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Workshops for practicing Sanabanda as a community physical activity and impactful task

Talleres para la práctica de la Sanabanda como actividad física comunitaria y tarea de impacto

Oficinas para a prática de Sanabanda como atividade física comunitária e tarefa de impacto

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ABSTRACT

Sanabanda, as a planned physical activity, achieves the physical, emotional, and social benefits that people need. Successful implementation requires qualified professionals. This



practice is not included in the Physical Culture and Sports program curriculum, making it necessary to create spaces that enhance its development from a methodological perspective. The research aimed to design a workshop system for training students in the Physical Culture and Sports program in the practice of Sanabanda as a community physical activity and impactful activity. The theoretical methods used were analysis-synthesis, historical-logical, inductive-deductive, structural-systemic, and modeling; as empirical methods, documentary analysis, interviews, surveys, and observation were used. As a result, students were provided with pedagogical and methodological tools for planning and developing Sanabanda sessions. This provided them with knowledge and skills for combining aerobic gymnastics steps with different Cuban dances, for future graduation projects, and for the development of community physical activity.

Keywords: Cuban dances, aerobic steps, physical culture and sports, Sanabanda

RESUMEN

La Sanabanda como actividad física programada logra beneficios físicos, emocionales y sociales que las personas necesitan, para llevarla a cabo de forma satisfactoria es preciso que los profesionales que la ejecuten estén preparados. Esta práctica no está presente en el plan de estudio de la carrera Cultura Física y el Deporte, por lo que se hace necesario crear espacios que potencien su desarrollo desde lo metodológico. La investigación tuvo como objetivo diseñar un sistema de talleres para la formación de estudiantes de la carrera Cultura Física y el Deporte, en la práctica de la Sanabanda como actividad física comunitaria y tarea de impacto. Los métodos utilizados en el ámbito teórico fueron el análisis-síntesis, histórico-lógico, inductivo-deductivo, sistémico estructural y la modelación; en el orden empírico, el análisis documental, la entrevista, la encuesta y la observación. Como resultados se facilitaron herramientas pedagógicas y metodológicas a los estudiantes en formación, para la planificación y desarrollo de sesiones de Sanabanda, ello brindó conocimientos y habilidades para la combinación de pasos de la gimnasia aeróbica con los diferentes bailes cubanos, para futuros trabajos de culminación de estudios y para el desarrollo de la actividad física comunitaria.



Palabras Claves: bailes cubanos, pasos aeróbicos, cultura física y deporte, Sanabanda

RESUMO

Sanabanda, como uma atividade física planejada, alcança os benefícios físicos, emocionais e sociais que as pessoas precisam. Para realizá-la com sucesso, os profissionais que a realizam devem ser bem treinados. Esta prática não está contemplada no currículo de Cultura Física e Desporto, sendo necessário criar espaços que potenciem o seu desenvolvimento do ponto de vista metodológico. A pesquisa teve como objetivo elaborar um sistema de oficina para capacitar alunos do programa de Cultura Física e Esportes na prática de Sanabanda como atividade física comunitária e impactante. Os métodos utilizados no campo teórico foram análise-síntese, histórico-lógico, indutivo-dedutivo, estrutural-sistêmico e modelagem; Na ordem empírica, análise documental, entrevistas, inquéritos e observação. Como resultado, os alunos receberam ferramentas pedagógicas e metodológicas para planejar e desenvolver sessões de Sanabanda. Isso lhes forneceu conhecimento e habilidades para combinar passos de ginástica aeróbica com diferentes danças cubanas, para futuros projetos de graduação e para o desenvolvimento de atividade física comunitária.

Palavras-chave: danças cubanas, passos aeróbicos, cultura física e esportes, Sanabanda

INTRODUCTION

Physical culture as a meaning is the term attributed to the knowledge that addresses sports, gymnastics and habits, based on the development of bodily capacities, they are the physical actions that enable body care and the preservation of health in all its dimensions and is nourished by various sciences; therefore, currently, the different disciplinary areas that, from their different conceptions, models and research methods, have the same object of study: human motor skills are treated as physical culture sciences (Flores, 2019).

In Cuba, as part of the educational, cultural, and sports policy rooted in the well-being and benefit of the people, physical culture is developed from various perspectives and



implemented through various programs in different settings, with community programs being one of the highest priority.

