

# A Study of Literary Sinitic Textbooks in Korean Universities: Concepts and Scope, Pedagogical Approaches, and Selected Texts

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## Abstract

This article serves as a preliminary study for a larger project on developing Literary Sinitic textbooks for Anglophone learners. It examines major Literary Sinitic textbooks published for use in Korean universities since the twentieth century, focusing on three aspects: the definition and scope of Literary Sinitic, pedagogical approaches, and the selection of texts. The study shows that Korean university textbooks generally present Literary Sinitic as both an integral part of Korean literary tradition and a shared classical language of the Sinosphere. They also place considerable emphasis on systematic grammatical instruction while recognizing the limitations of grammar-centered pedagogy. In addition, some textbooks employ pedagogical strategies such as diagramming methods and practice exercises to promote active learner engagement. With regard to text selection, they seek to balance representative works with broader educational objectives, although further diversification remains desirable. Based on these findings, this article argues that future textbooks for Anglophone learners should provide a clear explanation of the concept and scope of Literary Sinitic, adopt a balanced approach to grammatical instruction, and diversify their selection of texts in light of recent scholarship and the needs of Korean Studies. It is hoped that these observations will contribute to the development of more effective Korean Literary Sinitic teaching materials for Anglophone learners.

**Keywords:** Korean Literary Sinitic; Literary Sinitic Pedagogy; Anglophone Learners; Korean Studies; Literary Sinitic Textbooks; Grammar Instruction

## Introduction

This article serves as a preliminary study for a follow-up project on the development of Literary Sinitic textbooks for Anglophone learners. As part of this broader initiative, it provides an overview of Literary Sinitic textbooks published for use in Korean universities since the twentieth century, focusing on three aspects: how they define Literary Sinitic, the pedagogical approaches they adopt, and the texts they include.

Contemporary perspectives on Literary Sinitic education may be broadly divided into internal and external contexts. Domestically, discussions concerning the necessity of Literary Sinitic education and its pedagogical approaches have continued for decades. More recently, public debates over declining literacy have renewed interest

in the teaching of Sinographs and Literary Sinitic. Externally, the global expansion of Korean popular culture has generated growing international interest in the Korean language and culture. This trend has naturally led to an increasing demand for Korean Studies, particularly for advanced-level Korean language instruction. Given the close relationship between Korean and Literary Sinitic, the absence of knowledge of Sinographs forces learners at advanced levels—where lexical competence becomes increasingly important—to rely heavily on rote memorization of Sino-Korean vocabulary. From this perspective, instructors at overseas universities offering Korean Studies have recognized the need to incorporate Sinograph education into Korean language instruction in order to help learners achieve a more accurate command of Korean.<sup>1</sup>

Existing Literary Sinitic textbooks designed for Anglophone learners have focused primarily on Chinese texts, and few introduce Korean Sinographic Literature as a distinct subject of study. As a result, learners seeking to approach Sinographic Literature within the broader framework of Korean Studies have little access to systematic instructional materials. Against this backdrop, the Institute for Sinographic Literatures and Philology at Korea University and the MIT Global Humanities Initiative co-hosted a workshop in October 2024 on the development of Literary Sinitic handbooks and textbooks. The present study builds upon that collaborative initiative.

Several previous studies have explored the future direction of Literary Sinitic education by examining pedagogical approaches developed in Anglophone contexts. Shim Kyŏngho (2018), for example, surveyed the state of Sinograph and Literary Sinitic education in China, Taiwan, Japan, and the United States, and reflected on whether current educational practices align with broader trends in global classical studies. He argued that, in addition to reassessing the historical characteristics of Korean Literary Sinitic, Korean scholarship should engage more actively with international developments in Sinographic studies. He also emphasized the need to expand Sinograph and Literary Sinitic education beyond Korea in response to the growing international demand for Korean Studies.<sup>2</sup>

Yoo Jungmin (2021) investigated Literary Sinitic pedagogy in Anglophone academia through interviews with ten early-career scholars and an analysis of three representative Literary Sinitic textbooks used in the English-speaking world. Based on this examination of pedagogical approaches, particularly the methodology of

<sup>1</sup> According to a 2024 *Kyunghyang Shinmun* 경향신문 article, instructors teaching Korean at overseas institutions identified Sinograph education as one of the areas most in need of additional support. They observed that advanced learners often struggle with vocabulary acquisition because, without knowledge of Sinographs, they must rely heavily on rote memorization. The instructors therefore emphasized the importance of Sinograph education for developing an accurate command of Korean.

<sup>2</sup> Sim Kyŏngho, “Segye hanmun kyoyuk ūi panghyang kwa Han’guk ūi yŏkhal” 세계 한문교육의 방향과 한국의 역할, *Tongbang hanmunhak* 동방한문학 74 (2018): 7–34.

“defamiliarization,” Yoo suggested its potential application to the development of Literary Sinitic teaching materials in Korea.<sup>3</sup>

More recently, Shim Kyusik (2025) working within the same textbook development initiative as the present study, examined the organization and pedagogical direction of a textbook on Korean Sinographic Literature for Anglophone university students. Focusing primarily on distinctively Korean forms of Literary Sinitic, such as *pyŏnkyŏk hanmun* and *Idu* texts, he proposed a concrete curriculum for introducing the distinctive features of Korean Literary Sinitic to Anglophone learners.<sup>4</sup>

While examining the educational landscape in Anglophone contexts is indispensable to the development of Literary Sinitic textbooks for Anglophone learners, Literary Sinitic textbooks published in Korea since the twentieth century are likewise an important source of insight. In particular, for readers approaching Sinographs and Literary Sinitic as a subfield of Korean Studies, Korean university textbooks—which aim to enhance learners’ understanding of the Korean language while incorporating a substantial body of Korean Literary Sinitic texts—provide valuable points of reference. It is therefore necessary to begin by examining how these textbooks define the concept and scope of Literary Sinitic, what pedagogical approaches they adopt, and which texts they include. Accordingly, this study seeks not only to provide an overview of the general characteristics of Korean Literary Sinitic textbooks but also to analyze them as reference points for the development of future textbooks for Anglophone learners.

Accordingly, the present study focuses on textbooks that meet the following three criteria: (1) they have been used in Literary Sinitic education at Korean universities since the twentieth century; (2) They emphasize not only sinograph education but also the teaching of Literary Sinitic; and (3) they include Korean Literary Sinitic texts. Works that focus primarily on the history of Sinographic Literature rather than providing annotated reading materials were consulted only with respect to their discussions of the concept and scope of Literary Sinitic, and were not included in the methodological or textual analysis. The textbooks selected for analysis are listed below.

| Author (Year)       | Title                                                      | Publisher      |
|---------------------|------------------------------------------------------------|----------------|
| Kim Chundong (1947) | <i>Chŏngsŏn kodŭng hanmun tokpon</i><br>精選高等漢文讀本 [Selected | Samsŏngsa 三星社版 |

<sup>3</sup> Yoo Jamie Jungmin, “T’aja ūi sisŏn ūro pon koribŏ ūi tach’ŭngsŏng: Yŏngmigwŏn hanmun munŏnmun kyoyuk ūi p’edagoji t’amgu” 타자의 시선으로 본 고립어의 다층성: 영미권 한문 문헌 교육의 폐다고지 탐구, *Hancha hanmun kyoyuk* 漢字漢文教育 50 (2021): 115–138.

