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THE IMPACT OF SELF-ESTEEM ON DANCE IMAGERY AMONG BACHELOR OF PHYSICAL EDUCATION STUDENTS

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Abstract:
Self-esteem and dance imagery are crucial in shaping students' confidence, motivation, and performance in physical education. Hence, this study explored the relationship between self-esteem and dance imagery among Bachelor of Physical Education students. A quantitative research design was employed, using standardized self-esteem and dance imagery scales to gather data from 230 respondents. Due to the non-normal distribution of data, the mean and Spearman's rho were used for analysis. Universal sampling was applied, ensuring the population was included to complete representation without selection bias, and survey questionnaires were the primary research instrument for measuring the dependent and independent variables. The results showed a significant correlation between self-esteem and dance imagery. Moreover, regression analysis identified performance self-esteem as the strongest predictor among the three indicators. Consequently, these findings highlight the importance of self-esteem in enhancing dance imagery, which may contribute to better student performance. Strategies such as mentorship, performance exposure, and visualization techniques can further support skill development in physical education students.

SDG: #3 (Good health and Well Being) & #4 (Quality Education)

Keywords: education, BPE, self-esteem, dance imagery, BPE students, quantitative, Davao City

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1. Introduction

Dancers consider dance imagery a crucial cognitive process that effectively expresses the emotion of their movements and helps them execute their dance technique smoothly. However, despite the importance of dance imagery, several problems and challenges were raised about its practice, effectiveness and culture. McDonald (2021) concluded that dance culture negatively affects body positivity, mental health, and self-confidence due to the pressures and dance environment. Beginner dancers often need more control over their images, which leads to a lack of self-confidence and consistency in dancing (Nguyen *et al.*, 2019). Also, students taking physical education programs are often challenged due to mastering and practicing dance imagery, including difficulty in dance demonstrations, doubt, uncertainty in techniques, and lack of confidence and positivity in dancing. Thus, coping with these challenges is needed to nurture dance proficiency and cultivate self-esteem among dancers (Enguito, 2024).

Moreover, dance imagery benefits dancers not only in improving their performance but also in their personal development. Multiple manifestations and uses of dance occur in contexts that vary in form and function, whether used intentionally in therapy or mentally through imagery training (Vander Elst *et al.*, 2023). Dance imagery is a relaxation pose before initiating a movement to incorporate the image into the mind. Pavlik and Nordin-Bates (2016) found that, through mental rehearsal, dancers can improve their movements, express emotions, and develop a deeper connection to their routines. It will then be set into action, enhancing sensory modalities and improving posture and visual and kinesthetic ability. Further, researchers found that mental imagery increased development, including self-expression, self-awareness, and mastery (Moraru & Popovici, 2018). Students were encouraged to test the power of their imagination through dance imagery to enhance their motor skills and develop quality and refined dance techniques and movements. According to Brampton (2018), cognitive imagery training fosters skills development, confidence, and creativity among dancers. This practical tool improves dance technique, confidence, and performance through deliberate practice. The relationship between imagery on skill mastery and confidence improvisation was developed physically and artistically by combining imagery training practice and video analysis.

Also, dance imagery is the simulation of physical actions, which can be imaginary or without actual movement. This plays a vital role in improving the artistic expression during motor performance (Alokla *et al.*, 2025). Through dance imagery, dancers create performances with lasting impressions and emotions, pushing the boundaries of creativity and innovation, and imagery in dance has a profound impact on the art of dance (Bianco, 2023). This practice has been shown to significantly impact self-esteem and the development of concentration among dancers, which strengthens self-belief and self-trust, mainly through the freedom of dance movements improvisation (Zafeiroudi *et al.*, 2022). Therefore, self-esteem affects the dance imagery of dancers precisely when competitive situations are imagined (Budnik-Przybylska *et al.*, 2019). On the other hand,

in the study of Aditya (2021), imagery positively impacts the concentration of dancers, increases their self-confidence and control of their emotions, and improves their strategies. This emphasized how dance pedagogy improves skill acquisition, mastery, and self-image, underscoring the necessity of effective teaching strategies in dance education (Magat *et al.*, 2024).