Sanabanda as a program is a type of community physical activity characterized by the combination of predominantly Latin dances such as cha-cha-cha, mambo, pilón, mozambique, cumbia, merengue, samba, contradanza, salsa, among others, with aerobic gymnastics steps.

Currently, it is used in various Latin American and European countries and is attributed as a non-pharmacological treatment for patients with non-communicable diseases such as obesity, hypertension, diabetes, asthma, metabolic disorders, osteomyoarticular disorders, and those related to the cardiovascular system. Based on the origin and evolution of Sanabanda, Duarte et al. (2019) state:

Sanabanda originated in Cuba. It is a unique combination of dance steps and basic aerobic exercises designed to add fun to fitness. It is based on Cuban, Latin, and Iberian rhythms (salsa, merengue, rumba, danzón, cumbia, among others) that transmit the energy and passion necessary to make Sanabanda the ideal tool for improving health. (p. 6)

Sanabanda is a new form of continuous exercise, officially established in April 2009 during the commemoration of World Health Day, based on Cuban and Latin American rhythms that transmit the energy and passion necessary to make it an ideal element for improving quality of life. According to the Methodological Department of Mass Events of the National Institute of Sport, Physical Education and Recreation (INDER), it is an aerobic activity that combines dance steps and physical exercises, with the aim of strengthening cardiovascular work through simple choreographies (Duarte, et al., 2019) .

Etymologically, the word comes from the composition of sana (which refers to healthy, prevention, the mitigation of risk factors that lead to various diseases, to health without the use of drugs), and banda (which refers to groups of people who come together through affinity of lifestyles, where physical activity is the link that brings them together for the use of free time and recreation in a healthy way).



Regarding Sanabanda, Medina et al. (2015) state:

During the program, participants sing and exercise in a musical setting that allows them to disconnect from everyday problems and worries. It is an excellent anti-stress therapy, improving their physical fitness, and taking into account that certain positive postures and attitudes are very good for self-esteem and overcoming shyness. (p. 63)

Sanabanda has no age, gender, or weight limits; it can be performed by anyone from a child to an adult over 70. Maintaining the structure of the different sessions, such as warm-up, routine, and recovery, is a fun and healthy way to practice for all ages and physical conditions.

Related to the Sanabanda Arroyo and Guevara (2018) state:

It has been designed to bring fun to fitness because it transmits the energy and passion needed to transform it into the ideal element for improving the cardiovascular system, metabolic disorders, and musculoskeletal disorders. The benefits achieved through its practice are diverse, including muscle strengthening, improved coordination, memory, and endurance. (p. 35)

The intersections between dance and aerobic musical gymnastics are a cornerstone of this modality, which is accessible to all population groups and benefits without distinction. Numerous authors have argued the importance of Sanabanda and why its practice is necessary. Medina et al. (2015) state:

By practicing this activity, everyone gets to know each other, they join together to improve the park, illuminate it, take ownership of it for the community, and prevent the space from being used solely for drinking alcohol. And best of all, there's fun through dancing. (p. 63)

Cabrera and Alejo (2011) explain its benefits:

(...) is an easy and fun way to stay physically fit at any age. In addition to helping us gain control of our bodies, it allows us to disconnect from the outside world and our problems



for a few moments. It's an excellent way to release tension, anxiety, depression, and stress.
(p. 1)

In this line of thought, Fuentes and Alvarez (2014) reveal:

(...) is a simple exercise that will be fun and improve the health of those who practice it, as it improves the cardiovascular system, metabolic and musculoskeletal disorders, and contributes to a decrease in body fat thanks to the intensity of the exercises. Among the most visible effects are muscle strengthening, weight loss, improved coordination and motor memory, and the development of aerobic endurance. The benefits reported from practicing this exercise are diverse and mainly reside in weight loss. (p. 1)

This research addresses the Sanabanda program, one of the most recently created physical education programs, supported by significant benefits that impact the quality of life of residents.

Despite the reported benefits of practicing this modality in the communities, surveys and interviews conducted with students in the Physical Culture and Sports degree, who are participating in internships revealed insufficient development and knowledge of Sanabanda as a practice. Furthermore, they expressed that they do not feel prepared to undertake Sanabanda as a program in the communities, given that the program's curriculum does not include skills such as dance.

This deficiency motivated this research project, which aimed to design a workshop system for training students in the Physical Culture and Sports degree in the practice of Sanabanda as a community physical activity and impactful activity.

