

World history education in the PRC between textbooks and television some observations on recent developments

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Abstract History education has always been a crucial domain in citizen formation and the scholastic curriculum all over the world. Besides learning about one's own country's history, reflections on foreign history have been an integral part of this endeavor, although usually secondary to national history. The paper briefly outlines the developments in the curricular guidelines of the PRC concerning world history education and looks into some chosen recent world history textbooks as a practical reference. However, history education today is set in a pluri-medial context, and people are more and more influenced by history images provided by the mass media, namely television, as surveys have shown. It therefore seems imperative to contextualize school history education with media representations of history to gain a more realistic picture of historical consciousness formation in society. For world history, the example of the widely acclaimed Chinese TV documentary series *Daguo jueqi* 大國崛起 (The Rise of the Great Powers) (2006) is used to look into this more complex setting of history education in present-day China. Such influential media representations of history challenge also conventional history education in school to build up more critical competence to deal with these new and competing ways of history representations. As a practical consequence, this calls for more attention to the audio-visual and its specific workings besides the text (and textbook)-based conventional approach in history education in school

Keywords world history, PRC, curricula, textbooks, television, *Daguo jueqi*

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在教科書和電視媒體語境中的中華 人民共和國的世界歷史教育 對近來一些發展的觀察研究

摘要 歷史教育在全世界一直是一個對於公民塑造和學科課程建設十分重要的領域。除了學習自己國家的歷史，對外國歷史的思考，雖然地位通常次於國家歷史，但一直是這方面努力的一個必須的組成部分。本文簡要概述中華人民共和國有關世界歷史教育的課程標準的發展，以近來的一些世界史教科書作為參考進行深入研究。但是今天的歷史教育處於一個多媒體語境中。如調查所顯示的，人們越來越多地受到大眾媒體，特別是電視媒體所傳播的歷史形象的影響。因此，有必要將學校的歷史教育和媒體中的歷史呈現放置於一個語境中來研究，以便獲得一個關於社會中歷史意識塑造的更現實的圖景。本文將在中國備受歡迎的電視記錄篇《大國崛起》(2006)作為案例，用來深入研究當今中國歷史教育所處的更為複雜的背景。這樣有影響力的關於歷史的媒體表現形式挑戰了傳統的學校歷史教育，促使學校要讓學生們建立更強的批判能力，以便可以應對這些新的有競爭力的歷史表現形式。作為一個實用性的成果，這個變化使得人們對學校歷史教育中以文字(和教科書)為基礎的傳統方式以外的聲影多媒體手法及其特殊的效果加以更多的關注。

關鍵詞 世界史，中華人民共和國，課程標準，教科書，電視，大國崛起

Chinese World history education in the 2000s: the curriculum perspective

The teaching of 'world history' has been part of Chinese history education since the beginning of a modern school system around the turn of the 20th century. At first, curricula divided history classes in a kind of concentric fashion into three sections: 'Chinese history' (zhongguoshi 中國史), 'history of Asian nations' (yazhou

geguo shi 亞洲各國史), and 'foreign history' (waiguo lishi 外國歷史).² After the founding of the Chinese Republic, the threefold division was kept but now named more assertively 'history of our country' (benguoshi 本國史) after the abdication of the 'foreign' Manchus, by this stressing the new 'national' self-understanding, 'history of [East] Asian nations' (dongya geguoshi 東亞各國史)³ and 'Western history' (xiyangshi 西洋史). What can be seen from this is an at least terminologically narrowed down scope of interest in comparison with the more inclusive categories of the late Qing, suggesting the 'relevant world' was comprised of '[East] Asia' and 'the West' only.⁴

The early 1920s were a very special phase in Chinese history education as there were for the first time attempts to teach 'history' without any geographical division, i.e. integrating China, Asia and the West/world into one. However, this was only a short intermezzo and soon a new, more forceful and long-lasting twofold division was introduced by the Guomindang 國民黨 along the lines of 'us' and 'them' which was to hold on also in PRC times,⁵ only differing in terminology: the Guomindang favored the term 'history of foreign countries' (waiguoshi 外國史) for non-Chinese history, the Communists – following Soviet usage – rather preferred 'world history' (shijieshi 世界史).

