PREFACE

Advanced Korean and *Advanced Korean: Sino-Korean Companion*

Advanced Korean: Sino-Korean Companion by Ross King, Chungsook Kim, Jae Hoon Yeon and Don Baker, is an optional companion CD-ROM volume to the textbook *Advanced Korean* by *Ross King, Chungsook Kim,* and *Jaehoon Yeon.* First, then, let us provide some background about *Advanced Korean*. *Advanced Korean* is an updated and improved version of 한국어 *3*, first published in 1986 by the (then) 민족문화연구소 or Research Center for Korean Culture at Korea University (고려대학교) in Seoul as part of their multilevel and multivolume textbook series. For more information on the old 한국어 *3* and its reincarnation as *Advanced Korean*, please refer to the preface of the latter.

In addition to, and parallel with, the two volumes of *Advanced Korean*, Ross King, Chungsook Kim, and Donald Baker have developed the *Advanced Korean: Sino-Korean Companion* as an optional supplement for those learners wishing to commence the study of Chinese characters as they are used in Korean. The *Sino-Korean Companion* is designed to serve as a kind of "parallel universe" for *Advanced Korean*—it assumes a knowledge of the main texts, example sentences, vocabulary, and structural patterns introduced in *Advanced Korean*, and introduces five hundred Chinese characters (漢字, i.e., 한자, typically pronounced [한짜]) in their Korean readings with a view to helping students do two things: (1) improve their knowledge of and intuitions about Sino-Korean vocabulary in Korean and (2) teach themselves 한자 as they continue their lifelong journey of Korean language learning.

Most of the hard work in preparing both *Advanced Korean* and *Advanced Korean: Sino-Korean Companion* has been carried out by research assistants working with Ross King at the University of British Columbia (UBC). With specific respect to the *Sino-Korean Companion*, the three coauthors' contributions were as follows: Chungsook Kim was the lead author of the Korea University team that wrote the Main Texts and Example Sentences for each lesson in the original 한국어 *3*. Don Baker was responsible for the initial selection of Chinese characters to be targeted for teaching in each of the twenty lessons. Ross King has modified the work of both Chungsook Kim and Don Baker slightly and is responsible for everything else. UBC graduate students Dafna Zur, Kiyoe Minami, and Sinae Park worked many hours on the Sino-Korean materials in the initial stages of the project. Most recently and most notably, Jung Hwang and especially Sunah Cho, Leif Olsen, and Cindy Chen put in many hours of work on the files and made numerous helpful suggestions on content and format. Moreover, several cohorts of UBC students have suffered through beta versions of the *Sino-Korean Companion* since 1995 when Ross King began developing the materials. The authors are grateful to all these students for their patience and feedback. Most recently, Sunny Oh, Yoon Chung, Mike Whale, and Andrew Pugsley of the 2005–2006 "Korean 300" cohort have caught numerous problems and errors in the beta files.

The authors also owe a debt of thanks to several colleagues who have published useful reference works and textbooks in recent years. Please refer to the preface of *Advanced Korean* for a more detailed list of sources consulted for that book, but here we wish to record our appreciation for the excellent but now out-of-print Myongdo textbooks, especially the *Intermediate Korean: Part I* volume, which has provided the inspiration for the Main Text in Lesson 6 on proverbs. The authors are also grateful for the existence of numerous study aids, manuals, learner dictionaries, and websites targeted toward Korean native speakers (see the section "Learning 한자: Methodological and Sociolinguistic Premises and Preliminaries" section below for some references), but we are especially grateful to two works in particular: Bruce Grant's classic *Guide to Korean Characters* and Choo and O'Grady's *Handbook of Korean Vocabulary*. Any serious student of Korean should own both of these books.

Finally, the authors wish to thank the Korea Foundation for the teaching materials development grant that funded this project at UBC.

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MORE ABOUT THE CD-ROM

About the Lessons

Each lesson consists of the following sections:

Main Text

Each lesson begins with a Main Text, the contents of which are identical to the Main Text of the corresponding lesson in *Advanced Korean*. However, any Sino-Korean vocabulary that has been introduced in previous lessons and/or in the current lesson is highlighted in **bold text**. Sometimes the Main Text is followed by one or more of the Example Sentences from the body of the corresponding lesson in *Advanced Korean*, in which case these sentences carry new Chinese characters meant to be learned in the current lesson. Here, too, any Sino-Korean items that are "fair game" for the learner are in bold.

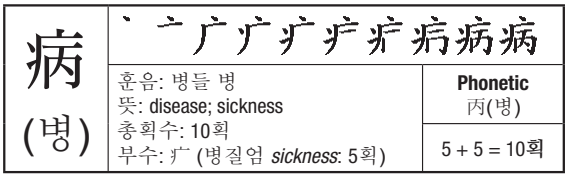
New Vocabulary

The "New Vocabulary" section glosses only those words from the Main Text (and Example Sentences). The idea is to avoid a situation where the student of the *Sino-Korean Companion* is forever having to look up vocabulary in the back of *Advanced Korean*.

