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Applying the devising theatre activities to enhance the adversity quotient of the Faculty of Fine Arts's students Srinakharinwirot University

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Article Info

Abstract

This transdisciplinary research was a collaboration between the performing arts and psychology. The objectives were to create devising theatre activities that cooperated with the adversity quotient (AQ) and compared undergraduate students' AQ before and after participating in the research's activity. The study used a quasi-experimental approach and included a pretest and posttest for a single group. Measurements were made of the dependent variable. Undergraduate students were the study's population: 1,270 students at Srinakharinwirot University, Bangkok campus Years 2–4, Academic Year 2022. Purposive sampling was used for selection, resulting in a sample size of fifteen participants. The design research instruments incorporated the AQ principles into the devising theatre process. The study's findings were measured using Sabaiwan's (2004) AQ scale, resulting in a bipolar message-type measure with five parts: Control, Origin, Ownership, Reach, and Endurance. The quality of the AQ measure had a reliability value of .84. The research's results indicated that undergraduate students' AQ could be increased to a higher degree by using research instruments. The AQ ratings increased in each of the five areas. Reach and Endurance were the two dimensions with the highest ratings, and it was found that the efficacy of research activities was mostly dependent on three factors: (1) activity design: AQ traits must be included in every activity and should be progressively increased from lowest to highest; (2) activity time, which called for both limited time and quality time; and (3) the facilitator, who contributed to creating a safe space and encouraging culture.

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Introduction

In various domains, significant transformations are currently taking place, encompassing economic, social, cultural, technological, and boundary-less communication aspects (Beetham & Sharpe, 2013). Despite the manifold benefits these changes may bring, such as enhancing the quality of life and improving efficiency and effectiveness in work, they also pose multifaceted challenges. People need to adapt to a variety of changes. Particularly teenagers, who will experience many stages of life transition. Khaochim (2006) said that adolescence was a vulnerable time as these young people underwent simultaneous changes in several areas. It was regarded as a life-changing event. Young people were eager to explore and they desired freedom. It is very important to embrace adolescence. A person's temperament might have become easily agitated and volatile during a phase of rapid physical growth due to obsessive thoughts about bodily changes and concerns about their inferiority complex. Erikson's theory also stated that human development was addressed when a person entered adolescence. Humans began establishing relationships with others between the ages of 12 and 20. They possessed distinctive thoughts and opinions. They were conscious of one's individuality. They also drew attention to the other sex. However, they were unable to comprehend themselves in the face of trouble or obstacles as they were unable to draw on their prior experiences for guidance. This resulted in confusion and conflict (Thamma, 2003). These studies are consistent with the research of Tantalanukul and Wongsawat (2019), that stated that the adolescent years was the age rang with the most significant changes in social, emotional, and physical aspects. That is, in the adolescent years, many significant lifestyle changes lead to stress; thus, guidance and supervision are necessary.

In 2019, it was shown that stress was a contributing factor in the deaths of young people in Thailand. The Department of Mental Health reported that suicide was the primary cause of death among Thai adolescents, with data from statistics indicating that about 800 children and young people between the ages of 10 and 29 committed suicide. Additionally, data also revealed that over 10,000 kids and teenagers between the ages of 10 and 19 had called the mental health hotline 1323 to seek counseling. Adolescents most frequently experienced depression, relationship issues, and worry about things related to their mental health (Department of Mental Health, 2019). Many young individuals missed out on opportunities to be encouraged toward optimal mental health due to insufficient resources, the stigma associated with mental health as a shameful matter, and a lack of knowledge and awareness regarding the significance of mental health.

Due to the significant impact of the COVID-19 pandemic on education, the economy, and society, online instruction has been used throughout the last two years. The lack of communication and engagement caused tension to arise. Adolescents' mental health issues are often caused by depression. According to the findings of an interview survey in 2023 with the Faculty of Fine Arts teachers at Srinakharinwirot University concerning the behaviours towards teaching and learning activities of students after the COVID situation, the results showed that students were less patient when working and were more willing to give up on a task when they encountered difficulties rather than giving it their all. This has a significant impact on learning outcomes and classroom instruction, in particular, the way that the Faculty of Fine and Arts promotes learning through practical experience. If this problem is allowed to continue over time, adolescents will be negatively impacted in terms of possible problems in their lives as well as academic failure.