With textbooks, the earliest ones on foreign/world history in China were either translated from or at least markedly influenced by Japanese or Western

models.⁶ During the years of the Republic Chinese authors finally started with more independent textbook writing. In Communist times, Soviet textbooks were used as models at first, but in time Chinese textbooks began to follow their own trajectory. With a view to Soviet attention to cinema as an 'educational means', the PRC curricula for the first time showed also an awareness of the usefulness of other media in history education besides textbooks, e.g. suggesting some historical films as additional teaching materials.⁷

Still closer to the present, with the 1990s, China took up its integration into world matters more forcefully, leading also to the sending of delegations around the world to inform themselves about educational policies elsewhere. In this context, world history education was reconsidered, now having to pay heed to the post-Cold War new political formula of 'one superpower' (i.e. the USA) in a more and more multi-polarized (duojihua 多極化) world. This new conception was introduced in the 1996 teaching guidelines for history education.⁸ Periodization was at the same time reconfigured and finally set in a more 'classical' Marxist economic vein again, taking its distance from the former predominant 'Maoist' political one.

With the turn of the 21st century, the strict and detailed teaching guidelines (jiaoxue dagang 教學大綱) were terminologically downgraded to 'curriculum standards' (kecheng biao zhun 課程標準). This shift not only was to imply more freedom for textbooks authors than before, but reflected also the consideration of educational developments elsewhere in the world and the awareness that education has to make Chinese pupils fit for the international competition going on. Furthermore, the curriculum standards for history in general (including world history) have become somewhat diversified in this vein of circumscribed competitiveness: now, besides the national ones some regional standards (most notably in Shanghai) have been allowed.⁹ The old basic division between junior secondary, where history lessons start,

2 See the collection of history curricula through the 20th century: Kecheng jiaocai yanjiusuo 課程教材研究所 [Institute for Curricular Teaching Materials] (comp.) (2001) 20 shiji Zhongguo zhongxiaoxue kecheng biao zhun, jiaoxue dagang huibian. Lishi juan 20 世紀中國中小學課程標準, 教學大綱匯編. 歷史卷 [Collected twentieth century curriculum standards and teaching outlines for Chinese secondary and primary school: history], Beijing: Renmin jiaoyu, p. 9.

3 The term dongya (東亞), literally 'East Asia', covered in practice also what today would be called South-East, South and Central Asia. (See Culp, R.J. (2007) "Weak and small peoples" in a "Europeanizing world": world history textbooks and Chinese intellectuals' perspectives on global modernity", in Hon, Tze-ki and Culp, Robert J. (eds) The Politics of Historical Production in Late Qing and Republican China, Leiden: Brill, 211–45, reference on p. 227, note 50). This, in fact, was probably following the similarly broad Japanese understanding of tōyōshi (東洋史), literally: 'history of the East' (see Tanaka, Stefan (1993) Japan's Orient: Rendering Pasts into History, Berkeley: University of California Press).

4 Kecheng jiaocai yanjiusuo p. 12; see also Müller, Gotelind (2011) 'Teaching "the others" history' in Chinese schools: the state, cultural asymmetries, and shifting images of Europe (1900 to today)', in Müller, Gotelind (ed.) Designing History in East Asian Textbooks. Shifting Images of 'Self' and 'Other' between Identity Politics and Transnational Aspirations, London: Routledge, pp. 32–59, see there p. 34.

5 Jones, Alisa (2005) 'Changing the past to serve the present: history education in Mainland China', in Vickers, Edward and Jones, Alisa (eds) History Education and National Identity in East Asia, London: Routledge, pp. 65–100.

6 Wong, Kam-cheong (1986) 'Chinese history textbook writing in Late Ch'ing China', unpublished thesis, University of Hong Kong. See also Hsiung, Ping-chen (2004) 'Moving the world according to a shifted "I": world history texts in Republican China and post-war Taiwan', Berliner China-Hefte, vol. 26, pp. 38–52.

7 Müller, Gotelind (2011) p. 39. For the Soviet model in PRC historiography of 'world history' in general see Martin, Dorothea A. L. (1990) The Making of a Sino-Marxist World View: Perceptions and Interpretations of World History in the People's Republic of China, Armonk et al.: M.E. Sharpe.

8 Kecheng jiaocai yanjiusuo p. 704.

9 The Shanghai curriculum, it should be noted, sets world history classes one grade earlier than the national one, i.e. in grade eight. The contents, at closer scrutiny, are not too different from the national curriculum, though, which means that diversification is there, but in practice rather circumscribed, which may be also explained by the crucial role of central national exams awaiting all those studying to the end of senior secondary school.

and senior secondary has remained in place. With the national standards, besides the 'conventional' one on 'history', two further experimental curriculum standards on 'history and society' have been produced for the junior secondary level (all in 2001) which are supposed to integrate Chinese and 'world history' in a larger framework combining history with human geography, cultural anthropology and social science. For the senior secondary level provisional curriculum standards were designed in 2003 for mandatory and facultative history classes that are thematically arranged (and do cover both Chinese and non-Chinese history at the same time). However, some experiments have been considered problematic in the meantime. Diversification in curriculum also entailed problems for students when taking part in the centralized national competitive exams.

