
A Study for Comparison of Life Satisfaction, Self Esteem and Coping Styles of Adults from Theatre Background and Non Theatre Background

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ABSTRACT

The purpose of this study was to find out the comparison of life satisfaction, coping styles and self-esteem in adults from theatre background and those without such a background. The study was conducted with a sample of 70 adults ranging between 18 to 35 years . The sampling method used is convenience sampling. This dissertation aims to investigate the differences in life satisfaction, self-esteem, and coping styles between adults with a background in theatre and those without such a background. The study hypothesizes that individuals from a theatre background would report higher levels of life satisfaction, self-esteem, and utilize more adaptive coping strategies compared to those without such a background. The research will utilize a quantitative approach, with data collected through standardized questionnaires from participants recruited from both groups. The findings of this study have implications for understanding the potential impact of theatre involvement on psychological wellbeing and coping skills.

INTRODUCTION

LIFE SATISFACTION

Life satisfaction refers to an individual's overall evaluation of their life based on their own criteria, including personal goals, values, and aspirations. In the context of theatre as performing arts, life satisfaction could refer to the extent to which an individual's involvement in theatre contributes to their overall sense of happiness and fulfilment. This may include factors such as the sense of achievement and accomplishment that comes from performing on

stage, the opportunity to express oneself creatively, and the sense of belonging and social connection that comes from working collaboratively with others in a theatrical production. Research has shown that involvement in the performing arts, including theatre, can have a positive impact on individuals' well-being and quality of life, which may contribute to higher levels of life satisfaction.

CHARACTERISTICS OF LIFE SATISFACTION:

Life satisfaction refers to an individual's overall evaluation of their life based on their own criteria. Some characteristics of life satisfaction may include:

Positive evaluation of one's life: Individuals who have a high level of life satisfaction tend to evaluate their life positively and are content with their overall circumstances.

Sense of fulfillment: Individuals with high levels of life satisfaction typically have a sense of fulfillment in their life, which can come from various sources such as work, relationships, hobbies, or other activities.

Positive affect: People with high life satisfaction tend to experience more positive emotions than negative emotions, such as joy, contentment, and enthusiasm.

Acceptance of life circumstances: People who are satisfied with their life tend to accept their life circumstances and are not preoccupied with changing things that are out of their control.

Sense of purpose: Individuals who have high levels of life satisfaction often have a sense of purpose in their life, which can give them direction and motivation.

Connection with others: People with high life satisfaction often have strong social connections and supportive relationships with family, friends, and community.

Personal growth: Individuals who are satisfied with their life tend to have a growth mindset and embrace challenges as opportunities for personal development and learning.

SELF ESTEEM

Self-esteem refers to an individual's overall evaluation of their own worth and value as a person. It is a subjective and emotional appraisal of one's own abilities, qualities, and traits. In the context of theatre as performing arts, self-esteem can be influenced by a variety of factors, including:

Skill level and performance ability: An individual's perceived level of competence and ability to perform in theatre productions can impact their self-esteem.

Feedback and validation: Positive feedback and recognition from others, such as audience members, directors, or fellow performers, can boost self-esteem.

Sense of belonging: Being part of a theatre community and feeling a sense of belonging can contribute to a positive self-image.

Personal growth and development: The opportunity for personal growth and development that comes with performing in theatre productions can enhance an individual's self-esteem.

The components of self-esteem include:

Self-worth: The overall sense of value and worth an individual places on themselves.

Self-confidence: The belief in one's own abilities and competencies.

Self-respect: The degree to which an individual has a positive regard for themselves and their own needs and desires.

Self-acceptance: The degree to which an individual accepts themselves, including their flaws and limitations, without judgment.

Self-actualization: The realization of one's potential and the pursuit of meaningful goals and aspirations.

WHAT DOES COPING STYLES MEAN ?

Coping styles refer to the specific ways in which individuals respond to stress, challenges, and difficult situations. In the context of theatre as performing arts, coping styles may involve the

strategies individuals use to manage the demands of the theatrical production process, such as rehearsing, memorizing lines, performing, and dealing with performance anxiety.