In connection with this, high levels of dance imagery can improve the ability to visualize and execute complex routines, fostering confidence in their performance (Versano & Cancio, 2024). Budnik-Przybylska, Huzarska, and Karasiewicz (2022) found that temperament and self-confidence in team and individual sports disciplines are significantly influenced by general imagery in terms of emotionality. This means emotional athletes were more confident because they used mental imagery techniques. Hence, Yalcin and Ramazanoglu (2020) examined the effect of imagery use on self-confidence, and they found that internal and external self-confidence positively correlate to all sub-scales of imagery in terms of general imagery, cognitive-specific imagery, and motivational-specific imagery, which indicates that as self-confidence increases, the level of imagery also increases. However, the effect of the combined self-talk and mental imagery program on motor skills and self-confidence emphasizes that self-talk and mental imagery significantly affect mastery and performance, including their interaction and functions (Hidayat *et al.*, 2023). They found a substantial relationship between dancers' imagery and the self-esteem of a dancer in terms of training and rehabilitation practices, which also improved the psychological status of injured dancers (Nordin-Bates *et al.*, 2011).

Despite various studies about self-esteem and dance imagery, there remains a gap in understanding how these two variables impact the students, specifically those enrolled in theoretical Education programs, which needs further investigation. Existing studies of Budnik-Przybylska *et al.* (2019) focused on dancers but did not explore the correlation between dance imagery and self-esteem. Enguito (2024) studied beginner dancers' challenges, yet lacked the suggested invention to address those challenges and improve dancers' overall performance and development. Further research was suggested in the study of Etzinger (2023) to investigate how dance performance promotes positive perfectionism, body positivity, and improved relationships, which lead to healthy self-esteem. This means that the scope of the study still needs to be explored, and the existence of research gaps needs further research to have an in-depth understanding of the impact of self-esteem on dance imagery among Bachelor of Physical Education Students.

With the cited literature and studies, this study aims to explore the impact of dance imagery and self-esteem among Bachelor of Physical Education Students (1) to assess the level of self-esteem in terms of performance, social, and appearance. (2) to determine the level of dance imagery among Bachelor of Physical Education Students in terms of technique, mastery goals, and role and movement quality. (3) to analyze the significant relationship between dance imagery and self-esteem among Bachelor of Physical Education Students. (4) to identify which domain of self-esteem influences dance

imagery. Also, this study hypothesized that there is no significant relationship between these two variables.

This study is anchored in the motor imagery theory by Marc Jeannerod (1994), which is commonly known as "Motor Simulation Theory (MST)." This theory refers to the brain's activity to disclose a pattern of motor imagery similar to the executed action. Motor imagery is based on the representational neural networks that are primarily under the conscious control of the imager, being functionally equivalent to actual motor action experience (Calmels, 2018). This implies that motor imagery is a passive mental exercise and a functional exercise that helps enhance dance coordination and execution. This theory is aligned with the study because it explains how dance imagery can enhance the dancers' motor skills, including body awareness and self-esteem. Mao *et al.* (2022) studied the effect of skill proficiency on motor imagery ability between amateur dancers and non-dancers and revealed that amateur dancers had higher motor imagery ability than non-dancers, including visual motor imagery and kinesthetic imagery. Dance imagery is used as a proxy for dance performance for training. A research study by Foster Vander Elst *et al.* (2023) focused on the neuroscience of dance, which was revealed to be a promising platform for understanding the function of the human brain in social interaction, communication, and motivation and found that the brain responds to dance training and dance therapy, which improve dance performance.

In support, these theories are aligned with the theory of personality, which explains that self-esteem helps an individual to adopt more realistic goals, useful behavior, and a more substantial social interest and that low self-esteem leads to inferiority (Britannica, 2024). Personality builds body expression in dancing, dance style, and dance practice, which leads to high-level performance, depending not only on long-term practice but also on the individual's various psychological and physical traits (Christensen *et al.*, 2024). Also, Self-Determination, by Deci and Ryan (1985), explains that motivation is based on physical activity, sport, and exercise, which makes an individual feel a complete sense, and that using controlling measures negatively affects performance quality, self-esteem, and general well-being. Manninen *et al.* (2022) emphasized that self-determination theory positively impacts four out of six motivational regulations in organized physical activity and that the practical implications of this theory were effectively motivating through instructions and workshops.

