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Television Dramas:

A Native of Beijing in New York
北京人在纽约
Episodes: 21
Director: Feng Xiaogang
Writer: Cao Guilin
Screenwriters: Li Xiaoming, Zhen Xiaolong, Li Gongda, Feng Xiaogang
Casting: Jiang Wen, Wang Ji, Yan Xiaopin
Produced by Beijing Television Arts Centre
Primary show: 1994

The Affairs in the Swing age/Love against Kingship
江山风雨情
Episodes: 45
Director: Chen Jialin
Writer and Screenwriter: Zhu Sujin
Cast: WANG Gang, CHEN Daoming, TANG Guoxiang, CHEN Baoguo, LI Qiang, DING Haifeng, NIU Li, LIU Wei, BAO Guo'an, ZHANG Lanlan, LI Jianqun
Produced by: Beijing guangbo xueyuan dianshi zhizuo gongsi
Produced in: 2005

A Step into the Past
寻秦记
Episodes: 40
Directors: Man Wai-hong, Shek Ming-chuen, Lau Shun-on, Lam Chi-yan, Ng Kam-yuen
Writer: Huang Yi
Screenwriter: Huang Yi, Wong Kwok-fai, Tong Kin-ping, Lau Choi-yan, Cheung Siu-fong, Ho Kwan-ngor
Producer: Chong Wai-kin
Cast: Louis Koo, Kwong Wah, Jessica Hsuan, Sonjia Kwok, Raymond Lam
Produced by: TVB
Primary show: 2001
Region: Hong Kong

A Story of Tang Taizong
贞观长歌
Episodes: 82
Director: WU Ziniu
Screenwriter: ZHOU Zhifang
A Veggie Cake
Yikou cai bingzi
一口菜饼子
One-off drama
Directors: Hu Xu and Mei Cun
Cast: Sun Peiyun, Yu Lin, Li Yan, Wang Changming, and Li Xiaolan
Production: Beijing Television Station
Produced in 1958

The Chronicles of Emperor Qianlong
Xishuo Qianlong
戏说乾隆
Episodes: 41
Director: FAN Qiuming
Playwright: SONG Xiangru
Producers: ZHOU Linggang
Casting: ZHENG Shaoqu, GUAN Yazhi
Produced by: Beijing Film Studio
Taiwan Feiteng Film Studio
Produced in 1991

The Chronicles of Empress Cixi
Xishuo Cixi
戏说慈禧
Episodes: 44
Director: FAN Qiuming
Producers: ZHOU Linggang
Casting: HE Qing, CONG Lan, MA Jingtao
Produced in 1992

The Dreams of Red Chamber
Hong Lou Meng
红楼梦
Episodes: 36
Director: Wang Fulin
Primary Writer: CAO Xueqin
Cast: Ouyang Fengqiang, CHENG Xiaoxu, DENG Jie, ZHANG Li
Produced by CCTV
Produced in 1987

The East is Red
Dongfang hong
东方红
Episodes:
Director: SU Zhou
Playwright: ZHAO Ruiyong
Cast: TANG Guoqiang, DU Yulu
Emperor Xuanzhong of Tang
Tangminghuang
唐明皇
Episodes: 25
Director: CHEN Jialin
Playwright: ZHANG Xuan, YE Nan, CAO Hui, LIU Chenzhong
Producer: JIN Yuesheng
Cast: LIU Wei, LI Jianxun, XU Yazhi
Produced in: 1992

Empress Feng of Northern Wei
Beiwei Feng taihou
北魏冯太后
Episodes: 40
Directors: Wei Hantao and Zhang Guoxing
Producers: Liang Kaicheng, Liu Xiangjiang, Wang Suoxing
Screenwriters: Jiao Zhurao, Deng Xingliang, Zhang Xiang
Cast: Wu Qianlian, Zhang Tielin, Shen Jun’ou
Produced by: Shangxi TV
Tianyin Production Co. Ltd
Produced in 2006

Empress Wu ze tian
Wu ze tian
武则天
Episodes: 30
Producer: LIU Dayin
Director: CHEN Jialin
Screenwriter: ZHANG Tianmin, RAN Ping, KE Zhanghe
Cast: LIU Xiaoming, CHEN Baoguo, BAO Gu’an LIANG Li, RU Ping
Produced by: Zhongguo huaqiao yinshi zhizuo zhongxin
Guangxi yucai jiqi gufen youxian gongsi
Produced in 1995

Genghis Khan
Chengjisiha
成吉思汗
Episodes: 30
Director: WANG Wenjie
Producer: JIANG Gun, DU Jie
Screenwriter: YU Zhicheng, ZHU Yaoting
Casting: Bashen, Sharengaowa, ZHAO Hxuan
Produced by: Inner Mongolian Shiqi Co.Ltd
Inner Mongolian Television Station
Produced in 1999

