EFFICACY OF VISUALIZATION ON SELF ESTEEM AND BODY IMAGE OF CLASSICAL DANCERS

BY

Sruthi K

(16PCP008)

A Thesis Submitted to the

Avinashilingam Institute for Home Science and Higher Education for Women (Deemed to be University), Coimbatore – 641 043

In partial fulfillment of the requirement for the degree of

Master of Science

in

Counselling Psychology

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CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF ANNEXURES

ABSTRACT

Self esteem and body image is important factor in life which influence all other factors of life. This study aimed to assess the level of self-esteem and body image among classical dancers. The sample of the study consist of 90 classical dancers from various dance academy. out of them 90 adolescent girls with low self- esteem and body image were selected using purposive sampling. The areas were selected to conduct the study were in Coimbatore, a developing township in the state of Tamilnadu. The state self esteem scale by Heatherton,T.F and Polivy,J.(1991) and the Body Image questionnaire developed by Emily K. Sandoz and Kelly G. Wilson (1987) were the tools used to analyze the data .They were in the age range of 13-18 years. A psychological intervention, visualization technique was used. Six sessions of visualization intervention were given to the classical dancers in two weeks, with each session comprising of 30 minutes. After two weeks, the students were reassessed for self esteem and body image. The results indicated a significant improvement in self-esteem and body image after the intervention.

Key words: Self esteem, Body image, Classical dancers, Visualization Techniqu

CHAPTER I
INTRODUCTION

Adolescence is an important period of physical, social and cognitive growth (Stagman, Schwarz and powers, 2011). The physical and emotional changes in this period influence the behavior of adolescents (Yannakoulia, Karayiannis, Terzidou, Kokkevi and Sidossis, 2004). Adolescence is a developmental period, lasting from about ages 12 to 18 that mark the end of childhood and the beginning of adulthood; it is a transitional period of considerable biological, cognitive and social changes. Adolescents go through remarkable changes (Plotnik, 1993).

Adolescence is a period of life from puberty to adulthood (12-20) characterized by marked physiological changes, development of sexual feelings, efforts toward the construction of identity, and a progression from concrete to abstract thought. Adolescence sometimes viewed as transitional state, during which youth begin to separate themselves from their parents but still lack a clearly defined role in society. It generally regarded as an emotionally intense and often stressful period (Ellickson PL, 2003).

The World Health Organization (WHO) defines adolescents as people between 10 and 19 years of age. The great majority of adolescents included in the age-based definition of child, adopted by the convention on the Rights of the Child, Four as a person under the age of 18 years. Other overlapping terms used in this report are youth (defined by the United Nations as 15–24 years) and young people (10–24 years). A term used by WHO and others to combine adolescents and youth (WHO).

Adolescence will defined differently in different countries starting from 12- year youth tomid-30s. This report focuses primarily on the second decade of life. Considering young people, usually available data have aggregated in ways that do not distinguish the adolescent years specifically (United Nations Children's Fund, 2011).

Adolescence: neuro developmental changes

Important neuronal developments are also taking place during the adolescent years. These developments linked hormonal changes but are not always dependent on them. Pre-frontal cortex of brain, were the changes are taking place. The responsible area called executive functions decision-making, organization and impulse control and planning. Changes in the pre-frontal cortex of brain occur later in adolescence than the limbic system changes. This does not suggest that young adolescents are incapable of decision-making or planning for their futures (United Nations Children's Fund, 2012)

Neurodevelopment does have effects for the exploration and experimentation, biological maturity leads psychosocial maturity, there is disconnection between adolescent's physical capacities to some extent, sensation seeking and their capacity for self-control. This disconnect underlies some of the risk-behaviors and subsequent health problems. Most adolescents are able to discover and test in ways that contribute to their development and do not take up behaviors that undermine their health.

It known that the adolescent brain has significant neural plasticity, it is still able to change. They have potential to promote positive developments, which will enhance intellectual ability and emotional functioning. In addition to deteriorate negative experiences impact earlier in life, for example, child abuse, and to promote positive developments that will enhance intellectual ability and emotional functioning.

Transitions in Adolescence

The period from childhood to adolescence is the most challenging period of development. Self-identity is the major concern that reflects and reinforces their attempts to stand out in a crowd. The process of self-definition is difficult for an adolescent due to the swift changes in their perception, giving room for emotional outburst. The development of self-understanding in an adolescent is complex and involves a number of aspects of the self (Jeffrey, 2004).

During the changeover to adolescence, Intense and uneven physical and emotional changes experiences by young people associated with puberty. They are in search of self-identity. The peer group turns out to be increasingly important in their search for identity and adolescents feel an intense need to belong. Peer pressure and

gender difference increase. Experience a strong desire to experiment with new behaviors in process to understand people adolescence. Young people who make healthy transition to adolescence exhibit the following characteristics.

1. Adolescents have a positive, secure and integrated identity.
2. Adolescents exhibit social competency and strong interpersonal skills including cordial relationships with family members
3. Adolescents have a commitment to learning and to participating in school.
4. Adolescents make healthy, appropriate behavior choices.
5. Adolescents can adapt to change and are learning to cope with adversity.

To achieve these outcomes, children and adolescents need to learn the required knowledge and skills. Prominently, at home and in community, they need supportive environments, which provide clearly defined boundaries and the support of people who love them.

Characteristics of Adolescent social and Emotional Development

Adolescence is the period that covers many social and emotional changes, lasting from approximately age 11 to 21 years. Transition from childhood to adulthood leads to quick changing behaviors, identity disturbances and strong emotions.

The following characteristics may frustrate or confuse parents, but are developmentally normal and a natural part of an adolescent's growth.

1. Labile Emotions
2. Personal Identity
3. Peer Relationships
4. Independence and Testing Boundaries
5. Self-centered Attitudes (Green,2014)

Developmental changes in identity

Marcia (1991) hypothesized that identity development involves two steps.

1) The adolescents break their childhood beliefs to explore replacements for identity in a particular area.
2) Considering the individual identity in that area, adolescents make a commitment. To describe the process of identity development, Marcia identified four "Identity statuses". Some aspects of identity, especially among young adolescents, may before close. If commitment made without alternatives it called the foreclosure status. Commitments may often base on parental thoughts and beliefs that accepted without question. However, adolescents often begin to question their ideas and beliefs and enter what Marcia called a "moratorium."

The Emotions of Adolescence

Adolescence has described as a time of emotional turmoil (Hall, 1904).In its extreme form, this view is too stereotypical because adolescents are not constantly in a state of "storm and stress". Emotional variation occur during early adolescence, more frequently (Rosenblum and Lewis 2003).

Adolescence: psychological and social changes

Psychosocial changes Linked to the hormonal and neurodevelopment changes that are taking place are psychosocial and emotional changes and increasing cognitive and intellectual capacities. Strong reasoning skills, logical and moral thinking and become more capable of abstract thinking and making rational judgments will be developed by adolescence. In addition, they are more able to consider other people's perspectives and often want to do something about the social issues that they encounter in their lives.

Adolescents are developing and consolidating their sense of self with this increasing self-identity, including their development of sexual identity comes with growing concern about other people's opinions, particularly those of their peers. (Patton G, 2012)

In addition, adolescents want greater independence and responsibility. They increasingly want to assert more autonomy over their decisions, emotions and actions and to disengage from parental control. Their social and cultural environment importantly affects how adolescents express this desire for autonomy (Patton G, 2012).

External environment Changes

Changes taking place in the adolescent environment affected by the internal changes of adolescence. These external influences, which differ among cultures and societies, include social values and norms and the changing roles, responsibilities, relationships and expectations of this period of life. These differences affect reflect a range of wider societal changes, including increasing urbanization, globalization and access to digital media and social networks.

While adolescents experience similar biological, cognitive and psychosocial developmental processes, the timing and influence of these processes depend on both individual characteristics and the environments in which they live, learn, play and work (The Lancet Series on Adolescent Health, 2012).

Self Esteem

The evaluative component of the self-concept is considered self-esteem. It can be said as the representation of the self that includes reasoning and social aspects as well as evaluative or affective ones (Blascovich & Tomaka, 1991). Self-esteem can be defined as an emotional sign without measure of self-worth. Life can be enormously painful, with many basic needs going unmet. One of the factors differentiating humans from other animals is the consciousness of self, the ability to form an identity and then attach a value to it (Blascovich &Tomako, 1991).

In other words, capacity is there with in to define an individual and then decide the liking towards that identity or not. Human capacity for judgment considered as the problem of self-esteem. The dislike to certain colors, noises, shapes, or sensations differs from individual to individual. Judging and rejecting oneself causes damage to psychological structures and enormous emotional pain. Moreover, it brings more difficulty for an individual to meet a person, to attend an interview, or push hard for something, that has the insecurity towards success. The limit is the ability to open self with others,

express the sexuality, be the center of attention, hear criticism, ask for help, or solve problems. It is about healing the old wounds of hurt and self-rejection. Moreover, the ripple effect will touch every part of their life with a

gradually expanding sense of freedom when those perceptions and feelings change

(Mackay, 2009).

According to Patel (2012), having good self-esteem is essential, because **it**

- Helps to feel good about things
- Gives the courage to try new things
- Helps to make independent decisions
- Honors oneself and helps make choices that nourish the mind and body
- Helps make healthy eating choices, exercising
- Involve in pleasurable activities

Many early theories suggested that self-esteem is a basic human need or motivation. American psychologist Abraham Maslow included self-esteem in his hierarchy of human needs. Abraham Maslow described two different forms of "esteem", the need for respect from others in the form of recognition, success, and admiration, and the need for self-respect in the form of self-love, self-confidence, skill, or aptitude. Respect from others believed to be more fragile and easily lost than inner self-esteem. Individuals will be driven to seek it and unable to grow and obtain self-actualization without the fulfillment of the self-esteem. The healthiest expression of self-esteem is the one, which manifests in respect an individual deserves from others, more than renowned, fame and flattery. Self-esteem evolved to check one's level of status and acceptance in one's social group

(Sociometer theory). Self-esteem serves a defensive function and reduces anxiety about life and death (Terror management theory).

- Self-esteem is important because it shows ourselves how we view the way we are and the sense of our personal value. Thus, it affects the way we are and act in the world and the way we related to everybody else.

- Carl Rogers (1902-1987), an advocate of humanistic psychology, theorized the origin of many people's problems to be that they despise themselves and consider themselves worthless and incapable of loved. Rogers believed in the importance of giving unconditional acceptance to a client and when this done, it could improve the client's self-esteem. In his therapy sessions with clients, he offered positive regard no matter what. Indeed, the concept of self-esteem

  is approached since then in humanistic psychology as an inalienable right for every person, summarized in the following sentence:

Implications of Self Esteem

Self-esteem is an important aspect in an individual's life. The level of Self-esteem plays a major role in an individual's life. Low self-esteem has been scientifically studied and the findings of these researches contributed in exploring various facts about research. (Patrick, 2009).

Low Self-esteem not to blame

The people with poor self-image and low confidence have been insensitively lumped together with bullies, narcissists, criminals and child abusers. Popular assumption was that people did bad things to other people because they have low self-esteem. Low self-esteem is a distinct condition all the evidence points to the conclusions that. There are four methods used to raise self-esteem that may have even damaged the sense of self-worth in those suffering genuine low self-esteem. Low self- esteem is not to blame for nearly as many problems as has traditionally been thought. It also assumed that self-esteem could never be too high (Patrick, 2009).

High Self-esteem Leads to Criminality

High self-esteem or 'High Self-esteem Disorder' is often more of a problem. Hundreds of reliable research shows that many criminals are likely to suffer from unrealistically high self-esteem and impulse control problems than low self-esteem. An overstated sense of entitlement expecting much from many situations is likely lead to frustration and aggressive, antisocial, or even criminal behavior. The self-esteem can be too low or too high. Assumption that all human behavior could explained away by low self-esteem was crazy and unwarranted.

Characteristics of Low Self Esteem

- Social withdrawal
- Anxiety and emotional turmoil
- Lack of self-confidence and social skills.
- Depression and/or bouts of sadness
- Less social conformity
- Eating disorders
- Inability to accept compliments
- An Inability to see oneself as 'squarely' - to be fair to oneself
- Accentuating the negative
- Exaggerated concern over what they imagine about other people think
- Self-neglect
- Treating oneself badly
- Worrying about one's behaviour hurting others
- Reluctance to take on challenges
- Reluctance is to put oneself first anywhere.
- Reluctance to trust one's own opinion/view
- Expect little out of life for oneself. (Simon & zieve, 2013).

Effects of low self-esteem

- Create anxiety
- Stress
- Loneliness
- Increased likelihood to depression.
- Problems with friendships and romantic relationships
- Impairment in academic and job performance.
- Lead to increased vulnerability to drug and alcohol abuse (Simon & zieve, 2013).