<sup>4</sup> Sim Kyusik, “‘Han’guksik’ Hanmun ūi k’ŏrik’yullŏm e taehan tansang: Yŏngmikwŏn taehak kyojae e hwal’yonghal chŏngŭi, pŏmwi, yongŏ, munpŏp, yemun” ‘한국식’ 한문의 커리큘럼에 대한 단상: 영미권 대학 교재에 활용할 정의, 범위, 용어, 문법, 예문, *Tong’a Hanhak Yŏn’gu* 동아한학연구 20 (2025): 377–408.

|                               |                                                                                                                          |                               |
|-------------------------------|--------------------------------------------------------------------------------------------------------------------------|-------------------------------|
|                               | Readings in Literary Sinitic for Higher Education]                                                                       |                               |
| Kim Chundong (1960)           | <i>Taehak hanmun su</i> 大學漢文粹<br>[Selected Literary Sinitic Texts for University Students]                               | Korea University Press        |
| Yi Kawŏn (1960)               | <i>Hanmun singang</i> 漢文新講<br>[New Lessons in Literary Sinitic]                                                          | Singu Munhwasa<br>新丘文化社       |
| Korea University (1996)       | <i>Sin myŏngsimbogam</i> 新明心寶鑑<br>[The New Mirror of the Mind]                                                           | Korea University Press        |
| Korea University (1996)       | <i>Kyoyang hanmun</i> 教養漢文<br>[Literary Sinitic for General Education]                                                   | Korea University Press        |
| Chŏng Min & Pak Sumil (2002)  | <i>Hanmun ŭi ihae</i> 韓文의 이해<br>[Understanding Literary Sinitic]                                                         | Hanyang University Press      |
| Hŏ Kyŏngjin et al. (2004)     | <i>Hanmun ŭi ihae</i> 韓文의 이해<br>[Understanding Literary Sinitic]                                                         | Yonsei University Press       |
| Yi Myŏnghak (2004)            | <i>Hanmun ŭi segye</i> 韓文의 세계<br>[The World of Literary Sinitic]                                                         | Sungkyunkwan University Press |
| Yi Yihwa (2009)               | <i>Yi Yihwa ŭi hanmun kongbu</i><br>이이화의 한문 공부 [Yi Yihwa's Guide to Literary Sinitic]                                    | Yŏksa pip'yŏngsa              |
| Ewha Womans University (2013) | <i>Saenghwal hanja wa kyoyang hanmun</i> 생활한자와 교양한문<br>[Practical Sinographs and Literary Sinitic for General Education] | Ewha Womans University Press  |
| Yi Sangjin (2014)             | <i>Hanmun munpŏp</i> 韓文문법<br>[Grammar of Literary Sinitic]                                                               | Chŏnt'ongMunhwaYŏn'guh<br>oe  |
| Yi Kawŏn (2016, rev. ed.)     | <i>Hanmun singang</i>                                                                                                    | Pogosa                        |

Drawing on the textbooks introduced above, the remainder of this article addresses three main questions. First, how do Korean Literary Sinitic textbooks define the concept and scope of Literary Sinitic? Second, what pedagogical approaches do they adopt? Third, what kinds of texts do they include? By addressing these questions, the concluding section offers several suggestions for the development of Korean Literary Sinitic textbooks for Anglophone learners.

### The Concept and Scope of Literary Sinitic

Among the textbooks surveyed, relatively few provide an explicit discussion of the concept and scope of or Literary Sinitic. These issues are addressed primarily in textbooks on literary history, whereas reading textbooks intended to develop

proficiency in Literary Sinitic texts rarely devote a separate chapter to them. Nevertheless, the prefaces to these textbooks generally reveal how their compilers understand the scope of Literary Sinitic. Moreover, the ways in which they define its scope are closely related to the educational objectives and rationale they propose for Literary Sinitic education.

1) Today, the purpose of studying Literary Sinitic is not to produce poetry like Chông Chisang 鄭知常 or Yi Chehyôn 李齊賢, or prose like Hô Kyun 許筠 or Pak Chiwôn 朴趾源. Rather, because countless works have accumulated over several millennia, we cannot properly understand or study our national history and cultural heritage without being able to read them. Likewise, anyone wishing to trace the origins of East Asian scholarship must first acquire a knowledge of Literary Sinitic.<sup>5</sup>

2) With China's rapid opening in recent years, cultural exchanges among Korea, China, and Japan have become increasingly frequent, and Sinographs serve as a bridge connecting the three countries. Their practical value alone makes them indispensable. Moreover, given that the written culture of Korea's premodern past was conducted largely through Literary Sinitic, a basic understanding of Literary Sinitic is essential for anyone seeking a proper understanding of Korea's own cultural heritage.<sup>6</sup>

3) What is most urgently needed is not simply the teaching of Sinographs, but an education that enables students to learn Sinographs through Literary Sinitic texts—the classical language of East Asia—while reinterpreting and appreciating the shared cultural traditions and values of the Sinosphere, including China, Japan, and Vietnam.<sup>7</sup>

Although these prefaces do not explicitly define the concept or scope of Literary Sinitic, they reveal that their compilers understood Literary Sinitic in terms of two complementary identities: as an integral component of Korean literary tradition, and as a shared written language of East Asia. The former is reflected in the argument that Literary Sinitic is indispensable for understanding Korea's own cultural heritage, whereas the latter appears in claims that it provides access to the intellectual foundations of East Asian scholarship or that Sinographs serve as a bridge connecting Korea, China, and Japan.

These two conceptions of Literary Sinitic have directly shaped the compilation and organization of Korean university textbooks. Their most visible manifestation is the inclusion of both Korean and Chinese texts within the same textbook. As noted above, Korean university textbooks on Literary Sinitic have generally been produced either by departments of Chinese language and literature or by departments of Korean

<sup>5</sup> Yi Kawôn *Hanmun singang* (Seoul: Sinkumunhwasa, 1960), Preface.

<sup>6</sup> Chông Min and Pak Sumil, *Hanmun ūi ihae* (Seoul: Hanyang University Press, 2002), Preface.

<sup>7</sup> Yi Myōnghak, *Hanmun ūi segye* (Seoul: Sōnggyun'gwan University Press, 2004), Preface.

language and literature and Sinographic Literature. Without exception, textbooks belonging to the latter category combine Korean and Chinese texts. This tendency can already be observed in early university textbooks such as *Hanmun singang* and *Taehak hanmun su*. The editorial principles of *Taehak hanmun su* state that “Korean and Chinese texts have been selected in a ratio of three to one, with particular emphasis on Korea’s cultural heritage.” Likewise, the preface to *Hanmun singang* explains that “Korean and Chinese works have been arranged side by side for comparison in every chapter.” For example, it places together letters by Chǒng Yakyong 丁若鏞 and Sima Guang 司馬光, both written to admonish their sons, thereby encouraging comparative reading.<sup>8</sup> the continued inclusion of both Korean and Chinese texts in the majority of Literary Sinitic textbooks demonstrates that Literary Sinitic has been understood simultaneously as an integral part of Korea’s literary tradition and as the shared written language of the Sinosphere originating in China.

By contrast, textbooks that focus primarily on the history of Sinographic Literature are noteworthy for their more explicit discussions of the concept and scope of Literary Sinitic. For example, *Hanhak ipmun* devotes a substantial portion of its first chapter, “Sinographs and Sino-Korean Vocabulary,” to topics such as “Sinographs, Literary Sinitic, and Korean Culture,” “The Origins of Sino-Korean Vocabulary,” “The Reception of Sino-Japanese Vocabulary,” and “Basic Knowledge of Sinographs.”<sup>9</sup> Through this organization, the textbook encourages learners to understand not only the relationship between Korean culture and Literary Sinitic, but also the use of Sinographs in China and Japan. Similarly, *Han’guk hanmunhak ūi ihae* devotes considerable attention to explaining the concept and scope of Korean Sinographic Literature through chapters such as “What Is Korean Sinographic Literature?” (Chapter 1), “Chinese Classics as the Origins of Korean Sinographic Literature” (Chapter 2), “The Relationship between Korean Literature and Sinographic Literature” (Chapter 3), and “Korean Sinographic Literature within the Literary Sinitic Tradition of East Asia” (Chapter 5). Particularly noteworthy are the following observations.<sup>10</sup>

1) Korean Sinographic Literature refers to literary works composed in Literary Sinitic by Korean authors and expressing Korean thought and emotion. Even when a text appears to be written in Literary Sinitic, works written in *hyangch’al* 鄉札 or *Idu* 吏讀 texts used as official documents by government offices are not included within Sinographic Literature. Texts written in *hyangch’al* notation and *Idu* texts are modified forms of vernacular Korean writing that borrow the sounds and meanings of Sinographs; they are not Literary Sinitic sentences. For this reason, documents

<sup>8</sup> See Kim Sǒngūn, “Yǒnmin *Hanmunsingang* ūi t’ŭkching kwa hyōndaejōk ūiui” 연민 『한문신강』의 특징과 현대적 의의, *Yǒnmin hakchi* 연민학지 27 (2017): 88–90.