As the junior secondary level is part of compulsory education, it may be safely assumed to be the most pertinent for understanding historical consciousness building in China. Therefore the junior secondary level will be focused upon here, and world history classes based on the (provisional) national 'history curriculum standards' – which seem to be the dominating standards throughout and therefore will be addressed in the following in more detail – are designed as for grade 9, i.e. the last year of compulsory education.¹⁰

As with Chinese history, the 'history curriculum standards' divide world history into three broad periods: ancient (gudai 古代), modern (jindai 近代) and contemporary (xiandai 現代). Whereas this division means for Chinese history the two breaks in between are set in 1840 with the First Opium War and in 1949 with the founding of the PRC, for world history the breaks are set around 1500 with the 'rise of capitalism' and 1917 with the October revolution respectively. In both cases, evidently, a very long time span has to be covered in the 'ancient' section, but whereas Chinese history is taught over 2 years (with four textbook volumes: one for each half-year of school) in grades 7 and 8, world history is only taught in one year (with two textbook volumes), covering all three 'periods'. This necessarily makes for a rather tight teaching

10 Zhonghua Renmin Gongheguo Jiaoyubu 中華人民共和國教育部 [Ministry of Education of the People's Republic of China] (comp.) (2001) *Quanri-zhi yiwu jiaoyu lishi kecheng biao zhun (shiyangao) 全日義務教育歷史課程標準 (實驗稿)* [History curriculum standards for full-time compulsory education (provisional draft)], Beijing: Beijing Normal University Press. In 2011 the provisional draft has been replaced by a definite history curriculum standard, however, textbooks in use are still based on the 2001 provisional draft as it needs time to prepare a new round of textbooks following the 2011 set version. Therefore I focus here on the 2001 provisional draft version as the one on which the textbooks addressed in the next section are based.

schedule.

The idea of more competitiveness, however, did not change much about the Eurocentrism inherent in 'world history' education in China (which it shares, of course, with the West – if there is taught much 'world history' at all – and the former Soviet Union). Thus, other regions of the world only figure in the context of anti-colonial movements at best – a legacy from Mao-time education – or with some ancient civilizations.

The rationale for today's Chinese world history education is spelled out in the declared aims of the (2001) provisional junior secondary 'history curriculum standards': for ancient history these aims include to show how the first three of Marxist developmental stages of society evolved (primitive society, slaveholder society, feudal society), focusing on those cultures that were in mutual contact, learning respect for older civilizations and their contribution to later cultures. (This implies that 'disconnected' cultures in the ancient world are not to be addressed.) For more modern times the development of capitalism is declared as central, here explicitly suggesting a focus on the 'important' countries in Europe plus Japan to demonstrate how those countries moved to the global pole position, but at the same time the standards prescribe that it should be made clear that this was based also on exploitation and colonialism to which the exploited finally reacted with socialism and anti-colonialism. By this, the two above-mentioned historiographical legacies of Eurocentrism and anti-colonialism are joined together. For contemporary history the rise of socialism and its competition with capitalism is singled out as of key importance to explain how the world finally became more pluralized and complex by the various recent changes.¹¹

Given these aims, those 'countries' remain central that were 'successful' and consciously contributed to 'world history', even if by brutal force and exploitation, to develop a coherent narrative of mainstream evolution along the Marxist economic stages. However, the new curriculum standards counterbalance the for the rest mostly economic-political history by enlarging the part of scientific and cultural history (now including also popular culture for contemporary times), again mostly focusing on the West: thus, e.g., information science and biotechnology are now to be covered in contemporary world history classes as are Picasso, Jazz or Hollywood, by this showing other fields of 'contributions' to 'world history' which should be (at

11 Zhonghua Renmin Gongheguo Jiaoyubu pp. 20-21; 23-24; 28-29.

times critically) acknowledged besides politics and economics. In this sense, these curriculum standards go beyond their predecessors. However, it might be noted that between 1988 and the early 1990s there had been more stress on non-Western cultural contributions in contemporary history.¹² This has now been dropped again from the curriculum with the shift from the 'three worlds' paradigm to the 'multipolarization' concept which means that instead of the 'third world' (Asia / Africa / Latin America) now the 'poles' are of particular interest (which makes for a factual back swing in terms of Eurocentrism).