The Great Emperor Wu of Han
Hanwu Dadi
汉武大帝
Episodes: 58
Director: Hu Mei
Producer: HAN Sanping
Screenwriter: Jiang Qitao
Cast: CHEN Baoguo, JIAO Huan, GUI Yalei, WANG Wang
Produced by: Beijing hualubaina yingshi youxian gongsi
Shanghai jinde yingye youxian gongsi
Beijing zhongying yuanshen yingye youxian gongsi
Beijing yueshenglong yingshi youxian
Distributed by: Zhongguo dianying jituan gongsi gongsi of Beijing Media
CCTV Arts Centre
Shiji yingxiong dianying touzhi youxian gongsi
Beijing hualubaina yingshi youxian gongsi
Shanghai jinde yingye youxian gongsi
Produced in 2004

The Great General Shi Lang
Shilang da jiangjun
施朗大将军
Episodes: 37
Director: Ning Haiqiang
Writer: YAN Tingrui
Screenwriter: ZHANG Xiaotian, GUO Dayong
Production: Fujian dianying zhipianchang
CCTV
First broadcast: 27th Mar 2006, CCTV1

Great Ming Dynasty 1566
Damingwangshao 1566 jianqing yu hairui
大明王朝 1566 嘉庆与海瑞
Episodes: 46
Director: Zhang Li
Screenwriter: Liu Heping
Cast: Chen Baoguo, Huang Zhizhong, Ni Dahong
Produced by Central Commission for Discipline Inspection of the Communist Party of China
Hunan Jinfeng
Produced in 2006

The Great Revival
Wo xin chang dan
卧薪尝胆
Episodes: 41
Director: HOU Yong
Screenwriter: LI Senqiang
Producer: LI Jian, XIAO Quan
Cast: CHEN Daoming, HU Jun, ZUO Xiaoqing, JIA Yiping, AN Yiquan, WANG Bing, ZHENG Tianyong
Distributed by: China International TV CORP
Huanle chuanmei jituan youxian gongsi
Jiangsu Television Station
Produced in: 2007

Green Mountain, Blue Water, Red life
Qingshan lü shui hongrizi
青山 绿水 红日子
Episodes: 20
Director: Sun Yashu
Screenwriter: Yang Tingyu
Cast: Yuan Chenggui, Fan Ming, Yu Yuexian
Produced by Guizhou TV drama production centre
Zhuyi Publicity Bureau
Guizhou Yinshen Cultural industry Co.ltd
Produced in2009

Hero Zheng Chenggong
Da yingxiong Zheng Chenggong
大英雄郑成功
Episodes: 30
Directors: Zhou Xiaowen and Wu Xiaogeng
Producer: Li Dangdang
Production: Guangdong donghexing yingyin youxian gongsi
Produced in 2003

I Love You Absolutely
Aini meishangliang
爱你没商量
Episodes: 41
Director: Zhang Yu
Screenwriters: Wang Suo, Wang Hailing, Qiao Yu
Cast: Song Dandan, Xie Yuan, Ying Da, Ma Ling, Gai Ke, Feng Xianzhen, Wang Guirong
Produced by Beijing Television Station, Arts Centre
Primary show in 1992

Immortal at the Magpie Bridge
Queqiaoxian
鹊桥仙
One-off drama
Screenwriter: HUO Da
Director: GUO Qing
Produced by: CCTV
Jiangsu TV Station
Produced in 1980
Prime show on 31st December 1980

Jewel in the Palace (Korean TV drama)
Da changjin/大长今 (in Chinese)
Dae Jang Geum (in Korean)
Episodes: 54
Director: Lee Byeong-Hoon
Casting: Lee Young Ae, Ji Jin-hee, Hong Ri-Na, Im Ho, Im Hyeon-sik
Produced by MBC
Produced in 2003
Initial air in China: Hunan TV, 2005

Jiaqing Dynasty
Jiaqing Huangdi
嘉庆皇帝
Episodes: 40
Director: TENG Wenji
Cast: XIN Baiqing, SUN Yifei, HUO Siyan, HE Bing, LIU Lie
Produced by: Shenzhen Television Station
Beijing Huayi Brothers Media Group
Beijing Hanyu Media Group
Produced in: 2005

Jianzhen’s Journey to the East
Jianzhen dongdu
鉴真东渡
Episodes: 16
Director: LIN Daqing
Producer: LIN Daqing
Screenwriter: HAN Suzhen, HAN Suping
Cast: CHI Chongrui, RONG Rui, SHI Liang, QIONG Hua
Produced by: CCTV
Fuhua guoji jituan
Produced in 2006
Prime show on 3rd April 2007
The Journey to the West
Xi you ji
西游记
Episodes: 28
Director: YANG Jie
Writer: Wu Cheng’en
Casting: Liuxiaolingtong, CHI Congrui, MA Dehua, YAN Huaili, XU Shaohua
Produced by: CCTV
Produced in 1988

Kangxi Dynasty
Kangxi diguo
康熙帝国
Episodes: 50
Directors: Chen Jialin and Liu Dayin
Producer: Liu Dayin
Writer: Er Yue He
Screenwriters: Zhu Shujin and Hu Jianxin
Cast: CHEN Daoming, SIQIN Gaowa
Produced by: Shanghai qiusuo yingshi zhipian gongsi
Distributed by: China International TV CORP
Produced in 2001