In Thailand, some organizations such as the Department of Mental Health and UNICEF etc., play an important role in solving problems and promoting awareness of mental health. In the meantime, educational organizations are an additional entity engaged and capable of working in coordination to resolve such issues. Children and teenagers are particularly affected by educational systems, responsibilities as a nursery for knowledge acquisition, and the growth of their potential. Therefore, teaching and learning activities are probably going to be a significant additional source of relief for adolescent mental health issues. The adversity quotient (AQ) is one factor that will enable them to deal with issues and respond to challenging circumstances. The American psychologist Stoltz is credited with inventing it. According to Stoltz, each person's adversity quotient is constructed of five crucial components: endurance, control, ownership, reach, and origin. A study indicated correlation between an increase in academic achievement and the AQ. It supported the development of emotional stability. There were modifications in life that might help reduce stress (Chailungka et al., 2009). Moreover, several studies have shown that the AQ had a beneficial impact on academic achievement. It also had a positive correlation with success in the workplace, self-control, and social skills (Saetang, 2012).

The performing arts are a communication form created to tell stories about various aspects of human life, conveying messages that the artists intend to share with their audience. Thus, imparting information and understanding of humans to learners is an important part of both science education and learning, such as behaviour

expressions, feelings, emotions, logic, and problem-solving when confronted with various obstacles in life. The practice of devising theatre helps artists be prepared and capable of making decisions while producing art. The idea is to train participants who suffer from mental health on how to think critically and recognize facts or problems in society. There is a process that will make them feel proud, respectful, and considerate of other people's viewpoints. Participants can also learn to work together with others and treat everyone in the community the same way.

The researchers believe that using devising theatre along with the AQ in activities would provide participants with an opportunity to share their thoughts and feelings about the community that they value but may not have had a chance to face. In the process, the participants would develop a sense of belonging and learn how to face obstacles. The transdisciplinary research used psychological concepts to construct learning activities in the performing arts, "Applying the Devising Theatre Activities to Enhance the Adversity Quotient of the Faculty of Fine Arts's Student Srinakharinwirot University". The objectives consisted of (1) To create devising theatre activities that cooperated with the adversity quotient (AQ); (2) To compare undergraduate students' AQ before and after participating in the research activity. This action aimed to enhance support systems for teenagers experiencing mental health difficulties. Furthermore, the research team suggested that the instructional plan, informed by this research, could function as an alternative to implementing classroom activities specifically designed to address mental health concerns among Thai adolescents.

Literature Review

Given the transdisciplinary nature of the research, the researchers engaged in a collaborative literature review encompassing both psychological theories and performing arts. This facilitated the exchange of knowledge, experience, and information necessary for the project's design

Adversity Quotient

According to Stoltz's definition, the researchers defined the adversity quotient (AQ) as the capacity to deal with challenges. This capacity for coping referred to the aptitude for confronting issues and navigating a range of challenges with intelligence. A person's circumstances did not have to be significant, such as being the most successful or well-known. Instead, it described the case where someone established a goal and persevered until

they achieved it. AQ indicated a sign of persistence or aptitude to solve problems and the trends of success, failure, and effectiveness. Furthermore, the traits of AQ also indicate the path one should follow to achieve success. AQ tools may be used to improve crisis response and problem-solving techniques by assisting individuals in understanding patterns of problem-solving (Stoltz, 2008).

It has been discerned from the examination of relevant papers and studies that the AQ held significance in various respects: First, adaptability as a Form of Self-Regulation: adaptability was identified as a form of self-regulation that necessitated cognitive adjustments. Confronted with uncertainty, achieving success involved embracing changes and handling them effectively. This skill enabled individuals to manage uncertain situations by organizing their thoughts to tolerate change. Secondly, Drive for Knowledge Acquisition and Coping Capacity: research significantly influenced learning, motivation, and performance (Southwick et al., 2021). It was posited that one's Adversity Quotient (AQ) impacted the motivation to excel academically. This allowed students to establish their own learning standards, even in an online format, emphasizing the importance of self-directed learning, including the ability to set individual learning goals. Thirdly, Happiness and Life Satisfaction in Relation to Adversity Quotient: The research conducted by Rattanasubsiri and Wongkumsin (2021) investigated the link between AQ and work happiness, focusing on the role of emotional stability, the ability to overcome obstacles, and empowerment. Their study examined general private school teachers in Mueang District, Phetchaburi Province, and found that AQ significantly contributes to work happiness through mindfulness. (4) Ability to solve problems: it was discovered that students with high AQ would have stronger problem-solving skills than students with low AQ (Hulaikah et al., 2020). Additionally, there were several forms of problem-solving. High AQ students were able to articulate their difficulties with clarity. It then provided a list of methods to address any potential issues and then methodically organized the techniques to address that issue.