MATERIALS AND METHODS

The nature of this research arose from qualitative methodology and responded to the sociocritical paradigm, as it was oriented toward participatory action research, as it relates to the search, transformation, and/or solution of problems, in this case through the work and development of Sanabanda as a physical modality, enhanced for community work.



The research sample consisted of 36 students from various years of the degree at the Manuel Fajardo University of Physical Culture and Sports Sciences (UCCFD). They were intentionally selected for their interest in learning about dances, aerobic gymnastics steps, instruments and methodological tools, as well as general aspects of Sanabanda, in order to influence communities through this practice.

The following methods were used for the research: analysis-synthesis, historical-logical, inductive-deductive, structural-systemic, and modeling in the theoretical order; and documentary analysis, interviews, surveys, and observation in the empirical order.

Analysis -synthesis, as a process by which the whole is broken down into its parts and subsequently, the analyzed parts are united, enabled the study of Sanabanda to establish its relationships and characteristics. This method determined the elements that comprise it, as well as the characteristics that result from the combination of these elements in their multiple relationships. It allowed for the interpretation of definitions, concepts, and criteria, leading to concrete conclusions, raising awareness of its foundations and enabling the development of a methodology for its planning, improvement, and teaching.

The historical-logical approach was used to study the background of Sanabanda as a physical meaning and practice, from diverse perspectives by various authors; it facilitated the historical organization of bibliographical records and the design of research stages.

The inductive-deductive approach, as a result of logical thinking, favored the processing, interpretation, and argumentation of topics related to Sanabanda, as well as the design of the methodology that enhanced community work, from impactful tasks to community physical activity.

The structural systemic was used as a method for the relationships that were established in the workshop system with a systemic approach, it guided on the elements of the Sanabanda (dance steps and aerobic steps) and their interrelation, it allowed to establish systemic links between the structural elements of the proposal and the workshops, from the interaction and integrality of its components and functions.



Modeling was used as method, with a systemic approach, due to the need to structure the relationships established between the components and contents of the workshop system through a model, as an alternative offered by education in its formative form. It was also used to model the actions that supported it.

Empirical methods enabled the diagnosis and evaluation of the initial and final stages of the students' preparation and training as future professionals in the practice of Sanabanda as a community physical activity and impactful task. To guide the diagnosis, aspects that influenced information processing, assessment, and interpretation of results were determined, such as:

- Correspondence of methodological guidelines and indications in regulatory documents on Sanabanda and the state of student training regarding this topic.
- Theoretical knowledge, prior to the workshop, about Sanabanda as a physical practice.
- Prior to the workshop, master practical aspects such as the aerobic steps and dance steps used in the practice of Sanabanda, as well as the methodology and procedures for its correct practice.
- Theoretical knowledge of Sanabanda, acquired in the workshop; and practical skills for combining dance steps and aerobic steps, based on Sanabanda.
- Methodological tools acquired in the workshop for the development of Sanabanda sessions.
- Execution of dance steps and aerobic gymnastics, using skill and coordination.
- Students' ability to produce and develop movement sequences, in relation to the rhythm and combination of dance steps and aerobic gymnastics steps.
- Arrangement and assimilation of the contents on Sanabanda.
- Attitude and behavior for carrying out group activities, as a principle of Sanabanda.
- Level of acceptance and satisfaction of the student sample, with respect to the workshop system.
- Level of effectiveness of the proposal, based on the achievements made.



To analyze the current state of student preparation and training, based on Sanabanda as a physical practice to be developed after graduation, methods and techniques were used that facilitated data collection.

Document analysis, as an empirical method, was used to corroborate the status of professionals' training in relation to Sanabanda, as a physical practice to be developed in their work. The regulatory document Methodological Guidelines for Community Physical Activity (2020-2024) was intentionally taken into account to compare the initial and stipulated status with the standards, guidelines, and methodological guidelines planned for its implementation as a community physical activity program.

The semi-standardized (semi-structured) interview was conducted with students and faculty at the UCCFD, and although a structured guide was used as a starting point, the approach to questions was flexible; it was used to obtain information on the state of their knowledge of Sanabanda as a physical practice, for their preparation and development.