The fact that the Main Text (plus any Example Sentences) and New Vocabulary sections are identical between *Advanced Korean* and *Advanced Korean: Sino-Korean Companion* creates some unavoidable duplication between the two titles—somewhere along the lines of 6 to 8 percent of the total volume of each set of books. But this overlap—this creation of a "parallel universe"—is essential to the teaching philosophy of the book, for which see more in "Learning 한자: Methodological and Sociolinguistic Premises and Preliminaries" below.

새 한자 (New Chinese Characters)

This section lists, in order of appearance, the new Chinese characters to be learned in the current lesson. Each box contains all the essential information for each new character: 훈(訓) (Korean gloss or moniker); 음(音) (Korean pronunciation[s]); (rough) English meaning; total stroke count; radical, radical name, and rough English gloss as well as radical pronunciation (if it has one) and radical stroke count; information about the phonetic element hinting at the character's pronunciation (if there is one)—all rounded off by the radical stroke count plus number of remaining strokes to reach the total stroke count, e.g.:



새 부수 (New Radicals)

This section is identical in form to that of "새 한자 (New Chinese Characters)" above, but focuses on all the new radicals associated with the new Chinese characters to be learned.

Building Word Power with 한자

This section lists, in order of appearance, all new Chinese characters introduced in the lesson, followed by a list of words (primarily compounds or "binoms" that combine two or more Chinese characters, but occasionally a Chinese character and a native Korean element) that incorporate the Chinese character in question. Each list begins with Chinese character compounds, *both* components of which have been introduced in the current or previous lessons. Such compounds are always listed with the Chinese characters first, in **bold**, followed by the 한글 reading in parentheses. These "known" compounds are followed by additional compounds incorporating the Chinese character in question, but where the other character(s) is (are) unknown to the learner from this course. Thus, the word list for 病(병) just above (from Lesson 15) starts like this:

病院(병원)	hospital
傳染病(전염병) [-뼝]	contagious/communicable disease
重病(중병) [-뼝]	serious illness
...	
질병(疾病)	disease
병균(病菌)	(disease) germ
병환(病患)	sickness (hon.)

The assumptions are that students will memorize the new vocabulary items in bold and develop at least a passive acquaintance with the other compounds in each list. In this way, students should acquire a growing number of the fundamental building blocks of Sino-Korean vocabulary, as well as begin to develop intuitions about the structure of this huge sector of the Korean lexicon.

새 부수에 대하여 (About the New Radicals)

This section is formatted along the same lines as the "Building Word Power with 한자" sections, with two exceptions. Firstly, the characters introduced here are all radicals. If the radical in question is one of the many radicals that functions both as a radical and as an independent character, and if the character has not already been introduced in the "Building Word Power" section, then a list of compounds incorporating the character-cum-radical in question is given. Secondly, this section also presents any facts and tips about the radical deemed to be useful to the learner: whether or not the radical also functions independently as a character, any alternate shapes, information about the radical's Korean name, relationship to other characters, etc.

About the New Phonetics

This section repeats each of the new phonetic determinatives learned in the lesson and gives examples of other characters that contain the same phonetic. The numerous characters given here as illustrations ***are not for memorization!*** The point is to get into at least two habits: (1) analyzing Chinese characters into their constituent building blocks, which are often a radical and a phonetic; (2) taking advantage of the (admittedly imperfect) phonetic clues lurking in Chinese characters so as to facilitate the recognition and learning of other, graphically related characters. Our definition of a "phonetic" here is generous and includes both genuine core phonetic elements that rarely function anymore as independent characters on their own and entire freestanding characters that get rolled into new 한자 through the addition of another graphic element (usually a radical), all the while preserving the pronunciation of the original character. All together, this book alerts students to some 250 different phonetic elements, which, if mastered along the way, position the learner to acquire hundreds more characters at a discount.

New 한자 Combinations

This section brings together all the new Chinese character combinations in the lesson that consist of characters introduced thus far in the course—that is, all the compounds presented in **bold** typeface in the "Building Word Power with 한자" and "새 부

수에 대하여 (About the New Radicals)" sections. Understandably, this section tends to grow in size with each successive lesson, as the learner's repertoire of Chinese character building blocks grows.

한자 문장 연습 (Practice Sentences)

This section consists of 25–30 sentences exemplifying some (but by no means all) of the new vocabulary from the lesson—both **bold** combinations and otherwise. At a minimum, students should familiarize themselves with these practice sentences. But they are also advised to seek out more authentic examples-in-context on their own, especially for all the **bold** combinations in each lesson, using common web-based resources. Thus, a useful exercise, whether for use in a classroom setting or for learners using these materials on their own, is to seek out and translate into English another ten to twenty (or more) sentences by using (a) the search function in search engines like Google, Yahoo!, etc., or (b) online Korean-language corpora (말뭉치) like the 용례검색기 (Web-based Corpus Analysis Tool) at Korea University's 민족문화연구원 (http://corpus.korea.ac.kr/), the KAIST Concordance Program http://semanticweb.kaist.ac.kr/research/kcp/, or Yonsei University's 한국어사전 site (http://kordic.britannica.co.kr/sear_frame.asp?keyword=%20&keykind=all&sear_type=part). This latter resource is highly recommended: the site is fast, the words listed are all current and useful, and the example sentences (usually two per word) are excellent. We have taken many of the Practice Sentences from this site.