Some common coping styles in reference to theatre as performing arts may include:

1. Problem-solving: Identifying and addressing specific challenges that arise during the production process.
2. Emotion-focused coping: Engaging in activities that help regulate emotions and alleviate stress, such as meditation or relaxation techniques.
3. Social support: Seeking out support and encouragement from friends, family, or fellow performers.
4. Avoidance coping: Avoiding or withdrawing from situations that are perceived as stressful or overwhelming.
5. Cognitive restructuring: Reframing negative thoughts or self-talk that may be hindering performance or causing anxiety.
6. Humor: Using humor as a coping mechanism to alleviate stress and anxiety.

It is important to note that different coping styles may be more or less effective depending on the individual and the situation. Coping strategies that are adaptive and effective for one person may not be effective for another, and the effectiveness of a particular coping style may vary depending on the demands of the theatrical production process.

Theatre can provide people with a sense of belonging ,purpose and fulfilment in life . There is a sense of accomplishment that comes out of character development when the individual performs on stage .

The concept of life satisfaction is employed in philosophical and psychological accounts of happiness and well being. Life satisfaction is regularly used as a synonym for “happiness” and is often either identified with or seen as a significant component of well-being.

It is the subjective assessment of an individual's worth as a human being that determines their self-esteem. The level of self-confidence a person has in his or her abilities, accomplishments, and personal characteristics is a reflection of their sense of self-worth and confidence in

themselves. In addition to upbringing, life experiences, and social interactions, self-esteem can be influenced by a variety of factors. As a major contributor to mental health and well-being, self-esteem can influence relationships, performance in various life domains, and overall quality of life. By using cognitive-behavioral therapy, positive affirmations, and social support, psychologists often help individuals achieve and maintain healthy levels of self-esteem. Individuals respond to stress, adversity, and challenging situations in different ways. Problem-focused coping and emotion-focused coping are the two main types of coping styles. Problem-focused coping involves taking active steps to address the source of stress or problem that is causing distress.

RATIONALE OF THE STUDY:

The rationale of the study comparing life satisfaction, self-esteem, and coping styles of adults from theatre and non-theatre backgrounds is to explore the potential benefits of involvement in theatre as a performing art. Theatre provides individuals with opportunities for self-expression, personal growth, and social connection, which may contribute to positive outcomes such as higher levels of life satisfaction, self-esteem, and adaptive coping skills.

The study aims to compare these outcomes between individuals with a background in theatre and those without, in order to gain insights into the potential benefits of involvement in theatre. Understanding these potential benefits can have important implications for promoting the value of theatre as an art form, as well as for identifying ways in which theatre programs and productions can be designed to promote positive outcomes.

Moreover, the study may also contribute to the broader field of positive psychology, which seeks to understand the factors that contribute to human flourishing and well-being. By exploring the potential benefits of theatre involvement, the study may provide insights into the types of activities and experiences that can contribute to a fulfilling and satisfying life.

METHODOLOGY

PURPOSE

- To find out the comparison between adults of theatre background and those without such background on the basis of life satisfaction, self esteem and coping styles.

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- To find whether people with a theatre background have better life satisfaction, self esteem and coping styles than those without a theatre background .

SAMPLE

The sample comprises of 70 adults ranging between 18 to 35 years of age amongst which 37 are male and 33 are female. The sampling technique used is convenience sampling.

HYPOTHESIS :

The hypothesis for this study says that adults who have a theatre background experience better life satisfaction, have a better self esteem and are better with their coping styles than those without a theatre background.

VARIABLES :

DEPENDENT VARIABLE :

Theatre background group

Non -theatre background group

INDEPENDENT VARIABLES :

Life satisfaction

Self esteem

Coping style

DESIGN :

The research design employed in the present study is correlational research.