Chinese World history education in the 2000s: the textbook perspective

Based on the above discussion of the national (provisional) 'history curriculum standards' of 2001 and the aims articulated in them, we may now look into how they are translated into textbooks in practice. To account also for possible variation, three sets of world history textbooks for junior secondary are chosen and compared below which provide some regional diversification:¹³ the indisputably most widely used People's Education Press (PEP)¹⁴ textbook in current (2013) use,¹⁵ published in Beijing, the textbook put out by Shanghai's East China Normal University Press,¹⁶ and the one from Chengdu in South-West China, published by Sichuan Education Press.¹⁷

Although all three follow the national 'history curriculum standards', it is notable that the PEP edition is giving the most of time to the history of the last 100 years, covering all world history up to the early 20th century (i.e. both the 'ancient' and

12 Cf. Kecheng jiaocai yanjiusuo p. 538 (teaching guidelines of 1988), p. 685 (teaching guidelines of 1992).

13 Cf. Kecheng jiaocai yanjiusuo p. 538 (teaching guidelines of 1988), p. 685 (teaching guidelines of 1992).

14 A fourth school textbook which was consulted is the Zhonghua 中華 edition, appearing however in Beijing, as does the PEP edition. For an enumeration of available editions, see the chapter of Su, Zhiliang (2011) 'The "others" in Chinese history textbooks: with a focus on the relationship between China and Japan', in Müller, Gotelind (ed.) *Designing History in East Asian Textbooks. Shifting Images of 'Self' and 'Other' between Identity Politics and Transnational Aspirations*, London: Routledge, pp. 147–62.

15 PEP (Renmin jiaoyu chubanshe 人民教育出版社) was responsible for textbook production in the PRC since its founding in the 1950s (with a break during the Cultural Revolution). Only after the Cultural Revolution textbook production was somewhat pluralized, i.e. some other editions could be produced, though having to go through a thorough screening before being admitted to be used in schools. However, the lion's share of the textbook market remained with the official PEP.

16 *Shijie lishi 世界歷史* [World history] (2007), 2 vols., Beijing: Renmin jiaoyu chubanshe. Wang Side 王斯德 (ed.) (2006) *Shijie lishi 世界歷史* [World history], 2 vols., Shanghai: Huadong shifan daxue chubanshe. (Another Shanghai textbook set on world history by the same publisher was edited by Su Zhiliang, based, however, in that case not on the national but the Shanghai curriculum.)

17 Gong Qizhu 龔奇柱 (ed.) (2006; 1st edn 2005) *Shijie lishi 世界歷史* [World history], 2 vols., Chengdu: Sichuan jiaoyu chubanshe.

'modern' part) in one volume, while the whole second volume, i.e. the second half year of grade 9, is reserved for xiandai shi 現代史 (contemporary history), which starts, as already stated, with the October Revolution 1917. The Shanghai and Sichuan editions opt for a slightly earlier break between both school half-years: the Shanghai edition starts its second volume with the topic of the second industrial revolution in the second half of the 19th century, and the Sichuan one ends the first volume with a chapter on the Paris Commune 1871 – a topic seen in Mao-time history education as an important political periodization marker which, however, tends to be downplayed in recent years and in the other two textbooks only figures as a subchapter accordingly – and takes the late 19th century and the way up to WW I as the starting point for the second volume. (The latter topic is in the Shanghai edition only addressed in the third chapter of volume two.) In either case, these two editions leave somewhat more space for pre-contemporary history than the very presentist PEP edition, though all three obviously go through pre-19th century world history very quickly.¹⁸

In general, the approach of the three textbooks differs in the way they address the pupils. This is already clearly spelled out in their respective prefaces: the Sichuan edition is closest to considering pupils as (still) children, keeping its diction in line with more story-telling and explanatory style; the Shanghai textbook, in turn, stresses the general 'ideals' of history education in a fairly advanced fashion. PEP is most outspoken on the political aims formulated in the curriculum standards of educating responsible world citizens – which might also additionally explain its pronouncedly presentist focus in content. Only the PEP edition integrates some English phrases to demonstrate 'internationality' also in outlook, whereas the other two only provide names and terms in English for reference.