Supplementary Vocabulary

This is a (usually) one-page list of vocabulary items designed to aid students working their way through the 한자 practice sentences. Only items deemed difficult for an advanced-level learner or not already introduced in the body of the lesson are listed.

한자 연습 (Practice)

These pages give the student an opportunity to practice writing the new characters (and radicals) according to the correct stroke orders.

Reference Section

Korean-English New 漢字 Combinations Glossary
English Translations for Main Texts
漢字 Finder List
부수 (Radical) Finder List
List of Phonetics

Note that the "Reference Section" does not include any vocabulary glossaries other than a comprehensive listing of those Sino-Korean compounds where both component characters have been covered in the book. To include any more such alphabetized listings would have made the volumes exceedingly bulky, and any learner at the stage where he or she is undertaking the study of Sino-Korean should own a dictionary (whether paper or electronic) and be adept at using it.

About Contact Hours

Few Korean language programs in Anglophone universities include instruction in Chinese characters as a regular feature of their courses of study. Thus, the authors assume that most purchasers of this book will be using it for self-study. However, in the case of adoption of this book as a textbook for a course, and assuming that most university Korean language courses in the United States, Canada, United Kingdom, Australia, and New Zealand meet four or five hours per week, the authors would recommend covering one lesson for every six to ten classroom hours. The ideal situation would be to take this course either in tandem with a separate course based on just *Advanced Korean*, or after first completing *Advanced Korean* or a course similar to it in coverage of vocabulary and grammatical patterns. But the authors recognize that different students and different courses proceed at different paces; certainly it would be an achievement to complete all twenty lessons during the course of a typical two-semester school year.

About Vocabulary

This textbook introduces a lot of vocabulary: some two thousand items in all in just the case of **bold** Sino-Korean combinations. The authors are skeptical of approaches to introducing vocabulary based on statistical frequency lists, since these frequency lists are never based on the vocabulary needs of

university students, businessmen, or adult Anglophone learners of Korean in all their diversity. This book includes many sophisticated adult, intellectual vocabulary items—some more immediately useful than others—but all the sorts of words that mature, educated Korean adults know and that mature, educated learners of Korean as a foreign language would likely want to be able to produce (or at least recognize) once they have reached an "advanced" level in Korean and have begun to learn Chinese characters. Furthermore, since Korean does not give the English speaker as many shortcut vocabulary "freebies" as does French or Spanish or German, it is a hard fact of life that students need to spend more time on vocabulary building, and this is precisely the point of this book: to provide advanced learners with the fundamentals of Chinese characters with a view to building vocabulary.

It is also the view of the authors that some vocabulary items cost more than others to learn. This view is reflected in the layout of the vocabulary sections, where certain words are indented beneath others to indicate that these items are related to the main vocabulary item in question, and thus cost less to learn.

Other features of the vocabulary sections to be born in mind are these: (1) all verb bases are given in the special notation introduced in King & Yeon's *Elementary Korean*; (2) processive and descriptive bases are distinguished from each other by their English glosses—descriptive verbs are always preceded by *be* (e.g. be blue, be sad), while processive verbs are not.

About the English Translations and Glosses

In a number of cases the English translations of Korean expressions and patterns are structured to resemble as closely as possible the Korean meaning. In some cases, students and teachers may feel that certain English renditions are not typical English usage. The authors ask for indulgence on this matter.

Abbreviations used in This Book

hon	honorific
lit.	literally
pron.	pronounced
sb	somebody
sth	something

About Linguistic Symbols

Our use of linguistic symbols amounts to a special kind of code which is designed to streamline the learning process for the student, and to streamline the book presentation. Once the teacher and students have mastered the few simple symbols below, they should have no trouble following the exposition in the book.

Symbol	Comments
–	The dash is used to demarcate boundaries and bound forms. Because the abstract Korean verb stems (we call them bases) to which students must attach endings are all bound forms (that is, they cannot be used and do not occur in real speech without some ending), verbs in each lesson's Vocabulary List are listed as a base, that is, as a bound form, followed by a dash to its right (e.g., 사–르– *live*). The same goes for all verb endings in Korean—they are abstract notions which only occur in Korean when attached to a verb base; they are bound forms, and always appear in the book with a dash to their left.
+	The plus sign means "plus" or "added to / in combination with."
[...]	Phonetic notations are enclosed by square brackets. This notation is used to indicate the actual pronunciation of a Korean form when this is not indicated in the Korean orthography. Another usage of the square brackets is to indicate optional material.
*	The asterisk is used to mark grammatically unacceptable utterances.
→	This arrow sign means "becomes/gives/yields/produces."
←	This arrow sign means "comes from / is a product of / derives from."
~	The tilde is used to represent an alternation, and means *in alternation with*. It is also used to indicate "insert here" in glossary phrase definitions and the 한글 portion of a Sino-Korean blend, such as 말문 (~門).