Sabaiwan (2004) developed a measure of the adversity quotient by using Stoltz's concept. The components of the adversity quotient were divided into five traits, as follows:

1. Control: C refers to a set of skills that empower you to manage your emotions, navigate challenges, and solve problems independently. This includes the ability to stay calm under pressure, adapt to changing circumstances, and take initiative. Possess the flexibility to overcome a variety of challenges without feeling the need to seek assistance from others.

2. Origin: O represents the ability to analyze the root causes of an issue. This includes identifying the contributing factors and understanding who holds responsibility. By pinpointing roles, responsibilities, and functions within a team, future occurrences of the same issue can be resolved more swiftly, effectively, and with a more appropriate approach.

3. Ownership: O is being able to recognize and embrace accountability for the outcomes of one's actions. Never avoid taking responsibility and solve problems using one's logic.

4. Reach: R represents the ability to assess the impact of an issue. This includes understanding the severity of the problem and how it affects different aspects of people's lives.

5. Endurance: E is the capacity to deal with and withstand the long-term issues and challenges that arise in life while acknowledging that these setbacks are only temporary.

The adversity quotient is a significant factor that supports several aspects of life, such as problem-solving abilities, work performance, happiness, and motivation. By raising your adversity quotient, you can become more satisfied with life, think logically, and overcome a variety of obstacles.

Devising Theatre

Devising theatre is a style of performance where all of the participants contribute to the creative process at every stage. By investigating the ideas, convictions, and experiences that each person comes across, the group members collaborate to discover a means of performing through a variety of theatre activities that are developed into a performance. This is consistent with the conclusion of Hayes et al. (2014), who defined Devising Theatre as a play developed collaboratively by all group members based on a particular subject; the participants provided material for the performance. There were also music, movement, sceneries, and poetry. The fact that each participant owned the material on display was a key component of devising theatre.

Devising theatre differs from traditional theatre in the following fundamental ways: firstly, a work approach that prioritized providing each member with equal relevance and being creative in all that they did, not just as a performer but also to serve additional parties (Walton, 2014). The dedicated team collaborated to collect, revise, and shape the components, contributing to the final product. Therefore, everyone was equally accountable for the outcomes (Oddey, 1994). As a result, there was a sense of shared ownership of the piece of artwork. Secondly, the members themselves composed the stories or scripts that were presented (Garcia, 2013); in other words, the performance that was given was about the performers and the subjects that they were interested in sharing with the public and that they were currently acquainted with. Due to this quality, devising theatre can be used to advance society in a variety of situations, such as by encouraging gender equality (Oddey, 1994), assisting in the resolution of collaborative problems (Hayes et al., 2014), and reflecting on social issues in the university's classroom (Butchot et al., 2021).

Devising theatre members' composition and functions differed from those of traditional theatre members; they were driven by the necessity to narrate a specific tale and pose questions that prompt further investigation using a variety of methods and make choices as a group. The duties of each component were as follows:

The manual process of devising theatre required employing a variety of procedures and techniques to create a performance. This differed from traditional theatre, which operated distinctly (Oddey, 1994). The process of determining the play's direction based on the distinctive experiences of a group of people working together was the most significant aspect of devising theatre. The play was developed using a combination of writing, improvisation, group discussions, workshops, and experimental imagery. Every devising theatre has a unique production method. The researchers developed guidelines for Devising Theatre by synthesizing concepts, articles, and research from Acting Now (n.d.); Butchot et al. (2021); Chulalongkorn University's Faculty of Arts (2020); Oddey (1994) into a step-by-step procedure:

1. Encourage communication among group members and investigating materials to identify a shared objective.

2. Define the scope of the work, taking into account subjects of common interest, to become the performance's subject, which is the message that has to be communicated. This involves settling on the target audience as well as collaboratively evaluating the show's substance and the motivations for pursuing this story.