TOOLS:

The tools used in the present study for collecting data are :

THE SATISFACTION WITH LIFE SCALE (SWLS) : The Satisfaction With Life Scale (SWLS) was developed to assess satisfaction with the respondent's life as a whole. The scale

does not assess satisfaction with life domains such as health or finances but allows subjects to integrate and weight these domains in whatever way they choose. Normative data are presented for the scale, Self Report Measures for Love and Compassion Research: Satisfaction which shows good convergent validity with other scales and with other types of assessments of subjective well-being. Life satisfaction as assessed by the SWLS shows a degree of temporal stability (e.g., .54 for 4 years), yet the SWLS has shown sufficient sensitivity to be potentially valuable to detect change in life satisfaction during the course of clinical intervention. Further, the scale shows discriminant validity from emotional well-being measures. The SWLS is recommended as a complement to scales that focus on psychopathology or emotional well-being because it assesses an individuals' conscious evaluative judgment of his or her life by using the person's own criteria.

The Rosenberg Self-Esteem Scale

The Rosenberg Self-Esteem Scale, a widely used self-report instrument for evaluating individual self-esteem, was investigated using item response theory. Factor analysis identified a single common factor, contrary to some previous studies that extracted separate Self-Confidence and Self-Depreciation factors. A unidimensional model for graded item responses was fit to the data. A model that constrained the 10 items to equal discrimination was contrasted with a model allowing the discriminations to be estimated freely. The test of significance indicated that the unconstrained model better fit the data—that is, the 10 items of the Rosenberg Self-Esteem Scale are not equally discriminating and are differentially related to self-esteem. The pattern of functioning of the items was examined with respect to their content, and observations are offered with implications for validating and developing future personality instruments.

Coping Scale

Hamby, Grych, & Banyard, 2013

This coping questionnaire assesses cognitive, emotional, and behavioral methods of dealing with problems. Some items, focusing on cognitive and emotional approaches, were adapted



from Holahan and Moos’s (1987) widely-used Coping Strategies Scale (items 2, 3, and 4 below), while other cognitive and emotional items were original (1, 5, 6, and 8). The remainder of the items were adapted from Spitzberg and Copach's (2008) framework for assessing coping in response to stalking. Adapted items were reworded to focus on general coping patterns (versus a response to a specific situation) and simplified to suit a community sample in which some have limited reading levels and educational attainment.

Inclusion Criteria:

- Participants should be aged between 18-35 years
- Participants were selected on the basis of convenience sampling method
- Participants who had a background of theatre were also taken .

Exclusion Criteria:

- Gender was no bar for the Study. Mixed samples were taken
- No specific area was taken for the selection of participants.

DATA ANALYSIS

TABLE 1

Group Statistics

	Are you from theatre background or not ?	N	Mean	Std. Deviation	Std. Error Mean
raw score	Theatre	35	18.6857	6.75527	1.14185
	Non- Theatre	35	21.9429	6.30566	1.06585
raw score	Theatre	35	34.1429	5.51011	.93138
	Non- Theatre	35	37.0286	7.42605	1.25523
raw score	Theatre	35	24.0000	5.34129	.90284
	Non- Theatre	35	22.4000	4.89417	.82727



Independent sample t-test

Levene's Test for Equality of Variances				
	F	Sig.	t	df
Equal variances assumed	.683	.411	-2.085	68
Equal variances not assumed			-2.085	67.680
Equal variances assumed	3.622	.061	-1.846	68
Equal variances not assumed			-1.846	62.730
Equal variances assumed	.311	.579	1.307	68
Equal variances not assumed			1.307	67.487

The table presents data on two variables: "Theatre" and "Raw Score." It appears that the data has been divided into two groups: "Theatre" and "Non-Theatre."

For the first raw score measure, the mean score for individuals in the "Theatre" group is 18.6857, with a standard deviation of 6.75527. The standard error of the mean is 1.14185. In comparison, the mean score for individuals in the "Non-Theatre" group is higher at 21.9429, with a slightly lower standard deviation of 6.30566. The standard error of the mean for this group is 1.06585.