The survey, with closed multiple choice questions and open questions, was carried out as a technique to the students of the UCCFD, in order to know the level of theoretical and practical development achieved and was measured from the practical skills obtained for the execution and combination of dance steps and aerobic steps, the mastery of methodological indications and the possible methodological tools, for the satisfactory development of Sanabanda as a practice.

observation was carried out with the intention of assessing the state (initial and final) of preparation and training of the students regarding Sanabanda, as well as their attitude and behavior during the workshop to carry out group activities as a starting point for the work. This allowed us to understand the students' disposition and assimilation of the contents on Sanabanda, and their levels of acceptance and satisfaction with the workshop system applied.



RESULTS AND DISCUSSION

Through the application of the methods and techniques used in the research, results were obtained that enabled the triangulation of information and the initial diagnosis of the state of student training in the practice of Sanabanda as a community physical activity:

- Limitations in the theoretical and methodological preparation of UCCFD students for the practice of Sanabanda as a community physical activity.
- In the INDER regulatory document Methodological indications for community physical activity (2020-2024), community physical activity was generally addressed as a process that classifies, names and explains its programs, but it did not provide the specific characteristics of Sanabanda, the procedures, standards, methodological tools and dance and/or aerobic steps so necessary for its planning, organization, practice and implementation.
- Insufficient knowledge and practical mastery on the part of students regarding the dance steps to be used in movement combinations for the practice of Sanabanda, due to the lack of spaces and forms of organization for the subject at the university.
- Poor ability to create movement sequences that combine dance and aerobic steps naturally and with a good use of rhythm.
- Students' inadequacies in developing skills for planning, organizing, and carrying out group activities in Sanabanda as a physical activity, despite their desire, willingness, and interest in learning about it.

As a result of the interview conducted with students and teachers in the Research Work Practice (PLI), it was confirmed that although in PLI 2, (related to Community Physical Culture and Recreation), students were prepared for performance in the community, based on the multiple programs and projects that integrated the process of community physical activity, this was not sufficient, since it did not provide the necessary tools for optimal performance in their practice, and the students did not receive dance classes or had a space or organizational form on knowledge of the dances, their execution and possible combinations with steps of aerobic gymnastics.



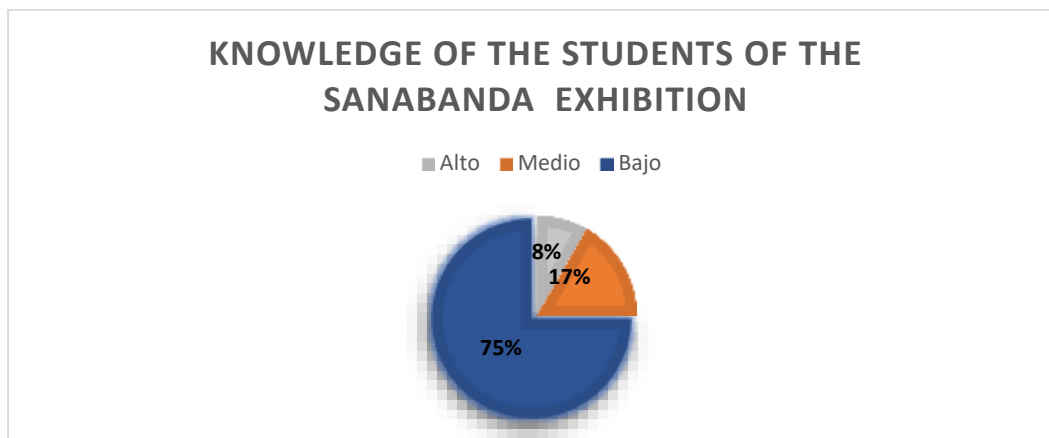


Figure 1. Initial state of knowledge

The diagnosis revealed needs and shortcomings in Sanabanda training; consequently, a workshop system was developed that strengthened theoretical and practical aspects and methodological tools for its implementation as a physical practice and a necessary program in the community, due to its inclusive nature, its promotion of healthy lifestyles, and its enhancement of quality of life.

This workshop system was designed for UCCFD university students and Physical Education technicians from the sports complexes in training, as it is a relevant topic for both, given the profile of the program and its areas of expertise. The overall objective of it was to prepare future teachers in the methodology for practicing community Sanabanda and enhance their development through the use of various exercises, steps, and dances. To this end, the theoretical and practical aspects were combined in an educational message, delivered in a total of 10 workshops, with a frequency of two weekly meetings of two hours each.