Measurement of Self-esteem

Self-Esteem mostly measured with self-report inventories such as Rosenberg self-esteem scale (RSES) is a 10-item self-esteem scale scores that requires participants to indicate their level of agreement with a series of statements about themselves. The Coppersmith Inventory is an alternative measure, which uses a 50-question battery over a variety of topics and asks subjects whether they rate someone as similar or dissimilar to themselves. If a subject's answers demonstrate solid self- regard, the scale regards them as well adjusted. If those answers reveal some inner shame, it considers them prone to social deviance.

Implicit measures of self-esteem used in the 1980s.These rely on indirect measures of cognitive processing thought linked to implicit self-esteem, including the Name Letter Task. Such indirect measures designed to reduce awareness of the process of assessment. Psychologists feature self-relevant stimuli to the participant and then measure how quickly a person identifies positive or negative stimuli when used to assess implicit self-esteem, For example, psychologists would measure how quickly a woman identified the negative word, evil, or the positive word, kind if a woman given the self-relevant stimuli of female and mother.

Body Image

Body image is a concept that includes perceptual, attitudinal, affective and behavioral dimensions, this considered as multi-dimensional. It is not stationary but changing, as it is sensitive to change in mood, environment and physical experience. It is psychological in nature and much more influenced byself-esteem than by actual physical attractiveness as judged by others. It is not inborn, but learned. This learning occurs in the family and the peers but this only reinforced learned and expected culturally (Wilson, 2011).

Body image include how an individual perceives one's body visually, how an individual feels about their physical appearance, thoughts about their body, sense of how other people view their bodies, an individual's sense of their bodies in physical space (kinesthetic perception) and anindividual's level of connectedness to their bodies.

Body image is encouragement to focus on appearance is at an all-time high in this culture, and with it come the potential for significant increase in negative body image. According to The Adonis Complex authors, "There's often a vicious circle here: the more a person focus on his body, the worse he tends to feel about how he looks obsession breeds discontent". The risk of extreme weight/body control behaviors increased by poor body image. Researchers have established that preoccupation with appearance and body dissatisfaction put people at higher risk for engaging in dangerous practices to control weight and size. Extreme dieting, exercise compulsion, laxative abuse, vomiting, smoking and use of anabolic steroids have all been associated with negative body image (Wilson, 2011).

Disorder due to Negative Body Image

Negative body image and body dissatisfaction could leads to disorder in many cases. Anorexia nervosa, bulimia nervosa and binge eating are eating disorder caused due to negative image. Development of anorexia nervosa leads to voluntary deprivation of food and necessary nutrition by individual. Bulimia nervosa involved induced vomiting to reduce body weight. Binge eating involves over consumption of food and induced vomiting may follow it.

Body Dysmorphic Disorder is a particular intense from negative body image. People with Body Dysmorphic Disorder are so obsessed with perceived flaws in their appearance that it affects relationship with family and friends, as well as creating problems with work or school. Body Dysmorphic Disorder can result in anxiety, depression and thoughts about suicide.(Eating Disorders 101 Guide 2003)

Preventing Combat "imagined ugliness" and improving body image

Some dancers have hesitancy to accept and love their bodies, as they are not perfect. From an early age, anything short of perfection assumed unacceptable and needs to rework. The above assumption might be true about technique but not about the body.

Body is a great gift, which will help the classical dancing career. Body deserves loved accepted and praised. In fact celebrating body will help in career and will not hurt career. Exercise conducted to avoid negative thought about the body, Each day forced to say five positive things about the body of them self. It seemed difficult than expected. Best five things done every day and thought positive this loved about the body whenever negative thought appears in mind (Eating Disorders Guide, 2003).

The above exercise was simultaneously overwhelming and helpful. Began to appreciate things about the body which never noticed before because never took the time to look in the mirror in an honest way. Realized that attitude toward the body was already negative that by the time looked in a mirror had prematurely made up mind not to accept it. It had essentially set up for failure.

Imperfections clearly seen every day, worked on the tight hips not so hard belly and slightly curved back. However, aim for perfect body, have an understanding that it will never be perfect, and have to accept that. Also, have to treat it well. In return, body has promised to take to fullest potential as a dancer and to help reach highest goals.(Eating Disorders Guide, 2003).

To those that care for dancers:

Not all the dancers may have negative body images. If there is, any one it is necessary to help them to come out from negative thoughts. Make them understand that staying in shape and punishing themselves are different things. There is a difference between being hard on themselves and beating themselves up. One shows dedication to the art form while the other is disparaging, and stems from self-loathing (Eating Disorders Guide, 2003).

Dancers observe daily in full-length mirrors while wearing only tights and a leotard and learn to live in harmony with their bodies. Unlike other athletes, dancers constantly faced with the challenge of developing the muscles required to perform well while making certain mudras they produce are clean and aesthetically pleasing to the audience. Dancers normally are in constant competition with their classmates to get teacher's attention or for a desirable role in a performance therefore, Dancers judge themselves harshly and are extremely critical of their bodies: their legs are never long enough, their

feet never arched enough and their stomachs are never flat enough. In a 2010 interview about body image, Pilobolus Jeffrey Huang said, "Criticizing bodies is second nature to dancers." Only mention the opportunity of wearing white united to a group of dancers to hear groans and observe the, perhaps accidental, movement of arms placed across abdomens to hide stomachs.In 1996, the Archives of Pediatric and Adolescent Medicine published scary study about adolescent ballet students and body image. Dancers overestimated their weights and the weights of their peers when given a questionnaire about body image. The study also asked to estimate dancer's weights. Academic teachers underestimated the weight measurements, but dance teachers overestimate weight of all the dancers. Researchers concluded dancers are unable to view themselves and others objectively (Healthy Dancer article, 2012).

Body image based upon observations coupled with the reactions of those around us, it is easy to see why dancers constantly struggle with developing a positive body image. It is extremely essential that now a day's dance educators be aware of the message they send to their students. Necessary to focus upon creating healthy dancers by providing them with knowledge about bodies and nutrition, helping to feel comfortable with bodies by discouraging the wearing layers of clothing in class to hide, Encouraging dancers to acknowledge the positive qualities of themselves and peers. Teacher of mine once said, "If one don't like image in the mirror, it would be better to change the image looking for." Young dancers must teach about these things, dancers will not possibly care for themselves and give freely of themselves to an audience without first loving who they are (Healthy Dancer article, 2012).

During the social media era, we surrounded by idealized images of beauty more than ever before. These images can create opportunity, which are impossible to meet, which are impossible about looks. Commonly of young women and many men, feel unsure of their self about some aspect of their appearance.

Body dissatisfaction may seem it have serious negative effects. For some people, it can lead to eating disorders or other mental illness. Nevertheless, if it does not reach those extremes, it can deviate from quality of life (Juliana, 2017).

The body dissatisfaction can address by changing the way of thinking about the

bodies, Focus need to keep on care and appreciation instead of evaluation and critique. Positive image can promote by self-compassion, which may helpful for easing appearance-related concerns. Five ways how it works listed down.

1. It puts media images into perspective. Major body shame comes from taking media images of beauty to heart and feeling compelled to live up to them.

Study self-compassionate women were less likely to be thin by media pressure or to engage in disordered eating related to media exposure. Nevertheless, self-compassion goes beyond turning tables on which body types valued and which ones disparage. As a replacement, acknowledge involves beauty comes in many forms and that no one is perfect.

2. It help stay in tune with our physical states. Attention is a limited resource when we're focused on how our body looks, often less aware of how it feels and therefore less in touch with signs of hunger and fullness, feelings of delight and pain, and even the sensation. Self-compassion research is associated with lower levels of self-objectification, the affinity usually 0take an observer's perspective on one's own body rather than experiencing it from the inside out (Juliana, 2017).

3. Self-compassion makes to appreciate about the ability of their body. Because it embedded in, senses of psychological and physical well-being care and concern. It should lead to motivate to be loving and kind to physical selves and view bodies as precious, rather than insensitively self-critical. Regular with this idea, one study found participants who completed three weeks of self- compassion contemplation training reported an increase in body gratitude, which involves feelings of respect and body acceptance.

4. Self-punishment will reduce. Being sympathetic about body flaws does not necessarily take away their sting, the extent to which feeling unpleasant makes people feel worthless or undeserving can be reduced. Intervention reduced to which participants based their confidence on their appearance and in another; participants who were more self-compassionate about a perceived body flaw were less likely to report in order to punish themselves as they turned down a chocolate candy (Juliana,
2017).

5. It makes other people associates, not competition. Common humanity is one of the key components of self-compassion, which refers to the recognition of other people struggle also. People may spending a lot of time behind the scenes might be setting up their shots and deleting outtakes and might have plenty of insecurities of their own who seems always look perfect on social media. It might miss what is really

going on with them under the surface, when other people become targets of social comparison and competition. It might criticize self for failing to live us to standards that are not even real (Juliana, 2017).

Visualization

Visualization has the built in capacity to deliver multiple layers of complex simple images, sensations, symbols and metaphors, received in an altered or trance like state (Health journey article, 2012).

Visualization, imagery, and mental simulation terms used to describe creating a picture in the mind without doing the physical activity. There are many kinds of imagery, but for this text let, we focus on basic visualization skills to improve performance. Simple positive images and focus on maintaining a calm center used to release unwanted tension. Visualize exactly what body wants to do and keep the thoughts positive. Eric Franklin is a master at visualization; planting an intuitive thought and letting that image grow to increase performance. When they repeatedly train actions, induce physiological changes and increase accuracy. Take a little time every day to find quiet spot, close eyes, and just listen to breathe. Now, imagine the dancer want to be, and see moving with ease. Focus on how clean the lines continued to visualize how much control have with every combination of performance. They can see and hear the music playing, and can feel the body executing the sequences with detail. Now, all have to do let everything else go, and focus on self-technique. This will help to train the relationship between mind and muscles. They must work together to help to reach goals (Jacqui Haas).

Visualization Techniques

Successful people to visualize their desired outcomes for ages have used visualization techniques. The practice has even given some high achievers what seems like super-powers, helping them create their dream lives by accomplishing one goal or task at a time with hyperactive focus and complete confidence (vonruden, 2010).

In fact, we all have this awesome power, but most of us have never taught to use it effectively. Elite athletes use it. The super-rich use it. In addition, peak performers in all fields now use it. That power called visualization. The daily practice of visualizing dreams as already complete can rapidly accelerate achievement of those dreams, goals and ambitions.

One of the most important techniques of any mental prepared dancer and athletes the

visualization; everyone can see their mind and can perform with body. Visualization is a very power tool that can make the difference between win and lose, between achieving our dreams and goals (vonruden, 2010).

Using visualization techniques to focus on goal and desire accomplishes four very important things.

- It activates creative subconscious will start generating creative ideas to achieve goal.
- It programs brain to more readily perceive and recognize the resources will need to achieve dreams.
- It activates the law of attraction, thereby drawing into life of the people, resources, and circumstances will need to achieve the goals.
- It builds internal motivation to take the necessary actions to achieve the dreams.

Classical Dance

Covering eight classical dance forms of India Bharatanatyam, Kathak, Kuchipudi, Kathakali, Manipuri, Mohiniyattam, Odissi and Sattriya Leela Venkataraman seamlessly weaves together a historical perspective with the contemporary scenario. Stripped of their association with the temple and the court, classical dance traditions in India went through a series of unprecedented change in the period marking the last few years of British rule and thereafter. From becoming part of the nationalist struggle when India was trying to rediscover its lost identity, to sharing the international stage today with dance forms from all over the world, the last sixty-six years have seen many changes in perspective and presentation of Indian Classical Dance some intentional, others involuntary. While looking at these years closely and their impact on dance forms, one realizes that this is a phase in an ongoing

process, with each new generation of dancers and musicians adding to an already rich tapestry of tradition (Leelavenkataram, 2015).

sweeping look at the magnificence of Indian culture through its varied dance forms, Indian Classical Dance: Tradition in Transition is a great work through the forms, characteristics, challenges and changes occurring in traditional dance. At one level, it is a compendium of classical dance, an exploration of its moods and majesty, an ode to its sublime aesthetics. At another level, it is a stunning visual and scholarly portrayal of a pluralistic society teeming with cultural vitality. It is also a graphic appreciation of the human body, captured by the camera in moments of sheer grace, structured movement, cultivated expression and divine harmony. In its range, definitive appraisal and

visual power, In Indian Classical Dance, Tradition in Transition is the best there is in its genre (Ambrose & kay, 1984).