Since textbook authors who have to stick to the curriculum standards in writing textbook contents have the greatest leeway in the selection of special activities by which they may put an accent on some topic and try to involve pupils more actively, these sections of the textbooks throw into relief best the individual emphases of the three editions:¹⁹

18 It might be noted that the strong presentist understanding of 'world history' in itself is nothing new in China, as can be seen from the development of curricula during the 20th century (see Kecheng jiaocai yanjiusuo), and bespeaks the interest in, above all, understanding the contemporary international setting China finds herself in to which the historical perspective is only to contribute.

19 There are no prescriptions in the curriculum standards as to how many special activities chapters there have to be, and every 'normal' chapter, in any case, includes some class activities for which there are given 'suggestions' in the standards which are not binding, however, as is the rest of the standards: in practice, several of these suggestions are integrated, though, in the special activities chapters. Nevertheless, which points are stressed and highlighted out of the range of options is at the authors' discretion and thus provides a clue to the particular approaches.

The PEP edition provides the following special activities chapters:

- Old world cultures as a simulated 'journey'
- Columbus' 'discovery' of America as a historical 'news' event
- a personal evaluation of Napoleon
- planning an exhibition of the second industrial revolution
- using old photos to describe fascist cruelty
- imagining visiting the battlefield: WW II: act as journalists from different countries who interview key politicians
- an open letter to the people of Palestine and Israel against violence and for peace
- an essay on science and technology and the future

This shows that the proposed activities – equally distributed with four in either volume – include fantasy, partly different materials like with the old photos, several role plays and some 'emotive' tasks like the personal evaluation of Napoleon (which was suggested in the curriculum standards), but also including the letter to the Near East which is the only topic where pupils are invited to feel sympathy with other countries' difficulties. Clearly, the activities are designed for an interactive approach to historical topics. That two of the total eight activities are centered on 'fascism' / WW II is notable and bespeaks the special attention given to this topic here for history consciousness building. It furthermore goes well with the observation mentioned above that the PEP edition is the most outspoken on official policies, which tend to lay stress on the topic of WW II in Chinese memory politics.

The Shanghai textbook provides the following special activities chapters:

- report on the greatness of the pyramids
- designing the new sea routes
- social investigation into industries
- story on 'my favorite scientist'
- debate whether the World Wars could have been avoided
- essay on 'my views on international hot topics'

This shows that the Shanghai edition has less special activities in (only 6), but it includes a social investigation (on industries to bring the topic of industrial revolution closer to the pupils). Instead of any pre-set single figure like Napoleon, pupils are given freedom to choose an outstanding historical person, and the proposed range is not political history but science. The textbook does not dwell in any depth on different materials, but it shows a notable awareness of the problematic and discursive character of historical knowledge generation. It also aims at 'big topics', proposing the hypothetical – and demanding – question of whether the world wars (blending both!) could have been avoided. By the last activity, in turn, it engages the pupils in present-day problems, encouraging them to think about the world they live in. It therewith demonstrates the aim of engaging pupils into dealing with history in a rather reflexive way, again fitting well with the named basic aim of the authors of this textbook to explore the 'ideals' of history education. This, however, also means that this kind of history teaching poses a relatively high challenge to the students.

The Sichuan textbook, finally, provides the following special activities chapters:

- Marco Polo's travel to the East: design and explain the route and act him in China
- Discuss your views on Napoleon (cf. the PEP textbook)
- Old photos, new blueprints: the history and future of railways
- Debate on personal views about the Sarajevo assassination in 1914: heroic or terrorist?
- Comparative outline of the two World Wars and essay on how to avoid future world wars
- Speech contest: Me and the WTO
- Learn to use internet sources

This textbook with its 7 activities (middle between the PEP and Shanghai editions, with four of them in the second volume) puts an accent on 'personal views'. It has some role play in and also some attention to special materials like old photos (cf. PEP). Napoleon is – like in the PEP textbook – addressed as an 'emotive' subject, thus picking up the suggestion of the curriculum standards. The first named activity shows the desire to link world history back for the students to China: thus only in this textbook ancient world history is skipped with special activities altogether, which implies that this historical phase is perceived as of less interest and relevance for the

pupils. Special activities only start with Marco Polo in the 'cultural contacts' section which is placed by the curriculum standards after the discussion of the Middle Ages. Both World Wars are again taken together, as in the Shanghai textbook, whereas the PEP edition did not take up WW I as of special importance, but here the wars are dealt with more in 'knowledge terms'. However the debate on the Sarajevo assassination brings in a more reflexive topic which implies a very interesting ethical question impacting also on the way how one should evaluate the start of WWI in a moral regard. Furthermore, the term 'terrorist' surely resonates with students, due to the ongoing 'fight against terrorism': a topic of special salience in China's western regions. The stress on the WTO accession (which is dealt with less prominently in the other two textbooks from Beijing and Shanghai), its advantages and disadvantages is also notable and the most 'present-day' focus in this textbook. The last activity, in turn, fits on the one hand with the observation that the Sichuan textbook addresses pupils more as 'children' than the other two, but also could be seen as reflecting the less affluent status of Sichuan where the use of internet sources is a less self-understood matter than in China's East.