<sup>9</sup> Sim Kyōngho, *Hanhak ipmun* 한학입문 (Seoul: Hwangsojari, 2007)

<sup>10</sup> Son Chonghūm and An Taehoe, *Han’guk Hanmunhak ūi Ihae* 한국한문학의 이해 (Seoul: Korea National Open University Press, 2016)

written in these forms have generally been studied within the field of Korean literature.

2) Korean Sinographic Literature encompasses “various forms of writing in which prose and verse coexist, literary and utilitarian writing overlap, and the acts of literary creation, political practice, and ritual performance are inseparably intertwined.” When viewed through modern Western conceptions of literature rather than traditional perspectives, its scope differs considerably... Yet there is no need to restrict its scope according to Western literary criteria... Since both the traditional perspective and the Western literary perspective have their limitations, Korean Sinographic Literature should instead be redefined on the basis of its own historical realities. From this broader perspective, it is appropriate to extend the scope of Korean Literary Sinitic literary studies to encompass virtually all texts written in Literary Sinitic by Koreans in Korea.

3) When viewed from the broader perspective of East Asia, Korean Sinographic Literature, together with the Literary Sinitic traditions of China and Japan, constitutes the classical literature of the Sinosphere. Written in Sinographs, these literary traditions give expression to the ideas and emotions of their respective cultures and together form one of the foundations of East Asian civilization.<sup>13</sup>

1) addresses the boundary between sinographic Literature and Korean literature, noting that even when texts appear on the surface to be written in Sinographs, *hyangch'al* 향찰 and *Idu* 이두 texts have generally been treated within the field of Korean literature. 2) points out that the scope of Sinographic Literature differs depending on whether it is viewed from a traditional perspective or through Western literary criteria, and argues that its scope should now be expanded and understood in closer relation to its historical realities. 3) presents a definition of Literary Sinitic from an East Asian perspective, emphasizing that Korean Sinographic Literature forms part of the “classical literature of the Sinosphere.” Such concrete definitions and categorizations reflect the multilayered nature of Korean Sinographic Literature and may help deepen learners’ understanding of the field.

As discussed above, existing textbooks for Anglophone learners have traditionally approached Literary Sinitic primarily as Chinese classical writing. More recently, however, Korean Studies programs have begun to offer Literary Sinitic courses centered on Korean texts and conducted through Korean as the language of instruction.<sup>14</sup> At the same time, changing perceptions of the concept and scope of Literary Sinitic are also reflected in its English terminology. Whereas the terms Chinese character and Classical Chinese were once commonly used, recent scholarship has increasingly adopted Sinograph and Literary Sinitic. These terms acknowledge Literary Sinitic as the shared written language of East Asia and recognize

<sup>13</sup> Son Chonghŭm and An Taehoe, p. , , and .

<sup>14</sup> Yoo Jamie Jungmin, T'aja ūi sisŏn ūro pon koribŏ ūi tach'ŭngsŏng, 120.

the Literary Sinitic traditions of Korea, China, Japan and Vietnam as constituting distinct components of the classical humanities of the Sinosphere. In light of these developments, future textbooks for learners studying Korean Literary Sinitic should provide a clear explanation of the concept and scope of Literary Sinitic.

### Pedagogical Approaches

Korean university textbooks on Literary Sinitic generally pursue two principal educational objectives. The first is to improve learners' command of everyday Korean through a foundational understanding of Sinographs and Literary Sinitic. The second is to cultivate an understanding of traditional modes of thought and cultural values through the study of Literary Sinitic classics while encouraging learners to reflect on their contemporary significance.<sup>15</sup> These objectives closely parallel those of the Korean high school curriculum for Literary Sinitic.<sup>16</sup> In short, university Literary Sinitic education shares the goals and overall orientation of the high school curriculum while facilitating learners' transition to more advanced study of Sinographs and Literary Sinitic. Accordingly, university textbooks adopt different organizational principles and pedagogical approaches suited to the university environment and the characteristics of adult learners. The following sections examine these pedagogical features from two perspectives.

#### The Emphasis on Grammar

Modern Western language pedagogy has generally regarded grammar as a foundational component of language learning, whereas the traditional East Asian approach did not develop an independent discipline of grammar. In the traditional East Asian linguistic framework of *xiaoxue* 小學, only graphology, exegetics, and phonology were recognized as distinct fields, while grammar was not established as a separate branch of study. A systematic treatment of Literary Sinitic grammar began

<sup>15</sup> The preface to *Saenghwal hanja wa kyoyang hanmun* (Seoul: Ewha Womans University Press, 2013) states that the textbook is designed to provide learners with practical benefits in everyday language use by strengthening their basic understanding of Sinographs and Literary Sinitic, while also introducing the intellectual and cultural traditions of the Sinosphere through classical poetry and prose. Likewise, the preface to *Hanmun ūi ihae* (Seoul: Yonsei University Press, 2004) expresses the hope that students will acquire the ability to read Literary Sinitic independently, deepen their understanding of traditional thought and sentiment, and reflect on their contemporary relevance.

<sup>16</sup> According to the 2022 National Curriculum, high school Literary Sinitic education aims to enable students to apply their knowledge of Sinographs and Literary Sinitic to both everyday language use and the reading of Literary Sinitic texts; to cultivate the character and values needed for contemporary society through an understanding of the lives and wisdom preserved in Literary Sinitic sources; and to foster an appreciation of traditional culture while encouraging mutual understanding and exchange within the Sinosphere.

only in 1898, when Ma Jianzhong 馬建忠, influenced by Western missionaries, published *Mashiwentong* 馬氏文通. As Ma explains in the preface, he criticized the traditional pedagogical practice of emphasizing extensive reading alone while treating grammar as something that could be grasped only intuitively and could not be explained explicitly.<sup>17</sup> The central concern underlying *Mashiwentong* was that traditional methods, by relying primarily on memorization and repetition without grammatical explanation, failed to teach learners why the language functioned as it did. This concern ultimately provided the principal motivation for the work's composition.

This recognition of the need for grammatical explanation in Literary Sinitic education emerged only in the modern period. In Korea, most textbooks continued to take the form of *tokpon* 讀本 until the Japanese colonial period and did not provide systematic explanations of grammar. The term *tokpon*, originally derived from the traditional notion of “reading materials,” came to denote textbooks intended primarily for reading following the introduction of the modern school system in 1895. Its frequent appearance in the titles of Literary Sinitic textbooks reflects the fact that Literary Sinitic education, from the traditional educational system through the introduction of modern schooling, remained centered on reading rather than on explicit grammatical instruction.<sup>18</sup>

Among the textbooks examined in this study, *Taehak hanmun su* (1960), the earliest university textbook, was based on *Chōngsŏn kodŭng hanmun tokpon* (1947), published shortly after Korea's liberation, and thus represents a continuation of the *tokpon* tradition. Accordingly, it presents Literary Sinitic texts sequentially as reading materials without providing separate grammatical explanations. By contrast, *Hanmun singang* (1960), published in the same year, represents a markedly different pedagogical approach. Departing from the traditional emphasis on reading alone, it makes a systematic effort to explain the grammar of Literary Sinitic as an integral part of instruction.