Kangxi Incognito Travel
Kangxi weifu sifang ji
康熙微服私访记
Seasons: 5
Episodes: 30, 30, 26, 28, 30
Directors: Season 1. ZHANG Zi’en
Season 2. ZHANG Guoli
Season 3. ZHANG Guoli
Season 4. ZHANG Guoli
Season 5. SUN Shupei
Cast: Season 1. ZHANG Guoli, DENG Jie, ZHAO Liang, TAO Hong
Season 2. ZHANG Guoli, DENG Jie, ZHAO Wei
Season 3. ZHANG Guoli, DENG Jie, ZHAO Liang, YANG Ruoxi, HOU Fang
Season 4. ZHANG Guoli, DENG Jie, YANG Yina, LIU Miao, ZHAO Liang
Season 5. ZUN Long, MA Dongdong, WEN Bixia, HUANG Juan, LIANG Zheng, LIANG Tian, WU Song
Production:

King Guojian of Yue
Yuewang Goujian
越王勾践
Episodes: 41
Directors: HUANG Jianzhong, YUAN Bin, YAN Yi
Screenwriter: ZHANG Jing
Cast: CHEN Baoguo, YIU Yong, BAO Guo’an, LI Guangjie
Produced by: China International TV Corp
Shaoxing Television Station
Hangzhou jiayi yingshi youxian gongsi
Beijing dongfang shijie wenhua chuanmei youxian gongsi
Produced in 2007
The Last Emperor
*Modai huangdi*
末代皇帝
Episodes: 28
Directors: ZHANG Jianmin and ZHOU Yuan
Screenwriter: WANG Shuyuan
Cast: Chen Daoming
Produced by CTPC
Produced in 1988

Liberation
*Jiefang*
解放
Episodes: 50
Director: Tang Guoqiang
Screenwriter: Wang Chaozhu
Producers: Zhou Ming, Liu Jinru
Produced by Tianjin TV Station
First August Military Film Studio
CTPC
Produced in 2009

Liu the Hunchback Chancellor
*Zaixiang liuluoguo*
宰相刘罗锅
Episodes: 40
Directors: SHI Ling, ZHANG Zi’en
Playwright: SHI Ling, ZHANG Zi’en
Cast: LI Baotian, ZHANG Guoli, WANG Gang, DENG Jie
Produced in 1996

The Long March
*Changzheng*
长征
Episodes: 24
Directors: JIN Tao, TANG Guoqiang, LU Tao SHU Chongfu
Screenwriter: WANG Chaozhu
Cast: TANG Guoqiang, LIU Jing, CHEN Daoming
Distributed by: China International TV CORP
Produced in 2001

Mao Zedong, the Founder of China
*Kaiguo lingxiu Mao Zedong*
开国领袖毛泽东
Episodes: 22
Directors: YANG Guangyuan, WANG Yixing
Playwright: WANG Chaozhu
Cast: TANG Guoqiang, SUN Feihu, LIU Jing
Distributed by China International TV CORP
Produced in 1999

Meteor Garden
*Liuxing huayuan*
流星花园
Episodes: 19
Producer: Chai Zhiping
My Own Swordsman
_Wulin waizhuan_
Episodes: 80
Producer: Zhang Shouyi
Screenwriters: Ning Caisheng, Cheng Jiao’e
Director: Shang Jing
Cast: Yan Ni, Yao Chen, Ni Hongjie, Sha Yi, Yue Entai, Jiang Cha, Wang Shasha
Primary show 2006

Northern Navy
_Beiyang shuishi_
Episodes: 12
Director: FENG Jiaoning
Cast: CHEN Baoguo; CHEN Daoming; TENG Rujun
Produced in 1992

Nurhaci
_Nueraci_
Episodes: 16
Screenwriter: YU Zhixian, GAO Yuan, LIU Enming
Director: CHEN Jialin
Cast: HOU Yongsheng, FU Yiwei
Producer: CAO Hui, LIN Zhaoliang, LONG Shenlin
Produced in 1986

The Prince of Han Dynasty
_Da han tian zi_
Episodes: 40
Director: LIANG Benxi, GAO Yijun
Cast: HUANG Xiaoming, NING Jing, CHEN Daoming, DONG Yong, WANG Gang, LIU Yun
Produced in 2003

Qiao’s Grand Courtyard
_Qiaoja dayuan_
Episodes: 45
Screenwriter: ZHU Xiuhai
Director: HU Mei
Cast: CHEN Jianbin, JIANG Qin, MA Yili
Production: Shanxi Radio TV Station, China Wencai Audio-Visual Publishing Corp and Beijing China
Visual Culture Corp
Produced in 2006