For their implementation, joint elaboration and practical methods were used; as procedures, teaching and demonstration of the various steps, explanations, aerobic combinations, and dialogue were used, combined with recreational techniques that facilitated knowledge acquisition. The workshop system had four phases:



In the diagnostic phase, the main difficulties and needs presented by the students in training regarding how to develop Sanabanda physical activity were determined. This required support from methods and techniques such as surveys, interviews, and observation to assess the current state of knowledge and preparation.

In the planning phase, the content, elements, and actions to be implemented to develop Sanabanda were selected. The methodology and procedures to be used were chosen for the development and preparation of future professionals in this field.

In the Implementation phase, the elements and content related to Sanabanda were applied. In this phase, actions and activities were implemented that fostered skill development, methodological guidelines for combining steps, and mastery of aerobic gymnastics dances, all geared toward preparing future professionals.

In the evaluation phase, the effectiveness of the workshop planning, teaching activities, and participants' criteria, opinions, and suggestions were assessed and monitored based on the Sanabanda. To be effective, the evaluation took into account parameters such as participants' mastery of the content, the coherent connection between theoretical and practical aspects, and the creative work, based on initiatives suggested by individual and collective work (Figure 2).



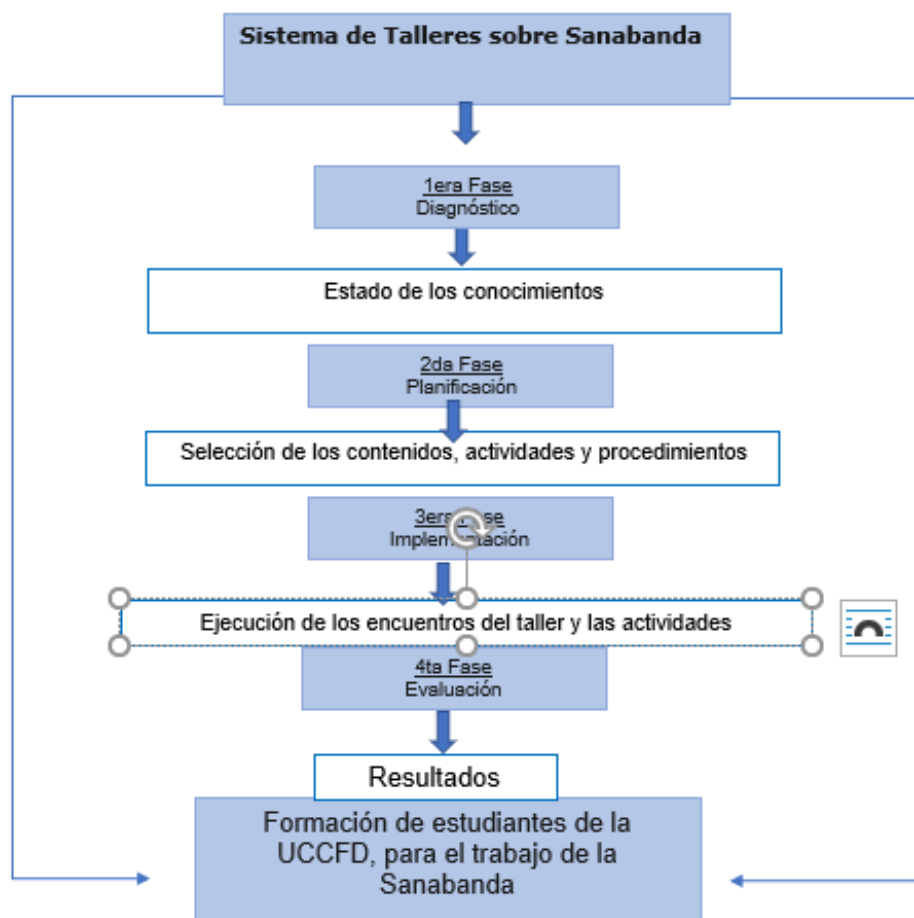


Figure 2. Phases in which the workshop system is distributed

The workshop system was adopted as a methodological proposal because "(...) it is characterized by being dynamic, transformative, participatory, and socializing" and "(...) a form of existence of objective reality, it is a totality subject to certain general laws and constitutes a set of elements that are distinguished by a certain order for their study with certain purposes" (Brito, et al., 2022, p.10); likewise, they constitute "(...) a form of teaching organization that is dedicated to the reflection, review, and critical projection of the links between theory and practice, starting from the experiential, empirical, or researched to arrive at collective conclusions" (Torres, et al., 2023, p.2).