India's rich cultural legacy has founded on the abiding faith of the Indians in the divine power, whose worship had found expression through dance. 'Bhakti' or devotion was the underlying essence of the various dance forms that developed in India. Indian Classical Dances is a unique presentation of the eight classical dance styles Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniyattam, Odissi and Sattriya, through a concise portrayal of the background of each dance form, the salient features, and format of presentation, music and costume. The simplistic approach of the narration coupled with the unique collection of photographs, will enable the lay reader to visualize, comprehend and appreciate the diverse dance forms of India (Ragini, 1990).

The Natya Shastra is the foundational treatise for classical dances of India and this text attributed to the ancient scholar Bharata Muni. Its first complete compilation dated to between 200 BCE and 200 CE, but estimates vary between 500 BCE and 500 CE.

The states Natalia Lidova, describes the theory of Taṇḍava dance (Shiva), the theory of rasa, of bhava, expression, gestures, acting techniques, basic steps, standing postures all of which are part of Indian classical dances. Dance, performance arts states that ancient texts are inthe form of expressions of spiritual idea, virtues and the essence of scriptures. while the Natyashastra is the revered ancient in the Hindu tradition, there are numerous other ancient and medieval Sanskrit dance-drama related

that further discuss and expand on the classical repertoire of performance arts such as the Abinaya, Darpana, ABinaba, Bharathi Natya,Darpana, Bhava,Prakasa and many others.The term "classical" (Sanskrit: "Shastriya") denotes the Natyashastra-based performing arts. The Natyashastra describes religious arts as a form as margior a "spiritual traditional path "that liberates the soul, while the folk entertainment is called desi or a regional popular practice (Natalialidova, 2014).

Indian classical dances traditionally performed as an expressive drama dance usage of religious performance art related to vaishanavism, shaivism, Shaktism pan- Hindu Epics and the Vedic literature, or a folksy entertainment that includes story telling from Sanskrit or regional language plays. As a religious art, they either performed inside the sanctum of a Hindu temple, or near it. Folksy entertainment may also performed in temple grounds or any fairground, typically in a rural setting by traveling troupes of artists;

alternatively, they have been performed inside the halls of royal courts or public squares during festivals (Natalia Lidovo, 2014).

Dance Forms

The Natyashastra mentions four Pravrittis (traditions, genres) of ancient dance drama in vogue when it was composed Avanti (Ujjain, central), Dakshinatya (south), Pancahali (north, west) and Odra Maghi (Odisha, Bihar, Bengal). The sangeet Natak academi hasgiven recognition toeight Indian dancers.

The Indian government's Ministry of culture includes eleven dance forms. Scholars such as Drid and Williams include Chau, Yaksangana and Bhagavata Melato the eight classical Indian dancers others in the Sangeet Natak Academic (Williams & Drid, 2004).

The classical dance forms recognized by the Sangeet Natak Academic and the Ministry of Culture are:

- Bharathanatyam, from Tamil Nadu
- Kathak, from Northern and Western India
- Kathakali, from Kerala
- Kuchipudi, from Andhra Pradesh and Telangana
- Odissi, from Odisha
- Sattriya, from Assam
- Manipuri, from Manipur
- Mohiniyattam, from Kerala
- Rabindranatyam, from West Bengal

All classical dances of India used similar symbolism and rules of gestures in abhinaya (acting). The roots of abhinaya are found in the Natyashastra defines drama as that which aesthetically arouses joy in the spectator, through the medium of actor's art of communication, that helps connect and transport the individual into a super sensual inner state of being. A performance art, asserts Natyashastra, connects the artists and the audience through abhinaya (literally, "carrying to the spectators"), that is applying body-speech-mind and scene, wherein the actors communicate to the audience, through song and music. Drama in this ancient Sanskrit thus is an art to engage every aspect of life, in order to glorify and gift a state of joyful consciousness (Kapilavatsyayan, 2001).

The communication through symbols is in the form of expressive gestures (mudras or hastas) and pantomime set to music. The gestures and facial expressions

convey the rasa (sentiment, emotional taste) and bhava (mood) of the underlying story. In Hindu classical dances, the artist successfully expresses the spiritual ideas by paying attention to four aspects of a performance Angika (gestures and body language), Vachika (song, recitation, music and rhythm), Aharya (stage setting, costume, make up, jewelry), and Sattvika(artist's mental disposition and emotional connection with the story and audience, wherein the artist's inner and outer state. Abhinaya draws out the bhava (mood, psychological states) (Kapilavatsyayan,
2001).

Need of the Study

Visualization techniques is also known as guided imagery technique and is the one of the most commonly used intervention in dancers and athletes. Visualization techniques means the imagery, and mental simulation terms used to describe creating a picture in mind without doing the physical activity and also can improve the performance with the visualization intervention. The purpose of the study is to improve the dancers with low self- esteem and body image through the visualization intervention. The visualization is important source for both self -esteem and body image. The importance of this study is to identify the problems faced by the classical dancers. During their performance there are some critical problems like body dissatisfaction and lower self- esteem which will negatively impact on their performance. This issue can be eliminated by taking a detail survey with the dancers and by providing the proper training or interventions.

The questionnaire used in this study can be used in the future for other related problems and immediate actions can be taken. Self –esteem and body image are the two important aspects which should be delivered by the classical dancers. There are many girls with low self-esteem and dissatisfaction with the body image, which, affect their performance. Visualization will help them to improve their performance by imagine the performance in their mind only. While practicing these interventions with sessions they improved a lot and there, many changes that affect the self-esteem, self-confidence, self-worth and body image. The classical dancers should have perfection in their performance considering mudras, expressions and movements, which will only improved by their self- confidence. The study help to know the improvement through the visualization technique that has been used for the classical dancers. The implication of the research is to Improve the performance of classical dancers.

CHAPTER II

REVIEW OF LITERATURE

Self Esteem

Sudersan and Rangaiah (2017) conducted a study on "Relationship between Emotional Maturity, Self Esteem and Life Satisfaction on traditional dancers of Odisha Region". The study aimed to examine the Emotional maturity, Self-esteem and life satisfaction through the presence of self-esteem. Data collected from traditional dancers of 176 Odissi and 116 folk dancers by administering Rosenberg's Self-esteem scale, Emotional Maturity Scale, Life Satisfaction Scale and Demographic Information Profile. The result reveals that all the variables leading from emotional maturity through the moderate self-esteem towards criterion variable life satisfaction. The results discussed in terms of socio cultural context of India.

Muge and Mehemet (2016) conducted a study and examined the effect of the active pursuit of ballet as a hobby on personality by the study group consisted of 62 members of the junior ballet of the Finnish National Opera, ranging in age from 9 to 17 with the majority under 14. The dancers given four self-esteem questionnaires, which measured empathy, creativity, and other personality factors, and a list of interests was used to measure the dancers' inclinations. Compared with Finnish- speaking school students who acted as a control group, the ballet dancers had a significantly higher interest in music, singing, acting, writing, drawing and handwork, and less interest in technology. The result reveals that ballet mainly develops a junior's self-expression, improves self-esteem and self-respect, creates self-confidence and develops sensitivity and empathy.

Jaggio and Gupta (2016) conducted a study on "Effects of dancing on creativity and self esteem in young adults". The study carried out to compare the level of creativity and self-esteem among professional dancers, casual dancers and non-dancers. 75 young adults (professional dancers, casual dancers, and non-dancers) completed quantitative measures of creative using Torrance Test of creative thinking and self-esteem uses Multidimensional Self Esteem Inventory (O'Brien & Epstain,

1988). A semi structured interview schedule constructed by the authors used to assess how the pursuit of dance related to the notion of creativity and self-esteem as subjective process among the dancers. Results indicated dance had enhancing effects on self-esteem but this relationship affected by whether dance pursued professionally or as hobby. The study established the phenomena of dance as vehicle for over all psychological growth and development of the individual.

Dianm and Ackward (2016) conducted a study on "The Associations between Childhood Dance Participation and adults Disordered Eating and Related Psychopathology". The study was to examine the relationship between childhood dance participation and adult eating behavior and psychological health. 546 undergraduate's females at a large Midwestern university completed questionnaires regarding eating behavior and associated features, depression, self-esteem and body image. Result signifies that childhood dancers have greater perfectionism and smaller ideal body mass than non-dancers. There were no significant differences between dance groups on measures of depression and self-esteem.

Nedam and shirin (2015) conducted a study on "State Self Esteem in Relation to Weight Locus of control among adolescents". A random sample comprising of 100 male and 100 female (N=200) adolescents was selected. The subjects were administered the Current Thoughts Scale and the Dieting Beliefs Scale for assessing their state self-esteem and their weight locus of control. Results Boys had significantly higher appearance self-esteem than girls, while girls had significantly higher dieting belief in comparison to boys. Performance self-esteem positively and significantly correlated with social self-esteem and appearance self- esteem in the total sample, and the sub-samples comprising of boys and girls. There was no significant difference between boys and girls in the scores of performance self-esteem and social self-esteem. The girls **Ozeno and Sertoz (2015)** conducted a study on "Body image and Self-esteem in somatizing had significantly lower scores on appearance self esteem .patients".

The aim of the present study was to determine dissatisfaction with body appearance and bodily functions and to assess self-esteem in somatizing patients. Body image and self-esteem investigated in 128 women; 34 of those had diagnosed somatoform disorders, 50 were breast cancer patients with total mastectomy surgery alone, and 44 were healthy subjects. Body image and self-esteem assessed using the Body Cathexis Scale and Rosenberg Self- Esteem Scale. Results indicate that Somatizing patients who were dissatisfied with their bodily functions and appearance had lower levels of self-esteem and high co morbidity of depression. In clinical practice, it suggested that clinicians should take into account psychiatric co morbidity, self-esteem, and body image in somatizing patients when planning treatment approaches.

Gagan and gharial (2015) conducted a study on "Psychological Wellbeing and Self-Esteem on Indian Classical Dancers". The aim of the study was to compare the psychological wellbeing and self-esteem between the Indian classical dancers and non-dancers. 40 Indian classical dancers and non-dancers were selected using purposive sampling technique from various dance institutes. Ryff's psychological wellbeing scale and Rosenberg's self-esteem scales used. The findings of the present shows that Indian classical dancers have higher level of self esteem than the non dancers and can help to spread awareness of the positive impact of Indian classical dances on body as well as mind and to be more attuned to on self.

Afr and petroria (2015) conducted a study on "Wheel Chair Dancing and Self Esteem in Adolescents with Physical Disabilities". The aim of the study was to determine the influence of wheel chair dancing on the self-esteem of adolescents with physical disabilities. These quantitative study 24 participants were involved. A before and after experimental study design was used which included a control group. Structured interviews conducted to obtain information from the participants. The experimental group participated in wheelchair dancing, while the control group did not. A difference between the two groups observed with 72.7% of the intervention group displaying an increase in self-esteem, compared to 54.6% of the control group. Improved self-esteem manifested. The researchers concluded that wheelchair dancing have a positive influence on the self-esteem of adolescents with physical disabilities.

Colangelon and fleger (2014) conducted a study on "The Relationship between Self Esteem and Academic Achievement Amongst Pre University Students". Aim was to identify differences of academic achievement between boys and girls. The objectives of study, students grade in their current and previous semester achieved by using the coppersmith questionnaire. The random sampling used for collecting the data and as consequence 50 male and 50 female chosen randomly. The Result demonstrated that there was significant positive relationship between self-esteem and academic achievement. There was significant difference between boys and girls. High self-esteem is important factor and strengthens the predictions of academic achievements in students.

Jonegenelis, Byrne and Pettigrew (2014) conducted a study on "Self objectification, body image Disturbance, and eating disorder symptoms in adolescence". Two hundred and fifty boys and girls in the age of 13 – 17 years selected for the study. It reveals that adolescence girls report levels of self-objectification that similar to those observed in older girls and women. Self-objectification found to be significantly relate to body image and eating disturbances in adolescent's girls. A higher proportion of adolescent girls reported body dissatisfaction and a minority engaged in eating disordered behaviors in the four weeks prior to the assessment.

Monteiro , Novaes and Santos, (2014) conducted a study on the ''Effects of age, family income, body mass index and dance practice on levels of body dissatisfaction and self esteem in female students". The sample consisted of 283 female subjects attending a public school with a mean age of 11.51±1.60 years. The instruments used were the Body Dissatisfaction Scale for Adolescents and the Rosenberg Self-Esteem Scale, both of which showed good internal consistency. The results showed that the body mass index levels only in the non-practitioners group influenced self-esteem and body dissatisfaction.