The study aims to compare the life satisfaction, self-esteem, and coping styles of adults from a theatre background and adults from a non-theatre background. The researchers collected data from two groups: the "Theatre" group and the "Non-Theatre" group.

In the "Theatre" group, the mean score for individuals' life satisfaction was found to be 18.6857, with a standard deviation of 6.75527. The standard error of the mean, which estimates the variability of the sample mean, was calculated to be 1.14185.

On the other hand, in the "Non-Theatre" group, the mean score for life satisfaction was higher, measuring at 21.9429. The standard deviation for this group was slightly lower than that of the



"Theatre" group, at 6.30566. The standard error of the mean for the "Non-Theatre" group was determined to be 1.06585.

These findings suggest that, on average, individuals from the "Non-Theatre" background reported higher levels of life satisfaction compared to individuals from the "Theatre" background. However, it is important to note that the standard deviation values indicate the variability within each group. This suggests that there may be considerable individual differences within each group, even though the means of the two groups differ.

The study also collected data on self-esteem and coping styles, but the information provided does not include specific measures or statistics for these variables. Therefore, it is difficult to draw conclusions about self-esteem and coping styles based on the information given.

In summary, the study found that individuals from a non-theatre background had higher mean scores for life satisfaction compared to individuals from a theatre background. However, without further information about self-esteem and coping styles, it is not possible to make conclusions about these aspects of the two groups.

The second raw score measure shows a similar pattern. The mean score for individuals in the "Theatre" group is 34.1429, with a standard deviation of 5.51011. The standard error of the mean is 0.93138. In contrast, individuals in the "Non-Theatre" group have a higher mean score of 37.0286, with a larger standard deviation of 7.42605. The standard error of the mean for this group is 1.25523.

Continuing with the study on the comparison of life satisfaction, self-esteem, and coping styles between adults from a theatre background and adults from a non-theatre background, the second raw score measure provides additional information.

In terms of self-esteem, the mean score for individuals in the "Theatre" group was found to be 34.1429, with a standard deviation of 5.51011. The standard error of the mean, which estimates the variability of the sample mean, was calculated to be 0.93138.

In contrast, individuals in the "Non-Theatre" group had a higher mean score for self-esteem, measuring at 37.0286. The standard deviation for this group was larger, at 7.42605. The standard error of the mean for the "Non-Theatre" group was determined to be 1.25523.

Similar to the findings for life satisfaction, these results indicate that individuals from a non-theatre background reported higher mean scores for self-esteem compared to individuals from a theatre background. However, it is important to consider the standard deviations, which suggest variability within each group. This implies that there may be considerable individual differences within each group, even though the means differ.

It is worth noting that the study does not provide specific information regarding coping styles. Therefore, it is not possible to draw conclusions about coping styles based on the data provided.

To summarize, the study indicates that individuals from a non-theatre background had higher mean scores for self-esteem compared to individuals from a theatre background. However, without further information on coping styles, a comprehensive analysis of the differences between the two groups in this aspect is not possible.

Lastly, for the third raw score measure, individuals in the "Theatre" group have a mean score of 24.0000, with a standard deviation of 5.34129. The standard error of the mean is 0.90284. In comparison, individuals in the "Non-Theatre" group have a slightly lower mean score of 22.4000, with a smaller standard deviation of 4.89417. The standard error of the mean for this group is 0.82.

Regarding coping styles, the mean score for individuals in the "Theatre" group was found to be 24.0000, with a standard deviation of 5.34129. The standard error of the mean, which estimates the variability of the sample mean, was calculated to be 0.90284.

In comparison, individuals in the "Non-Theatre" group had a slightly lower mean score for coping styles, measuring at 22.4000. The standard deviation for this group was smaller, at 4.89417. The standard error of the mean for the "Non-Theatre" group was determined to be 0.82.

Based on the data provided, it appears that, on average, individuals in the "Non-Theatre" group have higher mean scores across all three raw score measures compared to individuals in the "Theatre" group.

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