3. List off the skills and talents of the group members while collaborating to practice any skills that they wish to improve.

4. Experiment, improvise, and explore ways to perform in order to convey messages to the audience.

5. Try experimenting with visualization and use artistic elements as a tool in message delivery to the audience.

6. Rehearse the performance along with brainstorming to discuss the piece together.

7. Adjust, polish, and develop the script.

8. Present the performance according to the goals that its members agree upon.

9. Post-show, talk with the audience and get feedback.

10. Collaboratively assess the work, summaries the findings to provide information for the project's future development.

Methodology

The researchers designed research instruments in the form of a quasi-experimental design. By combining the devising theatre procedure with the principles of AQ. The programme activity was created by selecting theatre activities and some acting exercises based on the five AQ qualities. Participants were required to provide one short performance that they developed during the inventing process in accordance with the activity plan, which was scheduled for the end of the activity, and afterward showcase a performance to an actual audience in public. Ten workshops were scheduled. The workshops were divided into nine 2-hour sessions and a final 6-hour session for the presentation of the performance. The researchers explored an activity organization method where AQ components were progressively integrated into tasks, starting with the simplest and building in complexity throughout the entire process, from the initial activity to the final one. All activities, however, stayed faithful to the key principles of Devised Theatre, which include enabling everyone to engage with the production. The hypothesis was that after completing the procedure, participants would have higher levels of all five AQ traits than they had before taking part in the research. Furthermore, researchers modified the activity plans by incorporating data from the experimental group's trial.

Measures

To attempt to measure undergraduate students at Srinakharinwirot University's capacity for AQ, the researcher employed Sabaiwan's (2004) AQ Scale and developed the outcome into a comprehensive measure based on Stoltz's concept of the adversity quotient. It was a bipolar message-type measure with five traits: control, origin, ownership, reach, and endurance. The quality of the measurement model was also checked by testing it with a group of students who had similar characteristics to the sample group. Twenty-five students at the faculty of Fine Arts were selected to assess the reliability, value, and reliability. Analysis results indicated acceptable internal consistency of the AQ measure, with

CITC values ranging from .31 to .67. This falls within all appropriate criteria. It was found that the entire measure had a reliability value of .84. Meanwhile, the prototype activity program's content validity was assessed by three experts. An analysis of the Index of Item Objective Congruence (IOC) revealed that the activities' content aligns with the objectives.

Sampling Procedure

The research's sample group consisted of undergraduate students in their second to fourth year at the Faculty of Fine Arts, Srinakharinwirot University, Bangkok Campus in the second semester of the 2021–2022 academic year. Fifteen students satisfied the project's qualifying standards based on their answers to the AQ questionnaire and their willingness to engage in research. They were seven students from the Visual Arts department, three students from the Dance department, three students from the Performing Arts department, and two students from the Arts and Cultural Management department. The study employed a purposeful sampling method based on well-defined criteria for selecting participants. While purposeful sampling does not involve random selection or a large population, it ensured the inclusion of individuals with the characteristics most relevant to the research question. To achieve a comprehensive understanding of creative activities, the researcher sought an optimal balance among participants. This balanced composition facilitated effective oversight of the procedure and allowed for the collection of detailed participant information with meticulous attention.

Results and Discussion

The research's findings consisted of two parts: (1) the result of creating activities applying the AQ traits in devising theatre activity and (2) the result of comparing the Faculty of Fine Arts students AQ before and after participating in the research's activities.

1. The result of creating activities applying the AQ traits in a devising theatre activity

The researchers found that the sample group could enhance their AQ by organizing the difficulty of coping by progressively adding AQ traits to each task. Utilizing improvisation, various theatre games, and the development of theatrical activities can enhance comprehension from basic to complex. The advantage of selecting challenging and complicated activities was that learning and development advanced significantly, as shown in Table 1.

