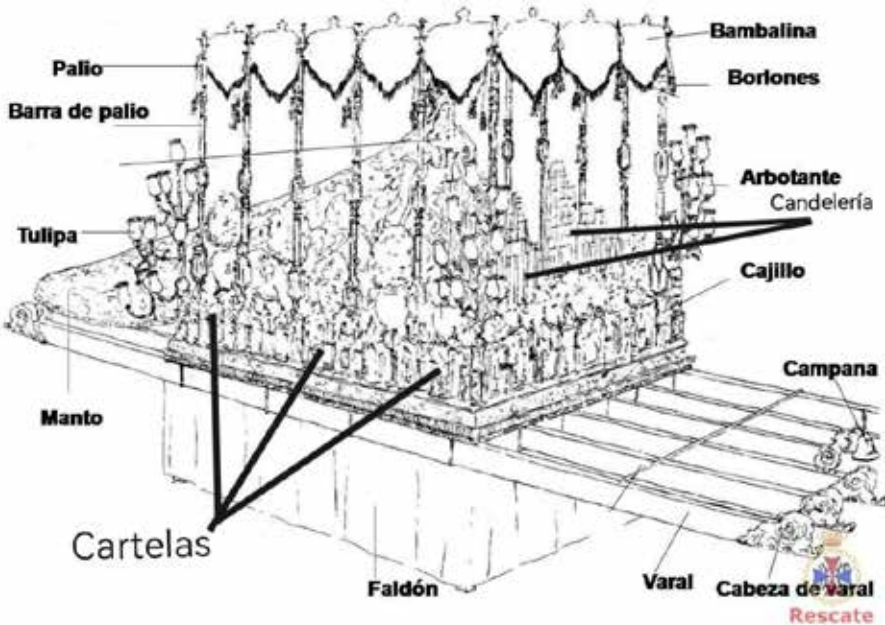
- Task 1:** Draft a chronological axis during the viewing of the documentary, then write it down, adding information that has been discussed in the post-documentary discussion.
- Task 2:** In groups of three people, research on the heritage of Easter Week in Malaga, for this, use the document provided: "Implicaciones socioeconómicas de la Semana Santa de Málaga como Patrimonio Cultural Inmaterial" (Palomares Bravo, 2017). Elaborate a reflection on the following sections that are shown, you can also add referenced information from other reliable bibliographic sources: (Minimum 1 side of extension per section).
- Ø The Holy Week of Malaga as a Social Phenomenon.
 - Ø The Holy Week of Malaga as a Religious Phenomenon and its economic implications.
 - Ø Include other ideas that you consider relevant that appear in the document (there is no minimum length in this section).
- Task 3:** Opening of the vocabulary of the Holy Week of Malaga. Individually, you will have to go forming a vocabulary of the new terms that you know or that are characteristic of the Holy Week of Malaga. This vocabulary will be filled in during the visits of our itinerary and you will have to take it always with you, either virtually in your mobile or in physical paper.

ACTIVITY SESSION 1.2.

Template:



Solution:



ACTIVITY SESSION 3.1.

-INVENTORY OF MALAGA HEADLINES- -INVENTORY OF MALAGA HEADLINES-
-INVENTORY OF MALAGA HEADLINES-

- Name of Holder:

- Brotherhood to which he belongs:

- Creation data (years, style, author, restorations...):

- Day of the procession:

- Musical Accompaniment:

- Color of the clothing of the Nazarenes of the procession:

- Other relevant data:

ACTIVITY SUBSEQUENT SESSION

Task 1: Analyze each video relating the terms already known and collected in the vocabulary. Discuss the results in class with your classmates.

Task 2: Individually, choose a heritage element of the Holy Week of Malaga and describe it, identifying its characteristics, the techniques of execution (such as embroidery, goldsmithing ... *can be processional marches if you have a high musical competence to analyze them musically). It is also necessary to specify a real exemplification of the manifestation of this heritage in the brotherhoods of Malaga and its similar ones (for example, I choose a palio, I name its parts...). After that, contrast information with the rest of the class, opening a debate.

Task 3: Make a reflection of the mark that Holy Week in Malaga has left in you and the learning or new perceptions that have resulted after the realization of the didactic itinerary. Apply what you have learned relating it to the patrimony seen during the Holy Week, denomination, terms, identify the title holders that were seen in the churches and days later in their processional thrones... Use more than one side of extension. At the end, all will be put in common in class.