All three textbooks do provide internet links for further study but it looks like in the PEP and Shanghai editions the use of internet by pupils is already considered 'normal', at least at this age, whereas the Sichuan one is guiding the pupils towards using it. The Shanghai textbook even ventures to include web links outside of China, naming, e.g., websites of the British Museum, the Louvre and various history sites based in the US, whereas the other two editions stay with Chinese websites, mainly educational ones.

In sum, although all three textbooks are based on the same curriculum standards and provide similar contents, they still reflect some diversification in their respective approach to world history education.

World history in the media: the Daguo jueqi hype

Even though textbooks and school education are undeniably very important for disseminating historical knowledge and views among the populace, in today's medial context there are rivaling influences which have to be taken into account to evaluate historical consciousness in a society more adequately. This is pertaining to national history as well as to world history. As surveys have shown, Chinese citizens tend to take most of their 'knowledge' on other countries – past or present – from TV: not only intending news, but also various entertainment genres.²⁰ One of the most notable

TV productions on foreign countries' history has been the 12-part TV documentary series 'Rise of the Great Powers' (Daguo jueqi 大國崛起) in 2006. This series was widely acclaimed and created a hype: what was new was the combination of the timely topic of 'global rise' with 'world history' (here again typically Euro-centered under the key notion of 'modernization', spanning the time of the late 15th century to the present day, addressing 9 nations: Portugal, Spain, the Netherlands, the UK, France, Germany, Japan, Russia/Soviet Union and the US) in the format of a documentary.²¹ The documentary format – in contrast to other formats like reenacted plays, e.g. – per se implicates 'objectivity' and 'authenticity',²² and in this case included on-spot filming overseas, by this also providing some touristic 'surrogate' experience,²³ especially for those Chinese viewers who had not yet had the opportunity to go abroad themselves. Furthermore, it included a host of foreign interviewees, by this fairly unprecedented device in Chinese TV trying to further heighten its 'authenticity'. This CCTV documentary was therefore perceived as a big step ahead in Chinese documentaries,²⁴ employing also all sorts of technically new filmic devices like CGI (computer generated imagery) etc. to visually impress the viewing audience. The documentary Daguo jueqi and its topic created a hype on the book market as well, making for a host of publications in a very short time on foreign history, generating intensive discussion in the print media and on the internet. In fact, what various comments by bloggers revealed, this kind of foreign history representation was attractive as it was seen as much more accessible and lively than the history people did in school: the TV entertainment factor, combined with the 'credibility' guaranteed for by the academic interviewees (furthermore above all foreigners) made for a wave of interest in foreign

20 See, e.g., the survey done at the time when Daguo jueqi created a stir: Lishi jiaoyu ruhe kaolü gongzhong kouwei; 歷史教育如何考慮公眾口味 (How history education might take into consideration the audience's tastes) (7 December 2006). Online. Available HTTP: http://www.gmw.cn/01gmbr/2006-12/07/content_518811.htm.

21 For more on this TV documentary series see Müller, Gotelind (2013) *Documentary, World History, and National Power in the PRC: Global Rise in Chinese Eyes*. London and New York: Routledge, chapter two.

22 For the documentary genre as such, see, e.g., Renov, Michael (ed.) (1993) *Theorizing Documentary*, New York: Routledge; Kilborn, Richard and Izod, John (1997) *An Introduction to Television Documentary*, Manchester: Manchester University Press; Nichols, Bill (2001) *Introduction to Documentary*, Bloomington: Indiana University Press.

23 Schorken has distinguished between political legitimisation, social upgrading and surrogates for experience when history is represented in society. Schorken, Rolf (1995) *Begegnungen mit Geschichte. Vom auberwissenschaftlichen Umgang mit der Historie in Literatur und Medien* [Encounters with history. On non-scientific handling of history in literature and media], Stuttgart: Klett-Cotta, chapter four. For history on screen in general, see, e.g., Rosenstone, Robert A. (2006) *History on Film / Film on History*, Harlow et al.: Pearson.

history, which, as we have seen, is taught in school in a very tight schedule. However, as this documentary specifically addressed those historical cases which were 'successful' on the global scene, a second interest was in how these 'great powers' managed to come to this status, implying one would like to learn also from them for a Chinese rise to great power status in the future. This goal also explains why 'world history' was here, again, heavily Eurocentric. By this linking 'foreign history' back to Chinese needs and aided with visual and audio appeal, the topic gained special attraction which obviously was not provided by world history education in school.