Self-esteem has been studied since the late eighteenth century to evaluate a person's perception of his/her value and acceptance. The subscales of the State Self-Esteem Scale (SSES) are composed of three parts, measuring individual self-esteem in terms of performance, social and appearance self-esteem. Performance self-esteem measures the worthiness of one's performance, including a person's perception of his/her abilities. Social self-esteem assesses the feeling of self-consciousness and public embarrassment, while appearance self-esteem is how a person feels about his/her physical appearance (De Dominicis & Molinario, 2022). According to Webster (2020), SSES scores showed adequate test-retest reliability regarding social, appearance, and performance self-esteem and convergent validity.

Moreover, dance imagery is the creation of movements in the mind, which can be measured through the Dance Imagery Questionnaire (DIQ) by Nordin and Cumming (2006) to explore the relationship between imagery and perfectionism. The Dance Imagery Questionnaire (DIQ) comprises three subscales: technique, mastery and goals, and role and movement quality. Technique refers to the ability of the mind to visualize the perfect movements, including the alignment and positioning of the body and the execution of correct dance steps. Mastery and goals refer to the confidence of gaining a sense of control over the dance performance, which includes motivation and confidence, while the role and movement quality focus on the artistic interpretation of dance movements, which includes emotion and body language (Munroe-Chandler & Muir, 2022). According to Budnik-Przybylska *et al.* (2019), dance and imagery are intertwined, taking dancers' perspectives on dance and relating the movements to real-life domains. More openness was shown during modern/contemporary and jazz/musical dancers than ballet dancers, but not significantly so. Dancing needs discipline, such as regular practice and striving for perfection for higher levels of body esteem, perceived attractiveness, and physical condition, with more satisfied and creative dance movement.

Also, this study aligns with Sustainable Development Goal 3 (Good Health and Well-being), which could be related to Physical Education. Students can improve their mental health and well-being through PE sessions, which increases their psychological quality and body strength. Also, SDG 4 (Quality Education) aligns with this study, considering the practice of equitable and quality education through better performance of the physical education students that will increase their sense of well-being, develop their skills, and integrate values of ideal opportunity (Baena-Morales *et al.*, 2021). By investigating the impact of self-esteem and dance imagery among physical education students, the study's findings may serve as a basis for mental health and well-being enhancement among students, which can improve their self-esteem and personal development.

2. Method

This section presents the research respondents, materials, instruments, and the research design and procedures, which aim to provide a clear understanding of the research study.

2.1 Research Respondents

The respondents of this study consisted of Bachelor of Physical Education students in one of the higher education institutions in Davao City, with a total population of 230 respondents: 77 first-year students, 65 second-year students, and 88 third-year students. Universal sampling was used in selecting the respondents, meaning every individual in the population was included, ensuring complete representation without selection bias (Alvar & Baguio, 2024). Also, to achieve the study's objectives, the respondents included were first- to third-year BPE students enrolled during the 2024–2025 school year. They were selected due to the relevance of their significant subjects to the study on how self-

esteem affects dance imagery. However, students in the fourth-year level of the BPE program, participants from other college programs, and students younger than 18 were excluded from the study. Additionally, students who chose not to participate were allowed to withdraw without further questions.

2.2 Research Instruments/Materials

This study utilized a modified questionnaire as an instrument and material to gather the data. The state self-esteem scale (Heatherton & Polivy, 1991) has 20 items. The subscales are composed of three parts: Performance (seven items), Social (seven items), and Appearance (six items). The dance imagery questionnaire DIQ (Nordin & Cumming, 2006) consists of 28 items across the three categories. Technique (eight items), Mastery and Goals (thirteen items), and Role and Movement quality (seven items).

Furthermore, the Likert scale in both questionnaires ranges from 1 to 5. A mark of 5 means "Strongly Agree" (indicates that the characteristic is always present), while 4 means "Agree" (indicates that the characteristic is frequently present). A score of 3 means "Neutral" (indicates that the characteristic is occasionally present), 2 means "Disagree" (indicates that the characteristic is rarely present), and 1 means "Strongly Disagree" (indicates that the characteristic is never present).