Rebecca and Abott (2014) conducted a study on "Effects of Home Access to Active Videogames on Child Self-Esteem, Enjoyment of Physical Activity and Anxiety Related to Electronic Games Result from a Randomized Controlled Trial". Active-input videogames could provide a useful conduit for increasing physical activity by improving a child's self-confidence, physical activity

enjoyment, and reducing anxiety. Children 10–12 years olds were recruited through school and community media. Of 210 children who were eligible, 74 met inclusion criteria, and 8 withdrew, leaving 66 children (33 girls) for analysis. Perception of self-esteem (Harter's Self Perception Profile for Children), enjoyment of physical activity (Physical Activity Enjoyment Scale questionnaire), and anxiety toward electronic game use (modified Loyd and Gressard Computer Anxiety Subscale) were assessed. Results: Compared with home access to traditional electronic games neither removal of all electronic games nor replacement with active-input games resulted in any significant change to child self-esteem, enjoyment of physical activity, or anxiety related to electronic games. Although active-input videogames have shown to be enjoyable in the short term, their ability to affect psychological outcomes is yet to be established.

Meccabie & Luke (2014) conducted a study on "Relationship between Body image and Self Esteem was investigated among female undergraduate students of behavioral sciences using correlation design". Participants were 400 female undergraduate drawn from existing departments that made up faculty of Social Sciences, (Psychology, Sociology and Anthropology, Economics and Political Science) in Agbani Campus, Enugu State University of Science and technology. In relation to the outcome of the Result, body image was significantly relating to self- esteem support the hypothesis.

Harwitz and Bojner (2014) Conducted a study to "Determine the effect of a dance and movement intervention on the perceived emotional well being and self esteem of a group in patients adolescents" in weskoppies psychiatric hospital. The study using a quasi-experimental design carried out using the positive and negative effect scale for children and Rosenberg's self-esteem scale. There are 4 participants in the experimental group and 6 in the control group. The experimental group took part in two weeks, 12 sessions dance and movement intervention program. Results were statically non-significant, effect size and outcome patterns pointed to improvements in these two variables due to the intervention program.

Gillian and Sarah (2013) conducted a study on "Effects of a 6 week Aerobic Dance Intervention on Body Image and Physical Self Perceptions in Adolescent Girls". Adolescent girls examining the impact of physical activity on

body image dissatisfaction and physical self-perception has been both limited and equivocal. The current research investigated the effects of 6-week aerobic dance on these variables with 50 British schoolchildren aged 13–14 years. The Body Attitude Questionnaire (BAQ), Children, and Youth Physical Self-Perception Profile (CY-PSPP) administered as pre, mid and post-test to each participant in each group before the first intervention, at the change over and after 12 weeks. The results of this study revealed that participation in 6 weeks of aerobic dance significantly reduced body image dissatisfaction (Attractiveness, Feeling Fat, Salience and Strength and Fitness) and enhanced physical self-perceptions (Body Attractiveness and Physical Self- Worth), although these improvements were not sustained.

Crossb and shelly (2013) conducted study on "Adolescence is a time of numerous physical, emotional, and cognitive changes". Adolescent girls often experience a decline in body image and/or self-esteem, which can negatively affect mental health. This author evaluated a community-based empowerment and dance program for adolescent girls to evaluate the impact of participation on self-esteem and body image. Pre-test and post-test data collected from 5 adolescent girls using the Rosenberg Self-Esteem Scale (RSE) and the Body Esteem Scale for Adolescents and Adults (BESAA). These results suggest that further research should conduct to substantiate these findings and build empirical support for similar community-based programs..

Spring and Elissa (2012) conducted studies on "The Effectiveness of Group Counseling on the Self Esteem of Adolescent Girls". The purpose of this study was to measure the effectiveness of a wellness-based group counseling intervention on the self-esteem of 8th grade girls (N=5) in the counseling department suburban middle school. Measurement included a researcher-created, Likert-scale questionnaire, which completed by the participants during the first and last session of the intervention. The intervention included seven 35-minute group counseling session. Findings of the research are ` improvement was shown in nearly all questionnaire items, few were statistically significant. Despite lack of statistical support, participants described enjoyment in wellness-based counseling and the discovery of new personal strengths, which should consider for future research.

Huebscher and Brenda (2012) The present research on the" Relationship Between Body Image And Self Esteem Among Adolescent Girls".The research shows that the relationship between body image and self esteem is important for adolescent girls . The study occurred at a private high school with 60 participants for six sessions. Pre and post-test quantitative measures included the Rosenberg Self-Esteem Scale and Body Image questionnaire. Results showed self esteem has increased and indicating support for the hypothesis.

Rusello and Salenna (2012) conducted a study on "The Impact of Media Exposure on Self Esteem and Body Satisfaction in Men and Women". The current study explored the effects of media exposure on men and women body satisfaction, self-esteem, level of internalization of socio-cultural ideals, and level of social comparison. Methods used in participants self esteem questionnaire and body image questionnaire. Male and female undergraduate (N = 32) were exposed to television advertisements either with muscular men and thin women (socio cultural ideal group) or without those types of men and women (neutral advertisement group). Results find that Self-esteem and social comparison levels were similar for both men and women. The exposure to physical ideal advertisements did not appear to effect body satisfaction, self-esteem, or internalization. In addition, the level of internalization increased as the level of social comparison increased.

Bettle, Bettle, and Neumarker, (2010) conducted a study on "Body image and self esteem in adolescents ballet dancers". This study investigated self-perception of body and personality among adolescent ballet dancers. Two questionnaires assessing "my body right now and my personality," right now, 90 ballet school students and 156 controls completed using semantic differentials. Adolescent female dancers (ages 13 to 17 years) scored higher than age-matched controls and 11- to 12-yr. Male dancers did not differ from controls except for a lower score on the Body mass measure. Adolescent female dancers showed a distinct answering profile for 7 of 16 semantic differentials in each questionnaire implicating less favorable body image and self-esteem. Interventions focused particularly on enhancing self-esteem may be useful in the prevention of psychopathology in adolescent ballet dancers.

Huang and Gregory (2010) conducted study on "Body image and self esteem among adolescents undergoing on intervention Targeting dietary and physical activity behavior."Body image and self-esteem were assessed 657 adolescents participating in the PACE+ study. The Body Dissatisfaction subscale of the Eating Disorder Inventory and Rosenberg Self-Esteem scale used to assess body image and self-esteem respectively, and measurements performed at baseline, 6 and 12 months. There were no intervention effects on body image or self-esteem for either girls or boys. Self- esteem and body satisfaction did not worsen as result of participating in the PACE+ intervention for either boys or girls whether or not they lost or maintained their weight or gained weight. Girls assigned to the PACE intervention who experienced weight reduction or weight maintenance at either 6 or 12-months reported improvements in body image satisfaction over time compared to subjects who had experienced weight gain during the 12-month study period.

Zac and Graham (2010) conducted studies focusing on the "Relationship between physical activity, and Academic performance". The purpose of this study was to add self-esteem to previous information and examine the relationship among these three variables. In this study, 59 sixth-grade students completed the physical activity questionnaire for older children (PAQ-C), and the physical self-description questionnaire (PSDQ). Parents of the students added information about their child's academic grades in math, science, and language arts in order to calculate grade point average. Results showed that Separate Pearson's correlations revealed a significant relationship between physical activity and academic performance, physical activity and self-esteem and academic performance and self-esteem. The results provide strong support for regular physical activity.

Body Image

Jimenz and Becardi (2018) conducted a study in "Body Image Dissatisfaction in Children and Adolescents". The objective of the study is to measuring BID, the frequency of BID in children and adolescents. The scale used to evaluate the BID and the Self Perception of body weight assessed in 5 to 19 years children and adolescents. Nine types of measurements methods of BID used. Current study temporal stability and validity test performed. Results in BID studies here

frequency was ranged from 44% to 83% for overweight or obese and 1.7% a 37% for underweight. BID was associated with age, was more frequent among girls, and was positively associated with BMI. The results are consistent.

Sally and Radelle (2017) conducted a study on "Body Image and Mirror use in Ballet Class". The purpose of the current study was further explored the dynamics of the interaction between body image and the mirror by using a research design that included the body image questionnaire (MBSRQ) and the Radell Qualitative. Questionnaire (RQQ) 2 this questionnaire used to assess dancers' perceptions of dancing with and without mirrors, and to elicit additional perceptions of the ballet experience that may have influenced the dancers' class participation and affected their perception of their body image. In addition, technical performance skills assessed to identify students as either high or low performers. This study utilized two classes of 23 females enrolled in beginning ballet classes. The questionnaire designed to gain further insight into how the use or non-use of the mirror affected each dancer's body image. Results showed High performing dancers in the non-mirrored class made significant increases in body image satisfaction, as compared to those in the mirrored class who noted smaller increases. Satisfaction with overall appearance decreased for high performing dancers in the mirrored class.

Alfred and Erinostrum (2017) conducted a study on "Adolescent Body Image examines the Relationship between Adolescents Dancers and Their Teacher". The study examined the relationship between the perceived verbal and nonverbal messages given by dance teachers and the body image of their adolescent dancers. The body image questioner used to achieve the objectives of the study. Results indicated that negative messages perceived by the dancer from their teacher related to a more negative body image in the dancer. The research that exists for this group of adolescent recreational dancers, the significant findings of the current study may begin to shape the future interactions between dance teachers and their students. Specifically, dance teachers should be aware of the connection between the messages they give and their dancer's body image. This awareness might prompt them to take more care with the messages they offer or even seek training in this area.

Vaquero and Cristobal (2017) conducted a study on "Influence of the dance Discipline on body Image Distortion and Dissatisfaction in Preadolescents, Adolescents and Young Women Dancers". The objective of the study is to analyze the body image distortion and dissatisfaction in student dancers based on dance discipline. 298 preadolescents, adolescents and young classical, contemporary and Spanish dancers took part in the study. Participants self fulfilled the silhouette scale for adolescents in order to determine the perceived and ideal image. The real body image calculated with the body mass index data (BMI).The distortion index and dissatisfaction index and the relation between real and ideal image was calculated. Results showed that distortion index, classical and contemporarydancersperceived themselveswithhigher BMI. Significant differences among classical dancers and other modalities found. Based on distortion index results, ten dancers showed a high risk for developing an eating disorder. In dissatisfaction index, all disciplines selected as ideal to be thinner as they perceived themselves. Most dancers have self-image, which not related with the reality.

Wetal (2015) conducted a study on the association between weight status and quality of life (QOL) in fifth-grade African American, Hispanic, and white children and the potential mediation of this relationship by self-concept. A sample recruited from fifth-grade public school students in three sites, of whom 599 were African American (40%), Hispanic (34%), or white (26%). During a home interview, physical and psychosocial QOL and global and body-specific self-concept measured. Measured height and weight used to calculate BMI. In this sample, 57% were classified by BMI as not overweight, 17%, overweight, and 26%, obese. Although there was no significant interaction between weight classification and race/ethnicity for QOL, obese children reported significantly lower psychosocial but not physical QOL than those classified as not overweight. There was a significant association between BMI (measured continuously) and psychosocial QOL, but only 2% of the variance accounted for. Both global self-concept and body dissatisfaction independently mediated significant portions of the association between BMI and psychosocial QOL. Being obese in childhood may have negative psychosocial effects.

Latha, Supriya, Bhat and Rai (2015) conducted a study to examine whether Body Mass Index (BMI) and the subjective perception of body weight, and body shape satisfaction predict level of self-esteem and depression among female college students. The sample comprised of 124 female college students ranging in age from 16-21 years. Open-ended questions and Body Shape Questionnaire evaluated self-perception of having a weight problem. In addition, Rosenberg Self-Esteem Scale and General Health Questionnaire 28was administered. Based on BMI 29.0% were under weight, 67.8% normal and 3.2% over weight. Rating of self-perception of body shape showed that 38.7% felt that they were slim, 27.4% normal and 26.6% as thin. Eighty six percent of the subjects desired to be slim. The perception of weight problem but not BMI contributed significantly to higher scores on GHQ. There was a significant positive correlation between BSQ scores and BMI, age, and weight. Health care providers need to educate female adolescents about normal weight range, proper diet and exercise. In addition, health care providers need to help them attain a realistic, positive perception of their weight in order to prevent depression and lowered self- esteem.

Daniel (2015) conducted a study in Western cultures, girl's "self-esteem declines substantially during middle adolescence, with changes in body image proposed as a possible explanation. Body image develops in the context of socio cultural factors, such as unrealistic media images of female beauty. In a study of 136 U.K. girls aged11–16, experimental exposure to either ultra-thin or average-size magazine models lowered body satisfaction and, consequently, self-esteem. Self-esteem was also lowering among older than among younger girls. Structural equation modeling showed that this age trend partially accounted by a corresponding downward trend in body satisfaction. This in turn fully accounted for by upward age trends in awareness and internalization of socio cultural attitudes toward appearance, and in social comparisonwithmedia models. Results support calls for early educational interventions to help girls to deconstruct advertising and media images.

