Dance Drama Adaptation of Modern and Contemporary Chinese Literary Works: Meaning Reproduction and Educational Implications

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Abstract

This article aimed to study 1) the mechanisms through which modern and contemporary Chinese literary works reproduced meaning in dance drama adaptation, 2) the educational value of dance drama adaptation in literature teaching, aesthetic education, and interdisciplinary curriculum integration, and 3) the pedagogical implications of applying dance drama adaptation in Chinese language and literature education. Data sources included 14 international peer-reviewed journal articles selected from adaptation studies, Chinese dance and performance studies, arts integration, embodied learning, and drama pedagogy. Research tools comprised a document analysis form and thematic reading records used for qualitative document analysis. Data were analyzed through document analysis, thematic coding, cross-document comparison, and interpretive synthesis. Results were as follows: 1) Meaning reproduction in dance drama adaptation was realized through textual extraction, embodied translation, symbolic reconstruction, thematic refocusing, and contextual reinterpretation. Literary plots, images, emotions, and cultural memories were selectively transformed into movement, stage imagery, music, spatial rhythm, and visual symbols, producing renewed cultural and interpretive meanings. 2) Dance drama adaptation demonstrated educational value across five dimensions: comparative literary interpretation, aesthetic perception, cultural understanding, reflective expression, and interdisciplinary curriculum integration. These dimensions helped learners connect textual reading with embodied experience, visual analysis, emotional understanding, and culturally responsive learning. 3) Pedagogically, dance drama adaptation could be applied through source-text and stage-version comparison, symbolic-device analysis, guided appreciation, reflective writing, scene redesign, and small-scale performance response. These applications extended adaptation research

from aesthetic discussion to practical teaching resources for literature, arts education, and general education.

Keywords: Dance Drama Adaptation; Meaning Reproduction; Chinese Literary Works; Aesthetic Education; Literature Education

Introduction

Dance drama adaptation of literary works has long been an important phenomenon in modern Chinese stage art. It does not simply transfer a literary plot from page to stage, but reorganizes narrative, imagery, emotion, and cultural memory through bodily movement, music, visual composition, and theatrical space. Existing adaptation studies have shown that literary meaning can be recoded through performance and that the stage may generate meanings that are different from, although still related to, the original text (Desmond, 1993; Puchner, 2011; He, 2020). In the field of Chinese dance and performance, this issue is especially important because many modern and contemporary literary works have entered public cultural memory through stage, screen, and dance-based reinterpretation (Harris, 2010; Wilcox, 2018).

From an educational perspective, dance drama adaptation provides a concrete bridge between literary reading, embodied cognition, aesthetic appreciation, and cultural inheritance. In many literature classrooms, students encounter literary works mainly through explanation of plot, character, theme, and historical background. Such teaching is necessary, but it may not fully activate the emotional structure, symbolic rhythm, spatial imagination, and embodied atmosphere of the text. Dance drama adaptation offers another route because it transforms narrative and imagery into movement, gesture, rhythm, stage picture, and multisensory experience. Recent studies of arts integration, drama pedagogy, and embodied learning also suggest that learning becomes richer when students interpret knowledge through more than one mode of expression (Areljung, 2023; Jusslin et al., 2022; Sanchez et al., 2023; Sanz-Camarero et al., 2025).

The research problem of this study lies in the insufficient connection between two academic discussions. On the one hand, adaptation studies have explained artistic transformation, symbolic reconstruction, historical reinterpretation, and intermedial performance. On the other hand, education studies have discussed arts integration, drama-based learning, creative pedagogy, and embodied literacy. However, there is still a lack of a systematic framework explaining how the meanings reproduced in dance drama adaptation can be translated into pedagogical resources for Chinese language and literature education. In particular, previous

studies rarely clarify the process from literary text, to adaptation mediation, to stage meaning, and finally to educational transformation. This gap makes it necessary to examine dance drama adaptation as both an artistic phenomenon and an educational resource.

Therefore, this research paper examines the mechanisms of meaning reproduction in the dance drama adaptation of modern and contemporary Chinese literary works and further analyzes how these reproduced meanings can support literature teaching, aesthetic education, cultural understanding, reflective learning, and interdisciplinary curriculum design. The study is expected to contribute to adaptation research by clarifying its educational extension and to literature education by offering a theoretically grounded arts-based teaching resource.

Research Objectives

1. To examine the mechanisms through which modern and contemporary Chinese literary works reproduce meaning in the process of dance drama adaptation.