The title *Singang* 新講 “New Lectures” may suggest that this book introduces an entirely new approach to the study of Literary Sinitic, but that is not the case. Rather, its aim is to discard the outdated methods of the traditional village schools, where teachers paid little attention to time, order, or method and regarded extensive reading and composition as sufficient in themselves. Instead, the book places primary emphasis on investigating the origins of Sinographs, establishing a systematic

<sup>17</sup> 『馬氏文通』, 「文通序」, “慨夫蒙子入塾, 首授以四子書, 聽其終日伊吾。及少長也, 則為之師者, 就書衍說。至於逐字之部分類別, 與夫字與字相配成句之義, 且同一字也, 有弁於句首者, 有殿於句尾者, 以及句讀先後參差之所以然, 塾師固昧然也。而一二經師自命與攻乎古文詞者, 語之及此, 罔不曰此在神而明之耳, 未可以言傳也。噫嚟! 此豈非循其當然而不求其所以然之蔽也哉! 後生學者, 將何考藝而問道焉?”

<sup>18</sup> See Hō Chaeyōng “Tokpon kaenyōm ūi hyōngsōng kwa kŭndae ihu tokpon ūi yuhyōng” 독본 개념의 형성과 근대 이후 독본의 유형, *Ōmunhak* 155 (2022): 73–78.

account of Literary Sinitic grammar, examining problems of interpretation, tracing the historical development of literary styles, and selecting reliable source texts—in short, on modernizing the study of Literary Sinitic. Many people assume, even before attempting to read it, that Literary Sinitic is difficult and inaccessible. Some dismiss it as obsolete, while others claim that it has no grammar at all. Yet such criticisms are little more than empty assertions made without serious study or inquiry. What is needed, therefore, is to provide a method for addressing these misconceptions.<sup>19</sup>

In the preface, Yi Kawŏn emphasizes that *Hanmun singang* was intended to break away from the traditional pedagogical model, which regarded extensive reading and composition as sufficient in themselves, by providing systematic explanations of Sinographs, grammar, literary style, and interpretation. He further explains that this approach was designed to offer a solution to the widespread misconception that Literary Sinitic lacks a grammatical system. Reflecting this pedagogical aim, *Hanmun singang* opens with Part I, “Grammar,” in which Chapters 1 and 2, “Parts of Speech” and “Syntax,” present a detailed and systematic account of Literary Sinitic grammar. Chapter 3 “Applications,” then enables learners to apply the grammatical knowledge acquired in the preceding chapters through punctuation and translation exercises. Given the prevailing pedagogical practices of the time, *Hanmun singang* is noteworthy for systematically incorporating grammatical instruction and for encouraging active interaction between learners and the text.

The emphasis on grammar has continued in more recent Literary Sinitic textbooks. Notably, a revised edition of *Hanmun singang* was published in 2016. In accordance with Yi Kawŏn’s original emphasis on grammar, the revised edition was reorganized around the sections on grammar and primary texts, while preserving the overall grammatical framework of the original.<sup>20</sup> This revision reflects the continued recognition that a grammar-oriented pedagogical approach remains effective for contemporary learners. The same emphasis can also be found in textbooks such as *Hanmun ŭi ihae* (2004), *Yi Yihwa ŭi hanmun kongbu* (2009), and *Hanmun munpŏp* (2014), all of which devote independent chapters to grammar and justify the necessity of grammatical instruction in the following terms.

<sup>19</sup> Yi Kawŏn, *Hanmun singang*, Preface.

<sup>20</sup> Yi Kawŏn, *Hanmunsingang*, rev. ed (Seoul: pogosa, 2016), “Preface to the Revised Edition.” says, “In preparing this revised edition, we retained the grammar section in keeping with Yŏnmin’s emphasis on grammar, while removing the former sections on interpretation, Sinographs, and literary style. The volume was reorganized around grammar and primary texts, with the original organization and grammatical framework of the grammar section remaining largely intact. Only those grammatical explanations and sentence expressions likely to confuse contemporary readers, who are far more familiar with modern Korean grammar, were revised or omitted.”

1) In the past, *sōdang* 書堂 “village schools” did not teach grammar, students were simply made to memorize texts. It was believed that, after reading a text ten or twenty times and committing it to memory, they would eventually understand it—that ‘wenli 文理 (the principles of the language) would naturally become clear.’ Such a method may have been possible during the Chosŏn dynasty, when students studied only Literary Sinitic, but it is not suitable for modern students, for whom Literary Sinitic is merely one subject among many.<sup>21</sup>

2) When I was young and first learned Sinographs and Literary Sinitic, I was simply expected to learn and memorize them. I was never taught the structure of Sinographs or the grammar of Literary Sinitic. I believed that it was enough simply to read and write. Only much later did I realize that this method of learning was highly inefficient and that its results emerged only slowly... Since the modern period, however, the grammar of Literary Sinitic has been studied in a considerably systematic and coherent manner. Drawing on these achievements, I found, through my own experience teaching Literary Sinitic, that teaching its basic grammar was highly effective.<sup>22</sup>

Both authors argue that the traditional emphasis on extensive reading and memorization is no longer appropriate for modern students, and that the achievements of modern research on Literary Sinitic grammar should be more actively incorporated into instruction. Particularly noteworthy is their observation that, unlike Chosŏn literati, modern students study Literary Sinitic as merely “one subject among many.” In other words, the traditional belief that extensive reading alone would naturally lead to *wenli* is no longer applicable to students for whom Literary Sinitic occupies only a limited place in the curriculum. The revised edition of *Hanmun singang* expresses a similar concern, noting that contemporary university students, as members of a generation educated primarily through Korean, have neither the time nor the opportunity to devote themselves to the prolonged process of reading and gradual self-discovery required by traditional methods.<sup>23</sup> In short, textbooks that devote independent chapters to grammar consistently emphasize grammatical instruction as a means of modernizing Literary Sinitic education. They further argue that this approach can improve learning efficiency for contemporary students, many of whom encounter Literary Sinitic only as a general education subject.

<sup>21</sup> Hŏ Kyŏngjin et al., *Hanmun ŭi ihae*, p. 8.

<sup>22</sup> Yi Yihwa, *Yi Yihwa ŭi hanmun kongbu*, pp. 5–6.

<sup>23</sup> Yi Kawŏn, *Hanmun Singang*, rev. ed., ‘Preface to the Revised Edition’ says, “Contemporary university students and beginners in Literary Sinitic studies belong to a generation educated even more exclusively through Korean than students of the 1960s. Unless they choose to specialize in Literary Sinitic, few have the time to devote themselves to the traditional method of gradually acquiring proficiency through prolonged reading. *Hanmun Singang* was designed as an introductory textbook for readers who cannot devote such extensive effort to the study of Literary Sinitic, and it is intended to serve as a practical guide for contemporary learners.”

At the same time, apart from the effectiveness of grammar instruction itself, textbook authors have also pointed out potential problems that arise when grammar-centered pedagogy is overemphasized. In the introduction to its grammar section, *Hanmun singang* argues that although it is both natural and necessary to draw upon Western grammatical frameworks in explaining Literary Sinitic, one should not follow them so uncritically as to overlook the language's own distinctive characteristics and principles.<sup>24</sup> Likewise, *Hanmun munpŏp* emphasizes the necessity of grammatical instruction while cautioning that an excessive preoccupation with grammar may cause learners to lose sight of the overall structure and meaning of a text. Accordingly, the compiler explains that the book includes only “common-sense grammatical knowledge that is genuinely helpful for reading Literary Sinitic.”<sup>25</sup>

The foregoing discussion of grammar in Korean Literary Sinitic textbooks offers several important implications for the development of textbooks for Anglophone learners. As noted above, one of the most significant pedagogical differences between the East Asian Literary Sinitic tradition and the Anglophone educational context lies in the role assigned to grammar. The traditional approach of expecting learners to acquire *wenli* through extensive reading alone is difficult to apply not only in contemporary Korean university education but also in Anglophone educational contexts, where grammatical systems occupy a central place in language instruction. Indeed, the textbooks by Dawson, Fuller, and Rouzer,<sup>26</sup> which are widely used in Anglophone contexts, all devote substantial attention to grammatical explanation. A systematic presentation of Literary Sinitic grammar should therefore be regarded as an essential component of textbooks for Anglophone learners. At the same time, care must be taken to ensure that grammatical explanation does not become so extensive that it confuses learners or diverts attention from the primary goal of Literary Sinitic education: reading and appreciating Literary Sinitic texts.