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McLaughlin, Belon, Smith and Erickson (2014) conducted a study on analyzed Mothers and Daughters Beliefs about factors affecting preadolescent Girls Body Satisfaction. This is a qualitative study, in which preadolescent girls (N=145) wrote description of factors that made them feel good and bad about their bodies. Statements were coded using thematic analysis. Chi square analyses examined mother, daughter dyad agreement and differences in influential factors based on ethnic identity. Even though, there was general agreement in overall themes, the results indicated limited agreement with in mother daughter dyads. One significant result was that both mothers and their daughters agreed on the importance of teasing as a negative influence on body satisfaction.

Gillian and Burgess (2014) conducted a study on ‘‘Effect of six weeks aerobic dance intervention on body dissatisfaction and physical self perception in adolescent girls” examining the impact of physical activity on body dissatisfaction and physical self-perception has been both limited and equivocal. The current research investigated the effect of six-weeks‟ aerobic dance on these variables with 50 British schoolchildren aged between 13-14 years. A cross over design used with two equivalent groups taught normal physical education and aerobic dance in different order. The body attitude questionnaire (BAQ) and children and youth physical self- perception profile (CY-PSPP) were administered as pre, mid, and post test to each participant in each group before the first intervention, at the change over and after 12 weeks. The result of this study revealed that participation in six weeks‟ of aerobic dance significantly reduces body dissatisfaction and enhanced physical self- perception although these improvements not sustained.

Jongenelis, Byrne and Pettigrew (2014) conducted a study on self-objectification, body image disturbance and Eating Disorder Symptoms in young Australian adolescents. 250 boys and girls in the age range 13-17 years selected for the study. It reveals that adolescent girls report levels of self-objectification that similar to those observed among older girls and women. Self-objectification also found to significantly related to body image and eating disturbances in adolescents. A higher proportion of adolescents girls reported body dissatisfaction and a minority engaged in disordered eating behaviors in the weeks prior to the assessment.

Carter and Bruns (2013) studied the Ethnic Differences in the effects of media on Body Image: The Effects of priming with Ethnically Different or similar Models. Media Exposure has positively correlated with body dissatisfaction. While body image concerns are common, being African American has found to be a protective factor in the development of body dissatisfaction. Participants either viewed ten advertisements showing. Ethnically similar thin models , Ethnically different thin models ,Ethnically similar plus sized models and Ethnically diverse plus sized models.Following exposure, body image measured. Result supported the existing literature that African American women experience less body dissatisfaction Caucasian women even following exposure to an ethnically similar thin model. In addition, women exposed to and sized model conditions experienced greater body dissatisfaction than those shown thin models.

Elisana and Nikoleta (2012) conducted a study on Body Image in female Professional and Amateur Dancers". The present study aimed to investigate how body image affected as result of women dancers exercising in a professional and Amateur level. Research has shown that professional female dancers may face pre occupations with their body image and weight. The subject were 115 female professional dance students and 85 females enrolled at amateur dance schools aged between 15 and 30 years old .The participants completed the 69 items of the Multi dimensional Body self Relations Questionnaire. According to the results dance status found to be significantly associated with three out of the ten MBRSQ subscales with professional dancers having higher score of fitness orientation and body areas dissatisfaction and lower scores on over weight preoccupation.

Dixit (2011) Perceived body image is an important potential predictor of nutritional status. Body image misconception during adolescence is unexplored field in Indian girls. Purpose was to study the consciousness of adolescent girls about their body image. This multistage observational study was conducted on586 adolescent girls of age 10-19 years in Lucknow district (151 from rural, 150 from slum, and 286 from urban area) of Uttar Pradesh, India. Information on desired and actual body size collected with the help of pre-designed questionnaire. 20.5% of studied girls show aspiration to become thin, who already perceived their body image as too thin. 73.4% adolescent girls were satisfied with their body image,

while 26.6% were dissatisfied. The dissatisfaction was higher among girls of urban (30.2%) and slum (40.0%) areas in comparison to rural (22.5%) area. Percentage of satisfied girls was less in the 13-15 years (69.9%) age groups in comparison to 10-12 years (76.5%) and 16-19 years (76.4%). Among girls satisfied with their body image, 32.8% girls found underweight, and 38.4% were stunted. Underweight girls (42.1%) and stunted girls (64.9%) were higher in number within satisfied girls of slum area. Among all of these adolescent girls, 32.8% of girls had overestimated their weight, while only 4.9% of girls had underestimated their weight. This study concludes that desire to become thin is higher in adolescent girls, even in those who already perceived their body image as too thin.

Markis and McLennan (2011) conducted a study on the effects of thin ideal priming on the perception of body image, world's participants without an Eating Disorder. Half of the participants were primed by viewing thin models, and half were primed with gender-neutral shoes. Subsequently, all 56 participants completed a strop task for three categories of words: neutral (books), shoes (clogs) and body (thighs). Lastly, all participants completed body image dissatisfaction questionnaire. It found a significant correlation between body dissatisfaction and the body effect of slower color naming times for the body related words compared to the neutral words. This study demonstrates the body dissatisfaction and brief priming within models results in subsequent differences in performing a strop task in non-clinical population of female participants.

Dijkstra and Barelds (2011) examined Meta perception of Attractiveness among Women. This study has concentrated on collecting how women thought their partner, family and friends and strangers would view their physical attractiveness. One thousand two hundred and eighty seven Dutchwomen in the age range 19- 80 years answered questions regarding meta perception of attractiveness, demographic data, Body Mass Index, body image (Body Area Satisfaction Scale, Self Rated General physical Attractiveness and Actual ideal Weight Discrepancy) and self esteem . Results showed that women's meta perception of attractiveness reflect the level of closeness of the relationship with the other person, with the most positive meta perception reported for the partner, followed by those for family and friends and the least positive meta perceptions for strangers.

Visualization

Simazach and Kanober (2018) conducted a study on "Meta Analysis of Mental Imagery Effects on Post Injury Functional Mobility Perceived Pain and Self Efficacy". The objectives of the Meta analysis employed to examine the effects of mental imagery on bio psychological variables, functional mobility, perceived pain, self-efficacy. The sample consists of 10 students, and tools used were imagery intervention. Results suggests the analysis revealed no significant effects of imagery interventions that were small and positive for functional mobility, large and negative perceived pain and large and positive for self-efficacy. The observed null results might also reflect that existing studies on injury lack power. Hence, the effects of MI on bio-psychological variables warrant continued empirical investigation. Mental Imagery interventions might be beneficial for athletes recovering from injury.

Philip and Seanmuncie (2016) conducted a study on "The Effect of Imagery Training on swimming Performance". A multiple-baseline design used to examine the influence of an imagery intervention on the performance of swimmers' times on a thousand-yard practice set. Performance times for four swimmers collected over a 15-week period for training. Sample related this study is 20 female students in the age of 8 to 17 years. The intervention took place over a 3-week period and introduced after the fourth week of the study. The results revealed that three out of four participants significantly improved their times on the one thousand-yard practice set after introduced to the imagery intervention. The results discussed in terms of the implications of using imagery to improve athlete's performance on continuous tasks.

Janet & Leorin (2016) conducted a study on "motor learning and Expressivity in ballet dancers by recontextualisation of dance Skills overcoming definition". The process of transmitting ballet's dancers used visualizes or imagery technique to young dancers can interfere with the innate processes that give rise to efficient, expressive and harmonious movement. The sample consists of 100 students in the age of 13 to19 years. The integration of dancers' imagery technique and expressivity is a core theme throughout the paper. An exploration of the role of the neuro-motor system in motor learning and the acquisition of expert skills reveals the roles of sensory awareness, imagery, and intention in cuing efficient, expressive

movement. It also indicates potentially detrimental effects of conscious muscle control, explicit learning and persistent naïve beliefs. Finally, the paper presents a new theory regarding the acquisition of ballet skills. and new programs may lead to performance that is more efficient, more rewarding for the dancer, more pleasing aesthetically, and more expressive. From a point of view, this theory appears supported by the progress of many dancers at various stages of their dancing lives.

Natasha and Nichola (2016) conducted a study on ‘‘Imagery and Self Efficacy in the Injury Context by. The objective of the study is to develop and test the factorial validity of an adapted version of the athletic Injury Imagery Questionnaire to explore the effect of an imagery intervention on self-efficacy in the sport injury context. In Study 1, the AIIQ-2 was adapted to include a pain management subscale. This adapted imagery questionnaire (AIIQ-3) was then administered to 291 injured athletes in the age of 10 to 19 years. In Study 2 using a multiple-baseline single subject design, the effects of an imagery intervention on self-efficacy prior to physiotherapy treatment of five athletes with a Type B malleolar fracture examined. A follow-u post-experimental interview explored participants' perceptions of the intervention. The findings of Study 1, confirmatory factor analysis revealed evidence for the factorial validity of the AIIQ-3. Study 2, results from the multiple-base line design demonstrated that for two out of the five participants there were observable and statistically meaningful increases in task efficacy, with the same result in three out of five participants for coping efficacy. The post-interview results revealed that all intervention participants perceived the intervention to be beneficial and effective beyond the general information provided.

Guerrero and Michelle (2015) conducted a study on "Guided imagery intervention on Children's active Play". The overall purpose of the present pilot study was to examine the effects of a 2-week guided imagery intervention on children's active play. The outcome variables were the basic psychological needs (competence and relatedness), motivation (intrinsic and identified), active play intention, and active play imagery (capability, social, and fun). The sample comprised 17 female students randomly assigned to an imagery (n=7) or control group (n= 10).Results indicated significant differences for perceived competence and autonomy, as well as capability imagery. The imagery group reported a significant decrease in perceptions of competence and autonomy from baseline to post-intervention, while the control group showed a significant increase. Further, the imagery group showed a greater decrease in their frequency of capability imagery than the control group.

Shepard (2015) conducted a study on "The Mental Image". The present study has revealed a range of mental imagery strategies, which professional modern dancers used for different purposes during their training in adolescent girls age of 13 to17years. During the rehearsal of choreography, during, and after a performance the dancer's use of imagery tended to be multi-modal, multi-dimensional, seeking to integrate mind, body, and spirit not only in their dance activities but also in their lifestyle. Results suggest many of these personalized images had common characteristics and similar effects, which made possible their organization into eight imagery categories: inspiration, atmospheric, specific movement, metaphysical, emptying out, filling up, projection, and imagery rehearsal. Suggestions made for the inclusion of similar types of images into the dance classroom and into other movement contexts.

Elizabeth and Artohilkanan (2015) conducted a study on "Modified CBT usingVisualization for Autism Spectrum Disorder, Anxiety and avoidance behavior a Quasi Experimental open Pilot study". Without assuming anything about the internal processes underlying visual images, such images can study in relation to their corresponding external objects. The study Was carried on 40 students from the learning disability school (ages 6 to 15 years) .The results from a series of

previously conducted experiments indicate that mental imagery is remarkably able to substitute for actual perception. It is suggested that ASD clients have difficulties with "theory of mind," or with empathic abilities talks about their difficulties with "the sixth sense" or difficulty in understanding the unwritten rules of social conduct. So the Autism students understand the content by visualizing.

Christine and Hanrahan (2015) conducted a study on "Multiple uses of Mental Imagery by Professional Modern Dancers" study done by. The overall purpose of the present was to examine the effects of a 2- week guided imagery intervention on adolescents. Additional outcome variables were the basic psychological needs (competence and relatedness), motivation (intrinsic and identified), and imagery (capability, social, and fun). The sample comprised 17 female students (randomly assigned to an imagery (n = 7) or control group (n = 10). Results indicated significant differences for perceived competence and autonomy, as well as capability imagery. The imagery group reported a significant decrease in perceptions of competence and autonomy from baseline to post-intervention, while the control group showed a significant increase. Further, the imagery group showed a greater decrease in their frequency of capability imagery than the control group.

Huttk & Reddings (2014) conducted a study on "The Effect of an Eyes Closed Dance Specific Training Program on Dynamic Balance in Elite Pore Professional Ballet Dancers". The purpose of this study was to assess the capability of an eyes- closed, dance-specific training program to nurture in dancers receptive mechanisms that may facilitate their dynamic balance control. Eighteen elite pre-professional ballet dancers were randomly assigned to either a control (eyes open) or experimental (eyes closed) group for the intervention. The students consist of 30 in the age 9 to 15 students .The intervention consisted of dance-specific, eyes- closed exercises integrated into the dancers' daily ballet class and designed progressively to challenge the dancers' balance. These results indicate that dancers can train to adopt receptive

strategies to maintain dynamic balance, which consequently improves their balance performance. Such findings could encourage use of eyes-closed training in daily

dance classes due to its potential to improve dancers' balance control.