Table 1 Program of activities for the devising theatre process to develop the adversity quotient

No. / name for the activity and objective	Theatre Activities	AQ Traits
No. 1 Overview: Learn about and comprehend the steps involved in the Devising Theatre process. *Objective:* to understand and be aware of the steps involved in creating a theatre where people may share their experiences or difficulties in order to tell stories through brief performances.	Ice Breaking, Small Talk, Movement workshop: Group Awareness, Group Improvisation	control, origin, and ownership
No. 2 Groups in improvised theatre and lively conversation together: Engaging in conversation, exchange ideas, and provide recommendations. *Objective:* to practice comprehending fundamental issues. Choose the community-related concerns they would want to focus on through brainstorming and discussion.	Group Discussion, Movement workshop: Body and Voice Exercises, Acting Exercise: Mirror, Imagination Ball, Free writing, Sharing	control, origin, and ownership
No. 3 Trust and Storytelling: Trust-building exercises, friendship-building activities, and working together to create a story. *Objective:* to enable participants to start self-observing and self-analyzing. Through problem-solving in storytelling and stage movement exercises, participants may figure out how to tell a story, direct the plot without the need for narration, and practice experimenting with utilizing actors' body language to convey narratives.	Movement workshop: Walk Level Focus, Blind walk, Creative Movement (individual, group), Movement Improvisation	control, origin, and ownership
No. 4 Selecting and Investigating a Theme: A task to identify the story's message that will be utilized to develop the performance. *Objective:* to enable participants to comprehend self-control. Try out several presentation techniques that are appropriate and in accordance with the subject by analyzing the underlying cause of the issue and the effects through improvisational exercises.	Movement workshop: Flexibility, Random Image (individual, couple, group), Analyze the story, Improvisation with 3 keywords	control, origin, ownership, and reach
No.5 The Direction: Everyone decides together on the framework for conveying the story. *Objective:* to use movement activities to help participants grasp the condition of being patient with difficulties and obstacles. Searching for the characters to come up with performing concepts that are appropriate for the story's topic	Stage Movement workshop, Body Puppet, Movement Improvisation with Music, Couple Improvisation + Music, Scene Selecting	control, origin, ownership, and reach
No. 6 Creation of Devised Theatre *Objective:* to get knowledgeable about issues and easy methods for resolving them and getting over obstacles. The experiment performed a single scene and conveyed the key message of the story.	Performer preparation, Creating 1 scene work, Rehearsal (1 scene), Feedback and Feed Forward	control, origin, ownership, reach, and endurance
No. 7 Creation of Devised theatre (continued) *Objective:* to let participants experiment with different perspectives on issues. Rehearsing the entire performance involves analyzing issues and attempting to find solutions by making sure that their selected plan effectively communicates the story's subject.	Performer preparation, The Rehearsal, Feedback Feed Forward, Analyze, and Experimental Ideas	control, origin, ownership, reach, and endurance
No. 8 Solidifying a devised theatre performance: Rehearse the performance and make it clear and precise. *Objective:* to comprehend and assess issues, as well as possess the creativity to come up with sensible and original solutions. Do the Devised Theatre rehearsal process from beginning to end without pausing.	Performance Rehearsal, Scene Polish, Run-Through, Feedback and Feed Forward	control, origin, ownership, reach, and endurance
No. 9 Dress Rehearsal *Objective:* rehearse the performance, including all of the elements and techniques together to simulate a scenario with a variety of problems and challenges.	Performance, scene, and lighting preparation, Run-Through with costume, Feedback and Feed Forward	control, origin, ownership, reach, and endurance
No. 10 Performance, Q&A, and feedback *Objective:* to provide participants the opportunity to experience overcoming challenges. A Devising Theatre performance allowed participants to summarize and evaluate their own adversity quotient.	Performance, Post-Show-Talk with Audience, Q&A, Feedback and Feed Forward	control, origin, ownership, reach, and endurance

The programme activities worked by fostering a sense of teamwork, assigning significance, and valuing each individual equally. Because collaboration was one of the key components of the performing arts process, the researchers not only planned individual activities to align with the research objectives but also set a goal for the final activity: presenting a collaborative performance in front of an audience. Live performances, which provided a shared experience between the audience and the artist simultaneously without the use of any other media as an intermediary, were another distinctive feature of performing arts presentations. This quality was a prerequisite that

could not be overlooked: performing required a process of quick problem-solving and teamwork that demanded unity, honoring the duties and obligations of one another. Simultaneously, it encouraged a mindset that demanded accountability for one's responsibilities and did so to the best of one's abilities until the very end. It differed from other forms of drama, in particular, when it came to devising theatre. In other words, it was a show that represents "their story," meaning that a team of creators wrote the script, selected the performers, designed the set, made the costumes, designed the sound, etc. The identity of the group that developed each inventing theatre piece was a part of it.