More specifically, Korean Literary Sinitic textbooks employ two particularly noteworthy pedagogical strategies for teaching grammar: diagramming methods and practice exercises. *Hanmun singang*, for example, helps learners understand the syntactic structure of Literary Sinitic by presenting sentences through diagramming methods similar to those employed in Western language instruction.

| Example1                | Example2                    |
|-------------------------|-----------------------------|
| ① 此花, 甚美. 이 꽃이 심히 아름답다. | ① 角者, 吾知其爲牛.<br>② 鳥, 吾知其能飛. |

<sup>24</sup> Yi Kawŏn, *Hanmun singang* (1960), “Introduction” to the Grammar section, pp. 17–18.

<sup>25</sup> Yi Sangjin, *Hanmun munpŏp* (Seoul: Chŏnt’ong Munhwa Yŏn’guhoe, 2014) “Preface”, pp. 5–6.

<sup>26</sup> Raymond Dawson, *An Introduction to Classical Chinese* (Oxford: Oxford University Press, 1968; repr., 1984); Michael Fuller, *An Introduction to Literary Chinese* (Cambridge, MA: Harvard University Asia Center, 1999) ; Paul F. Rouzer, *A New Practical Primer of Literary Chinese* (Cambridge, MA: Harvard University Asia Center, 2007).

|                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>此   甚   美</p> <p>花   美</p> <p>② 長江, 急流. 긴 강이 급히 흐른다.</p> <p>長   急   流</p> <p>江   流</p> <p>③ 其人, 愛黃菊. 그 사람이 누런 국화를 좋아한다.</p> <p>其   黃   菊</p> <p>人   愛   菊</p> <p>All of these are sentences containing modifiers. In (1), the modifier is attached to the subject and the predicate (verb); in (2), to the subject and the predicate (adjective); and in (3), to the subject, the predicate (verb), and the object. All three are simple sentences.</p> | <p>Sentence (1) is derived from the underlying form 吾知其爲牛, with <i>jiaozhe</i> 角者 placed at the beginning of the sentence as the topicalized element. Likewise, sentence (2) is derived from the underlying form 吾知其能飛, with 鳥 placed at the beginning of the sentence.</p> <p>The inversion resulting from this topicalization may be analyzed as follows. 吾 functions as the main subject of the sentence, while 角者 and 鳥 serve as the subjects of the embedded object clauses.</p> <p>吾   知   角者   爲   牛</p> <p>吾   知   能   鳥   飛</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Example 1 illustrates the diagramming of a sentence containing modifiers, whereas Example 2 employs a diagram to explain a construction in which the main subject of the sentence and the subject of an embedded clause undergo inversion. The principal advantage of diagramming methods lies in their ability to present the functions and hierarchical relationships of sentence constituents clearly and intuitively through visual representation, without relying on lengthy theoretical explanations. In this respect, they may serve as an effective pedagogical tool for both domestic and international learners who are already familiar with grammatical diagramming in English.

Another effective strategy is to enhance learner interaction through exercises. In *Hanmun singang*, for example, the grammar section concludes with an “Applications” section containing exercises on punctuation and grammatical analysis with translation. Because inserting punctuation into an unpunctuated Literary Sinitic text requires learners to identify sentence constituents and segment the text appropriately, punctuation exercises provide an effective means of assessing their grammatical understanding. In the translation exercises, learners are presented with excerpts from Literary Sinitic texts and asked to analyze them grammatically before producing an appropriate translation. Since the textbook provides a step-by-step explanation of the entire analytical process, learners are able to compare their own analyses with those presented in the textbook. Likewise, *Yi Yihwa ŭi hanmun kongbu* places practice exercises at the end of each chapter, encouraging learners to identify and apply the sentence patterns introduced in the preceding lessons.

Exercise 1

Rewrite the following sentences as inverted sentences 倒置文.

- ①巧言令色 仁鮮矣.
- ②吾衰也甚矣.

Exercise 2

Read the following examples and answer the questions.

- ㉠ 若此者 有益於天下
- ㉡ 若 行之無忽
- ㉢ 若冠
- ㉣ 若有不可諱 其如人民何

- 1) Identify the conditional sentence 假定文 among the four examples.
- 2) The word 若 is used differently in each sentence. Explain its meaning in each example.

Through these exercises, learners not only learn to identify inverted and conditional sentences and transform sentence patterns accordingly, but also develop the ability to distinguish the various functions of grammatical particles. By treating basic grammatical knowledge as an initial tool for approaching Literary Sinitic and reinforcing it through a variety of interactive exercises, textbooks can encourage active learner participation and thereby enhance learning outcomes.

### Step-by-Step Approach

The second major tendency of university liberal arts textbooks for sinographic literature is a step-by-step approach that segments and presents learning contents according to the level of difficulty. This is a method that places its main focus on allowing learners to accept the unfamiliar system of sinographic literature without burden, and it can be said to be a design keeping beginners in mind. This kind of method is not found only in contemporary textbooks. In the children's education of the Chosŏn Dynasty, the method of learning individual characters through the *Ch'ŏnjamun* 千字文 and progressing to *Sohak* 小學 and the *sasŏ* 四書 can be said to have already been the beginning of the step-by-step approach, and the contemporary step-by-step approach is a redesign of these principles to fit the context of liberal arts classes.

What the textbooks adopting the step-by-step approach common presuppose is the awareness that appropriate strata and segmentation are necessary in the process of learning sinographic literature. For instance, although sinographs are the units that constitute sinographic literature, knowing sinographs does not mean one can immediately read sentences of sinographic literature. Therefore, it is considered that a sequential step is necessary, in which one first becomes familiar with "Sino-Korean vocabulary" at the lexical stratum, and then encounters long-form prose and

sinographic poetry by passing through maxims or short sentences. This method has been utilized in larger or smaller forms throughout liberal arts textbooks for sinographic literature since the 2000s; as examined previously, the method of learning grammar first as a tool to analyze sentence patterns of sinographic literature and then applying it to the original texts can also be seen as an example of step-by-step design.

In the case of *Saenghwal hanja wa kyoyang hanmun*, it adopts a three-step structure: “Foundations of Sinographs and Sinographic Literature” (Part 1), “Everyday Sino-Korean Vocabulary and Academic Sino-Korean Vocabulary” (Part 2), “Understanding and Appreciation of the Classics” (Part 3), and it states the intention of the textbook’s design in the preface as follows.

First, we intended to promote a foundational understanding of sinographs and sinographic literature... Since we have allowed [the learner] to open the main gate and step into the courtyard, this is the realm of introduction and the pathway through which a beginner must pass. Second, the learning contents were arranged so that practical help could be received in everyday language life... Focusing primarily on the studies of university students, we supplemented academic vocabulary of the university and texts rooted in the classics. As this corresponds to the actual field where Sino-Korean vocabulary is utilized, it can be compared to the stairs leading up to the main hall. Third, we allowed [the learner] to confront the spiritual realm achieved by the cultural sphere of sinographs through sinographic poetry and masterpieces of sinographic literature. ...As each and every included work harbors the essence of intellect and sensibility, Part 3 will correspond to the main inner room and the closet where treasures are kept in a mansion.<sup>27</sup>

The mention of the spatial strata leading from “the main gate and the courtyard” to “the stairs to the main hall” and further to “the main inner room” and the “closet” is a presentation that compares the deepening process of the learning level to the depth of space. The method of starting from a foundational understanding of sinographs, passing through everyday language and academic vocabulary, and progressing toward works that achieved literary and ideological accomplishments is also a basic structure shared by the majority of textbooks adopting a step-by-step approach.