Qianlong Dynasty
_Qianlong wangchao_
Episodes: 40
Writer: Er Yue He
Director: YE Daying
Cast: JIAO Huang, CHENG Rui, ZUO Xiaoqing, LI Xinmin
Production: Hunan dianguang chuanmei jiemu fengongsi
Produced in 2002

Qin Shi Huang
秦始皇
Episodes: 32
Screenwriter: ZHANG Tianmin; ZHANG Jing
Director: YAN Jiangang
Cast: ZHANG Fengyi, GAO Ming, SONG Jia, LIU Wei, ZHAO Liang
Production: CCTV; Wuxi CCTV Film&Television Productions Co. Ltd
Produced in 2001
First Broadcast: 2007

Princess Pearl
还珠格格
Episodes: 112
Seasons: 3
Director: Sun Shunpei
Writer: Qiong Yao
Producer: Wei Wenbin
Cast: Zhao Wei, Ruby Lin, Alec Su, Zhou Jie, Zhang Tielin, Fan Bingbing, Dai Chunrong, Li Mingqi
Cooperation: Taiwan and P. R. China

The Romance of Three Kingdoms
三国演义
Episodes: 84
Director: WANG Fulin
Writer: LUO Guanzhong
Producer: REN Dahui
Cast: BAO Guo’an, TANG Guoxiang, SUN Yanjun, LU Shuming, LI Jingfei
Produced by: Zhongguo dianshiju zhizuo zhongxin of the CCTV
Produced in: 1994

Three Kingdoms
三国
Episodes: 95
Director: GAO Xixi
Writer: LUO Guanzhong, ZHU Shujin
Producer: YANG Xiaoming, LI Shu, ZHANG Shenyun
Cast: CHEN Jianbin, YU Hewei, LU Yi,
Distributed by: Beijing Dongfang Hongfei Television Culture and ArtsCCTV
First Shown in: 2010

Soldiers and Their Commander
我的团长我的团
Episodes: 43
Director: Kang Honglei
Producer: Wu Yi
Screenwriter: Lan Xiaolong
Cast: Duan Yihong, Zhang Yi, Zhang Guoqiang
Produced by Huanyi Brothers
China Television Drama Co-production company
Produced in 2009

Soldiers Sortie
Shibing tuji
士兵突击
Episodes: 30
Director: Kang Honglei
Producers: Wu Yi, Guo Hong
Screenwriter: Lan Xiaolong
Cast: Wang Baoqiang, Chen Sicheng, Zhang Guoqiang, Duan Yihong
Produced by First August Military Film Studio
Huanyi Brothers
Yunnan TV Station
Primary Show 2006

Stories from an Editorial Office
Bianjibu de gushi
编辑部的故事
Episodes: 25
Directors: Zhao Baogang and Jin Yan
Writer: Ma Muodu, Wang Suo, and Feng Xiaogang
Cast: Ge You, Lü Liping, Hou Yaohua
Produced by: Beijing Television Arts Centre
Produced in 1991

The Taiping Heavenly Kingdom
Taiping tianguo
太平天国
Episodes: 48
Director: CHEN Jialin
Playwright: Zhang Xiaotian
Producer: Jin Yusheng
Cast: GAO Lancun, ZHANG Zhizhong, HE Yongsheng
Production: CCTV
Produced in: 2000
Prime show: 10 July-28 August 2000

Towards the Republic
Zuoxiang gonghe
走向共和
Episodes: 59 (originally 60)
Director: Zhang Li
Producers: Liu Wenwu, Feng Ji, Gao Jiamin
Casting: Wang Bing, Lü Zhong, Sun Chun, Ma Shaohua, Li Guangjie
Produced by CCTV
Prime show on CCTV at 12th April 2003

Water Margins
Shui hu zhuan
水浒传
Episodes: 34
Directors: LU Tao, ZHANG Shaolin, PAN Yinlai, KANG Honglei, GUO Daxun
Writer: Shi Nai’an
Casting: LI Xuejian, YE Mang, ZHANG Jinsheng, DING Haifeng, WANG Siyi
Produced by: Zhongguo dianshiju zhizuo zhongxin of the CCTV
Produced in 1996

Wusong
Wusong
武松
Episodes: 8
Directors: CHEN Min, LIU Liu, and LIU Ziyun
Cast: ZHU Yanping, WANG Binggang, WANG Jingqiu
Produced by: Shangdong TV Station
Produced in 1982

Yongzheng Dynasty
Yongzheng Wangchao
雍正王朝
Episodes: 44
Director: HU Mei
Producers: LIU Wenwu and SHU bin
Writer: Eryue He
Screenwriters: LIU Heping and LUO Qianglei
Produced by: Yingshibu of CCTV
Beijing tongdao wenhua fazhan youxiangongsi
Distributed by: China International TV CORP
Produced in 1997

Yuan Chonghuan
Yuan Chonghuan
袁崇焕
Episodes: 9
Director: Chen Jialin
Screenwriters: Jiang Zhijie, Wang Mingyi, An Decai
Produced by Liaoning TV station
Produced in 1987

Zeng Guofan
Zeng Guofan
曾国藩
Episodes: 36
Director: Zhang Hanying
Produced in 2001