The key scholar behind the whole documentary, Qian Chengdan 錢乘旦, argued the series served to 'update' history knowledge acquired in school and pointed to the many historical documents shown in the original.²⁵ In fact, one may argue, the documentary added to school history, e.g. by presenting also countries hardly treated in the curriculum like the Iberian countries or the Netherlands. At certain points the historical reading of the documentary even deviated from the curricula, which was, however, again explained as an 'addition' to knowledge acquired in school – not a challenge to it.²⁶ E.g., when the Western expansion in the 19th century US is presented rather positively in the vein of American pioneering spirit, skipping the 'usual' criticism of this movement's 'aggressiveness' towards the Indians, the argument of the documentary's makers goes that the 'bad side' is already familiar with the audience from school and one wanted only to 'complete' the picture. Still, one may consider this documentary series also as an attempt to somewhat qualify the historical knowledge

24 On documentaries (in all forms) in China, see Fang Fang 方方 (2003) *Zhongguo jilupian fazhanshi* 中國紀錄片發展史 (A history of the development of the Chinese documentary), Beijing: Zhongguo xiju chubanshe. Western scholarship is recently most interested in the societal and the 'independent' varieties of documentary: Chu, Yingchi (2007) *Chinese Documentaries. From Dogma to Polyphony*, London and New York: Routledge; Berry, Chris et al. (eds) (2010) *The New Chinese Documentary Film Movement. For the Public Record*, Hong Kong: Hong Kong University Press.

25 Qian Chengdan 錢乘旦 (29 December 2006) *Zhongguo zhengzai shenrudi liaojie shijie* 中國正在深入地瞭解世界 (China is about to understand more deeply the world now). (Originally on Xinlang Yule 新浪娛樂 (sina entertainment)). Online. Available HTTP: <http://ent.sina.com.cn/v/2006-12-29/17341391623.html>. And Qian Chengdan 錢乘旦 (7 December 2006) *Zhidu gouzao duiyu guojia feichang zhongyao* 制度構造對於國家非常重要 (The systemic structure is very important for a nation). (Originally in *Xinjingbao* 新京報 ('The Beijing News')). Online. Available HTTP:

http://culture.gmw.cn/2006-12/07/content_519160.htm.

26 Lou Hejun 婁和軍 (2007) 'Daguo jueqi heyi jueqi?' 《大國崛起》何以崛起? (Why does The Rise of the Great Powers rise?), *Shitingjie 視聽界* ('Broadcasting Realm'), no. 1, pp. 76–8. Daguo jueqi zong bian dao Ren Xuean: Lishi buke jiandanhua 《大國崛起》總編導任學安。歷史不可簡單化 (The Rise of the Great Powers: chief editor Ren Xuean: history is not to be simplified). (Originally in *Nanfang Zhoumo* 南方週末 (Southern Weekend)). Online. Available HTTP: <http://news.sina.com.cn/c/cul/2006-11-30/112711663429.shtml>.

transmitted in school according to the curriculum by integrating 'updated' historical expertise from China and abroad, therewith suggesting a direction into which the (slower, because 'official') medium of textbooks might evolve in time.

However, although many Chinese historians signed up with the project of *Daguo jueqi*, not all shared its historical readings, which, in fact, at closer scrutiny also show many inconsistencies, probably reflecting also the plurality of people involved in the production of the TV series. Thus, vis-à-vis a historical book, a TV series is much more complex in production and not the least has to consider the market to earn back the money invested, which in the case of *Daguo jueqi* with its film teams sent overseas was a considerable sum. To evaluate such a historical representation and the history views it transmits, an awareness of the working of this specific medium and of the multi-faceted production process is therefore needed. In other words, it cannot serve without qualification as an 'educational' means, even though it might have been uncritically understood this way by many viewers. However, as such medial history representations are more and more influential in society, including the young generation, school history should try to take up the challenge and help pupils to deal with them adequately.