Self-esteem always manifested in the range of 4.20-5.00 (Very High). With 3.40-4.19 (High), self-esteem is often manifested. For 2.60-3.39 (Moderate), self-esteem is sometimes manifested. With 1.80-2.59 (Low), self-esteem is rarely manifested. 1.00-1.79 (Very Low) means self-esteem never manifested.

The survey questionnaire was checked and validated by two experts in their respective fields to ensure the validity and reliability of the instruments, with a mean score of 4.78, which means very good. Also, the validated questionnaires underwent pilot testing, and the results revealed that the questionnaire on Self-esteem Cronbach's Alpha is 0.918, while the Dance imagery Cronbach's Alpha is 0.952. This means that the items in the questionnaire or the questionnaire, in general, are reliable since the value of the Cronbach Alpha of the two variables is greater than 0.70, which means that the survey questionnaire of this study has excellent reliability.

2.3 Research Design/Procedures

The researcher used quantitative descriptive-correlational research. This method assesses relationships between two or more variables without manipulating them. It identifies the correlations that exist naturally and how one variable may change another. It also examines the relationship between dance imagery and self-esteem among BPE students. In terms of the procedures for data gathering, a letter was given to the Dean of the College of Teacher Education to ask permission and to the program head formally.

The researcher distributed hard copies of the survey questionnaire to BPE students, and before distributing the questionnaire, a letter of consent was given to the participants. They can refuse at any time. The researchers retrieved the survey questionnaire after the respondents had answered all the items reflected in the tool.

Ethical guidelines, such as secrecy and confidentiality, consent forms, social values, and other policies, were followed regarding the collected data and respondents' privacy (Bhandari, 2021). The mean and standard deviation of the data analysis were utilized to describe the degree of dance imagery and its impact on self-esteem. At the same time, Spearman's rho was employed to determine the correlation between these two variables.

After discussing the statistical analysis, the data were collected, tabulated, and organized into tables. The data undergo statistical treatment. The assigned statistician assisted the researchers in evaluating and analyzing the data to make sure that they aligned with the study's objectives. The mean represents the average value of the sample. At the same time, the standard deviation and Spearman's rank correlation coefficient (Spearman's rho) were employed for statistical analysis of the mean aimed to assess the impact of self-esteem on dance imagery among Bachelor of Physical Education Students. The standard deviation indicates how the responses vary around the mean. Since the data are not generally distributed according to the normality test, Spearman's rho is more appropriate than Pearson's r. The findings, conclusions, and recommendations were made based on the statistical results.

3. Results and Discussion

This section presents the results, analysis, and interpretation of the gathered data based on the questionnaires answered by the respondents. The data were presented in tabular form aligned with the study's research questions.

3.1 Self-Esteem

Table 1 presents the level of self-esteem among Bachelor of Physical Education students regarding performance, social, and appearance self-esteem. It can be gleaned from the table that the overall mean score of 4.15, which means that the level of self-esteem of the respondents is high, with a standard deviation of .44. It can be described that students perceive themselves positively and have high self-esteem regarding their performance, social interactions, and appearance.

Table 1: Level of Self-Esteem among Bachelor of Physical Education Students

Indicators	$\bar{x}$	**SD**
Performance	4.10	0.54
Social	4.20	0.49
Appearance	4.16	0.59
Overall	**4.15**	**0.44**

It was found that social self-esteem had the highest mean of 4.20, which is described as very high, with a standard deviation of .49, which implies that self-esteem is always manifested. This means that the respondents strongly agreed they felt pleased and contented at all times with themselves. This suggests that the collaborative nature of

physical education and dance, which involves teamwork and social engagement, reinforces students' sense of belonging and confidence in social settings. However, among the components of self-esteem, the aspect related to performance self-esteem received the lowest mean score of 4.10, with a standard deviation of .54, relative to the other dimensions, though it still fell within the high descriptive range. This indicates that while self-esteem is often manifested, students argue that they feel less confident about being as smart as others than in other aspects of self-esteem. This suggests that students may sometimes compare their intelligence or skills with peers, which could lead to moments of self-doubt that affect their dance performance.