LEARNING 한자:
Methodological and Sociolinguistic Premises and Preliminaries

If the field of Korean language pedagogy (한국어 교육) as a whole is still rather young and lacking in a wide variety of teaching materials for the Anglophone learner, the question of Chinese character education (한자교육) within Korean language education is even more under-researched, under-theorized, and simply unprovided for. This *Sino-Korean Companion* hopes to become a useful resource for the Anglophone learner commencing the study of Chinese characters and their substantial role in Korean.

But because this particular subfield of Korean language pedagogy has been so neglected, and in particular because of the significant changes in the sociolinguistic status of Chinese characters in South Korea in the past generation or two, it is necessary—both for the authors and for any potential users of the book (whether as learners or as teachers)—to disclose here the main premises that underlie the design and structure of this *Sino-Korean Companion*.

First Things First: 한문 vs. 한자

Common Korean parlance makes no clear distinction between the concepts 한문(漢文) and 한자(漢字). Technically speaking, the former should be reserved for the meanings of "Classical Chinese" or "Literary Sinitic" as a separate linguistic code, i.e., as a separate language—the cosmopolitan written language that bound together the "Chinese character cultural sphere" or 한자문화권(漢字文化圈) in premodern times. Properly speaking, the term 한자 should be reserved for the individual graphic units themselves—the Chinese characters divorced from any particular language. In spoken Korean, it is not unusual for a Korean to ask a Korean language learner huddled over a 한자 manual, "아, 한문도 배우세요?" And it is not difficult to encounter even well-educated Koreans who are convinced that a good knowledge of 한자 is equivalent to knowing 한문. Nothing could be further from the truth!

This seemingly harmless conceptual muddle has very real (and pernicious) consequences for Chinese character education, both for Koreans themselves and for non-Koreans learning Korean. For Koreans themselves, this muddle has led to a situation where the boundaries between Classical Chinese, Sino-Korean holophrase (whole strings plucked from Classical Chinese with the odd concession to Korean in the form of a particle or two), and Chinese characters become blurred, as school curricula and extracurricular cram school programs alike teach a mishmash of Chinese character-based materials, including the 천자문(千字文) (*Thousand Character Classic*), stock phrases and famous quotations (from, say, Mencius and Confucius), and 한시(漢詩) (Chinese poetry). This is confusing enough for Korean schoolchildren, but creates even more confusion if carried over to the teaching of Chinese characters to non-Koreans still learning Korean.

So let us be clear about our purpose here: this book teaches the basics of Chinese characters (한자), not 한문. Except for just two or three common 한자-based proverbs in Lesson 6, the focus throughout is on individual Chinese characters as they function in Korean word-building (in particular, on how they participate in creating binoms composed of two Chinese characters).

Chinese Characters in Korean: Why Bother?

Travel to either North or South Korea today, and you will see little evidence of extensive usage of Chinese characters around you in daily life. In North Korea, you will be hard put to find any Chinese characters at all in daily life, and such has been the case since the late 1940s. In South Korea today, the odd newspaper or current events magazine (typically those of a more conservative, right-wing persuasion) still uses (some) Chinese characters, as do many academic publications in the humanities, but the impression is that one can easily get by without knowing them. So the obvious question is, why bother? Here are some reasons.

The tradition

Korea and Koreans have been using Chinese characters for more than two millennia. Educated Koreans have always been well grounded in Chinese characters, right up to the present day. Anybody wishing to access written materials from South Korea before the mid-1980s, and from anywhere in Korea before 1945, needs to know a *lot* of Chinese characters. (Needless to say, anybody wishing to access the written culture of Korea before 1910 also needs to know 한문.)

Korean schools (North and South) and your peers

Assuming that you, the reader, are a university-educated adult, your peers in both North and South Korea have finished obligatory middle and high school curricula that include the study of at least 1,800 Chinese characters. Hat'ori (1991: 267–268) shows that while the banishing of Chinese characters from everyday publications in North Korea started as early as the end of 1946, Chinese character education was revived there as early as 1953, starting with grade 5, and has consistently trained North Korean schoolchildren in a total of some 1,800 characters. South Korean Chinese character education has been less consistent, with a few years here and there when they were dropped from school curricula, but on the whole (and still today), South Korean high school graduates have had to master some 1,800 Chinese characters.

한글 orthography

Few Korean language textbooks for foreigners ever devote much space to the incredibly important issues of orthography and spelling, and when they do, they might reveal that 한글, as a true alphabet, could theoretically be written in 가로풀어쓰기 fashion, i.e., linearly. In other words, the possibility has always existed for, say, a word like 한글 to be written as ㅎㅏㄴㄱㅡㄹ. So why has Korean never adopted an orthography like this? Because of Chinese characters. The practice of 모아쓰기 or grouping individual 한글 letters into syllables is both an emulation of the graphic shape of Chinese characters and a provision to allow Chinese characters and 한글 syllables to be mixed in the same text.