One of AQ's problem-solving tenets is the capacity to confront challenges and find solutions. That is, if you wish to find a sustainable and effective solution to the issue, first, the individual needs to feel responsible for the issue at hand. In other words, recognizing that this is a concern, the participants felt as though they were the owners of the group effort because of the way it was structured and what it covered. By voicing their thoughts, the participants in this activity thought about the qualities of "owning the work together," commitment, and consideration when engaging in activities. This illustrated that they had the same objective even though they came from different majors (participants 4, 7, 9, 13, 15) when they completed the task for the first time. In addition, the participants indicated that engaging in exercises inside fostered a sense of friendship. They viewed obstacles as opportunities and lack the feeling of being scared or anxious because they had friends. The researchers discovered that creating activities fostered a sense of ownership as well as involvement among all participants. It was crucial to foster common beliefs and viewpoints, particularly during the first to third stages of the activity. Participants shared their amazement at the way their diversity could be brought together in performance during the third activity summary hour, fostering a feeling of unity and a sense of worth. Recognizing their own worth, the participants were imaginative and confident in their ability to handle challenging circumstances.

In addition to designing programme activities, setting a quality time for the programme was another crucial factor that influenced how effectively the participants developed their AQ. It defined as creating a pleasurable environment for participants to participate in the programme activities. Stated differently, every time someone came up for a group exercise, they were able to engage in activities with their friends, and each time there were workouts that required them to work collaboratively to overcome certain obstacles. There was a meaningful and memorable moment for them each time they got together for an activity during those two hours. That was the outcome of organizing groups of people to engage in activities such that everyone got together and structured each activity to have a sub-structure of one subject, at a time both in terms of how group and pair activities were designed. Participating in activities together provided participants with valuable quality time. It facilitated AQ development without perceived coercion or pressure on participants. Participants' authentic expression of perceived value and significance from the activity was manifested through consistent attendance. There were no lateness records throughout the ten instances, or absences. Furthermore, the reflections made by participants clearly indicated a recurring perception that time swiftly elapsed during their attendance at program activities (participant 13). Additionally, there were occasions when, even after the allotted time for activities, they still wanted to hang out with their friends and were not about to go home (participants 7, 9).

Set a time limit, but remember it works best for things where everyone is working together towards the same goal. You can tell this is happening by how much people support and help each other. An appropriate end time for the activities was established by the researchers, suitable for the participants ability and the task's level of complexity. Participants collaboratively and efficiently worked against time constraints, assisting each other in a spontaneous occurrence without explicit instructions. However, that was in keeping with the customs and flow of coworkers at the time. In addition, they believed they had reached a new height when they were able to go over the obstacles of the moment. Despite the seemingly modest nature of achievements, they conferred a sense of independence and support from others (participants 5, 8, 10, 11), with participants perceiving overcoming momentary obstacles as reaching new heights. Thus, limiting the length of time was a factor that not only increased their confidence in conquering difficulties. It also fostered compassionate and positive interactions among participants.

Another part that served as a necessity to increase participants' comprehension and development was the facilitator. Participation in these learning activities could lead to the effective growth of AQ. A facilitator's attitude and function were similar to those of a little joint that progressively connected the participants as they progressed from one learning point to the next. The facilitator's attitude towards the participants and their work affected how they communicated with one another. One's perception was influenced by a variety of behavioral expressions, gestures, and voice tonality, recognizing and encouraging the growth of activity participants. One researcher led the program's activities as a facilitator. Participants, like Participant 8, mentioned that the facilitator made them feel safe. This feeling of

safety, along with the casual atmosphere where hard work was expected, was another reason they enjoyed attending events together. However, they firmly believed that the facilitator was always there for them (participants 4, 15).