2. To analyze the educational value of dance drama adaptation in literature teaching, aesthetic education, and interdisciplinary curriculum integration.

3. To propose pedagogical implications for applying dance drama adaptation as a teaching resource in Chinese language and literature education, arts education, and culturally responsive instruction.

Literature Review

The literature reviewed in this study can be organized into two interrelated domains: adaptation and meaning reproduction, and arts-based educational transformation. In adaptation studies, the key issue is not whether a stage work repeats the literary source faithfully, but how it reconstructs meaning through a new medium. Desmond (1993) provides an important basis for understanding embodiment because dance produces meaning through the body, gesture, spatial relation, and cultural coding. Puchner (2011) further explains adaptation as a performative and historical process in which dramatic and stage meanings are relocated rather than merely copied. He (2020), through the case of Red Sorghum, shows that literary meaning can be reorganized across page, screen, and performance through intermedial performativity. These studies jointly support the view that dance drama adaptation should be analyzed as a process of meaning production.

International research on Chinese performance and dance history strengthens this adaptation perspective. Harris (2010) demonstrates that The Red Detachment of Women changed meaning when moving between stage and screen, showing how socialist memory, gender representation, and theatrical form were repeatedly remodeled. Wilcox (2018) also reminds researchers that Chinese dance must be studied within broader historical, political, and transnational contexts, rather than reduced to a single aesthetic formula. These studies are relevant to the present article because they show that modern Chinese performance is shaped by historical discourse, cultural memory, bodily technique, and media transformation at the same time. Accordingly, meaning reproduction in dance drama adaptation needs to be interpreted through both textual analysis and performance analysis.

The second domain concerns educational transformation through arts integration, embodied learning, and drama pedagogy. Areljung (2023) argues that arts–science integration can deepen educational meaning-making by allowing learners to construct understanding through artistic processes. Sanz-Camarero et al. (2025) similarly emphasize the place of the arts within integrated education, while Carpenter Estrada et al. (2023) show that teacher collaboration can expand the possibilities of elementary arts integration. Escala et al. (2024) report that arts-integrated teaching can enhance student engagement, although continuity depends on institutional support and curriculum conditions. Chouseinoglou and Ateşkan (2025) also show that creative pedagogy can strengthen creative thinking and classroom participation. These studies support the educational value of bringing artistic forms into curriculum design rather than treating them as decorative activities.

Embodied and drama-based pedagogy further explains why dance drama adaptation is suitable for literature education. Corcoran (2018) provides empirical evidence that a dance program grounded in embodied cognition can support reading development, suggesting that bodily engagement may contribute to literacy-related learning. Jusslin et al. (2022) synthesize empirical studies on embodied learning in language education and argue that embodied approaches can engage learners cognitively, emotionally, and socially. Sanchez et al. (2023) show that drama integration across subjects, grades, and learners can promote reflective practice, participation, and interpretive engagement. Ivaldi et al. (2021) also demonstrate that performing arts learning depends on multimodal interaction involving speech, gesture, rhythm, demonstration, and space. These studies indicate that literature learning can be deepened when students engage with text through visual, bodily, and performative modes.

Taken together, the literature suggests that adaptation studies explain how meaning is reconstructed across media, while education studies explain why multimodal, embodied, and arts–integrated learning can deepen interpretation. The present study therefore integrates three concepts to construct its analytical framework: meaning reproduction, embodied translation, and educational transformation. Meaning reproduction explains the movement from literary text to dance drama; embodied translation explains how linguistic and emotional meanings become bodily and stage signs; and educational transformation explains how reproduced stage meanings can be used in literature teaching, aesthetic education, and interdisciplinary learning. This synthesis addresses the knowledge gap between adaptation theory and educational application.

Conceptual Framework

This study uses meaning reproduction as the central analytical concept and connects it with arts integration, embodied cognition, and aesthetic education. The conceptual framework is not a variable–testing model. Instead, it is a qualitative interpretive framework composed of three linked parts: analytical dimensions, interpretive process, and synthesized educational outcomes. The analytical dimensions include literary imagery, emotional structure, cultural memory, symbolic meaning, and historical context. These dimensions are examined through textual extraction, embodied translation, symbolic reconstruction, thematic refocusing, and audience recontextualization.