This supports the study of Argiriadou *et al.* (2022), which states that dance positively affects self-esteem and improves the psychological state when dealing with other people. This means that increasing self-esteem in terms of performance, social, and appearance increases self-confidence and decreases anxiety. Participating in dance has a positive effect on the self-esteem of an individual, which helps to communicate with other people. Similarly, the work of Sharma and Singh (2023) states that a dance partner provides social support and boosts self-esteem, demonstrating the interplay between experience, motivation, and psychological mechanisms in dance.

Additionally, this aligns with the previous study of Muir and Munroe-Chandler (2022), which found that confidence improves dance and dancers' artistic expression. Moreover, these results support the study of Rodrigues *et al.* (2022), which found that mastery shapes self-esteem through instructions and peer tutoring, highlighting the importance of creating a supportive learning environment and opportunities for skill mastery.

Furthermore, these findings affirm Brampton's (2018) assertion that imagery training is needed to develop skill, confidence, and creativity among dancers. In relation, Moraru and Popovici (2018) proved that employing imagery enhances technique, artistry, and movement quality. These, complemented by Krakkóné Szászi and Szabó's (2021) self-esteem and the effective use of dance imagery, are influenced collectively by body satisfaction, self-perception, and social interactions.

On the other hand, the findings revealed that the students' self-esteem in the Bachelor of Physical Education program was high, which helped them to be confident in their dance performance. Moreover, their overall social self-esteem, which ranked the highest, implies that they were confident interacting socially with their peers. Similarly, their high self-esteem also proves that they have self-contentment with their physical attributes, which builds their confidence. This is consistent with the findings of Muris and Otgaar (2023), who highlighted that feelings of self-worth are fostered by a positive self-concept reinforced through active engagement. Nonetheless, the comparatively low performance self-esteem rating about other domains points to a particular area that might use more work.

3.2 Dance Imagery

Table 2 presents the level of dance imagery among Bachelor of Physical Education students in terms of technique, mastery, goals, and role and movement quality.

Table 2: Level of Dance Imagery among Bachelor of Physical Education Students

Indicators	$\bar{x}$	**SD**
Technique	4.15	0.50
Mastery and Goals	4.24	0.45
Role and Movement Quality	4.15	0.50
Overall	**4.22**	**0.40**

It can be gleaned from the table that the overall mean score of 4.22, which means that the level of dance imagery of the respondents is very high, with a standard deviation of .40. It can be described that students can visualize their dance movements and have confidence in the execution of their dance movements.

The findings revealed that mastery and goals had the highest mean of 4.24, which is described as very high, with a standard deviation of .45, which implies that self-esteem is always manifested. This means the respondents strongly agreed that they regularly visualize success and achievement in their dance routines. This suggests that students possess a high level of mental preparation, enabling them to rehearse mentally and boost their confidence before executing their performance. However, among the components of dance imagery, technique, and role movement quality received the lowest mean score of 4.15, with a standard deviation of .50, relative to the other dimensions, though still within the high descriptive range. This indicates that while self-esteem is often manifested, students found it slightly more challenging to visualize complex or technical choreography. This suggests a need for strategies or imagery training to help students improve in mentally rehearsing intricate dance movements.

This supports the study of Versano and Cancio (2024) that high levels of dance imagery improve performance self-esteem, including motivation and self-confidence, which are crucial for performance. This means that dancers with strong dance imagery skills exhibit advanced mental visualization, leading to improved motor execution, emotional regulation, and strategic thinking. This enables dancers to execute precise movements, create spatial awareness, and enhance artistic expression that reflects their mastery. Their strong mental visualization skills help them manage pressure and overcome challenges with resilience, reducing the potential of anxiety and building their confidence, positive mindset, and sustained motivation.

These findings also align with the prior study by Munroe-Chandler & Muir (2022), which states that the dance imagery technique helps dancers visualize the perfect movements to execute the dance steps correctly. Mastery and goals help dancers gain confidence and control over the dance performance. The role and movement quality contribute to the artistic interpretation of dance movements, including emotion and body language. Similarly, the work of Enguito (2024) emphasizes that dancers need training to

overcome challenges in controlling imagery and address inconsistencies and a lack of confidence. Also, Aditya (2021) stated that imagery training improves concentration, self-confidence, and control. This supports the claim of Yalcin & Ramazanoglu (2020), and Harlowe *et al.* (2018) found a strong link between self-confidence and dance imagery, indicating that students with higher self-esteem use mental rehearsal more effectively, leading to improved visualization, refinement, and execution of dance movements.