All three assignments must be uploaded to the Virtual Campus.

During the class there will be time dedicated to reflection, discussion, class work and theoretical learning.

Annex III- Table of adaptation of this itinerary to Primary Education. Justified.

Attached is a table of curricular justification of this didactic itinerary for a 5th grade student, justified in the Instruction 12/2022, of June 23 of the General Directorate of Educational Planning and Evaluation, which establishes aspects of organization and operation for the centers that teach Primary Education for the 2022/2023 academic year.

<p>Cycle: 3rd Grade: 5th</p>	
<p>Competence in Awareness and Expressions cultural</p>	<p>CCEC2. Recognizes and is interested in the specificities and intentionalities of the artistic and cultural events heritage highlights, identifying the media and supports, as follows as languages and technical elements that characterize them.</p> <p>CCEC3. Express ideas, opinions, and emotions in a creative and creative way, and with an open and inclusive attitude, employing different artistic and cultural languages, integrating their own body, interacting with with the environment and developing their affective capabilities.</p>
<p>Specific competencies</p>	<p>5. Identify the characteristics of the different elements or systems of the natural, social and cultural environment, analyzing its organization and properties, and establishing relationships between them, to recognize the value of cultural and natural heritage and take actions for a 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 value the relationships between different elements and events.</p>

<p>Evaluation criteria</p>	<p>5.1.a. Identify and describe the characteristics, organization and properties of the elements of the natural, social and cultural environment through inquiry methodologies, using the appropriate tools and processes, understanding and valuing its richness and diversity.</p> <p>5.3.a. Value, protect and show attitudes of conservation and improvement of the natural and cultural heritage through proposals that reflect commitments and behaviors in favor of sustainability.</p> <p>7.2.a. Know people, relevant social groups and ways of life of the societies of the Middle Ages and the Modern Age, incorporating the gender perspective, placing them in chronological axes and identifying significant social features in different periods of history.</p>
<p>Basic knowledge</p>	<p><i>C. Societies and territories. CM.03.C.1. Challenges of today's world</i> CM.03. Foundations and principles for the political organization and management of the territory in Spain. Social and citizen participation.</p> <p>CM.03.C.1.6. Gender equality and non-sexist behaviors. Criticism of stereotypes and roles in different areas: academic, professional, social and cultural. Actions for effective equality between women and men.</p> <p><i>CM.03.C.2. Societies in time</i> CM.03.C.2.4. Medieval artistic and cultural expressions, modern and contemporary artistic and cultural expressions and their contextualization historical.</p>

Annex IV - Evaluation Rubrics.

- Self-Assessment Rubric.

SELF-EVALUATION Items:	Score				
	1	2	3	4	5
1. I have been involved in individual and group activities.					
2. I have asked questions in the various discussions and talks along the stops along the itinerary.					
3. My vocabulary is sufficiently complete.					
4. I have attended all of the talks given at the stops of the itinerary.					
5. I consider that I have acquired an advanced level of critical knowledge of this holiday.					
6. I know the historical antecedents and that have had special repercussion is this celebration.					
7. My practice on the analysis of a musical composition was sufficiently reflected and documented.					
8. I know how to access scientific resources related to this pathway topic.					
9. I know the panorama of the brotherhoods of Malaga, their identity features and idiosyncrasy of some processional parades characteristics.					
10. I have worked in an educational learning environment, fostering companionship, cooperation and respect for colleagues and the environment, acquiring an aesthetic sensibility of size.					

- Evaluation Rubric.

TEACHING EVALUATION OF THE ITINERARY	Percentage
Self-evaluation	10%
<p>Theoretical Contents</p> <ul style="list-style-type: none"> - Documentary summary-debate "100 years of Agrupación de Cofradías". - Research activity based on the document provided. - Vocabulary of terms used during the itinerary. - Selected and commented patrimonial element. - Final reflection. 	40%
(The grade of each of the approved works will be averaged).	
<p>Practical Contents</p> <ul style="list-style-type: none"> - Commentary on the museum's patrimonial element. - Parts and elements of the Malaga thrones (illustration). - Clay modeling and embroidery workshops (the student's attitude will be evaluated). - Analysis of a procession march. - Inventory of Titulars of the Holy Week of Malaga. <p>(The grade of each of the approved works will be averaged).</p>	50%
Voluntary Activity (Can raise the final grade by a maximum of 1 point)	1 pt. max
ENDNOTE	