Through this interpretive process, literary meanings are transformed into stage meanings and then translated into educational implications. The synthesized outcomes include deeper literary interpretation, stronger aesthetic appreciation, cultural understanding, reflective expression, and recognition of dance drama adaptation as a pedagogical resource. Figure 1 presents this framework as a chain from literary text to adaptation mediation and educational transformation, avoiding the inappropriate use of independent and dependent variables in a qualitative document analysis study.

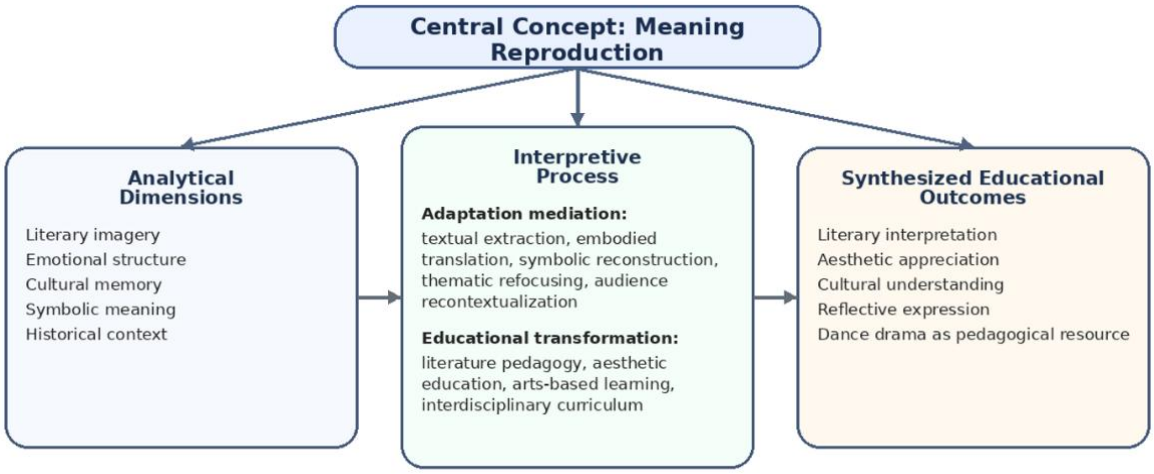


Figure 1 Conceptual Framework

Research Methodology

This study employed a qualitative research design based on document analysis and interpretive textual synthesis. The purpose of the methodology was to examine how modern and contemporary Chinese literary works reproduce meaning when adapted into dance drama and to analyze how such reproduced meanings may be extended into educational contexts. Because the focus of this research is not the measurement of behavioral variables but the interpretation of concepts, adaptation mechanisms, symbolic transformation, and educational implications, qualitative document-based inquiry was considered the most appropriate research approach. Terms such as variables, statistical effect, and causal relationship were therefore avoided in the revised methodology.

The data sources were 14 selected international peer-reviewed journal articles published from 1993 to 2025. The final corpus consisted of five articles related to dance, performance, adaptation, and Chinese cultural representation (Desmond, 1993; Harris, 2010; Puchner, 2011; Wilcox, 2018; He, 2020) and nine articles related to arts integration, embodied learning, creative pedagogy, drama pedagogy, and performing arts education (Corcoran, 2018; Ivaldi et al., 2021; Jusslin et al., 2022; Areljung, 2023; Carpenter Estrada et al., 2023; Sanchez et al., 2023; Escala et al., 2024; Sanz-Camarero et al., 2025; Chouseinoglou & Ateşkan, 2025). These documents were used as the research data rather than as a statistical sample.

The documents were retrieved and checked through international academic platforms and publisher databases, including Taylor & Francis Online, ScienceDirect, JSTOR, Duke University Press, Oxford Academic, Project MUSE-related records, and university research repositories. The

main search terms included dance drama adaptation, meaning reproduction, Chinese dance, literary adaptation, intermedial performativity, arts integration, embodied learning, drama pedagogy, aesthetic education, and literature education. The selected publication period was 1993–2025 because it covered foundational adaptation theory, Chinese performance scholarship, and recent education studies relevant to arts–integrated learning.

The inclusion criteria were as follows: (1) the document was a peer–reviewed international journal article or a clearly published academic article from an international publisher; (2) the content was directly related to adaptation, dance/performance, embodied meaning–making, arts integration, drama–based learning, or educational transformation; (3) the article could provide conceptual or methodological support for explaining meaning reproduction and pedagogical implications; and (4) the bibliographic information was traceable through DOI, publisher page, JSTOR, or another international academic record. Documents were excluded when they were thesis–only materials, CNKI–only records, non–academic online essays, duplicated sources, or sources without sufficient bibliographic traceability.