*Hanmun ūi ihae* by Chŏng Min and Pak Sumil is noteworthy as it implements the step-by-step approach in a more systematic and diverse manner, adopting the following six-part structure.

| Classification | Title              | Subthemes                                                                                                                                     |
|----------------|--------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| Part 1         | The World of Words | 1. Sinographs Learnt Through Radicals<br>2. The Origins and Idioms of Sinographs<br>3. Common Sense of Sinographs Necessary for Everyday Life |

<sup>27</sup> Ewha Womans University, *Saenghwal hanja wa kyoyang hanmun*, “Preface” (Seoul: Ewha Womans University Press, 2013), pp. 5–6.

|        |                                                 |                                                                                                                                                             |
|--------|-------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Part 2 | The Depth of Short Writings                     | 1. Teachings of Past Sages<br>2. Short Writings, Clear Thoughts                                                                                             |
| Part 3 | The Wisdom of Historical Idioms (Kosa Seong-eo) | (Includes twenty-eight types of historical idioms from 刻舟求劍 to 貓頭懸鈴)                                                                                        |
| Part 4 | Between the Lines of Ancient Writings           | 1. Joy, Anger, Sorrow, and Pleasure of Life<br>2. Lessons of Everyday Life<br>3. Footsteps of History<br>(Selects and includes related works for each item) |
| Part 5 | The World of Sinographic Poetry                 | 1. How to Read Sinographic Poetry<br>2. Appreciation of Sinographic Poetry                                                                                  |
| Part 6 | Appreciation of Artistic Works                  | 1. Appreciation of Calligraphy Works<br>2. Paintings with Stories<br>3. The World of Seal Engraving<br>4. How to Read Eastern Paintings                     |

It is confirmed that the learning process is organized in the order of sinographs and Sino-Korean vocabulary, short sentences, historical idioms 故事成語, prose, poetry, artistic works. In addition, the subthemes are subdivided and presented for each part, and in the case of Part 5, “The World of Sinographic Poetry,” the steps are divided even within the same chapter so that theories such as the form and rules of sinographic poetry are learned first before proceeding to appreciation. The setting of an intermediate stage called “short sentences” prior to prose is also noteworthy; in the short sentences part, short maxims and phrases such as “Wisdom is like water; if it does not flow, it stagnates” 智猶水也, 不流則腐 and “Rather be a chicken’s beak than a cow’s rear” 寧爲鷄口, 勿爲牛後 are learned, and in the prose part, classical prose works of China and Korea are learned. Furthermore, Part 6, “Appreciation of Artistic Works,” is an original chapter organization not seen in other textbooks, encompassing even material resources in which sinographs are used, such as calligraphy, painting, and seal engraving. Through this, learners can recognize that sinographic literature does not exist only as normalized texts, but combines with materiality to form a major axis of Korean culture.

Aside from this, since the learning begins from sinographs and Sino-Korean vocabulary, contents that could be helpful to overseas learners who encounter sinographic literature for the first time as advanced Korean stand out.

1)

*wanbyŏk* 完璧 “Flawless Perfection”

*wanbyŏk* means to make a jade ring whole and intact. Here, *byŏk* 璧 refers to that famous *hwassibyŏk* 和氏璧. The *hwassibyŏk* was a rare and precious treasure of the world that every country coveted, and it was in the possession of the King of the Zhao 趙 state. King Zhao 昭王 of the Qin 秦 state, which boasted mighty power at the time, wished to put that jade into his own hands somehow, so he proposed to exchange it for fifteen of his cities. When the King Zhao was in a difficult dilemma,

Lin Xiangru 藺相如 stepped forward and said that he would respectfully take the jade and go, and if the Qin state did not give the cities, he would return with the jade kept whole and intact. At the end of Lin Xiangru's speech, the phrase "keeping the jade whole and intact"—that is, the expression *wanbyōk*—appears, and it is from this that the vocabulary *wanbyōk* is derived. Lin Xiangru, who arrived in the *Qin* state holding the *hwassibyōk* in his bosom, noticed the trickery of King Zhao of Qin, who had no intention of giving the cities from the very beginning; he then deceived the King of Qin and returned to the Zhao state, preserving the *hwassibyōk* whole and intact.

2)

|             |         |
|-------------|---------|
| 諱之秘之 → 흐지부지 | 十成 → 십상 |
| 暫間 → 잠깐     | 從容 → 조용 |
| 甘頭 → 감투     | 對句 → 대꾸 |
| 櫻桃 → 앵두     | 隨從 → 시중 |
| 怪惡 → 고악     | 卷煙 → 궐련 |
| 白菜 → 배추     | 胡椒 → 후추 |
| 果實 → 과일     | 道場 → 도량 |

If 1) clarifies the origins and etymologies of Sino-Korean vocabulary widely used in Korea as headwords, 2) corresponds to cases where the sounds of Sino-Korean vocabulary changed and became settled into the Korean language. In the case of 2), it is difficult at first glance to discern the fact that the vocabulary originated from Sino-Korean vocabulary. As examples reminding us that even everyday words, which might at first glance be thought of as pure Korean words, are in fact rooted in Sino-Korean vocabulary, it can show learners that the Korean language and Sino-Korean vocabulary have negotiated with each other within a close relationship of influence. By accumulating these types of learning experiences, students will be able to infer and expand meanings within the connection with sinographs, rather than blindly memorizing Korean vocabulary. However, a considerable amount of time is required to sequentially overview the process starting from sinographs and Sino-Korean vocabulary, up to short sentences, historical idioms, and then to prose, sinographic poetry, and artistic works. On the other hand, although the acquisition of foundational Sino-Korean vocabulary and the deciphering and appreciation of sinographic works can be sufficiently performed in parallel to complement each other, it may be difficult to operate this flexibly due to being constrained by the order of the textbook. Therefore, in the case of *Hanmun ũi segye*, the stages of “sinographs and Sino-Korean vocabulary → maxims, famous phrases, and proverbs → sinographic literature → historical idioms → sinographic poetry” are segmented into shorter phases and presented repeatedly in each lecture. For instance, starting from the meaning and usage of “ko 苦,” it presents Sino-Korean vocabulary related to “nature,” maxims and famous phrases, and an original text of sinographic literature related to “Mount Halla,” followed by learning two types of historical idioms and one sinographic poem. This kind of short loop is

presented in the same manner from Lecture 1 to Lecture 28. An example presenting the related table of contents is as follows.

<Table of Contents of Lecture 5 in *Hanmun ūi segye*>

- Understanding of Sinographs: *ko* 苦
- Sino-Korean Vocabulary Related to Nature:  
 (*unjip* 雲集, *musan* 霧山, *chŏn'gyŏk* 電擊...*ch'ŏngch'ŏnbyŏngnyŏk* 青天霹靂)
- Maxims, Famous Phrases, and Proverbs:  
 (From *Sohak* 小學, “常以責人之心으로 責己하고 恕己之心으로 恕人하라”)
- The World of Sinographic Literature: *hallasan* 漢拏山  
 (*Shinjŭngdonggukyŏjisŭngnam* 新增東國輿地勝覽 and *Myŏngamjip* 勉菴集)
- Historical Idiom: *ugongisan* 愚公移山
- Historical Idiom: *sajok* 蛇足
- Appreciation of Sinographic Poetry: “Spring Dawn” 春曉 (by Meng Haoran 孟浩然)

While adopting a phased design method similar to Understanding of Sinographic Literature, the greatest characteristic of the corresponding textbook is that it segments each stage into shorter parts and presents them repeatedly in each lecture. In this case, there is an advantage that the acquisition of Sino-Korean vocabulary and the deciphering of sinographic works can be performed in parallel to complement each other within a single lecture, and the time required to enter the full-scale learning of original texts and works is shortened. On the other hand, the fact that no thematic connection can be found among the presented sinographs, maxims, historical idioms, and sinographic prose and poetry can be recognized as a disadvantage. Because the step-by-step components function individually within the same chapter, each chapter fails to have a single consistent context. In other words, when adopting a step-by-step approach, along with the issue of how to segment the entire learning process to achieve balance, it is necessary to consider in what manner to grant connectivity among components that have different units, lengths, and genres.