Conclusion: world history education in a modern context

These brief observations suggest that history education in general and world history education in particular today cannot ignore the competing channels of information (even if of highly varying quality) accessible to society and by this also to pupils, namely TV with its very high dissemination rate all over the country, being the present 'main medium'.²⁷ To critically deal with such competing, by trend less demanding – because mainly entertaining – historical representations and to evaluate

27 As of the early 2000s, statistics suggest that by then nearly every household all over China disposed of a TV. Cf. *Chinese Television Rating Yearbook 2005*, cited in Zhang, Tongdao (2008) 'Chinese television audience research', in Zhu, Ying and Berry, Chris (eds) *TV China: a Reader on New Media*, Bloomington: Indiana University Press, pp. 168–79, there p. 172. Watching TV is also often named as the most common leisure activity. The internet is making more and more inroads, for sure, but is not yet accessible everywhere and to everybody (and internet and smart phone TV consumption is quickly growing, too). For the time being at least, TV is therefore to be considered the main medium in China and has been called also in the West the prevalent medium for today's public dissemination of historical knowledge.

also different genres,²⁸ today's history education would need to more actively address and confront these topics in class. In other words, one of the aims would be to help pupils critically deal with various kinds of history representations they are confronted with in daily life. For this, a stronger focus in history education on visual (and audio) history would be helpful, since they address pupils differently than texts and the more pupils are aware of how visual and audio devices work, the more they will be capable of not simply succumbing to them but using them effectively and critically. This is already important for national history but even more so for world history as pupils have less means to countercheck provided 'views' in this case. In other words, the acquisition of media competency and media literacy needs to become an integral part of the aims and practice of present and future history education.²⁹ If not, history education, including world history education, risks to marginalize itself in a more and more medialized world with its own vested interest in turning history into a commodity.

28 It might be interesting to note that German scholar Borries found out with his own students of history didactics (!) that though they theoretically clearly favored documentaries over historical feature films as 'more authentic', they admittedly consumed more often entertaining fictional historical films in their spare time than documentaries. Borries, Bodo von (2007) 'Historischer "Spielfilm" und "Dokumentation". Bemerkungen zu Beispielen' [Historical 'feature film' and 'documentary'. Remarks on some examples], in Kühberger, Christoph et al. (eds) *Wahre Geschichte — Geschichte als Ware: Die Verantwortung der historischen Forschung für Wissenschaft und Gesellschaft* [True history — history as commodity. The responsibility of historical scholarship for science and society], Rahden/ Westfalen: Verlag Marie Leidorf, pp. 187—212, there pp. 187—9. This suggests that even 'knowing about' something does not necessarily influence consuming choices. In other words, the entertainment factor will remain potent, but the consumption can at least become less uncritical by knowing more about the specificities of a medium and a genre.

29 This observation is certainly not new and frequently stated today as an aim in many countries' curricula (e.g. in German ones) in theory, however it seems it often does not get implemented in class. One reason might be that teachers' training does not pay enough attention to show future school teachers how to translate this into practice.

香港特區新時代之中國歷史及本土 歷史教育新意念

陳明錄*

摘要 1. 1997年主權回歸後的香港特區在中國歷史和本土歷史教育課程設計應當有“後殖民地”新時期的新理念和配合新環境的變革。

2. 把中國近/現代歷史(即自1839—1842年鴉片戰爭南京條約以來)和香港本地歷史的教學與研究焦點和範圍,作出合情合理的融和綜合,使中國近/現代史裡的香港因素明顯化,同時亦把香港歷史發展放在更寬廣的大中華歷史演進的視野角度。

3. 香港的學生實在需要一種有充分事實基礎的“中國知識”(China Knowledge),而最基本是中國近代史與香港本土史有機性同軌合流的中國歷史課程,應該列為必修科,這種模式課程用中文講授,有重大意義,而2012年夏香港特區教育局的“國民教育”課程被質疑為強推“洗腦”的爭議風波,亦可不必再發生。

關鍵詞 歷史教育課程設計 香港因素 中國因素 同軌合流的中國歷史課程

香港在經過逾一個半世紀(1842—1941年/1945—1997年)的英國殖民地管治,1997年的主權回歸中國迎來它轉化的新階段,香港特區也隨着中國崛起的國力飛躍,其戰略和經濟重要性不斷上升,而水漲船高,可以積極開拓在多方面的發展。本文著意觀察香港回歸過渡期及特區成立以來的歷史教研經驗,回顧過去及展望未來,特別聚焦在檢討特區新時期的中國歷史教育轉型策略及基本部署,並建議政府教育當局應該調整政策缺失及改革課程安排,更在實際行政措施方面創造條件,以配合香港整體發展,尤其在邁向2047年香港特區與中國大陸全面融合(merger-convergence)的過程中所需要人才的培養。

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