The research tools were a document analysis form and thematic reading records developed by the researcher. The document analysis form recorded source information, publication type, database or publisher source, core concepts, adaptation mechanisms, educational relevance, and major findings. The thematic reading records were used to organize repeated ideas across documents. The main analytical categories were literary imagery, emotional structure, cultural memory, symbolic reconstruction, historical context, embodied translation, audience recontextualization, arts integration, aesthetic experience, reflective learning, and pedagogical application. These tools were designed for document–based analysis and should not be understood as field survey instruments.

Data analysis was conducted through four stages. First, the researcher conducted close reading of each selected document and marked relevant statements concerning adaptation, embodiment, symbolism, cultural memory, and educational application. Second, open coding was used to identify recurring concepts and arguments. Third, related codes were grouped into broader themes, including textual extraction, embodied translation, symbolic reconstruction, thematic refocusing, contextual reinterpretation, literary interpretation, aesthetic appreciation, cultural understanding, reflective expression, and curriculum integration. Fourth, interpretive synthesis was used to connect the adaptation–related themes with educational implications. The figures in the

Results section therefore represent synthesized thematic emphasis, not statistical frequency from a large quantitative data set.

To strengthen trustworthiness, the researcher used repeated reading, systematic cross–document comparison, code checking against the selected documents, and an audit trail of theme development. The analysis compared adaptation studies with education studies in order to avoid relying on a single case or source. Interpretive claims were limited to what could be supported by the selected documents, and statements of educational application were presented as pedagogical implications rather than as measured classroom outcomes. In this way, the methodology became more transparent, verifiable, and consistent with qualitative document analysis.

Research Results

This section presents the findings according to the three research objectives. Based on qualitative document analysis and interpretive synthesis of the selected documents, the results indicate that dance drama adaptation of modern and contemporary Chinese literary works involves a multidimensional process of meaning reproduction. The selected literature consistently points to bodily movement, symbolic reconstruction, thematic selection, and contextual reinterpretation as important mechanisms. The findings also indicate that these reproduced meanings can be interpreted as educational resources for literature teaching, aesthetic education, cultural understanding, reflective learning, and interdisciplinary curriculum design.

The mechanisms through which modern and contemporary Chinese literary works reproduce meaning in dance drama adaptation

The first objective of this study was to examine the mechanisms through which modern and contemporary Chinese literary works reproduce meaning in the process of dance drama adaptation. The document analysis identified five major mechanisms: textual extraction, embodied translation, symbolic reconstruction, thematic refocusing, and contextual reinterpretation. These mechanisms are not independent steps in a fixed sequence, but interconnected processes through which literary texts enter the stage and acquire renewed expressive and cultural meanings.

First, textual extraction appeared as a fundamental mechanism of meaning reproduction. Dance drama adaptation does not reproduce the literary source in its entirety. Instead, it selectively draws key plots, emotional tensions, symbolic images, and narrative motifs from the original work. These selected elements then become the basis for stage reconstruction. Desmond (1993) emphasizes that literary adaptation involves reconfiguration of the source material into a

new expressive structure suitable for dance, while He (2020) shows that Red Sorghum foregrounds certain themes and images more strongly when it is re-expressed across media.

Second, embodied translation was identified as the most distinctive feature of dance drama adaptation. Verbal description, inner emotion, psychological conflict, and narrative tension must be transformed into movement, gesture, rhythm, posture, and spatial arrangement. In this process, the human body becomes a medium of interpretation. Meaning is not simply stated but performed. This result is supported by Desmond's (1993) account of bodily coding and by embodied learning research, which shows that bodily engagement can contribute to meaning-making (Jusslin et al., 2022).

Third, symbolic reconstruction was found to be central to the reproduction of meaning. In dance drama, props, costumes, colors, lighting, music, stage composition, and repeated movement patterns function as symbolic systems. These systems extend or reshape the meanings of the literary source. In the case of Red Sorghum, stage images and choreographic design intensify life force, resistance, collective emotion, and cultural memory (He, 2020). This result suggests that symbolic reconstruction is a key bridge between literary meaning and stage meaning.