The knowledge that supported the workshop system, were constituted by:



- Popular and traditional dances such as the Cuban contradanza, the mambo, the cha-cha-chá, the pilón, the Mozambique, the rumba, the congas, the comparsas, and the salsa, chosen for their dynamics, characteristics, and use in the different moments that made up the Sanabanda practices, to raise the pulse, perform recovery exercises, and the combinations used in the development of the highest part of its practice.
- Aerobic steps such as low and high impact steps and auxiliary steps. Among the steps of low impact steps included marching, hop step, legs apart, touch step, lange, crossover step, knees to chest, jumping jack, front, side and back kicks, knees to chest; high impact steps (jumped) included jumping jack , front, side and back kicks, knees to chest, kicks or kicks, aerial langes; and auxiliary steps included the l step, square step, v step.
- Joint mobility exercises that included warm-up exercises such as flexions, extensions, twists, and circumduction of all joints, with a combined influence.
- Recovery exercises such as breathing, relaxation, and stretching.
- Combinations of dance steps with steps from aerobic musical gymnastics.

Table 1. Thematic Plan

Workshop 1. Introduction to sanabanda. Its origin, characteristics, and benefits
Workshop 2. Introduction to Cuban dances
Workshop 3. Cuban dance steps (son, rumba, congas, and comparsas). Performance
Workshop 4. Cuban dance steps (cha cha cha, mambo, pilón and mozambique). Execution
Workshop 5. Steps of aerobic musical gymnastics: low-impact, high-impact, and auxiliary steps. Execution
Workshop 6. Joint mobility and recovery exercises. Identification and classification
Workshop 7. Combinations of steps from aerobic musical gymnastics and Cuban dances
Workshop 8. Combination routines of steps from aerobic musical gymnastics and Cuban dances
Workshop 9. Methodological guidelines for developing the practice of sanabanda. Methodological framework for its implementation.
Workshop 10. Presentation of the final work

The workshop system promoted the development of a series of skills:



- Perform various popular and traditional Cuban dances, taking into account each of their characteristics and specificities.
- Apply a correct methodological process to develop an efficient Sanabanda session, benefiting and improving the quality of life of its practitioners.
- Promote the development of coordination skills.
- Contribute to the development of aerobic and cardiovascular resistance.

And as values, the workshop system promoted:

- The feeling of belonging and cultural identity through Cuban dances.
- Responsibility and co-responsibility for tasks and activities.
- Solidarity with colleagues during teamwork, in order to maintain an active, productive, and successful attitude of each individual and the group as a whole.
- Honesty in workshop evaluations, peer evaluations, and self-evaluations.

The workshop evaluation system consisted of systematic evaluations and a final evaluation based on the team's presentation of a movement complex constructed from a combination of Cuban dances and aerobic musical gymnastics steps. The methodological guidelines followed for the development of this workshop were:

- Each workshop in the system had the following structure: topic, objective, content, methods, procedures, media (material support), introduction-motivation, development, conclusions, evaluation and bibliography.
- The premises where they were held had minimum conditions: ventilation and cleanliness.
- An appropriate methodology was used to characterize the dances and aerobic steps used in the practice of Sanabanda as a community physical activity.
- Students were advised to wear appropriate clothing to facilitate the execution of movements; the use of items such as rings, long earrings, chains, bracelets, watches, and other items that could hinder the performance of movements and exercises was prohibited.
- The schedule established in the workshop was inviolable.



- To carry out the workshops, it was necessary to have support in theoretical and practical aspects that enabled and methodologically guided the students in the development of the activity.
- The use of methods and media to facilitate the teaching-learning process was suggested.
- The demonstration and execution of steps for their correct mastery.

This workshop system was implemented as a summer course at the Manuel Fajardo University of Physical Culture and Sports Sciences. Although it was designed to meet the knowledge needs of Sanabanda, it was notable for the participation of sports team teachers interested in the topic and some community members.

The initial results were the preparation and methodological training of students for their future participation in community physical activities such as Sanabanda. This workshop system fostered an appreciation for the practice, encouraging its implementation in communities and the development of final projects on the subject.