Comparable trends were observed in the work of Budnik-Przybylska *et al.* (2019), wherein technical execution was influenced by dance imagery and self-perception that builds one's confidence and enhances posture, kinesthetic ability, and overall dance performance. This aligns with Bianco's (2023) assertion that dance imagery powerfully expresses a dancer's connection and communication with the audience, fostering profound and emotionally resonant performances that expand creativity and innovation. Therefore, imagery significantly impacts the art of dance.

This also aligns with Sustainable Development Goal 3 (Good Health and Well-being), which could be related to Physical Education. Students can improve their mental health and well-being through PE sessions, which increases their psychological quality and body strength. Also, SDG 4 (Quality Education) aligns with this study, considering the practice of equitable and quality education through better performance of the physical education students that will increase their sense of well-being, develop their skills, and the integration of values of ideal opportunity (Baena-Morales *et al.*, 2021).

The results indicated that students' dance imagery in terms of mastery and goals of dance implies that they use dance imagery to rehearse their dance performances and learn to master their dance movements, which confirms that dance imagery is significant to Bachelor of Physical Education students. However, their low level of dance imagery in terms of technique indicates the need to conduct an intervention to address their challenges in performing and mastering complex dance movements and sequences, to attain better performance, and to increase their dance imagery skills.

3.3 Correlation Between Self-Esteem and Dance Imagery

Understanding the relationship between self-esteem and dance imagery is essential. The correlation between self-esteem and dance imagery among Bachelor of Physical Education students was analyzed using Spearman's rho test, as the data did not follow a normal distribution based on the Kolmogorov-Smirnov and Shapiro-Wilk normality tests.

Table 3 presents the correlation between self-esteem and dance imagery. The overall findings indicate a significant moderate positive correlation between self-esteem and dance imagery, with a coefficient of .638 ($p < .001$) among the BPE students at the University of Mindanao. The p-value below .05 leads to a rejection of the null hypothesis, indicating a statistically significant connection between self-esteem and dance imagery.

Table 3: Significant Relationship of Self-Esteem on Dance Imagery

	Dance Imagery			
Self-Esteem	**Technique**	**Mastery and Goals**	**Role and Movement Quality**	**Overall**
Performance	.407**	.472**	.409**	**.502****
Social	.412**	.495**	.471**	**.537****
Appearance	.365**	.440**	.480**	**.509****
Overall	**.481****	**.576****	**.560****	**.638****

** $p < 0.01$

Among the three indicators of self-esteem, social self-esteem exhibited a moderate positive correlation with dance imagery, with a coefficient of .537 ($p < .001$), indicating that BPE students who feel socially confident are more likely to engage in dance imagery for their performances. The strongest correlations were observed between self-esteem, social and mastery, and goals, with a coefficient of .495 ($p < .001$), verbally interpreted as a moderate positive correlation. However, the weakest correlation was found between performance-related self-esteem and dance imagery, with a coefficient of .502 ($p < .001$), though still classified as a moderate positive correlation, meaning that BPE students need improvement targeting this specific area.

These findings were explained in the motor imagery theory that higher motor imagery ability affects skill proficiency, which suggests that dance imagery should be used as a proxy for dance performance training (Mao *et al.*, 2022). This aligns with Foster Vander Elst *et al.*'s (2023) study, which states that the neuroscience of dance is a promising platform for understanding the function of the human brain in social interaction, communication, and motivation through dance training and dance therapy, which improves dance performance.

Furthermore, this supports the findings of personality theory, which states that self-esteem helps individuals adopt more realistic goals (Britannica, 2024). Personality builds body expression in dancing, leading to high-level performance and individual physical traits (Christensen *et al.*, 2024). Also, it aligns with the self-determination theory by Deci and Ryan (1985) that motivation for exercise makes an individual feel a sense and affects performance quality, self-esteem, and general well-being using instructions and workshops (Manninen *et al.*, 2022).

The result shows that self-esteem significantly affects how Bachelor of Physical Education students in a certain university visualize their dance routines. When students have high self-esteem, they are more engaged in mental imagery, which helps improve their performance. However, their low-performance self-esteem and dance imagery correlation highlights the need for improvement through interventions targeting their confidence development in executing dance movements.