Fourth, thematic refocusing was identified across the selected documents. Adaptation often highlights particular themes from the source text while reducing or reorganizing others. As a result, the adapted work may shift interpretive emphasis and produce a new hierarchy of meaning. Rather than reproducing every narrative detail, dance drama adaptations may foreground emotional intensity, collective memory, spiritual struggle, historical consciousness, or cultural identity. Puchner (2011), and Harris (2010) both support the view that adaptation changes according to the medium, historical moment, and cultural purpose of the performance.

Fifth, contextual reinterpretation appeared as an important mechanism. Dance drama adaptation does not occur in a cultural vacuum. The meanings reproduced on stage are influenced by historical period, audience expectation, artistic convention, institutional context, and broader social discourse. Puchner (2011) explains that adaptation is historically mediated, and Wilcox (2018) further shows that Chinese dance history should be interpreted within broader cultural and political contexts. Therefore, meaning reproduction in dance drama should be understood as dynamic and context-dependent.

In summary, the findings related to Objective 1 show that meaning reproduction in dance drama adaptation involves selection, embodiment, symbolism, thematic emphasis, and contextual reinterpretation. These findings indicate that dance drama adaptation is not a secondary imitation

of literature, but a performative mode through which literary meanings are reorganized and made perceptible in bodily, visual, and cultural forms. Table 1 summarizes the major mechanisms identified from the document analysis.

Table 1 Major Mechanisms of Meaning Reproduction in Dance Drama Adaptation

Mechanism	Description	Supporting literature
Textual extraction	Key plots, images, emotions, and motifs are selectively drawn from the original literary work rather than fully reproduced.	Desmond (1993), He (2020)
Embodied translation	Literary language, emotion, and psychological tension are transformed into movement, gesture, rhythm, and stage action.	Desmond (1993), Jusslin et al. (2022)
Symbolic reconstruction	Props, costumes, color, lighting, music, and visual design create new symbolic layers of meaning.	Desmond (1993), He (2020)
Thematic refocusing	Adaptation foregrounds selected themes such as life consciousness, resistance, cultural memory, or identity.	Puchner (2011), Harris (2010), He (2020)
Contextual reinterpretation	Meaning changes according to historical discourse, social context, media form, and audience expectation.	Puchner (2011), Wilcox (2018)

The educational value of dance drama adaptation in literature teaching, aesthetic education, and interdisciplinary curriculum integration

The second objective of this study was to analyze the educational value of dance drama adaptation in literature teaching, aesthetic education, and interdisciplinary curriculum integration. The document analysis indicates that dance drama adaptation expands literary learning from textual explanation to multisensory, embodied, and interpretive experience. The educational value was synthesized into five dimensions: literary interpretation, aesthetic appreciation, cultural understanding, reflective expression, and interdisciplinary curriculum integration.

First, dance drama adaptation strengthens literary interpretation. When students compare a literary source with its dance drama adaptation, they are encouraged to identify what has been retained, transformed, omitted, condensed, or newly emphasized. This comparison requires students to move beyond plot summary and engage with symbol, mood, theme, structure, and expressive form. In this sense, dance drama adaptation functions as intermedial reading, because students interpret the same literary meaning through both language and performance.

Second, dance drama adaptation contributes to aesthetic education. Aesthetic education is concerned not only with appreciation of beauty, but also with sensitivity, imagination, emotional perception, and expressive understanding. Dance drama makes literary meaning perceptible through the body, stage image, sound, rhythm, and movement. This allows learners to experience literature not only as semantic content but also as atmosphere, intensity, and affective form. He's (2020) analysis of Red Sorghum supports this point by showing how choreography and stage design can intensify emotional and symbolic experience.

Third, dance drama adaptation supports cultural understanding and cultural inheritance. Literary works often carry historical memory, social values, regional imagery, and collective emotional structures. When such works are adapted into dance drama, these elements are reorganized into visible and performable cultural forms. As a result, students can approach literature as living culture rather than as isolated text. Puchner (2011), Harris (2010), and Wilcox (2018) all indicate that performance and adaptation are closely linked with cultural context and value transmission.

Fourth, dance drama adaptation supports reflective expression. Because adaptation is interpretive rather than mechanical, it invites students to ask why certain meanings are highlighted, why certain images are transformed, and how the stage version changes their understanding of the original work. Students may write comparative reflections, analyze symbolic devices, discuss thematic shifts, redesign scenes, or create small-scale performance responses. This educational value includes not only comprehension but also expression, interpretation, and reflection.