But Korean orthography assumes a knowledge (however vague) of Chinese characters and their Sino-Korean pronunciations and in yet another fundamental way. Korean spelling is etymologically based, meaning it attempts, wherever possible, to render transparent graphically the etymology and/or grammatical analysis of the words being written. If Korean writing and spelling were truly "phonetic"—as naive observers often claim—we would expect spellings like 구거, 궁문, and 국자 for what are spelled 국어 (國語 *national language*), 국문 (國文 *national writing system*), and 국자 (國字 *national written graphs/letters*). Chinese characters, and the assumption that Koreans are aware of them (even if they cannot write them), always lurk just beneath the surface of Korean spelling.

Chinese characters in the East Asian twenty-first century

While it was always well known that Chinese characters and Sino-xenic (Sino-foreign) word formation played formative roles in the historical development of the languages (especially their vocabularies) of the Sinitic sphere (Chinese, Japanese, Korean, and Vietnamese for our purposes), for much of the twentieth century there existed a strain of wishful thinking that saw Chinese characters as a thing of the past, doomed eventually to fade away in the face of technological progress and modernization. This same wishful thinking has been behind attempts at script reform in China (the pinyin movement, simplified characters), Japan (the romaji and kana movements, reduction of number of characters taught in schools), and the Koreas (successful banishment from public life in North Korea, mixed results in South Korea). Only Vietnam, it would seem, has weaned itself off Chinese characters even in its education system, but a huge percentage of the Vietnamese lexicon is Sino-Vietnamese in origin, and there are indications that Chinese characters and Chinese character education are making a comeback even in Vietnam.

The closing decades of the twentieth century and the first decade of the twenty-first have witnessed developments that have conspired to strengthen rather than weaken the importance of Chinese characters in Korea and Japan (and even Vietnam). One is technology itself. Whereas in the old days, one had to know how to write a Chinese character in order to include it in a (handwritten) document,

today Chinese character-savvy word processing software allows users to insert Chinese characters at the push of a button (although one still needs to choose the correct one out of a list). The same pieces of software allow one to ascertain the vernacular readings of characters one has forgotten (or never learned). Instead of hastening the demise of Chinese characters, computer technology has given them a new lease on life.

Another development has been a growing anxiety over the severed connection with tradition. For example, when in 1999, the South Korean Kim Daejung regime announced a new (and controversial) policy of 한자병용(漢字倂用) or parallel use of 한글 and Chinese characters (with 한자 in parentheses) in official government documents and public road signs, President Kim was quoted as saying that "if we ignore Chinese characters, we will have trouble understanding our classics and traditions." This policy met with shrill opposition in certain quarters, and some cynical critics accused the septuagenarian president and his septuagenarian prime minister, Kim Jong-pil, of being out of touch with the new times and the younger "한글 generations."

But vociferous opposition to anything 한자-related in South Korea seems increasingly confined to a minority of scripto-nationalists inclined to see the world in black and white: 한글 = Korean/native = good; 한자 = Chinese (and Japanese)/foreign = bad. Meanwhile, yet another series of developments has led increasing numbers of (South) Koreans to invest time and money in learning Chinese characters: both the ongoing discourses of 세계화(世界化 *globalization*) and 국제화(國際化 *internationalization*) initiated by the Kim Young-sam regime in the early 1990s, and the very tangible effects of these two processes, however one wishes to understand them. For South Koreans, it is all about the rise of East Asia in the twenty-first century. Already in the 1990s, improved relations between South Korea and Japan, and especially the opening up of South Korea to Japanese cultural imports, led to a boom, for example, in Koreans studying Japanese—and therefore rediscovering no small amount of utility in going back to review 한자. More than anything else, though, it has been the rise of China in the East Asian and world economies that has convinced South Koreans of the need for Chinese characters, and this trend seems likely to continue unabated in the foreseeable future. Nearly everybody is learning 한자 in South Korea these days.

The Korean lexicon

Finally, a simple statistic. Depending on which experts and which dictionaries one consults, Sino-Korean words—Korean words that traditionally have Chinese characters associated with them and which can, in principle, be written in 한자 instead of 한글—comprise anywhere from a minimum of 60 percent to a maximum of 75 percent of the Korean lexicon.

Which Characters to Learn, How Many, When, and How?

As simple as these questions may seem, they are in fact complex, and we would claim that there is no one correct answer to each of them. Instead, we can only offer responses based on our own experience learning and teaching Chinese characters in an Anglophone context.

Which 한자 should be taught first?

It doesn't really matter. To be certain, Lesson 1 should not contain a barrage of complex characters composed of umpteen stroke orders, nor should an introductory book like this focus inordinately on low-frequency 한자 that do not participate in extensive word formation. Thus, we have tried to include, on the whole, 한자 with relatively fewer strokes, of relatively high frequency that can be found as constituent components of numerous other Sino-Korean vocabulary items.

Some Korean language educators might maintain that a course like this should follow some standardized list like, for example, the first few hundred Chinese characters learned by South Korean schoolchildren in the official government-approved curriculum, or that it should adhere to some other ranked listing like, for example, those of the various 한자능력시험(漢字能力試驗) or Chinese character proficiency exams popular these days in South Korea. We reject any such notion for the simple reason that the users of these materials are not South Koreans.