Establishing a secure environment for those participating in activities were similar to cultivating plants in rich soil. Participants performed at their best when they felt secure in both their physical and mental health. They possessed creativity, mindfulness, and problem-solving skills, as well as the capacity to endure hardships. The facilitator's role in creating a safe environment, marked by empathy, active listening, and the encouragement of free expression, played a pivotal role in fostering the observed conditions. Embracing individual differences while respecting diverse viewpoints further contributed to enhancing self-esteem. Important components of this research included empowering participants to believe that "I can do it" from the start of the exercise and supporting them in overcoming the difficulties of the various activities. This increased their self-esteem and made them feel positive about themselves for being able to work independently and help others through difficult or challenging situations.

A supportive culture, facilitating an open-minded interaction among individuals with diverse expertise fosters a supportive culture, operating on the assumption that participants can collectively attain the activity's objectives without undue pressure. It is imperative to meticulously observe and retain individual specifics, aiding in the effective organization of activities. Additionally, a facilitator's recognition of unique skills among participants allows for the strategic structuring of exercises and activities, thereby cultivating a positive and supportive group culture. Participants in this research were from a variety of majors and were part of a group that took part in the research activities together.

By building connections with new people and recognizing everyone's unique strengths, the group fostered a sense of expertise. Everyone felt like a specialist in their own area, ready to use their skills to help friends with tasks. Furthermore, participants in the activity demonstrated a keen interest in establishing new connections upon departing from familiar environments and friend groups. To each participant, every individual represented a potential new acquaintance, thereby fostering a sense of novelty and fresh experiences within a context of initiating new connections. This engagement was characterized by an absence of disinterest, and a newfound interest emerged as a result. Through the researcher's participant observation throughout programme activities and exercises, it was discovered that this kind of supportive culture boosted everyone's efforts to show others their positive and helpful aspects. Individuals tended to identify with their new acquaintances. They were patient and easy to forgive when one made a mistake, and above all, they were kind to one another, though our acquaintanceship was quite new. As a result, the facilitator served to lead the group through exercises that encouraged them to feel motivated to express an optimistic portrayal of themselves.

2. The result of comparing the Faculty of Fine Arts students' AQ before and after participating in the research's devising theatre activities.

Research findings indicated that the Faculty of Fine Arts students' AQ could be raised to a higher level by participating in the programme activities, which were statistically significant at the 001 level, indicating that after participating in the programme activities, the adversity quotient of the Faculty of Fine Arts students' capacity increased overall and in every aspect, as shown in Table 2.

Table 2 Comparison of the mean values of AQ in the sample group

Group	Adversity Quotient (Overall)		t	p
	M	SD		
Group participants in the programme activities ($N = 15$)				
- Before	2.14	0.17	27.46***	.000
- After	4.44	0.21		
Group	Adversity Quotient (Control: C)		t	p
	M	SD		
Group participants in the programme activities ($N = 15$)				
-Before	2.40	0.33	13.85***	.000
- After	4.63	0.41		
Group	Adversity Quotient (Origin: Or)		t	p
	M	SD		
Group participants in the programme activities ($N = 15$)				
- Before	1.99	0.16	35.06***	.000
- After	4.16	0.15		

Table 2 Cotinued

Group	Adversity Quotient (Ownership: Ow)		t	p
	M	SD		
Group participants in the programme activities (N = 15)				
- Before	2.37	0.19	22.10***	.000
- After	4.55	0.28		

Group	Adversity Quotient (Reach: R)		t	p
	M	SD		
Group participants in the programme activities (N = 15)				
- Before	1.72	0.23	26.45***	.000
- After	4.18	0.25		

Group	Adversity Quotient (Endurance: E)		t	p
	M	SD		
Group participants in the programme activities (N = 15)				
- Before	2.15	0.37	19.99***	.000
- After	4.59	0.28		

Note: ***$p < .001$.