### Selection of Texts

Literary Sinitic is a spoken and written language shared by the East Asian cultural sphere of sinographs, and Korean Sinographic Literature includes almost all sinographic texts written by Koreans in Korea. In addition, it is a common tendency of current university textbooks for sinographic literature to handle Chinese works together rather than limiting the included works to Korean works. In other words, the scope of “sinographic literature” that can be included in textbooks is truly wide and diverse, and the process of selecting and arranging specific works among them depends entirely on the discretion of the compiler. Textbook compilers select included works considering the balance between Chinese and Korean works, style and genre,

length and difficulty, and also highlight specific themes. Early textbooks arranged works without any particular intentional division, but recent textbooks include works by complexly using divisions such as genre, style, difficulty, and theme.

Among these, the most general tendency common to all textbooks is to include the *komun* 古文 “classical prose” of the Pre-Qin period, the Tang and Song dynasties, and Korean authors. These are works that were considered the so-called *munjangjŏnbŏm* 文章典範 “models of exemplary writing” in the pre-modern era and are texts that must be encountered in the course of learning sinographic literature; they are generally excerpted appropriately and dealt with within the traditional fourfold classification of *kyŏngsajajip* 經史子集. Among the *kyŏng* 經, the Four Books and Three Classics 四書三經—and among them, particularly the *Analects* 論語 and *Mencius* 孟子—are handled as essentials. Among the *sa* 史, along with the *Zuozhuan* 左傳, *Shiji* 史記, and *Tongjian* 通鑑, excerpts are frequently included from *Samguk sagi* 三國史記 and *Samguk yusa* 三國遺事. Literature belonging to the *ja* 子 is also handled with significant weight in textbooks, being excerpted and included from *Zhuangzi* 莊子, *Laozi* 老子, *Xunzi* 荀子, and *Hanfeizi* 韓非子, as well as from *Zhanguoce* 戰國策 and *Guoyu* 國語.

In addition, various works are selected from anthologies such as *Guwenzhenbao* 古文珍寶 or from the collected works of individual writers. Works by Tang and Song 唐宋 poets, Tang and Song classical prose writers and Korean writers are treated as essentials, while works by Ming and Qing 明清 writers show a tendency to be relatively rarely included. Unlike the works of Han Yu 韓愈 and Su Shi 蘇軾, which are commonly included in most textbooks, the works of Jin Shengtān 金聖歎, Gui Youguang 歸有光, Yuan Hongdao 袁宏道, and Gu Yanwu 顧炎武 are dealt with only in some textbooks, such as *Hanmun singang* or *Hanmun ŭi ihae* (2002).

Aside from the aforementioned universal tendencies, there are several characteristic features captured in each textbook. First, as a unique case of “thematization,” it is worth examining *Sin myŏngsimbogam*. This is a university textbook for sinographic literature designed with “ethical cultivation” as its central goal, and it was utilized in the “Wisdom of the East” course, which was established as a mandatory course for all students at Korea University in 1995. As revealed in the preface, in terms of content, it has absolutely no relation to Fan Liben 範立本’s *Mingxinbaojian* 明心寶鑑; it merely borrowed the name to emphasize its self-cultivation character.<sup>28</sup> The guidelines for selecting works stated in the preface are as follows.

<sup>28</sup> *Sin myŏngsimbogam* Preface, “Between this book and the previous *Mingxinbaojian*, there is no relation either in terms of content or in terms of structure, except for the fact that the latter was merely treated as one of numerous target literatures for selecting source materials and a few clauses were taken from it...The very reason for taking the trouble to name this book *Sin myŏngsimbogam* was also that the two characters for *myŏngsim* 明心 along with its long-standing familiarity to our country’s people were taken into consideration.”

First, our country's eminent classics were encompassed without being constrained by their ideological positions, and if the contents conformed to the direction of this book's compilation and arrangement, they were randomly extracted and categorized into certain major and minor themes, with chapters and sections provided for convenience. Although we proceeded without being constrained by their ideological positions and through random extraction, the fact that the Confucian school became overwhelming in the final result was merely a natural outcome brought about between the intended purpose of this book and the ideological situation of East Asia. Second, regarding the content of the materials, we did not focus solely on ethical norms in a narrow sense, but strove to collect phases that are as brilliant and exquisite as possible in dialogues and case accounts, which would be helpful for understanding the major contexts of East Asian classical culture. Thereby, we intended to organize the contents of the book in a more tasteful and emotionally engaging manner. Third, we were also not constrained by the stylistic forms of the materials. Therefore, maxims, analects, narratives, and rhymed writings were completely encompassed.

The "direction of compilation and arrangement" intended by this book is specifically "to overcome the moral and cultural chaos facing Korean society and to cultivate refined knowledge based on East Asian ethical traditions," and "to restore the cultural self by paying attention to Eastern thought that pursues high ethical solidarity." As shown in the provided text, as a result of emphasizing ethical cultivation, this textbook came to have an overwhelmingly high proportion of excerpting and including Confucian Works. As there is a thematic bias, it appears that they sought to secure diversity in other areas such as stylistic forms. Generally, while focusing on the Four Books and Three Classics, it includes writings corresponding to the elaborations or expositions by Korean and Chinese writers regarding them. And these were arranged under ethical thematic divisions: "The Establishment of the Moral Subject," "Myself as a Family Member," "The Duty of a Person of Great Virtue," "A Communal Life," "The Way of a Public Official," "For the Nation," and "Ethics toward Nature." *Saenghwal hanja wa kyoyang hanmun* (2013) and *Hanmun ūi ihae* (2002) also include works through thematic divisions, but *Sin myeongsim bogam* is the only case that consistently adhered to a single theme of ethical cultivation.

Although the goal of ethical cultivation feels somewhat one-sidedly emphasized,<sup>29</sup> the method itself of organizing a textbook around a single theme has significant implications. While it is of course important to allow learners to encounter works of

<sup>29</sup> In fact, it is said that the Wisdom of the East curriculum was forced upon the students at the time in the same manner without any choice, resulting in a considerable amount of dissatisfaction. It can be diagnosed that the problem lay in approaching the text by unilaterally presenting the "right path," rather than through a method that allows the classics to speak for themselves while students subjectively and critically interpret and discuss them. (Song Hyōkki, "Inmun kojōn ūrosō ūi hanmun kyoyuk e taehan kwangyōn: Taehak kyoyang kyoyuk ūi maengnak esō" 人文古典으로서의 漢文教育에 대한 管見: 大學 教養教育의 맥락에서, *Hanmun kyoyuk yōn'gu* 한문교육연구 48 (2017): 33–34.)

various themes, since the scope of sinographic literature is vast, a textbook specialized in a single theme can raise the concentration of learning and induce a deep understanding of a specific field. However, in this case, the theme to be handled must have contemporary relevance and be able to draw empathy, and the context focusing on that theme must be persuasively explained. For instance, in the case of universal themes such as ecology, gender, aging, and death, it would carry great significance in terms of reconsidering the contemporary relevance of the classics and would also contribute to increasing the interactivity between the text and the learner.