The workshop system, as an organizational alternative and a means of self-improvement, provided not only the opportunity to implement theoretical, practical, and methodological aspects of Sanabanda, but also the provision of materials and documents in digital and other formats. These documents addressed the benefits of its practice and other aspects related to nutrition and the care necessary for a healthy cycle.

This information was useful in providing the right guidance to the community members we worked with, as each session taught participants about the benefits of a healthy, balanced diet rich in vitamins and plenty of fluids. The consolidation of cultural patterns and a strengthening of a sense of belonging and identity were other outcomes achieved during the workshop, as popular and traditional Cuban dances such as the rumba, part of the intangible cultural heritage, were used in the practice of Sanabanda.

Furthermore, it was aimed to and succeeded in enriching students' cognitive understanding of Sanabanda with methodological tools, designing tools for future practices, and



encouraging interest in developing projects, developing the subject matter to address situations identified in the PLI.

The results of the research revealed the state of students' knowledge about Sanabanda as a practice, and therefore the need for methodological preparation work, since this topic was not addressed in the curriculum during training.

Sanabanda was considered a very common practice in community work and other areas where future graduates developed their potential as professionals. Therefore, mastery and theoretical and practical knowledge of its elements and their methodological approach were necessary.

Methodological training was necessary because, in addition to organizing educational processes in the individual, it created competencies for their present and future performance. Regarding methodological training, Barón & Hurtado (2021) declared it as "(...) the systematic and organized process of obtaining knowledge, skills and abilities in the context of scientific sharing, professional practice and knowledge updating" (p. 416) , a statement that was assumed.

Although for some authors the methodological tools "(...) are the set of techniques and instruments that are used in research in order to analyze the object of study" (Granados, 2020, p. 4), for others such as Coloma et al. (2020) they are instruments and techniques such as ICT, group work, experimentation, tables and graphs. Of the two groups of methodological tools expressed, it was the second one, the one assumed for the work in the Sanabanda workshop, with the exception of the tables and graphs, the rest of the methodological tools were used.

Regarding methodological tools, the Educational Model Team (Center, 2015) made an interesting breakdown of its terms, and for the sake of a definition, stated:

In the formal classroom context, resources and tools are closely linked to methodology. If we define methodology as "the application of the set of teaching and learning strategies and methods that guide teaching so that students learn comprehensively," resources and tools



become the instruments that allow the methodology to be concretized and implemented within the classroom (...) Thus, we consider that methodologies respond to "the way in which teaching is done," and resources and tools are "what makes the way teaching is done possible" (p. 4-5).

Although the treatment of methodological aspects and elements specific to Sanabanda practice was useful for achieving efficient work, it was contradictory to see the insufficient spaces for its practice, as well as the insufficient up-to-date bibliography to address this topic. In the present research, the search for bibliographies on the topic found the largest number of articles from 2011 to 2016; those conducted since 2020 did not have a significant number, demonstrating that the level of research on the topic and its methodological approach was not high.

Although we currently have excellent experienced teachers in our country who are able to practice Sanabanda, its treatment was considered for the new generations because they are the ones who carry the baton. Likewise, it was necessary to create practical, research, and methodological spaces to foster the development and training of future professionals, in order to contribute to the physical and mental well-being of practitioners, develop a sense of community, broadness, and coordination, and provide alternatives for conditioning the body shape and good physical fitness as medicines to stay healthy and active (Norman and López, 2011, as cited in Duarte et al., 2019).

Likewise, improve work capacities and the incorporation into the practice of exercises of different age groups in each of the communities to solve problems inherent to the practice of recreational physical activities and the occupation of free time, and its influence as a natural therapy and postural rehabilitation (Fuentes and Alvarez, 2016)

CONCLUSIONS



The development of alternatives offered by education in its forms, to prepare future professionals of Physical Culture and Sports in the practice of Sanabanda, was considered a necessity.

In the context of the economic and global crisis resulting from climate change, conflicts, and pandemics, our country is adopting multiple strategies to address the situation, such as impactful efforts from the sports sector, especially in so-called vulnerable communities: Sanabanda was an example of this.

This workshop system was conceived to provide guidance, preparation, and training for students, enabling them to address impactful tasks through the physical activity included in the Sanabanda program, improving the health of the community population and improving their satisfaction and quality of life.

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Author's contribution:

The author is responsible for writing the work and analyzing the documents.



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