Thomas Schack & Kaiessiy (2014) conducted astudy in "Mental Representation and Motor Imagery Training".In this paper, the research methodology and an experimental method, the structural dimensional analysis of mental representation (SDA-M), to assess action-relevant representational structures that reflects the organization of BACs. 10 male and 10 girls were design to participate (ages 13 to 15 years) from disability in mentally and motor problems. The SDA-M reveals a strong relationship between cognitive representation and performance if complex actions performed. We show how the SDA-M can improve motor imagery training and how it contributes to our understanding of coaching processes. Individual mental movement representations before training and the integration of these results into the motor imagery training is the objective of measurement. Motor imagery training based on mental representations (MTMR) has applied successfully in professional sports such as golf, volleyball, gymnastics, windsurfing, dancers and recently in the rehabilitation of patients who have suffered a stroke.

Catherine and Marshall (2014) conducted a study in "Body Dissatisfaction, Concerns about Aging and Food choices of baby Boomer and Older Women in Manitoba". The study done by Self-administered questionnaire was the tools used were Self-administered questionnaire and Participants also completed and anthropometric measurements (height and weight). The objectives of this research project were to

1) Explore perceptions and experiences related to body dissatisfaction, aging and the use of bodywork practices among baby boomer and older women.

2) Explore healthy eating attitudes and barriers, food choice influences, dieting behaviors and food product usage/attitudes among these women.

Fourteen focus groups, each with 7 – 12 women, were held in urban and rural areas of Manitoba (n=137). Past studies report that 60 – 80% of middle-aged and older women express some degree of BD. Overall, BD is a salient issue for baby

boomer and older women, especially when framed in terms of weight. In this study, women's are worried about their weight gain with baby boomer and started with an intervention to control their eating habits by guided or visualization intervention, Weekly 12 sessions for them. These sections completed their started to control their food and improve to satisfy with their body weight. The findings of this study have important implications for health care professionals, community programming, and the local Manitoban food industry. Overall, there needs to be an increased awareness of the body image issues, aging concerns, and food attitudes of baby boomer and older women.

Ivana and calado (2011) conducted a study on "Body image in the media Selected aspects of the parallels of the Myth of Beauty". To collect the data Multidimensional construct determined by social-cultural factors. Idealized masculinity and femininity in visualized pictures within mass media stands out as one of the participants involved in disseminating information, forming images, value systems, attitudes or personality questionnaires and body image questionnaire. The sample of these studies included 60 girls with ages of 13 to 19 according to their sampling. The result supported that many girls are satisfied with body shape and others are dissatisfied with body shape. Therefore, they started with a guided or visualization intervention for body dissatisfaction girls weekly (6 sessions). Six sessions of intervention has completed successfully and there is lot of changes who were participates with the intervention with body dissatisfaction after intervention was satisfactory.

Nather and Jose (2010) conducted a study on "Body Movements and Timing Estimation Related to visual Observation of Different Images Representing Distinct Body Positions". This study examined bodies and these real movements related to the intensity of observed movement. The sample consists of 30 students in the age of 13 to 15 girls. According to the Body Movement Ranking Scale, stimuli were photographic images of 2-dancer sculptures static and dancing ballerina. This result showed that images of body movements internally generate unconscious body oscillations suggesting that different processes are involved in the subjective time distortions.

Mcconnell and Ashley (2010) conducted a study on "A study in Body Image

approaches to understanding Dissatisfaction and the role of dance trainers". The findings of the research suggest a relationship between elite dance training, body image dissatisfaction, and the development of eating disorders. The aim of the study was to determine how the link is established, and what kind of solutions may work best to increase body image satisfaction, the research focused on various kinds of movement/creativity exercises and visualization intervention for university dance majors. The sample consist of 10 adolescents dancers. Tools used for them are Body- Cathexis Scale and visualization intervention into a dance technique course yielded any effect on dancers. Participant group members in my 6-week body image intervention course 6-week intervention study targeted body image satisfaction through a variety of dance movement therapy, visualization techniques and inspired techniques such as mental re-patterning, and partner exercises -The experimental group completed two anonymous feedback questionnaires that focused on obtaining information about their experiences in the 6-week intervention program. The results reflected an overall increase in body image satisfaction for both groups. Feedback from the participant questionnaires yielded further insight into the selected dancer's
perception of body image in dance.

CHAPTER- III

METHOD

The procedure pertaining to the present study namely, "Efficacy of Visualization on Self Esteem and Body Image of Classical Dancers" was carried out the following steps:

- Objectives
- Hypotheses
- Area
- Sample
- Inclusion Criteria
- Exclusion Criteria
- Tools
- Procedure
- Analysis of Data

Objectives:

The main objectives of the study are as follows

- To assess the level of self-esteem and of classical dancers.
- To assess the level of body image of classical dancers.
- To find out the relationship between the self-esteem and body image on classical dancers.
- To find out the effect of visualization imagery on classical dancers.
- To find out the relationship between the demographic factors and variables such as self-esteem and body image among the sample .

Research questions:

The following research questions were framed:

- What is the level of self-esteem in the sample?
- Is there any relationship between self-esteem and body image?
- Does visualization technique help in improving self-esteem?
- Does visualization technique help in enhancing body image?
- Do demographic variables influence the self-esteem and body image of the sample?

Hypotheses

The hypotheses are stated as Alternative hypotheses,

- There will be a significant relationship between self-esteem and body image
- There will be significant difference in self-esteem and body image based on the age
- There will be significant difference in self-esteem and body image based on the years of experience
- Visualization technique will be effective in improving self-esteem
- Visualization technique will be effective in enhancing body image.

Area

The area selected to conduct the study were in Coimbatore

The reasons for selecting these area was

Availability of samples.

- Permission and facilities provided by the institution authorities to conduct the action research.
- Cooperation of the samples to serve as the subjects in the action research.
- Easy accessibility as the institution is situated within the city limit.

Samples

The present study consists of 120 female classical dancers in the age range of 13-18 years from Shivanjali Fine Arts Temple and Bharathanatiyam Institute, Coimbatore. The samples were initially assessed for Self-esteem, Body Image. 120 samples are collected and ninety girls with low self-esteem and body image and thirty girls were screened. The screened samples were given with the intervention of Visualization.

Procedure

The research topic was well explored and the hypotheses and objectives were found. Classical dancers from the age group of 13-18 years were contacted and sought consent for collecting data. The questionnaire was given to the respondents. 120 subjects were chosen based on the purposive sampling method and thirty samples were screened.. The questionnaire set was attached with the demographic variables and administered at one stretch. They were debriefed about the research before responding. The scoring was done according to the scoring key and were interpreted using the norms provided by the author. The results were analyzed and the hypotheses were verified. The respondents were given clear instructions before they started giving the response. The initial phase of data collection was done for a period of 2 weeks and the screened samples were given with the intervention for three weeks. The second phase of data collection after the intervention was done for 1 week by administering the same procedure to the sample. After collection of data, processing including editing, coding, classification and tabulation of collected data was done to carry out the analysis.

Inclusion criteria

- Ages ranges from 13 – 18 years
- Female samples
- Only classical dancers

Exclusion criteria

- Below 13 years and above 18 years
- Males samples excluded
- Dancers with psychiatric illness excluded

Psychological intervention

Visualization Technique

Visualization is a cognitive tool assessing imagination to apprehend the various aspects of an object, action and outcome. This includes the recreation of sensory experience of sound, light, smell, taste and touch. Visualization is often used to rehearse any action. It is also used to bring an individual to a relaxed state.

Visualization is more like a mental simulation where an image is created in mind without any physical activity. It involves focusing on positive images and to remove the tension. The exercises done in visualization involve mental exercises in relation to the dance movements they do.Instead of actually doing the exercise the mental imagery of those movements can help the dancers to improve their performance involvement and perceived self-concept.

In visualization technique "Treasure map technique" were used for the classical dancers. Everyone has experienced some kind of visualization in their lives. Dancers are known for using visualization to get 'in the zone' before their performance. Basically,they are trying to see the action before it happens so they will be better prepared and confident once out on the field. In much the same way, visualization can be useful to you in your daily life by preparing you for a variety of upcoming situations.

Treasure Map Technique

This is a visualization technique that uses physical component and mental component. There are different steps to follow in treasure map technique. The steps of the technique given to the sample are listed down.

- Relaxation: Take a deep breath and your attention should be focused on the sound of your breath.
- Inhale and exhale slowly for 10 minutes.

- The treasure map technique can be started at this point.

- Imagine there is a screen and there is an image displayed on it.The screen can be anywhere from the limit of the inner side of your forehead to a meter front of you.
- Picture it like a movie, playing out on their screen.

- Imagine that you are performing in front of number of audience with confidence.
- During each of this movement you imagine focus on clarity and detail on the movements, expression and Mudras.
- Feel the sensation of happiness and joy through every frame of the image in the movie.
- Focus everything in perfect harmony.
- Feel the warmth spreading through your body as you watch yourself performing and achieving your goals.
- Do the Treasure map technique 10 to 15 minutes daily.

Tools

- Personal information sheet consisting of Age, Birth Order, Education
- Qualification, Year of Experience, Parental influence.
- State Self-esteem questionnaire (Heartherton T F and Polivy J 1991)
- Body Image – Acceptance and Action Questionnaire (Emily k. Sandoz & Kelly G. Wilson, 1987).

Personal Information Sheet

Personal information sheet was used to collect the personal details about the sample such as age, years of experience in dancing, birth order, and number of siblings

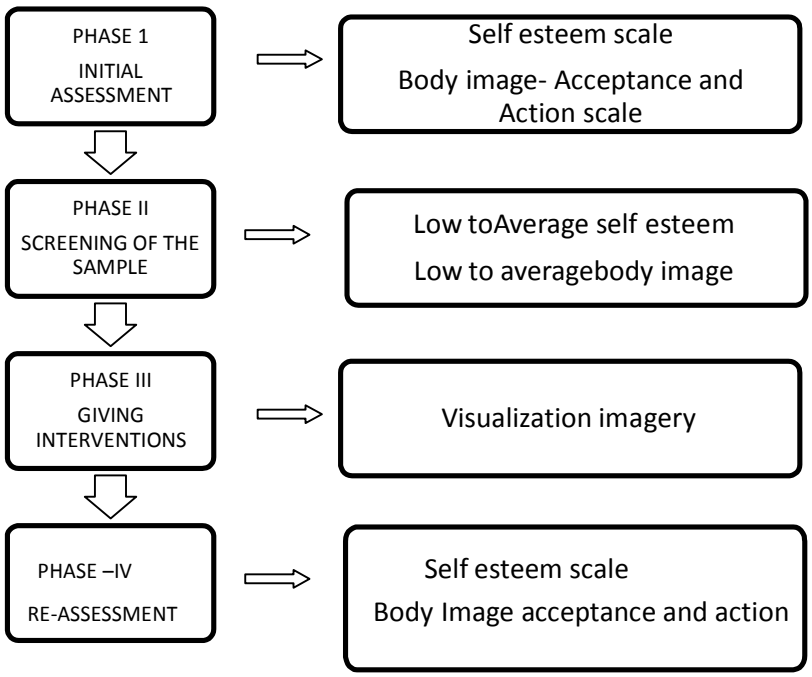
State Self-esteem Questionnaire

State self-esteem questionnaire is developed by Heartherton .T.F &Polivy.J It consists of 20 items and is a self-report scale designed to measure the level of self-esteem in adolescent girls. There are three self-esteem factors in this scale such as performance self-esteem scale, social self-esteem scale and appearance scale. Respondents are asked to rate the 5-point scale that ranged from 1(Notall) ,2(Alittle Bit),3(Somewhat),4(Very much) and 5 (Extremely) and also reverse score are there in this scale. Higher score indicates high self-esteem. Construct validity proves the validity of the tool. Score also predict performance, social appearance relational assessment.

Body Image Questionnaire

Body image Questionnaire is developed by Emily k. Sandoz & G. Wilson is consist 29 items self- report scale that has been designed to measure the extent to which an individual exhibits an accepting posture towards negative thoughts and feeling about his or her body shape and /or weight. Respondents are asked to rate items on a 7- point scale that ranged fro 1(‘ Nevertrue’) ,2(Very seldom True),3(Seldom True),4(Sometimes True),5(frequently True),6(Almost Always true) and 7 (‘ Always true’). Higher score indicate more acceptance .Construct validity is also good. Score are significantly negatively correlated with well establishing measure of theoretically related construct such a body dissatisfaction, bulimia, general eating pathology, and general distress. The BIAQ is also significantly positively correlated with well-established measure of theoretically related construct such as mindfulness skill and general acceptance. Score also predict performance on an implicit relational assessment procedure with body and self-related stimuli.