Film:
Ying Xiong (Hero 英雄, Hong Kong/China 2002)
Director: Zhang Yimou
Writers: Li Feng, Wang Bin
Producers: William Kong, Zhang Yimou
Cast: Nameless (Jet Li),
    Broken-sword (Toney Leung Chiu-Wai),
    Flying-snow (Maggie Chenung Man-Yuk),
    Moon (Zhang Ziyi),
    King Qin (Chen Dao Ming),
    Sky (Donnie Yen)
Running time: 98min
Production: Alliance Atlantis
# Appendix. 1  
## Principle Chinese Dynasties and Periods

<table>
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</tr>
<tr>
<td>Jin Dynasty</td>
<td>265-420</td>
<td>Eastern Jin (317-420)</td>
</tr>
<tr>
<td>Sixteen Kingdoms (north China)</td>
<td>304-439</td>
<td></td>
</tr>
<tr>
<td>Southern and Northern Dynasties</td>
<td>420-589</td>
<td>Northern Dynasties (386-581), Northern Wei (Tabgatch, 386-534), Eastern Wei (534-550), Western Wei (535-557), Northern Qi (550-577), Northern Zhou (557-581)</td>
</tr>
<tr>
<td>Southern Dynasties</td>
<td>420-589</td>
<td>Liu Song (420-479), Southern Qi (479-502), Liang (502-557), Chen (557-589)</td>
</tr>
<tr>
<td>Sui Dynasty</td>
<td>581-618</td>
<td></td>
</tr>
<tr>
<td>Tang Dynasty</td>
<td>618-907</td>
<td>Interrupted by Zhou (Empress Wu, 685-704)</td>
</tr>
<tr>
<td>Five Dynasties and Ten Kingdoms</td>
<td>907-1279</td>
<td>Later Liang (907-923), Later Tang (923-936), Later Jin (936-946), Later Han (947-950), Later Zhou (951-960), Northern Song (960-1127), Southern Song (1127-1279), Jin (Jurchen, 1115-1234), Western Xia (Tangut, 1032-1227)</td>
</tr>
<tr>
<td>Liao</td>
<td>916-1125</td>
<td>Khitan in north China</td>
</tr>
</tbody>
</table>

---

1. The Northern Dynasties were dominated by non-Sinitic groups.
2. The Five Dynasties, dominated by non-Sinitic peoples, coexisted with a series of smaller and even more ephemeral Ten Kingdoms.
<table>
<thead>
<tr>
<th>Dynasty</th>
<th>Reign</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ming Dynasty</td>
<td>(1368-1644)</td>
</tr>
<tr>
<td>Qing Dynasty (Manchu)</td>
<td>(1644-1911 AD)</td>
</tr>
</tbody>
</table>
Appendix. 2  
The Development of Chinese CCTV channels

<table>
<thead>
<tr>
<th>Name of the channels</th>
<th>Started dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>CCTV-1 General</td>
<td>Formerly Beijing Television Station, 2 Sep 1958, renamed as CCTV-1 May 1978</td>
</tr>
<tr>
<td>CCTV-2 Finance</td>
<td>1 May 1973 (formerly Economy &amp; Life until 24 August 2009)</td>
</tr>
<tr>
<td>CCTV-3 Arts and Entertainment (literally Variety Show)</td>
<td>30 Nov 1995</td>
</tr>
<tr>
<td>CCTV-4 International (Chinese)</td>
<td>1 Oct 1992</td>
</tr>
<tr>
<td>CCTV-5 Sports</td>
<td>1 Jan 1995</td>
</tr>
<tr>
<td>CCTV-6 Movie</td>
<td>1 Jan 1996</td>
</tr>
<tr>
<td>CCTV-7 Military/Agriculture</td>
<td>30 Nov 1995</td>
</tr>
<tr>
<td>CCTV-8 TV series</td>
<td>1999</td>
</tr>
<tr>
<td>CCTV-News (English) International (in English)</td>
<td>2000 (formerly CCTV 9)</td>
</tr>
<tr>
<td>CCTV-10 Science and Education</td>
<td>2001</td>
</tr>
<tr>
<td>CCTV-11 Chinese Opera</td>
<td>2001</td>
</tr>
<tr>
<td>CCTV-12 Law</td>
<td>2004 (formerly western-region channel 2002)</td>
</tr>
<tr>
<td>CCTV-News</td>
<td>2003</td>
</tr>
<tr>
<td>CCTV-Children</td>
<td>2003</td>
</tr>
<tr>
<td>CCTV-Music</td>
<td>2004</td>
</tr>
<tr>
<td>CCTV-E International (in Spanish)</td>
<td>2004</td>
</tr>
<tr>
<td>CCTV-F International (in French)</td>
<td>2004</td>
</tr>
<tr>
<td>CCTV-A International (in Arabic)</td>
<td>25 July 2009</td>
</tr>
<tr>
<td>CCTV-R International (in Russian)</td>
<td>10 Sep 2009</td>
</tr>
<tr>
<td>CCTV-HD</td>
<td>1 Jan 2008</td>
</tr>
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</table>
Appendix. 3
Origins of Imported Television Dramas, 2000 and 2001