Instead, the approach used here is systematic in its own way, based on the notion that the

learner is starting with materials he or she has already seen—the "parallel universe" with *Advanced Korean*. In other words, we have tried to avoid a learning environment where absolutely everything encountered—vocabulary, Chinese characters, politico-historical and cultural context, and structural patterns—is new and overwhelming. The learner will quickly acquire a solid basis in Chinese characters as well as the confidence and tools to tackle more advanced Sino-Korean materials on his or her own.

How many 한자 should an introductory course teach?

Because it is well known that Korean high school graduates are required to learn some 1,800 Chinese characters, and given the need for non-Korean learners to somehow "catch up" or "make up for lost time" in comparison to the educated native speaker models they are encouraged to emulate, one often encounters a rushed, "cramming" approach to Chinese character education; the more the better, and the quicker the better. Our book, though, is in no rush. Our teaching experience suggests that 500 한자 over the course of two semesters is a reasonable number, especially if the focus of learning is just as much on the associated vocabulary and vocabulary-building strategies as it is on the Chinese characters themselves. Any learner who masters the 500 한자 in this book will be well placed to go on and master another 1,500 on his or her own.

When is the best time for the Anglophone learner to start learning 한자?

Here again, one finds different approaches. For example, Rogers et al.'s *College Korean* (1992), the UC-Berkeley elementary Korean textbook, starts introducing about six to ten Chinese characters each lesson with Lesson 7, for a total of 142 in this first-year course. But it is difficult to imagine a good pedagogical reason for introducing Chinese characters in the first year of a Korean language course, even if one makes this portion "optional," as the Berkeley authors do. Our view is this: native speakers of Korean in the two Koreas do not start learning 한자 until elementary school (sometimes later), after they have already mastered all the basic patterns and vocabulary of their native tongue. Moreover, when they begin to learn Chinese characters, they are, for the most part, learning the 한자 for Korean words that *they already know*. The authors of this book are by no means claiming that L2 ("foreign") learners of Korean should somehow follow a language-acquisition trajectory identical to that of an L1 ("native speaker") learner, but it seems eminently reasonable to hold off until at least the intermediate level—i.e., until after two years of non-intensive or one year of intensive instruction—before tackling 한자. In this way, the learner is guaranteed a minimum comfort zone and at least a modicum of that "Hey, I know this word already, but didn't know it was Sino-Korean" feeling. In short, non-Korean learners of Korean have their hands full as it is; let's hold off on Chinese characters until they know the basics, and embed the 한자 in texts simple enough to allow the learners to focus on the 한자.

How should 한자 be taught?

Simple: analytically and without mystification. Thus, students need to learn from the very beginning that the vast majority of Chinese characters are composed of two elements: a semantic determinative and a phonetic determinative. The semantic determinatives, also known as semantic classifiers, are usually referred to, somewhat inaccurately, as "radicals," and provide a very general idea as to the meaning of the character concerned. The phonetic determinative ("phonetic" for short, usually called 기본음 *basic reading* or 성부 *phonetic element*, in Korean), by contrast, gives a hint as to the pronunciation of the character. Learners of Korean, in particular, are well served by attention to phonetic determinatives because of the conservative nature of Sino-Korean phonology. Thus, Korean language learners get more mileage out of paying attention to the phonetic determinatives than do learners of Mandarin or Japanese, and this book introduces some 250 of them.

For example, in Lesson 1 the student encounters this character: 공부 課 (과). This character is composed of the "speech radical" 言 plus the phonetic element 果 (과), a component that shows up in other characters like 菓, 顆, 堁, etc. The beginning learner of 한자 need not learn these other characters, but benefits from knowledge of the high probability that any character with the element 果 in it is

likely pronounced [과]. To put it another way:

> The failure [in Chinese writing] to develop a standardized set of syllabic signs, together with the elevation of the radicals to the position of key elements in the filing of characters in dictionaries, have combined to create a system whose complexity masks a partial regularity. (DeFrancis 2002: 11)

The partial regularity DeFrancis alludes to lies in the phonetic determinatives, and this partial regularity is at its most robust in Sino-Korean (compared to Mandarin or Japanese). So one noteworthy feature of this book is that it points out phonetic elements whenever possible.

How Is This Book Different from Others?

The ideographic myth

For starters, we differ from traditional accounts in eschewing any reference to Chinese characters as "pictograms" or "ideograms." As Boltz (2003: 34) points out, Chinese characters with pictographic origins comprise only a tiny fraction of the total number, and we see little utility in perpetuating what many scholars have come to designate as the "ideogram" myth: as DeFrancis (2002: 3) and Unger (1990: 395–396), among others, have shown, "ideogram" is a concept dreamed up by Westerners and taken over from them in last century or so by the Chinese, Japanese, and Koreans. Erbaugh (2002: 24) is unequivocal on this point: "Invoking the ideographic myth should by now be as embarrassing as the flat earth hypothesis."