Flow chart



Experimental design

The current study involves the experimental design. The experimental design involves the effect of the intervention on the variables.The samples were administered with the two questionnaires. The scoring was done and the sample was screened based on the scores. The samples those who have scored low self-esteem and low level of body image were given the intervention for three weeks. Post intervention the samples were measured on their self-esteem and body image. Hence this design was used to detect the effect of the intervention on the dependent variables.

	Time period I	Treatment	Time period II
Test Area	Level of phenomenon before visualization technique Self-esteem (A) Body image(C)	Visualization technique	Level of Phenomenon after Visualization technique Self-esteem (B) Body image(D)

1. Treatment Effect= B-A
2. Treatment Effect= D-C

ANALYSIS OF DATA

The data was analyzed using Statistical Packages for Social Sciences. Pearson Product Moment Correlation, Independent Sample t-test, Paired Sample t-test and one way ANOVA was used to analyze the data.

CHAPTER IV

RESULT AND DISCUSSION

Data was collected and subjected to statistical analysis and interpretation. In the present study the data was analysed using the following statistical technique.The experimental analysis of the data involved computing measures of central tendency as the mean and the measure of variability standard deviation. Differential Analysis involved using the Independent Samples t-test, One way ANOVA, Paired Sample t- test was used to find the effect of the intervention and difference between the variables before and after intervention. Correlation analysis was used by the investigator to find the relationship between the variables. Independent sample t-test and one way ANOVA F was used to find the significant difference between the primary variables and demographic variables. The researcher chooses several arbitrary standards for convenience. Most commonly used level of significance is 0.01 and 0.05 level. For the present investigation, the researcher used both the level of significance for analysing the existence of various hypotheses.

Table 1

Level of body dissatisfaction and Satisfaction

Body image dissatisfaction and satisfaction	Frequency	Percentage
1	**4**	4
2	**2**	**2**
3	**17**	**19**
4	**67**	**74.4**

The table explain the level of body dissatisfaction in classical dancers. The results indicate there are many girls who have dissatisfaction with body image and only 4 percentage of girls are satisfied with the body image and 2 percentage girls are mild dissatisfaction with the body image and 17 percentage of girls are have moderately satisfied with the body image. The girls with body image dissatisfaction will control their eating habits to maintain their body shape. The girls who have body dissatisfaction will do many other kinds of technique to maintain their body image. They have perfectionism in their movements, expressions and mudrasThe body image for classical dancer is an important in their performance. The body image will affect the performance of the dancers by their dissatisfaction and also they can't adjust with body image and they will not feel comfortable to performance in front of odeans. The girls have negative thoughts in their mind about themselves and it will affect their movements, expression and mudras of the classical dancers. From this study we can understand that 74.4 percentage of the girls are dissatisfaction with their body image and also can conduct training to change their negative feelings in their mind.

FIGURE1

Level of body Dissatisfactions and Satisfaction

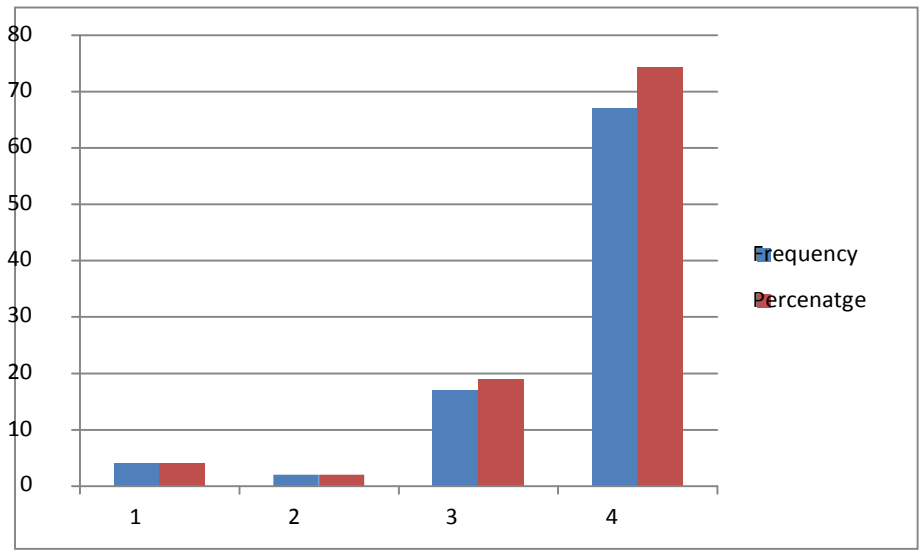


Table 2

Relationship between Body image and Self-esteem

Sl.No	Correlation	N	r
1	**Body image**	**90**	**- 0.19^{NS}**
2	**Self esteem**	**90**	

NS-Not Significant

This table explains the correlation between Self Esteem and Body image. Pearson product moment correlation was computed to study the relationship between the Self-esteem and Body image. Results indicate that the relationship between self- esteem and Body image is not significant .There is no relationship between the body image and self-esteem. The self-esteem will not affect the body image of classical dancers. The body image depends upon a person body shape and self-esteem is considered as the belief about one's abilities and talents, a person have within. From this study it is understood that there is no correlation between body image and self-esteem. For classical dancers body image and self-esteem are independent.

Hence the Hypothesis "There will be a significant relationship between self-esteem and body image" is rejected

Table 3

Mean score of the performance self esteem scale

Variables	Intervention	N	Mean	S.D	t-value
Performance self esteem	**Before**	**90**			
	After	**90**	**20.72**	**5.40**	**36.41****

****significant at 0.01 level**

Paired samples t-test was conducted to compare the difference inperformance self- esteem before and after Visualization was practiced. There was a significant difference in the scores for self-esteem (M=20.72, SD=.5.40) and; t(4)=-36.41, p = 0.001. These results suggest that visualization does have an effect in improving the self-esteem of the classical dancers. Visualization intervention has helped the sample to increase the level of performance self-esteem. Visualization intervention training was very effective for them to decrease the distorted thoughts. The t- test value was found to be 36.41 and it is significant at 0.01 level which clearly indicates that t- test value is significant. Angela and Williams (2013) did a study in which the results of the pre and posttests of each of the inventories compared and analyzed via an analysis of variance and discussed to explore the efficacy of this pedagogical style. The results indicated assessments measuring their self-esteem in arts (dance) self-perception, or expressions of spirituality. The classical ballet dancers having lower self-esteem was given with the intervention of visualization. The girls were assessed after the intervention and found to have increase in their performance and its self-esteem.

This study also supports the findings of the present study. The difference in the study could be attributed to the intervention and its practice by the samples. The statements used throughout the technique and the interest of the sample towards practicing the intervention contributed to the improvement in their performance self- esteemHence the hypothesis "Visualization technique will be effective in improving performance self-esteem" is accepted.

Table 4

Mean score of the social self- esteem scale

Variables	Intervention	N	Mean	S.D	t-value
Social self 00esteem	Before	90			
	After	90	16.55	4.42	35.49**

****significant at 0.01 level**

A paired-samples t-test was conducted to compare the social self-esteem before and after Visualization was practiced. There was a significant difference in the scores for self-esteem (M=16.55 SD=.4.42) and; t(4)=-35.49, p = 0.005. These results suggest that visualization does have an effect in improving the self -esteem of the classical dancers. The adolescent girls who have low self- esteem will have tendency to move away from society. After the visualization intervention the scenario has been changed and adolescent girls started to adjust with the societies. Muge and Mehemet (2016).did a study in which the result reveals that ballet dancers mainly develops a junior's self-expression, improves self-esteem and self-respect, creates self-confidence and develops sensitivity and empathy. The results indicated assessments measuring their self- esteem, self respect, creates self confidence and develops the sensitivity and empathy. The ballet dancers have lower self- esteem and given with the intervention of visualization. The girls assessed after the intervention have improve their self-esteem ,self confidence and their performance

Thus the hypothesis stating "There is significant difference in social self esteem is accepted .

Table 5

Mean score of the Appearance self esteem scale

Variables	Intervention	N	Mean	S.D	t-value
Appearance	**Before**	**90**			
self esteem	**After**	**90**	**20.41**	**6.38**	**30.30****

****significant at 0.01 level**

A paired-samples t-test was conducted to compare the appearance self-esteem before and after Visualization was practiced. There was a significant difference in the scores for self-esteem (M=20.41, SD=.6.38) and t(4)=-30.30, p = 0.005. These results suggest that visualization does have an effect in improving the self- esteem of the classical dancers. The adolescents girls who having low appearance self- esteem might be deviated from their performance if they seeing someone pointing out them .After the intervention the girls have a lot of changes considering their appearance self- esteem which helped them to improve their performance. Gagan and gharial (2015) did a study in which results shows that Indian classical dancers have higher level of self esteem than the non dancers and can help to spread awareness of the positive impact of Indian classical dances on body as well as mind and to be more attuned to on self. The Indian classical dancers have lower self-esteem and to improve their self-esteem the visualization intervention were given .After the visualization intervention found to be increased the self esteem and performance for the Indian classical dancers. This study also supports the findings of the present study. The difference in the study could be attributed to the intervention and its practice by the samples. The statements used for the technique were interest for the samples to practice the intervention.The statements used throughout the technique and the interest of the sample towards practicing the intervention. Hence the hypothesis "Visualization technique will be effective in improving performance self-esteem" is accepted.

Thus the hypothesis stating "There is significant difference in appearance self- esteem is accepted.

Table 6

Mean score of the body image

Variables	Intervention	N	Mean	S.D	t-value
Body image	**Before**	**90**			
	After	**90**	**94.08**	**37.79**	**23.61****

****significant at 0.01 level**

A paired-samples t-test was conducted to compare the body image before and after Visualization was practiced. There was a significant difference in the scores for self-esteem (M=94.08889, SD=37. 79) and no caffeine conditions; t(4)=-26.36, p = 0.005. These results suggest that visualization does have an effect in improving the self- esteem of the classical dancers. Girls who having negative body image directly effect the other factors. These are some people who think themselves as body image dissatisfaction. The negative thoughts has been cleared out after the intervention. The t- value found to be is significant. Thus the hypothesis stating "There is significant difference in body image is accepted. Sally and Radelle (2017) did a study Results showed that the body image is dissatisfaction and it effected to their performance. The girls are given the visualization intervention to satisfaction with their body image and to improve their performance. The intervention had practiced very interest by the students and after the intervention the girls are high performing dancers in the non-mirrored class made significant increases in body image satisfaction, as compared to those in the mirrored class who noted smaller increases. Satisfaction with overall appearance decreased for high performing dancers in the mirrored class.

This study also supports the findings of the present study. The difference in the study could be attributed to the intervention and its practice by the samples. The statements used throughout the technique and the interest of the sample towards practicing the intervention contributed to the improvement in their performance self-esteem Hence the hypothesis "Visualization technique will be effective in improving the body image and performance" is accept.

Table 7

Mean score of the self -esteem and body image based on year of experience

Variables	Years of experience	N	Mean	S.D	t-value
Self esteem	1	56	84.05	8.04	1.28^{NS}
	2	34	81.58	9.98	1.21^{NS}
Body image	1	56	65.64	23.17	0.22^{NS}
	2	34	64.55	20. 50	0.23^{NS}

NS = Not significant

A paired-samples t-test was conducted to compare the year of experience with body image and self-esteem. There was no significant difference in the scores for self-esteem and body image. Years of experience doesn't have any significant relationship with the variables. The years of experience are independent from the variables and will not affect the other factors of classical dancers. Here, the year of experience is non-significant. The year of experience will affect their performance.. The girls who are started early can have perfection in their dance .They have perfectionism in their movements, expressions and mudras and their performance. The year of experience is

based on their experience of dance not based on the self- esteem and body image. The girls with more experience can do their dance very perfectly. The girls with lower self-esteem and body image will have given visualization intervention. Based on the intervention they can increase their performance but it will not affect the experience. The year of experience can included in the demographic factor for the personal information of the dancers. It will not affect the other factors. These results suggest that visualization doesn't affect the year of experience in classical dancers. This study shows that there is no relationship between the self-esteem, body image based on the years of experience.

Thus the hypothesis stating, "There will be significant difference in body image based on years of experience" is rejected.