Second, it is worth examining cases that include modern and contemporary works after the enlightenment period. *Taehak hanmun su* and *Hanmun singang* are both early sinographic literature textbooks published in the 1960s, and are noteworthy for including modern and contemporary works. In the case of *Taehak hanmun su*, it carries Chobyöngse's 趙秉世 (1827–1905) “kyölgogukchungsaminsö” 訣告國中士民書 as its very first included work. Chobyöngse is a figure who ended his life by poisoning himself in resistance against Japanese imperialism. Considering that the publication of *Chöngsön kodüŋ hanmun tokpon*, which is the prototype of *Taehak hanmun su*, took place in 1947, there is a possibility that, given the timing of the textbook's publication, the compiler intended to symbolically place a work containing the spirit of resistance against Japan at the forefront. While Chobyöngse is symbolic as a figure who expressed the spirit of resistance against Japanese imperialism, he is not very well known as a writer of sinographic literature, and only *Taehak hanmun su* exceptionally includes the corresponding work.

In addition, *Hanmun singang* included a large number of writings by contemporary authors in addition to the classical prose of the Pre-Qin period and the Tang and Song dynasties, with the intention of rectifying the “revering antiquity while disparaging the contemporary” 尙古賤今的 tendency of previous anthologies. The included modern and contemporary original texts are as follows.

#### China

Li Hongzhang 李鴻章 (1823–1901), “Zhiming yinfu yueshu” 致命蔭甫越書

Zhang Binglin 章炳麟 (1869–1936), “SunWen zan” 孫文贊

Liang Qichao 梁啟超 (1873–1929), “Qingdai xueshu gailun zixu” 清代學術概論自序

Lu Xun 魯迅 (1881–1936), “Zhongguo xiaoshuo shiliu xuyan” 中國小說史略序言

Chen Duxiu 陳獨秀 (1879–1942), *Wenxue geming lun* 文學革命論

Xiaoheng xiangshi zhuren 小橫香室主人, “Yang hanlin bushi z” 洋翰林不識字 (Excerpted from *Qingchao yeshi daguan* 清朝野史大觀, published in 1916.)

#### Korea

Anjunggŭn 安重根 (1879–1910), “Habibin'ga” 哈爾濱歌

Kim'taekyöŋ 金澤榮 (1850–1927), “Mun Anjunggŭn boguksusa” 聞安重根報國讎事

Kim ch'undong 金春東 (1906–1982), “Sö junghanshisa hu” 書中韓詩史後

Hagyŏmjin 河謙鎮 (1870–1946), “Yŏ yiyŏnsaeng nonmun sŏ” 與李淵生論文書  
 Pyŏnyŏngman 卞榮晩 (1889–1954), “Yŏnsaengsŏshil myŏng” 淵生書室銘

The aforementioned works may be significant in terms of reflecting the rapidly changing times, but above all, they can provide a fresh stimulus in terms of reminding us of the fact that literature after the enlightenment period possesses a certain continuity with pre-modern sinographic literature. In addition, even if the works created in the modern and contemporary eras followed the rules and forms of sinographic classical prose 古文, they also partially include the nuance and tone of the contemporary spoken language, thereby contributing to understanding the chronological changes in sinographic literature.

Third, it is necessary to pay attention to cases that include women’s works or *yadam* 野談 “unofficial historical tales” and novels. In the case of women’s works, although they are handled in *Hanmun sin-gang*, *Saenghwal hanja wa kyoyang hanmun*, *Hanmun ūi ihae* (2002, 2004), their proportion is not high. While works by widely known female writers such as Hwangjini or hŏnansŏrhŏn are selected, writings by unnamed women of *sajok* 士族 “gentle families,” such as Lady Nam’s “Tosonnyŏ” 悼孫女, are also included. For instance, the letter of Song Dŏkpong, the wife of Yu Hŭich’un 柳希春, included in *Miamjip* 眉巖集, is introduced as “an example through which one can glimpse the self-awareness of a *sajok* woman and her confident attitude toward her husband,” and is utilized as an opportunity to reconstruct the image of couples in traditional society.<sup>30</sup> Aside from this, although not written by a woman, works such as Pak Chiwŏn’s “Paegijŭng jŏngbuin bakssi myojimyŏng” 伯姊贈貞夫人朴氏墓誌銘, which depicts the life of a female relative from the perspective of a literati, are also commonly handled in several textbooks.

In the case of *yadam* and novels, despite having many materials capable of drawing the interest of learners—such as romance tales, supernatural tales, and ghost stories—it is difficult to find cases that include them in existing textbooks. Regarding *yadam*, *Hanmun ūi ihae* (2002) exceptionally includes only two anecdotes from *Ouyadam* 於寓野談, and for novels, *Hanmun singang* is the only one that includes works such as “YingyingZhuan” 鶯鶯傳, “Yŏyonggukchŏn” 女容國傳, “Kuunmong” 九雲夢, and “Changsaengjŏn” 蔣生傳. The inclusion of “Yingying Zhuan,” a romance novel written by Yuan Zhen 元稹 of the Tang dynasty, is particularly interesting. Although the reason why *yadam* and novels have not been actively introduced into textbooks cannot be asserted definitively, the perception that it is more efficient to learn classical prose, which was the “orthodoxy” and “standard” of the pre-modern era, may have played a role. However, *yadam* and novels possess utility in terms of understanding cultural backgrounds and reflecting literary imagination, and need to be more actively considered in future textbook compilation than they are now.

<sup>30</sup> Hŏ Kyŏngjin et al., *Hanmun ūi ihae*, pp. 96–99.

### Conclusion and Suggestions

This study, with a view toward the subsequent project of “Developing Literature Sinitic textbooks for anglophone learners,” has overviewed Korean university textbooks for sinographic literature in terms of the establishment of the concept and scope of Literary Sinitic, pedagogical approaches, and selected works. Based on the above contents, a few suggestions can be made as follows.

First, future textbooks should provide a clear and systematic explanation of the concepts and scope of Literary Sinitic. As approaches to Literary Sinitic instruction become increasingly diversified, learners need to understand not only its significance within the East Asian classical tradition but also its relationship to the Korean language and Korean literature.

Second, careful consideration should be given to the role of grammar. Since most learners are more familiar with English grammar than with traditional approaches to Literary Sinitic, grammatical explanation can serve as an effective first tool for reading Literary Sinitic texts. At the same time, excessive grammatical detail should be avoided. Visual aids such as sentence diagramming and interactive exercises may provide effective ways of balancing grammatical instruction with practical reading.

A staged curriculum also deserves consideration. Because many overseas learners first encounter Sinographs through Korean language study, introductory materials should place greater emphasis on Sinographs and Sino-Korean vocabulary, while ensuring a coherent progression from elementary to advanced levels. A step-by-step approach is also highly effective in that it gradually guides learners who are unfamiliar with sinographic literature. Particularly in the case of overseas learners, since there is a high demand for learning sinographs and Sino-Korean vocabulary, which is the foundational course, there is a need to reinforce descriptions related to that part. In addition, in the process of designing step-by-step learning courses, it is considered important to organize the content so that it is organically connected while appropriately segmenting the learning load of each step.

Third, as the author of *Hanmun singang* mentioned that while including 140 pieces of work, there is still a sense of “pearls left in the vast sea” 滄海遺珠, the scope of sinographic literature is extremely wide. Therefore, the question of which work to use to emphasize and show which aspect depends on the discretion of the compiler. Accordingly, a clear intention of compilation will be important first, and a well-structured selection and arrangement tailored to it will be the key.

Regarding specific selection of works, the following matters can be considered in the future. First is securing diversity and reflecting recent research trends. As many textbooks focus on representative works, there is a tendency for the included works to be largely similar to one another. Therefore, it is necessary to diversify the included works without blindly following the selections of existing textbooks. Cases that include modern works, *yadam*, novels, or works by female writers serve as references for this. In addition, a plan to intensively reflect universal themes that are receiving

attention in recent research trends, such as ecology, gender, aging, and death, could also be considered. This would be significant not only in terms of reconsidering the contemporary relevance of the classics but also in contributing to increasing the interactivity between the text and the learner.

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