Our book also differs from traditional approaches in its attitude toward the typological classification of Chinese characters. Most 한자 textbooks start by teaching about the 六書(육서)—the Six Categories or "six [forms of] script"—a typology of Chinese characters that dates back to the last decades of the first century BC (see Boltz 2003: 143–149). While there is no harm in knowing about this as cultural history, it has little pedagogical value today. So here they are (from Boltz 2003: 143–149),

> 指事 (지사): "indicating the matter"
> 象形 (상형): "representing the form"
> 形聲 (형성): "formulating the sound"
> 會意 (회의): "conjoining the sense"
> 轉注 (전주): "revolved and re-directed [graphs]"
> 假借 (가차): "loaned and borrowed [graphs]"

As Erbaugh (2002: 47) notes, two of these six traditional categories reinforce the ideographic myth: (1) characters categorized under the 指事 (지사) "indicating the matter" category such as 上 (상) *up; on* and 下 (하) *down; under*, and (2) the so-called 象形 (상형) or "pictograph" characters like 日 (일) *sun* and 月 (월) *moon*.

Thus, rather than reinforce an ideographic myth that mystifies and orientalizes Chinese characters with little or pedagogical payoff, we stick to an analytic approach. Of course, any "tricks," visuals, or mnemonic devices that can aid a learner in remembering the characters are fair game; but they are just that—tricks—and not an inherent feature of Chinese writing.

Lists vs. "readers"

The study materials found on this CD-ROM differ somewhat in format from the materials in Sino-Korean textbooks currently on the market, which are all in "reader" format with numerous short "canned" (inauthentic) texts carrying the Chinese characters to be learned, followed by various short exercises. Our materials also feature lessons that start with a "canned" text, but our Main Texts are previously studied texts from a "parallel universe." Moreover, our lessons feature numerous lists structured so as to maximize vocabulary learning. We also encourage learners to use online resources to seek out authentic examples-in-context of the Sino-Korean vocabulary they are learning.

The point of this book's emphasis on vocabulary lists is this: the focus is not so much on learning individual 한자 as it is on acquiring intuitions about webs of interconnected vocabulary that 한자 help create. These networks of vocabulary items are more important than the individual characters, and in Korean, especially, they are more important than being able to write the individual characters: i.e., it is more important to have an appreciation of the different words that include 나라 國 (국) *nation, country* in them—and be able to reproduce them in just 한글—than it is to be able to reproduce the Chinese character 國 itself. In other words, "knowing how a character is written has very little value in the modern Korean society" (Kim 2001:

ii), but all learners of Korean, benefit from learning the written form of the Chinese characters as part of the vocabulary-building process.

The questions of authenticity and target audience

"Authenticity" is a key concept in language education these days. The more "authentic" teaching materials are, and the more advanced learners become, the more desirable it is to base pedagogy on authentic teaching materials. But what does it mean to use "authentic" materials for a beginning course in Sino-Korean? And who are the learners wanting to learn Chinese characters in their Korean readings? In earlier days, when Chinese characters had greater visibility in South Korean print culture, the answer to the authenticity question was easy: use newspaper articles and editorials and/or academic materials. But current events articles, editorials, and academic materials quickly grow outdated, and in any case, nowadays fewer and fewer newspapers use Chinese characters; even academic materials tend to use them much less, or else employ parallel 한글(漢字) or 漢字(한글) formats.

As for the target audience question, Anglophone Korean language students today are different from the tiny handful of students in the 1980s who were the intended consumers of books like Lukoff (1982/1989) and Francis Park (1984). Lukoff's book, with its 1,200 한자, was academically focused and targeted at rather specialized, typically nonheritage, Korean studies students who, if they weren't already graduate students, were likely considering graduate school and/or otherwise needed training in academic Korean with a heavy Sino-Korean focus. And Park's book, with a staggering 1,554 different 한자, was designed originally for intensive in-country training courses for Maryknoll missionaries. But nowadays both the numbers and diversity of Anglophone Korean language learners have increased dramatically, making it more difficult to pinpoint with any accuracy appropriately "authentic" materials for learning 한자.

The upshot of all this, we would claim, is that it makes no sense to worry about the "authenticity" of one's reading texts in a course like this, as long as they help the student learn 한자 and build the student's vocabulary. (On the other hand, this *Sino-Korean Companion* is an ideal springboard for students who, on completion of the course, want to work with materials like the Lukoff or Park books.)

Given then, that "authenticity" is a pie in the sky for a beginning 한자 textbook, we have adopted one more unauthentic convention in the Main Texts for each lesson. Because this is a beginning course with a closed and (relatively) manageable set of 한자, it is easy to track which 한자 are known and which are not with the vocabulary items in each Main Text. Sometimes, then, it can happen that a binom (e.g., 선조 ancestor(s) and 생활 life in Lesson 6) contains one character either previously learned or targeted for learning in the current lesson, and another which has not been studied yet. In cases like this, we apply a "mix-and-match" format: 先조 and 生활. By Lesson 6, the students have already learned 먼저 先 (선) and 날 生 (생), so why not write at least these characters that they know, and allow for some review? The point is to constantly analyze out the 한자 building blocks of the Korean lexicon. That such an ad hoc orthographic practice might jar the traditionally educated Korean native speaker's eye is of little consequence.