Table 8

Mean score of the self esteem and body image based on age

Sl.No.	Variable	Age group	N	Mean	Standard Deviation	F	Sig.
1		13.00	34	84.79	7.73		
		14.00	28	83.89	5.90		
	Self Esteem	15.00	19	80.10	12.49		
		16.00	7	79.17	11.76	1.354	0.257[NS]
		17.00	2	86.50	2.12		
		Total	90	83.12	8.85		
2	Body Image	13.00	34	63.85	22.52		
		14.00	28	64.71	21.81		
		15.00	19	63.36	23.02	0.680	0.608[NS]
		16.00	7	73.71	21.46		
		17.00	2	84.00	14.14		
		Total	90	65.23	22.09		

NS = Not Significant

Analysis of variance (ANOVA) collection of statistical models and their associated procedures, used to analyse the differences among group meaning. There was no significant difference in the scores for self-esteem (M=83.12, SD=.8.85, F= 1.354) and Body image M=65.23, S.D= 22.09, F=.0.680.There is no significant relationship with the self-esteem and body image within in the groups of age. The classical dancers will not be affected with the age. They will be constantly maintained the self-esteem and body image. The body image depends on the shape and the self-esteem based on their self-concept, self-worth and self-confident. The age can effect on their performance while they become elderly people. Irrespective of the age, the self-esteem and body image of the classical dancers differ. The girls who have started the dance in child hood only they will be a perfect dancers and it's not by their self-esteem or body image but their hard work or practice to interest in the classical dance. They have self-esteem high and body image will be satisfied some dancers have low self-esteem and dissatisfied body image for that girls the visualization intervention is given in this study but it will not affect the age of the dancers.

So, the self-esteem and body image is not based the age. The age is not a barrier for classical dancers. So, here the ANOVA test value found to be non-significant. From the above study understand that the age is independent from self- esteem and body image. It will never affect the self-esteem, body image and performance. Thus the hypothesis stating, "There is no significant difference in "Self-esteem and Body image based on the age" is rejected.

Table 9

Mean score of self esteem and body image based on birth order

Sl. No.	Variables	Birth Order	N	Mean & Deviation	Standard Deviation	F	Sig.
1		1	34	84.79	7.73		
		2	28	83.89	5.90		
	Self esteem	3	19	80.10	12.49	1.441	0.237[NS]
		4	9	80.77	10.72		
		Total	90	83.12	8.85		
2		1	34	63.85	22.52		
		2	28	64.71	21.81		
	Body Image 1	3	19	63.36	23.02	0.802	0.496[NS]
		4	9	76.00	19.78		
		Total	90	65.23	22.09		

NS = Not Significant

Analysis of variance (ANOVA) collection of statistical models and their associated procedures, was used to analyze the differences among group meaning. There was no significant difference in the scores for self-esteem (M=83.12, SD=.8.85, F= 1.354) and Body image (M=65.23,S.D= 22.09, F=.0.680 There is no significant relationship with the self esteem and body image within in the groups of Birth order. The F value is greater than the actual value0.05 level. Dancers will not have any significant characteristics changes in their birth orders as they all trained in a single platform. The dancers will be first, second or only child, but the girls with interest to dance will study the dance and who have the ability to dance will start practice in dance. The birth order is not a factor to affect the dance. It can be include on a demographic factor of dancers but not related to other factors of that person. The girls with lower self-esteem and body image dissatisfaction have given the visualization intervention and also they can give many training skills can give to the dancers to relief from irrational thoughts and feeling about their performance, body image and self-esteem. The birth order is independent of the other factors in the dancers. The

above study understands that birth order is independent from the body image and self-esteem and also it can be included in the demographic factors for personal information. So, the self – esteem and body image doesn't depend upon the birth order. Thus the hypothesis stating, "There is no significant difference in self-esteem and body image based on birth order" is rejected.

CHAPTER- V
SUMMARY AND CONCLUSION

Visualization is a cognitive tool assessing imagination to apprehend the various aspects of an object, action and outcome. This includes the recreation of sensory experience of sound, light, smell, taste and touch. Visualization is often used to rehearse any action. It is also used to bring an individual to a relaxed state.

Visualization is more like a mental simulation where an image is created in mind without any physical activity. It involves focusing on positive images and to remove the tension. The exercises done in visualization involve mental exercises in relation to the dance movements they do. Instead of actually doing the exercise the mental imagery of those movements can help the dancers to improve their performance involvement and perceived self-concept.

In visualization technique "Treasure map technique" were used for the classical dancers. Everyone has experienced some kind of visualization in their lives. Dancers are known for using visualization to get 'in the zone' before their performance. Basically, they are trying to see the action before it happens so they will be better prepared and confident once out on the field. In much the same way, visualization can be useful to you in your daily life by preparing you for a variety of upcoming situations.

A study on "Efficacy of Visualization on Self Esteem and Body Image in Classical Dancers" was carried out the following objectives:

- To assess the level of self-esteem of classical dancers.
- To assess the level of body image of classical dancers.
- To find out the relationship between the self-esteem and body image on classical dancers.
- To find out the effect of visualization imagery on classical dancers.
- To find out the relationship between the demographic factors and variables such as self-esteem and body image among the sample .

PROCEDURE

Data collection was done using purposive sampling and in the age ranges of 13-18 years. 120 classical dancers selected from different dance academy and thirty dancers were screened. Purpose of the study was made clear to the participants. A structured questionnaire along with a personal information fill up sheet was distributed among the samples. The questionnaire used for classical dancers are state self- esteem scale and body image acceptance and action questionnaire. The general instructions were given to participants to complete the questionnaires. Help was provided to the participants in case they found any of the items difficult to comprehend. Filled questionnaires were collected from participants for statistical analysis of data. To overcome their problems faced with self -esteem and body image were reduced by the visualization technique and improve the performance of the classical dancers.

CONCLUSION

- In frequency percentage table the body image dissatisfaction has found to most of the girls, only 4% of girls are satisfied with the body image, 2 % of girls have mild dissatisfaction with the body image, and some girls are moderately satisfied with body image.
- The self- esteem has four dimensions Viz., High, mild, moderate and low self esteem. The samples have low self- esteem before the intervention and after the intervention the self- esteem has increased in classical dancers. Hence the alternate hypothesis, there are differences in the level of self-esteem before and after intervention.
- In some of the classical dancers the body image was dissatisfied and some are satisfied with their body image. The dancers are dissatisfied with body image before and after intervention the body image was satisfied and also it is significant at the level of 0.01.There are difference in the level of body image for the classical dancers.
- The years of experience in classical dancers are different and it is not significant at the level of 0.01 level and the years experience is not effect the other factors of the dancers. There is no difference in the level of self- esteem and body image within in the year of experience group.

- Self- esteem and body image are not correlated at 0.05 level which is statistically not significant. This means that self- esteem or body image are not significantly related to each other.
- The statistically F value is not significant and shows that age is not depend upon the self- esteem and body image. This means that there is no difference in the level of self- esteem and body image within the group.
- Accordingly, there is no differences in the level of self- esteem and body image within the group and the F value is statistically greater than the actual value of 0.05 level. The birth order is not affected to other factors and it is not significant.

LIMITATIONS

- The samples were only adolescent girls of Coimbatore
- Only limited number of dance academy were considered in the study
- The samples were selected with low self esteem in the study

SUGGESTIONS

- Men can also be included in the study.
- The differences based on gender could be assessed.
- Different age groups can be also selected for the study
- More variables should be measured and analyzed in relation to this study, such as life satisfaction, empathy, self confidence, self worth, Creativity etc.
- More districts and institution should be included for the collection of data.
- Skills based training, Motivational classes could be provided for low self-esteem samples.
- Other management and preventive measures of self-esteem and body image could be allowed to practice.

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INSTITUTIONAL HUMAN ETHICS COMMITTEE

Avinashilingam
Institute for Home Science and Higher Education for Women
University
(Estd. u/s 3 of UGC Act 1956)

19th March 2018

To
Ms. K. Sruthi
Department of Psychology
Avinashilingam Institute for Home Science and
Higher Education for Women
Coimbatore – 641 043

Dear Sruthi

Ref: Your proposal No. IHEC/17-18/PSY/06 entitled "Efficacy of Visualization on Self Esteem and Body Image of Classical Dancers" submitted for approval of the IHEC on 14th December.

The Institutional Human Ethics Committee of our University hereby grants approval to your research proposal No.IHEC/17-18/PSY/06 "Efficacy of Visualization on Self Esteem and Body Image of Classical Dancers" submitted by you. The Approval number for the same is AUW/ IHEC/ PSY -17-18/XPD/06.

We wish you all the best in your research endeavours.

Regards,

S. Uma Mageshwari
Dr.S.Uma Mageshwari
Member Secretary

CBE - 43

ANNEXURE II

DEMOGRAPHIC FACTORS

Name : Age

:

Birth order : First/second/third/Last/Only child

Education Qualification :

Years of experience :

Parental influence :

ANNEXURE-III
STATE SELF ESTEEM SCALE

This is a questionnaire designed to measure what you are thinking at this moment. There is of course, no right answer for any statement. The best answer is what you feel is true of yourself at the moment. Be sure to answer all of the items, even if you are not certain of the best answer. Again, answer these questions as they are true for **RIGHT NOW.**

Statements	Not at All	A Little Bit	Somewhat	Very Much	Extremely
I feel confident about my abilities					
I am worried about whether I am regarded as a success or failure					
I feel satisfied with the way my body looks right now					
I feel frustrated or rattled about my performance					
I feel that I am having trouble understanding things that I read					
I feel that others respect and admire me					
I am dissatisfied with my weight					
I feel self-conscious					
I feel as smart as others					
I feel displeased with myself					
I feel good about myself					
I am pleased with my					
I am worried about what					
I feel confident that I					
I feel inferior to others					
I feel unattractive					
I feel concerned about					
I feel that I have less					
I feel like I'm doing					
I am worried about					

Scoring:

Items 2, 4, 5, 7, 8, 10, 13, 15, 16, 17, 18, 19, 20 are reverse-scored.

Sum scores from all items and keep scale as a continuous measure of state self esteem.

The subcomponents are scored as follows:

Performance Self-esteem items: 1, 4, 5, 9, 14, 18, 19. Social Self-esteem items: 2, 8, 10, 13, 15, 17, 20. Appearance Self-esteem items: 3, 6, 7, 11, 12, 16.

NORMS AND INTERPRETATION OF STATE SELF ESTEEM

PERFORMANCE SELF ESTEEM SCORES	HIGH	MILD	MODERATE	LOW
	29-35	15-21	22-28	7-14
SOCIALSELF ESTEEM SCORE	29-35	15-21	22-28	7-14
	25-30	13-18	19- 24	6-12
APPEARANCE SELFESTEEM SCORE				

ANNEXURE – III

BODY IMAGE – ACCEPTANCE AND ACTION QUESTIONNAIRE

Directions

Below you will find a list of statements. Please rate the truth of each statement as it applies to you. Use the following rating scale to make your choices. For instance, if you believe a statement is 'Always True', you would write a 7 next to that statement.

Sl No	Statements	Never True	Very Seldom True	Seldom True	Sometimes True	Frequently True	Almost Always True	Always True
1	I get on with my life even when I feel bad about my body							
2	Worrying about my weight make a difficult for me to live a life that I value							
3	I would gladly sacrifices important thing in my life to be able to stop worrying about my weight							
4	I care too much about my weight and body shape							
5	How I feel about my body as very little to do with the daily choice I make							

6	Many things are more important to me than feeling about my weight							
7	There are many things I do to try and stop feeling bad about my body weight and shape							
8	I worry about not being able to control bad feelings about my body							
9	I do not need to feel better about my body before doing things that are important to me							
10	I don't do things that might make me feel fat							
11	I shut down when I feel bad about my body shape or weight							
12	My worries about my weight do not get in way of success							
13	I can me towards important goals, even when feeling bad about my body							

14	There are things I do to distract myself from thinking about my body shape are size							
15	My thoughts and feelings about my body weight and shape must change before I can take importance steps in my life							
16	My thoughts about my body shape and weight do not interfere with the way I want to live							
17	I cannot stand feeling fat							
18	Worrying about my body takes up too much of my time							
19	If I start to feel fat, I try to think about something else							
20	Worrying about my weight does not get in my way							
21	Before I can make any serious plans, I have to feel better about my body							

22	I will have better control over my life if I can control my negative thoughts about my body							
23	I avoid putting myself in situations where I might feel bad about my body							
24	To control, my life, I need to control weight							
25	My worries and fears about my weight are true							
26	Feeling fat cause problem in my life							
27	I do thing to control my weight so I can stop worrying about the way my body looks							
28	When I start thinking about the size and shapes of my body, it's hard to anything else							
29	My relationships would be better if my body weight and/or dint not bother me							

SCORING:

Items: 2,3,4,7,8.10,11,14,15,17,18,19,21,22,23,24,25,26,27,28,29 are reversed score

NORMS AND INTERPRETATION FOR BODY IMAGE

BODY IMAGE	HIGH SATISFACTION	MILD SATISFACTION	MODERATE SATISFACTION	DISSATISFACTION
SCORE	<87	88 -116	117-145	>145