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>N. America</td>
<td>USA</td>
<td>101</td>
<td>55</td>
<td>340</td>
<td>164</td>
</tr>
<tr>
<td></td>
<td>Canada</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>S. America</td>
<td>Mexico</td>
<td>1</td>
<td>24</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>East Asia</td>
<td>Taiwan</td>
<td>17</td>
<td>6</td>
<td>313</td>
<td>102</td>
</tr>
<tr>
<td></td>
<td>Hong Kong</td>
<td>17</td>
<td>19</td>
<td>259</td>
<td>288</td>
</tr>
<tr>
<td></td>
<td>S. Korea</td>
<td>15</td>
<td>7</td>
<td>249</td>
<td>138</td>
</tr>
<tr>
<td></td>
<td>Japan</td>
<td>14</td>
<td>1</td>
<td>114</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Singapore</td>
<td>5</td>
<td>2</td>
<td>45</td>
<td>20</td>
</tr>
<tr>
<td>South Asia</td>
<td>Malaysia</td>
<td>2</td>
<td>0</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>India</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Pacific</td>
<td>Australia</td>
<td>6</td>
<td>0</td>
<td>49</td>
<td>0</td>
</tr>
<tr>
<td>West Europe</td>
<td>France</td>
<td>21</td>
<td>7</td>
<td>92</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Germany</td>
<td>7</td>
<td>10</td>
<td>20</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>UK</td>
<td>6</td>
<td>4</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Ireland</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Portugal</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Italy</td>
<td>1</td>
<td>5</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>North Europe</td>
<td>Finland</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Denmark</td>
<td>2</td>
<td>0</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>East Europe</td>
<td>Russia</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Czech</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>220</td>
<td>156</td>
<td>1539</td>
<td>1212</td>
</tr>
</tbody>
</table>

## Appendix. 4

### Monitoring Form for Domestic Television Dramas

<table>
<thead>
<tr>
<th>Name</th>
<th>Subject matter</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of the Production License</strong></td>
<td><strong>Length</strong></td>
</tr>
<tr>
<td><strong>Category</strong></td>
<td><strong>Other names (if)</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Production Unit</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Screenwriter</strong></td>
<td><strong>Director</strong></td>
</tr>
<tr>
<td><strong>Producer</strong></td>
<td><strong>Distributor</strong></td>
</tr>
<tr>
<td><strong>Actors</strong> (specify if actors are abroad)</td>
<td><strong>Executive Producer</strong></td>
</tr>
<tr>
<td><strong>Completion Time</strong></td>
<td><strong>Production Financing</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Related Documents</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production License (copy)</strong></td>
<td><strong>Power of attorney regarding copyright (copy)</strong></td>
<td><strong>page</strong></td>
</tr>
<tr>
<td><strong>Review on the Subject Matter (copy)</strong></td>
<td><strong>Approval document for employing overseas actors (copy)</strong></td>
<td><strong>page</strong></td>
</tr>
<tr>
<td><strong>Agreement of Cast Members (copy)</strong></td>
<td><strong>Cooperation Agreement (copy)</strong></td>
<td><strong>page</strong></td>
</tr>
<tr>
<td><strong>Outline of each episode</strong></td>
<td><strong>Sample of the television drama</strong></td>
<td><strong>Number</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Contact within licensed production unit</th>
<th>Name</th>
<th>Tel</th>
<th>Fax</th>
<th>Mobile</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Submission Date</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Outline</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Views of local Review Panels</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Signature of responsible person</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Others</strong></td>
<td></td>
</tr>
</tbody>
</table>

*Category refers to the important historical event(s) depicted.*

---

Appendix. 5
Interview with Chinese Screenwriter and Historian Zhang Xiaotian

LOCATION: CHANGCHUN, JILIN PROVINCE, CHINA
DATE: 16/08/2009

❖ 你是如何成为《施》一戏的编导的，为什么？
How did you become the writer of television drama The Great General Shi Lang?

写过一本名叫《靖海大将军》的书，根据该书改编成该电视剧的最初剧本。后来，高大勇和导演在最初剧本基础上又做了相应改动。
This television drama was based on my novel The Great General Jinghai. Later, another screenwriter Gao Dayong and director Ning Haiqiang changed my original script, which then became the television drama The Great General Shi Lang we see today.

❖ 在陈明博士与《新快报》的采访中，他提到了一些他是如何倡议这部电视剧的事情，他提到最开始的时候沈阳军区政治部创作室把《威震台海》的影视改编权买下来，审批批不下来；而后福建电影制片厂电视部解决了审批的问题。为什么审批会出现这样的反复，为什么开始的时候批不下来呢？
During Dr Chen Ming’s interview, he mentioned that it was [him] he who proposed to produce this television drama. He also mentioned that the SARFT initially turned this proposal down, but changed the decision later. Could you reveal more details to me?