3.4 Regression Analysis: Identifying the Influencing Self-Esteem Domain

Multiple regression analysis was conducted to determine which self-esteem indicators significantly influence dance imagery. The results identify the key predictors of

performance, social, and appearance self-esteem that contribute to students' use of mental imagery techniques in dance.

Table 4 illustrates the regression analysis matrix of all three self-esteem dimensions, performance, social, and appearance, indicating that they significantly predict dance imagery, with a combined explanatory power of 40% ($R^2 = 0.400$, $p < 0.001$), which was influenced by the self-esteem levels of dancers.

Table 4: Influences of Self-esteem on Dance Imagery

Model	**B**	**SE**	**β**	**t**	**P**
Constant	4.218	0.027		156.646	<.001
Performance	0.218	0.046	0.290	4.758	<.001
Social	0.213	0.054	0.260	3.965	<.001
Appearance	0.161	0.042	0.234	3.816	<.001
$R^2 = 0.400$; F=50.063; p<.001					

Among them, performance self-esteem had the most decisive influence ($\beta = 0.290$, $p < 0.001$), which implies that BPE students who believe in their dancing abilities have a greater tendency to refine and use their mental imagery. This finding strongly conforms to the study of Etzinger (2023) that dance performance promotes positive perfectionism, body positivity, and improved relationships, which lead to healthy self-esteem. Consistent with Yalcin and Ramazanoglu (2020) and Budnik-Przybylska *et al.* (2019), self-confidence is strongly linked to imagery, with higher self-esteem correlating with increased engagement in dance imagery and, in turn, fostering greater confidence.

Social self-esteem is also predicted in dance imagery ($\beta = 0.260$, $p < 0.001$), indicating that students who are more confident in their social skills are more likely to use visualization techniques during performances. Similarly, appearance self-esteem ($\beta = 0.234$, $p < 0.001$) was also a significant predictor. Students who are confident in their looks will likely practice dancing images to improve their physical motions. This supports Cherry (2023) that healthy self-esteem increases motivation, mental well-being, and overall quality of life, balancing self-confidence, feelings of security, identity, sense of belonging, and competence.

The results confirm Marc Jeannerod's (1994) motor imagery theory, which states that motor imagery is not only a passive mental exercise but also a functional exercise that helps enhance dance coordination and execution and the motor skills of the dancers, including their body awareness and self-esteem. This supports the study of Schillert and Bläsing (2024), which highlighted that motor imagery was a powerful tool in dance learning and movement sequencing.

This study supports the idea that self-esteem influences the application of dance imagery techniques. Harlowe *et al.* (2018) revealed that imagery significantly influenced self-esteem, wherein students who engaged in imagery were more likely to develop confidence and improve performance. This concludes that overall, the self-esteem indicators of performance, social, and appearance significantly influence the application of dance imagery techniques among Bachelor of Physical Education Students. Students

who used their mental visualization significantly improved their dance performance and interest in dance.

4. Conclusions and Recommendations

Based on the findings gathered in exploring the impact of dance imagery and self-esteem among Bachelor of Physical Education Students, the following conclusions were made.

The students exhibited a high level of self-esteem, with social self-esteem being the highest, which implies that students demonstrated a high level of confidence in social interactions. On the other hand, the researchers concluded that students have a high level of dance imagery, particularly mastery and goal imagery, suggesting a strong tendency to visualize success. Students were challenged regarding technique imagery regarding complex movements and mental rehearsals.

Moreover, the positive correlation between self-esteem and dance imagery suggests that students exhibited higher self-esteem among the three self-esteem dimensions, implying that dance imagery strongly influences social self-esteem in fostering effective imagery practices. Furthermore, the study's findings rejected the null hypothesis, implying that building student confidence in dance education enhances both self-esteem and performance. Furthermore, the study's findings rejected the null hypothesis, which means that building student confidence in dance education enhances both self-esteem and performance.