Writing the characters

On the other hand, it *is* authentic, in a Korean cultural context, to de-emphasize the ability to write from memory every character one has ever learned. Highly educated Koreans with significant Sino-Korean reading abilities, able to recognize hundreds of Chinese characters rarely, if ever, show the apparent shame often displayed by educated speakers of Chinese or Japanese when they slip up on or forget how to write a Chinese character. "Horrors!" they say. But the Korean's reaction is a shrug and a dismissive "Whatever—we've got 한글, the world's greatest writing system ever!"

Having said this, it is nonetheless important to learn both the correct strokes and the proper stroke orders and to practice writing the characters, and provisions are made for this in the *Sino-Korean Companion*. To that end, we also give here some general guidelines on basic strokes and stroke-order.

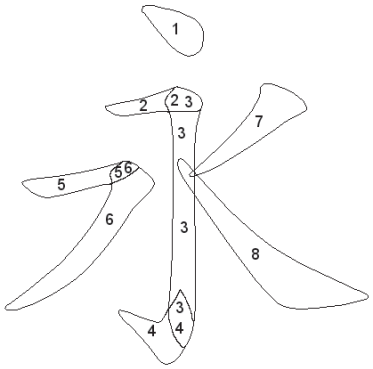
The Eight Basic Strokes as Exemplified by 길 永 (영)

Just as one can analyze out and distinguish different strokes in, say, English cursive handwriting or in

shorthand, it is possible to distinguish a number of strokes basic to the writing of Chinese characters. One traditional method for teaching the most basic stroke types is called 永字八法(영자팔법), i.e., the "eight ways [of writing] of the Chinese character 永." Technically speaking, this character has a total stroke count of five:

永永永永永

But from a calligraphic point of view, it actually has eight hand motions, all of which are basic to the writing of Chinese characters (and each of which has a name, for the real calligraphy buffs—for details, see 위키백과 or the Korean Wikipedia, whence the image below):



General Guidelines for 한자 Stroke Order

Once you know the basic hand strokes, you need to remember a few basic rules of thumb for stroke order. And don't worry—each new character in the book is accompanied by a stroke-by-stroke breakdown of the stroke order.

Top to Bottom
(↓) e.g., 오얏 李 (이 / -리):

一 十 木 木 本 李 李

Left to Right
(→) e.g., 쉴 休 (휴):

丿 亻 仁 什 休 休

Horizontal before Vertical
(→↓) e.g., 열 十 (십):

一 十

Principles 1–3 are the most fundamental principles of stroke order and can be supplemented by the following four additional guidelines.

When Left and Right Are Mirror Images, Start in the Middle
e.g., 작을 小 (소):

丨 小 小

In Characters with Enclosed Elements, Start with the Enclosure
e.g., 한 가지 同 (동):

丨 冂 冂 同 同 同

Vertical Strokes That Pierce through the Middle Come Last
e.g., 가운데 中 (중):

丨 口 口 中

"Pedestals" May Be Written First or Last
i. Pedestals that always get written first: 走, 是
e.g., 제목 題 (제):

冂 日 旦 昰 是 是 題 題 題 題

ii. Pedestals that always get written last: 廴, 辶
e.g., 통할 通 (통):

マ マ 尹 甬 甬 甬 甬 涌 涌 通

Chinese Character Resources for Ambitious Students

Clearly, Chinese characters are a vast topic and require a huge investment of time and effort. This *Sino-Korean Companion* will provide a useful grounding in the basics. Those learners who want to supplement this book and/or go beyond it are encouraged to use some of the many useful books and electronic resources dedicated to the study of 한자.

First, books. As mentioned above, every student of Korean should own a copy of Bruce Grant's *Guide to Korean Characters*. Every student should also own a handy pocket 옥편 or Chinese character dictionary for Koreans; one of our favorites is the 동아 신 활용옥편. Lukoff (1982/1989) and Park (1984; 2000) make good follow-ons to the *Sino-Korean Companion*, and Whitlock and Suh (2001), while

pricey and bulky, contains many useful mnemonic devices for memorizing characters. Kim (2001) is another useful resource that shares with us the conviction that knowledge of 한자 is empowering in numerous ways.

But the best resources for 한자 are all electronic and are too many to list here. A quick Google search in 한글 for "한자" will yield numerous South Korean sites in South Korea. We particularly appreciate the following sites:

"한자통" (http://www.hanjatong.com/)
"이야기 한자여행" (http://hanja.pe.kr/)
"존 한자사전" (http://www.zonmal.com/)
Naver Hanja Dictionary (http://hanja.naver.com)
"OK 한문" (http://www.ok-hanmun.net/)
"맛있는 한자" (http://www.yamhanja.com/)
"한자닷컴" (http://www.hanja.com/)
(a kids' site, but cute)
"한자야닷컴" (http://www.hanjaya.com/)
(another good kids' site)
"공자맹자왈" (http://www.e-hanja.com)

Finally, users of this book are encouraged to navigate their way to the UBC Korean language program website at http://www.korean.arts.ubc.ca/ for its web-based Chinese character learning tool for students of Chinese, Japanese, and Korean that incorporates all of the features of this book, plus many more. The site can also be found at www.ubccjk.com, is best viewed in Mozilla/Firefox, and, at the time of writing, is being developed for an iPhone app.

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