这是一个错误的信息，并非有此事。因《威震台海》这本距史实太远。所以没有审批下来。这件事与这个电视剧完全没有任何关系。
There is a misdirection between what Chen said and fact. Yes, as I know, the script he mentioned is based on a novel entitled Megaton on Taiwan. However, this novel is far from the historical truth, and the SARFT therefore rejected it. Later, my script was proposed to the SARFT, and finally permission to go ahead? was granted. What Chen mentioned in fact did not have any direct relation with the production of the television drama The Great General Shi Lang.

❖ 你对“施琅”这个人物的整体创作造型的感觉怎们样，为何用这样的形象造型？
Could you give some comments on the icon of Shi Lang in this television drama? What [is] was your motivation [to create] in creating such an image?

我想把他写成一位气节高尚的儒将。这你在电视剧中也看到了。原清帝并不重用他，把他挂职在北京十年，这期间他尽阅书籍，在这期间他从一个武将变成了一个更像儒将的武将，也就是由“武”升华到“文”。但看过电视剧后，我觉得该演员的人物造型和我要创造的人物还相差太远，文气不足。
What I wanted to create as a Confucian general with great moral virtues, which I think you can already point to in this television drama. The Emperor Qing previously did not trust him, and kept him at Beijing for ten years. During these ten years, he studied a great number of Confucian works, and, therefore, successfully turned himself from a martial general into a Confucian general; in other words, this process was a kind of conversion from martial to intellectual. To be honest, I am not really satisfied with the current image of Shi Lang created in this television drama, which I think still has not reached the standards that I asked for.

❖ 那为什么您没有对这个人物设计提出建议呢？
Have Did you propose your vision to the director during its production?

很遗憾，从剧本被买后到电视的播出，导演并没有和我沟通。我也是在电视剧上演后，作为观众看到的。这和我以往的经验很不一样：如《太平天国》一剧，导演和编导随时沟通。
Unfortunately, since the time the copyright had been purchased up until its prime showing, there was no communication from director Ning. Instead, I watched this television drama as part of the audience. This was very different from my past experience, such as the television drama *The Taiping Heavenly Kingdom*, where the director and I communicated all the way through the production.

What do you think of the role of the female characters, as their creation in this television drama is very different from the others? [Does] Does this creation challenge the traditional role in the common mind?

中国有一句话“女人是半边天”，当然这是现代的观点。但是我不想像其它的历史剧一样，把女人写成花瓶。我在以往的书中也大手笔地描绘女性，把女人做为书中的重要部分。有人说我比较擅长写女性。我认为，好的书或电视剧应当有女人的地位和作用，要把女性写得好看，并围绕主人公的大作为来写，这样电视剧才会更好看。不过，很可惜，如果你看了我给你的原著，这里还有其它两个女性，但在后期电视剧中确没有了：比如施琅的女儿，在原来我的剧本中，她的人物设计非常精彩。

There are famous words in Chinese – women are the half of the universe. Of course, this is the modern view. However, I do not want present the female in my works as a ‘decoration’ such as the role of a wife or concubines as in other authors’ works. I devoted a lot of attention to female characters in my work. In my opinion, a good piece of work or television drama should demonstrate the position and the effect of being a woman; the story of a woman should also be interesting and exciting in order to support the main narrative, along with the centre character. It can then be regarded as good work. However, two female parts have been taken out during the adapting process. One was the daughter of Shi Lang, who should have been a very interesting character.

Could you talk more about this missing character?

这里一共有两个编剧，我和一个叫高大勇的人。但我们从来没有见过面。也许他或者导演把这个两个女性人物删掉的。对于人物的删减，这可能是出于对整个电视剧的设计有关，比如电视剧的长度（集数），资金问题，或是导演的审美情绪有关。

There are two screenwriters in total – me and Gao Dayong. However, we have never met up. I guess either the director or Gao deleted this female figure. The reason, in my opinion, is relative to the following facts; such as the balance of the whole narrative structure, the length of this television drama, the budget or simply the different personal aesthetic vision of the director.

Are you familiar with another television drama called *Kangxi Dynasty*? There is also a story about Shi Lang recovering Taiwan. What do you think are the differences from – or similarities to – your novel?