Furthermore, the study confirms that performance, social, and appearance self-esteem significantly influence students' dance imagery with mental visualization abilities. Performance self-esteem was most influential, meaning that self-assurance of capability enhances technical refinement through imagery. Social and appearance self-esteem were also strong contributors, enhancing expressive movement and artistic confidence. These findings support the significant interconnection between imagery in dance and self-esteem, emphasizing the value of building trust in different aspects to improve dance performance and general artistry among students.

Three primary theories support the results of this study. Motor Imagery Theory (Marc Jeannerod, 1991) helps enhance the motor skills of the dancers, including their body awareness and self-esteem. Theory of Personality highlights the role of self-esteem in goal setting, motivation, and dance performance, mandating that high self-esteem leads to improved movement quality and artistic expression. While Self-Determination Theory (Deci & Ryan, 1985) places prominence on the influence of intrinsic motivation, where autonomy and competence are the determinants of improved performance and well-being, these theories, in combination, endorse that organized instruction, facilitative environments and visualization methods are crucial for the improvement of self-esteem and levels of dance skill among students.

Since the performance, technique, role, and movement quality received the lowest indicators, the researchers recommend that all students be encouraged to participate in any activities in their organizations, such as joining the Dasig Innovation program of the

Bachelor of Physical Education. This enables the students to enhance their self-esteem in performance and improve dance imagery for technique and movement quality. The enhancement training for self-esteem performance includes the conduct of growth mindset workshop sessions to develop the mindset of students in improving their dance skills through effort and practice. This training workshop aims to establish peer mentoring to guide and support BPE students in setting personal performance goals and activities. Also, positive reinforcement using social media platforms could update or make them aware that they are having a workshop on the Dasig Innovation program.

Moreover, to give students more hands-on experience, Bachelor of Physical Education students should be able to perform in production numbers or as intermission acts during school and community events. This kind of exposure helps BPE students build their confidence while allowing them to refine their skills in an actual performance setting. Regular stage experience strengthens their technique and improves their ability to visualize movements, ultimately helping them grow as future PE teachers.

On the other hand, the researcher also recommends imagery training workshops for visualization exercises to master complex movements. This includes video recording performances so the students can reflect on their movements and mentally visualize improvements in their next performances. Meditation and breathing exercises are also incorporated to enhance their ability to focus on movement quality, dance styles, adaptability, and confidence in performing complex choreography.

Future researchers are encouraged to examine and focus on the effectiveness of the training seminar in improving BPE students' dance performance and self-esteem. Additionally, an in-depth study could explore virtual reality's impact on enhancing dancers' dance imagery skills, targeting a broader scope.

Conflict of Interest Statement

The authors declare no conflicts of interest.

About the Authors

Raymond Alfonso is currently pursuing a Bachelor of Physical Education at the University of Mindanao, Philippines. As a student, he demonstrates a unique passion for creativity, particularly in designing and decorating, which he envisions as an integral part of physical education settings. His research interests lie in exploring the intersection of artistry and education, focusing on how innovative design and decor can enhance student engagement and create more dynamic learning environments. By blending his academic training with his creative pursuits, Raymond embodies the qualities of a forward-thinking student who seeks to inspire others through both education and artistic innovation.

Poebe Kyle E. Melecio is a student enrolled in the Bachelor of Physical Education program at the University of Mindanao, Philippines. With a strong passion for the art of dancing and performing, he brings creativity and energy into his academic journey. His research interests focus on the role of performance arts within physical education, particularly exploring how dance can be meaningfully integrated into educational curricula to enhance student engagement and holistic development. By combining his love for performance with his studies in physical education, Poebe Kyle exemplifies how artistry and academics can intersect to inspire innovative approaches to teaching and learning.

Dr. Lenziel L. Galaura, Ed.D has devoted 27 years of dedicated service to the University of Mindanao in Davao City, Philippines, where he continues to take immense pride in his role as a Physical Education teacher. His philosophy is firmly rooted in the power of commitment—once he begins a task, he carries it through with perseverance and integrity, reflecting his deep respect for the value of hard work. Beyond his teaching responsibilities, Dr. Galaura finds profound fulfillment in mentoring students, particularly in their research endeavors. He guides them to grow not only in their academic pursuits but also in their personal development, fostering independence, responsibility, and critical thinking. For him, the greatest reward lies in supporting students on their journey toward becoming well-rounded individuals, a passion that has defined his career and continues to inspire his work.

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