Fifth, dance drama adaptation has practical potential for interdisciplinary curriculum integration. It lies at the intersection of literature, dance, visual design, music, performance, cultural studies, and education. In higher education contexts, it can support modules combining literary criticism, aesthetic education, performance appreciation, cultural analysis, and creative expression. Although the selected documents do not directly measure classroom outcomes, their theoretical insights provide a basis for designing arts-integrated learning activities.

Overall, the findings related to Objective 2 show that the educational value of dance drama adaptation is concentrated in five dimensions. Literary interpretation, aesthetic appreciation, and cultural understanding are strongly supported by the adaptation and performance literature, while reflective expression and curriculum integration emerge as pedagogical extensions

developed through interpretive synthesis. Figure 2 presents these meaning–reproduction themes as an analytical emphasis map rather than a statistical frequency chart.

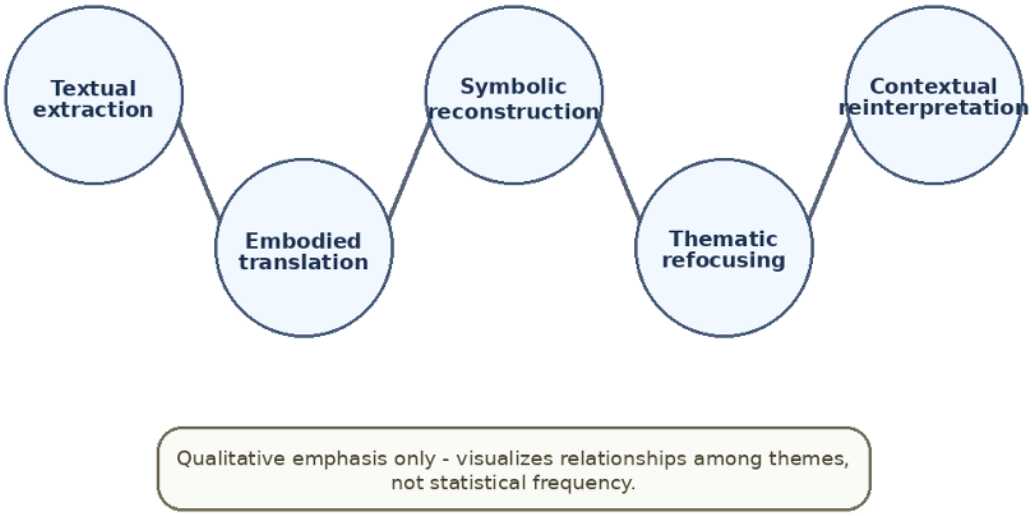


Figure 2 Thematic Emphasis Map of Major Meaning–Reproduction Mechanisms**.**

Figure note. This figure is based on qualitative coding and interpretive synthesis of the selected documents. It visualizes analytical emphasis only and does not claim statistical generalization.

Pedagogical implications of applying dance drama adaptation as a teaching resource in Chinese language and literature education, arts education, and culturally responsive instruction

The third objective of this study was to propose pedagogical implications for applying dance drama adaptation as a teaching resource. The findings indicate that dance drama adaptation can be reintroduced into education not only as an object of appreciation, but also as a structured pedagogical resource that supports comparative interpretation, aesthetic engagement, cultural reflection, and creative response.

First, implication is that dance drama adaptation can be used as a comparative interpretive resource in literature classrooms. Teachers can guide students to compare the literary source text with the adapted stage version in terms of imagery, character representation, symbolic emphasis, narrative compression, emotional rhythm, and thematic transformation. Through such comparison, students understand that meaning is not fixed in one medium but can be reproduced differently across media.

Second, implication is that dance drama adaptation can be used for aesthetic and embodied learning. Teachers may ask students to observe how movement, gesture, rhythm, lighting, music, and spatial composition express literary meaning. Such learning tasks broaden

literature education beyond verbal explanation and help students experience narrative and emotion through sensory and bodily forms. This is consistent with embodied learning and performing arts pedagogy (Corcoran, 2018; Ivaldi et al., 2021; Jusslin et al., 2022).

Third, implication is that dance drama adaptation can support culturally responsive teaching. Many adapted literary works carry cultural memory, historical symbolism, social values, and collective emotional structures. When these elements are re-expressed through stage performance, they become more immediate and accessible to contemporary learners. Teachers can therefore use adaptation to help students discuss the relationship between literary heritage, cultural identity, historical memory, and contemporary interpretation.