看过。我觉得他的人物设计是围绕康熙来写的，要把康熙写成一代明君。但是我必须说，在历史上，康熙是反对统一台湾的。而真正做到收复台湾的人是施琅。作为一个研究历史，并进行创作的作者，我们要本着一个原则：历史，时间，事件不能变；但亲情，爱情是可以虚构的。比如，在该剧中我加入了一个小故事是“康熙看海”。这在历史中是没有的。据史载，康熙根本没有去过大海。但我为什么要“虚构”这个故事呢？我的目的是要写出他的一个个人态度的转变，从犹豫不决到下决心收复台湾，从看到海的无边，知道疆土的有限，从而激发了他的国土欲。

Yes, I am. I think the role of Shi Lang is to serve the central figure of the Emperor Kangxi as an intelligent and sage leader. However, what I want to say as a historian, is that the real historical figure of the Emperor Kangxi was against the idea of recovering Taiwan in fact. According to the historical record, Shi Lang is the vital figure during this recovery. As a historian and screenwriter, we should always follow such a principle: history, time, and events are elements which cannot be changed, while love between kin and non-kin can be ‘faked’. For instance, in this television drama, you can see such a story of Kangxi’s trip to the coast. It was not real because the Emperor Kangxi had never visited the
east coast of China. Why I created such a story is that I wanted to demonstrate his political
transformation, from hesitation to decision. By comparing the boundlessness of the ocean with the
limitations of the nation, he therefore woke up his desire to build a strong nation.

озить the story after the premier, which led to a huge debate across the whole of China. What do
you think about this?

The motivation of this novel is to analyse the concept of ‘Chineseness’. It is wrong to judge a national
hero by judging which imperial court he had served. Therefore, I disagree that Shi Lang is a traitor to
China, because Han Chinese, Manchu and Mongolian are all parts of China. A changing dynasty does
not signify any change in Chineseness. In my opinion, those who betray China to the USA and Japan
can be regarded as traitors.

As an artist, could you define yourself, and the relation between you and the audience?

Screenwriters should only serve his/her audiences. During my writing, I always keep in my mind how
to attract audiences or readers. Narrating history cannot attract readers. As I said, the writer can rewrite
history, but some elements cannot be changed. I think you can change up to 70%, but there still is 30%
which cannot be changed. All in all, what I want to say here is that there is a difference between
making a film and making television drama. In other words, film presents more of the director’s
personal vision, while television drama in fact presents the screenwriter’s personal vision. Film cannot
rely on the narrative structure, but television drama relies heavily on its narrative to attract more
audiences.
Profile of the Chinese Historian and Screenwriter Xiaotian Zhang

Zhang Xiaotian is one of the most prolific writers of film/television drama scripts on historical subjects in China. Born in 1939 in Heilongjiang province, he graduated from the history department of Northeast Normal University. Being the son of a teacher, he used to read literary works very early in his development, and soon started to write himself. When he was 12 years old, he won his first writing competition. In 1961, the same year he graduated from university, he started publishing his work on a regular basis. However, some of his works did not meet with approval and for some time he was even labelled a “counter-revolutionary”. He did not stop writing, though, even during the period of the Cultural Revolution when he was assigned to work as a teacher in a middle school in the countryside.

He was rehabilitated, and on the invitation of the Changchun Film Studios, in 1975 his own novel Brant sings at the lakeshore (‘Yan ming hu pan’ 雁鸣湖畔) was adapted into a film. Since then, he has joined the field of film production. After four years in the Film Studio, he became the member of the regional propaganda department. Shortly after, Zhang Xiaotian started to cooperate on a regular basis with certain film directors.

Up until the present, Zhang has published over twenty novels, fifty-two novellas, forty film scripts, and many short stories and scripts for television series. Most of the topics of his scripts are related to history, while most of his short stories are focused on the lives of ordinary people.

His important works include:

TV series:

- High Waves (Lang juan da jiang 浪卷大江)
- Intellectual Community (Wenhua juan 文化圈)
- A Red Sailing Boat (Hong fanchuan 红帆船)
- The Taiping Heavenly Kingdom (Taiping tianguo 太平天国)
- Sun Yatsen (Sun Zhongshan 孙中山)

Movie scripts:

- She Came From the Mist (Ta cong wuzhong lai 她从雾中来), 1981
- The Last Empress (Modai huanghou 末代皇后), 1986
- The Birth of the New China (Kaiguo Dadian 开国大典), 1989
- The Heroine in the Northeast (Guan dong nü xia 关东女侠), 1989
- Chongqing Negotiations (Chongqing tanpan 重庆谈判), 1993
Zhang is not only an author and scriptwriter, but is also involved in several cultural institutions. He holds many important positions, including:

- Vice director of the Changchun Film Studio (Chang ying chang fu changzhang 长影厂副厂长)
- Board member of the “Chinese Film Association” (Zhongguo dianyingjia xiehui lishi 中国电影家协会理事)
- Vice chairman of the Chinese Writers Association of Jilin Province (Zhongguo zuojia xiehui jilin fenhui fu zhuxi 中国作家协会吉林分会副主席)
- Vice chairman of the Jilin Television Artists Association (Jilin dianshi yishuja xiehui fu zhuxi 吉林电视艺术家协会)
- Vice director of the Chinese Scripter Union (Zhongguo dianying wenxue xuehui fu huizhang 中国电影文学学会副会长)

Zhang is considered as a great writer by the CCP, the Chinese press, and by many in the field of literature and film. He has been also controversial at times, however. One of his scripts, named *Bright Moon Rising from Mount Tian (Ming yue chu tianshan 明月出天山)*, was rejected by the authorities. Zhang, being extremely prolific, has also been accused several times of massive plagiarism.