The details were shown that the faculty of fine arts students' average adversity quotient ability score increased. The findings of the statistical analysis corresponded to the findings of the qualitative analysis. The researcher also observed and acted as a facilitator in the activity. This allowed the researcher to obtain detailed information in terms of the external actions and feelings that occurred with the participants. Demonstrating courage in undertaking novel endeavors, particularly performing in front of a substantial audience, was pivotal. Subsequent to the performance showcase, participants assessed their capacity of problem-solving skills in group situations during an interview, offering clarification and citing specific instances. They also learned how to handle problems that may come up later. This leads to the grouping of certain AQ scores. All aspects have experienced increased development.

The key elements that demonstrated the effectiveness of the programme's activities were the participants's backgrounds and characteristics. The sample group was from a variety of majors in the Faculty of Fine Arts; seven participants were visual arts majors, three from dance, three from performing arts, and two from arts and cultural management. The biggest group were the visual arts, and their learning and teaching methods were primarily individualized. Usually, the creative process is an individual activity that possesses independence. Participating in group activities demonstrates their growth compared to both before and after as a group. One may argue that the research's experimentation with activities was appropriate given the kind of students and these characteristics.

The researchers found that teamwork played a key role in this positive outcome. In fact, they see it as one of the study's biggest strengths. Still, the findings of this research do not emphasize taking AQ into account separately. However, the comparison group's overall score was both before and after the activity. Higher activity participation scores might not directly cause collective AQ to grow, but they do suggest that participants are more likely to develop a strong collective AQ. Emphasizing the individual is where this study has to be improved. This can create activities. Allow for distinct, individualized instruction for both workshops and showcases, including solo performances. This might propose the goals of studies that compare specific AQ. To prove how much activity can improve an individual's AQ, which is consistent with the results of Prasittichok's (2023) study indicated that self-regulation affected teenagers' academic performance in the following ways: "Self-regulation is an important factor in deciding to achieve a goal. If a person cannot regulate themselves, they might not be able to refrain from using a smartphone for any length of time". Consequently, the researchers found that the subjects' adversity quotient had a higher score. This resulted from their continuous use of problem-solving techniques as an intimate group of friends that began with the very first activity. On the other hand, Peterson's study found a clear relationship between emotion and thinking processes. It impacted one's ability to confront challenges (Stoltz, cited in Peterson, 2021). During the final three segments of the activity, their first performance went so well because they had so much faith in themselves and their teammates. Audiences also gave them excellent remarks on the performance they performed and the team they worked with to finish the challenge.

Conclusion and Recommendation

Based on the rationale and significance of the research, encompassing objectives aimed at contributing to the promotion of mental health in adolescents AQ, the researchers embarked on a transdisciplinary endeavor bridging performing arts and psychology.

The goals were to creating activities applying the AQ principle in a devising theatre activity, and to compare the Faculty of Fine Arts students' AQ before and after participating in the research's devising theatre activities. The intention was to equip them with the ability to understand their emotions, face challenges with resilience, and maintain readiness to confront difficulties without easily succumbing. Attaining a high level of AQ in adolescents was seen as beneficial in facilitating their ability to navigate life successfully within society. As revealed in the findings of Handayani et al.'s research (2023) examining the relationship between AQ and adolescent bullying victimization, it could be concluded that the adversity quotient played a crucial role in an individual's life, particularly in the context of being a target of bullying. The study suggested that possessing a high adversity quotient was fundamental for teenagers to navigate and survive in an unsupportive environment (Handayani et al., 2023). Simultaneously, the researchers believe that the outcomes of this study might offer insights into the structural aspects and practical application of the activities. This approach aimed to create a comprehensive and progressive learning experience, fostering the participants' holistic development of their adversity quotient.

The development of problem-solving abilities is crucial and necessary for adolescents as they navigate through the challenges of life. This skill contributes to the overall development of a positive and healthy lifestyle, reducing stress and pressure arising from various issues that impact both physical and mental well-being. The findings of this research highlighted the effectiveness of utilizing a collaborative theatre-making process in enhancing the adversity quotient of undergraduate students. The developed tool proved to be efficient in increasing their capacity to face challenges. This had implications for the Thai youth, who played a vital role in the country's future development. The approach could serve as a guideline for addressing various issues and fostering stronger mental resilience, contributing to the overall well-being of the younger generation.

Conflict of Interest

The authors declare that there is no conflict of interest.

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