Fourth, implication is that dance drama adaptation can encourage creative and reflective learning tasks. After engaging with both the text and the stage adaptation, students can write comparative reflections, analyze stage symbols, create storyboards, redesign scenes, discuss omitted or intensified meanings, or produce small-scale performance responses. These tasks move students from passive reception to active interpretation and help develop reflective thinking, expressive confidence, and awareness of adaptation as a cultural process.

Finally, the findings indicate that dance drama adaptation can become a curricular bridge across literature education, arts education, and general education. Its value is not limited to professional dance or theatre training. It can also be used in broader university courses to cultivate aesthetic sensitivity, cultural literacy, interpretive competence, and interdisciplinary understanding. In this way, adaptation research can be extended from aesthetic description to educational application.

In summary, the findings related to Objective 3 show that dance drama adaptation can function as an educational resource in at least four directions: comparative literary interpretation, aesthetic and embodied learning, culturally responsive teaching, and creative reflective practice. Figure 3 presents these pedagogical implications as a synthesized application model rather than survey-based statistical output.

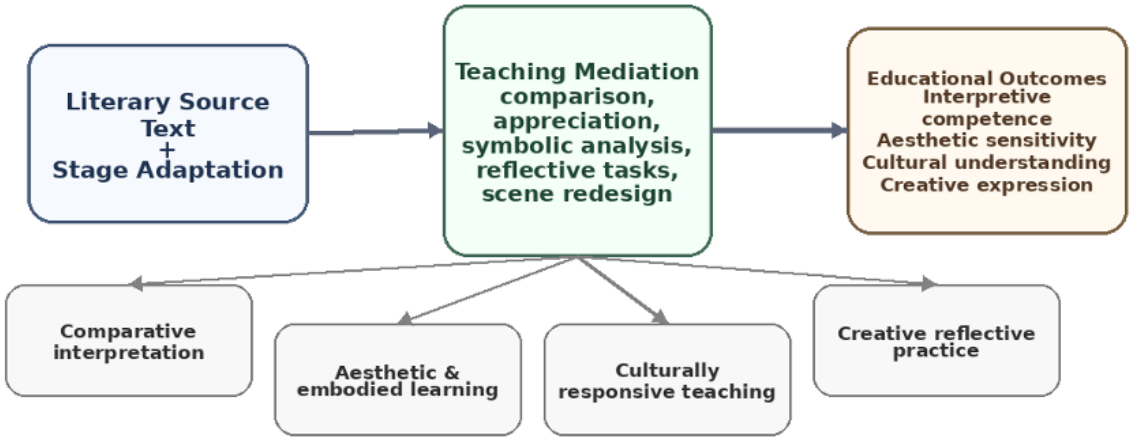


Figure 3 Pedagogical Application Model of Dance Drama Adaptation.

Figure note. This figure summarizes pedagogical implications synthesized from qualitative document analysis. It shows possible teaching applications and should not be interpreted as measured classroom-effect data.

Overall, the research results show that modern and contemporary Chinese literary works generate renewed meanings in dance drama adaptation through textual extraction, embodied translation, symbolic reconstruction, thematic refocusing, and contextual reinterpretation. At the same time, these reproduced meanings possess educational value in literary interpretation, aesthetic education, cultural understanding, reflective expression, and interdisciplinary curriculum integration. The results further indicate that dance drama adaptation can be applied in educational settings as a pedagogical resource connecting literature, art, culture, and learning. Therefore, meaning reproduction in dance drama adaptation should be understood not only as an artistic issue but also as an educational one.

Discussions

Discussion related to Objective 1. The findings show that dance drama adaptation should be viewed as a process of meaning production rather than derivative illustration. This is consistent with Desmond's (1993) emphasis on body-based perception, Puchner's (2011) theory of adaptation as historical and performative relocation, and He's (2020) discussion of intermedial performativity in Red Sorghum. Harris (2010) and Wilcox (2018) further support this interpretation by showing that Chinese performance is repeatedly reshaped by historical, media, and cultural contexts. Therefore, the mechanisms identified in this study—textual extraction, embodied translation, symbolic reconstruction, thematic refocusing, and contextual reinterpretation—are not isolated techniques, but related processes through which literature becomes stage meaning.

Discussion related to Objective 2. The findings indicate that dance drama adaptation has educational value because it allows students to interpret literature through more than verbal explanation. This result is consistent with arts integration research showing that artistic processes can support interdisciplinary meaning-making and student engagement (Areljung, 2023; Carpenter Estrada et al., 2023; Escala et al., 2024; Sanz-Camarero et al., 2025). It also extends adaptation studies by showing that reproduced stage meanings can become resources for literary interpretation, aesthetic perception, and cultural understanding. In this sense, adaptation is not only an artistic object but also a learning medium.

Discussion related to Objective 3. The pedagogical implications synthesized in this study are supported by research on embodied learning and drama pedagogy. Corcoran (2018) suggests that dance-based embodied cognition can contribute to reading-related learning, while Jusslin et al. (2022) show that embodied learning can engage learners cognitively and emotionally. Sanchez et al. (2023), and Ivaldi et al. (2021) further demonstrate that drama and performing arts learning depend on reflection, participation, gesture, rhythm, space, and multimodal interaction. These studies support the use of dance drama adaptation for comparative reading, symbolic analysis, reflective writing, creative response, and culturally responsive instruction.

At the same time, the educational use of dance drama adaptation requires caution. Because the present study is based on qualitative document analysis, it does not claim measured classroom effects. Over-commercialized spectacle or excessive dependence on stage technology may also weaken literary depth if students only notice costume, lighting, or visual excitement. Therefore, teachers should guide learners back to the relationship between artistic form and literary meaning by asking what has been preserved, omitted, intensified, embodied, or ideologically reframed. This critical approach can help adaptation become a serious medium for aesthetic and interpretive learning rather than a superficial classroom supplement.

New Knowledge from Research

The body of knowledge produced by this study can be summarized as a three-stage educational transformation model: literary text -> adaptation mediation -> pedagogical transformation. In the first stage, literary texts contain imagery, emotion, cultural memory, symbolic meaning, and historical context. In the second stage, these meanings are reproduced through textual extraction, embodied translation, symbolic reconstruction, thematic refocusing, and contextual reinterpretation. In the third stage, reproduced stage meanings become educational

resources for comparative literary interpretation, aesthetic and embodied learning, cultural understanding, reflective expression, and interdisciplinary curriculum integration. The new contribution of this study is the explicit connection between adaptation mechanism and pedagogical application. It shows that dance drama adaptation can function not only as an object of art or performance research, but also as a methodological resource for Chinese language and literature education.

Conclusion

This paper concludes that the adaptation of modern and contemporary Chinese literary works into dance drama is fundamentally a process of meaning reproduction. Through textual selection, embodied translation, symbolic reconstruction, thematic refocusing, and contextual reinterpretation, literary works gain renewed vitality on stage and enter new circuits of cultural reception. From an educational perspective, these reproduced meanings can enrich literature teaching, deepen aesthetic education, support interdisciplinary curriculum design, and cultivate students' interpretive, emotional, reflective, and cultural capacities. The study also concludes that dance drama adaptation should be used carefully as a pedagogical resource: teachers need to connect stage form with literary meaning rather than treating performance as simple entertainment. The revised framework therefore clarifies the path from literary text to stage meaning and then to educational transformation, providing a more systematic basis for future research and teaching practice.

Suggestions

1. Suggestions for Utilization of Research Results

The findings of this study suggest that teachers can apply dance drama adaptation in literature and arts education through specific teaching activities. First, teachers may design comparison tasks in which students identify how a literary image, character, conflict, or theme is transformed in the stage version. Second, teachers may use selected dance drama scenes for guided aesthetic appreciation, asking students to analyze movement, lighting, music, costume, and spatial rhythm as carriers of meaning. Third, students may complete reflective writing, storyboard redesign, symbolic analysis, or small-scale performance response tasks after viewing an adaptation. Fourth, curriculum designers may develop interdisciplinary modules that combine literary reading, performance appreciation, cultural discussion, and creative expression. These uses

are especially suitable for Chinese language and literature education, aesthetic education, general education, and culturally responsive teaching.

2. Suggestions for Future Research

Future research should expand the data base and adopt clearer empirical methods. First, researchers may include a larger corpus of dance drama adaptations based on different modern and contemporary Chinese literary works and compare their mechanisms of meaning reproduction. Second, classroom-based studies may be conducted through lesson observation, student interviews, reflective journals, learning portfolios, or pre- and post-course qualitative evaluation in order to examine how students actually learn from adaptation. Third, future studies may compare dance drama with film, opera, theatre, digital performance, or visual media adaptation to identify the distinctive educational value of each medium. Fourth, mixed-methods research may be used to examine students' interpretive competence, aesthetic response, creative expression, and cultural understanding before and after arts-integrated learning activities.

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