

# Early Mandarin Literacy in a Class-created Reading Library

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## Abstract

This article explores methods for creating an extensive reading (ER) library during the first weeks of language instruction, illustrated here in a college Mandarin course. Data include student-created texts, video transcripts of students reading in groups, field notes, and a student perceptions survey. Taken together the data provide a snapshot of how students in a beginning-level university Mandarin course can utilize Internet resources to create and use a personalized ER library. ER has been shown in previous research to enrich known words (Waring & Takaki, 2003), and provide opportunities for early literacy in languages that use nonalphabetic scripts like Japanese (Hitosugi & Day, 2004). Mandarin texts feature Chinese characters, which exhibit a low reliability in sound-meaning-visual associations, effectively blocking learners from sounding out unfamiliar words and clearly identifying meaning (Everson et al., 2016). The data here show how learners were able to connect prior knowledge from their own culture to new communicative situations in the form of printed comic books to read in class in small groups. Learners were found to connect understandings between their own culture and the target culture, focusing particularly on cultural similarities.

**Keywords:** reading, library, culture, Mandarin Chinese, technology

## 1. Introduction

Building on ACTFL's World Readiness Standards for Learning Languages (2013) of Communication, Culture, Connections, Comparisons, and Communities (the "5Cs"), one consideration is connections between the learners' own familiar culture and the culture being taught. Addressing first what counts as "culture", a critical stance from the "World Englishes" literature over the last 25 years, authors (Hall & Cook, 2012; Jenkins, 2006; Kachru, 1991) have argued in favor of a view of cultural and linguistic inclusivity that is well in line with the *Cultural Comparisons* standard under ACTFL's World Readiness fourth C: "Learners use the language to investigate, explain, and reflect on the concept of culture through comparisons of the cultures studied and their own." These messages to teachers are consistent in advocating that learners' own cultures should be included, explored and woven into the language learning process, and not set aside in favor of focusing only on the target culture differences.

Including learners' own cultures in the learning plan, looking for cross-cultural similarities may be a logical starting point to connect new learning to prior knowledge. This still leaves room for learners to explore intercultural differences. Work in Conversation Analysis (CA) has shown that many of the basic components of interaction are not culturally specific, but potentially universal to all human societies. Universal competencies have been found to include the basic mechanics of turn-taking (that is, avoiding overlap when talking), the organization of repair mechanisms, and more (Clift, 2016). By exploring situations where people from different societies may act similarly, in addition to cultural differences, language learners might be expected to view new cultures as less alien and more approachable. The current study investigates how students themselves chose to weave culture and language into their own texts, illustrating how cultural understanding can be not just an end-target to work towards, but also a vehicle for achieving other learning goals like reading fluency.

## 1.2 Early Literacy and Extensive Reading in Mandarin

Literacy development, as one of the many goals in a language course, has received extensive interest from scholars and teachers over the last several decades. One such practice that is argued to help strengthen already known vocabulary is extensive reading (ER) (Waring & Takaki, 2003; Bamford & Day, 1998), in which learners are asked to read a wide variety of easy texts. Waring and Takaki's (2003) study built on prior studies in reading by creating new assessments of gains in word learning, including: (1) word-form recognition, (2) prompted meaning recognition and (3) unprompted meaning recognition (p.158-160).

English learners in Japan were asked to read *The Little Princess*, which featured a 400 English headword count. The three tests of word learning were administered immediately after reading, then again one week later, and again three months later. The study found that after reading the single book (1) some words were learned but most were not, (2) more frequently encountered words were more likely to be learned and less likely to be forgotten, (3) that very little new vocabulary was learned overall, and (4) already known vocabulary was more strongly remembered. That is, for English in the sound-based roman script, ER was shown to cause some learning of vocabulary through incidental exposure. In the case of English learning, readers can sound out words, even if seen incidentally when skipped over, and, over time, opportunities are abundant for building sound-meaning associations after frequent encounters (Nation, 2015). In a recent meta-study on ER, Jeon & Day (2016) compiled results from 49 primary studies published between 1980 and 2014, representing 5919 participants, showing ER to be more effective for adults compared to children, that web-based stories had a stronger effect compared to paper books, and that integrating ER into a curriculum had relatively strong effects. A question remains for learners of languages with "deep orthographies", where the elements of printed text (letters, characters, etc.) do not reliably represent sounds (e.g. Chinese, Japanese, and Thai) (Everson et al., 2016)

Hitosugi & Day (2003) reported a process for creating a level-graded reading library for L2 Japanese learners in a second-semester

university course. The authors purchased a collection of L1 Japanese children's books, mentioning a lack of available *language learner literature*. In order to decide which difficulty levels to label each book, the authors looked to the presence and density of kanji (written logographs similar to Chinese). The authors sorted and labeled each book using the following criteria: beginning-level books had only kana (phonetic Japanese scripts, namely hiragana and katakana) with no kanji; the next level up had sparse kanji with accompanying kana to help sound out any kanji. Each next level up in difficulty featured higher densities of kanji and less kana. Like Chinese characters, each kanji requires a unique recognition of sound and meaning, which the written kanji itself does not reliably indicate.

Mandarin texts, by contrast, resemble the highest difficulty level in the Japanese graded readers study. Authentic Mandarin texts are found to contain only Chinese characters, or are otherwise children's books that include pinyin (phonetic spelling) line by line above each row of characters. Chinese children's books have other shortcomings for beginning learners, including a high use of obscure (low frequency) characters and words, and sentences which do not reflect how people communicate in daily life (similar to popular arguments against teaching Chinese poetry to beginners; e.g. Turner, 2015). Simply guessing sound, meaning, and word segmentation is difficult, if not impossible, for novice learners in Mandarin (Everson et al., 2016).

Mandarin reading, like reading in any language, is dependent on oral knowledge (Curtain et al., 2016). Mandarin children have strong abilities in listening and speaking when they first begin reading. That is, children already know how whole sentences and their components parts should sound (phonemes, tones, words, phrases) when they first begin to attempt reading Chinese characters. The fact that Mandarin texts are necessarily composed of 100% Chinese characters with no spaces between them poses a unique challenge to creating novice-level reading materials. If creating a novice Mandarin reading library is possible, then teachers of most world languages should stand to benefit from such a model.

Fortunately, a new solution has recently been extended from decades of research in first and second language Mandarin reading development. Curtain, Everson, King, Kottenbeutel, Lavadenz, Liu, and Ross (2016) argue that in the case of a "deep-orthography" language like Mandarin (languages in which the written system does not reliably inform readers on how to sound out the text) instructor-created reading materials, in addition to authentic reading materials, become highly facilitative of, if not necessary for, early literacy development. Curtain et al (2016) argue that authentic and created texts each guide learners toward different but important goals. Authentic reading materials, defined by Glisan & Donato (2017) as "texts...that are created for various social and cultural purposes *by* and *for* monolingual, bilingual, or multilingual users of the TL and various other cultural groups," give learners opportunities to practice skimming for information, while witnessing social actions as models that are designed for real audiences in the language community studied. In addition, teacher-created reading materials allow learners to comfortably read known words and phrases with high degrees of frequency across a variety of meaningful contexts, which has been found to sensitize learners to word usage in meaningful contexts (e.g. Ellis, 2002), as well as reading fluency. This aligns with the findings of Hsueh-Chao & Nation (2000), who found that 98% of the words in an English language text need to be comprehensible in order for the text to be comprehensible overall. Similarly, Shen (2005) found that each increase of 1% in unknown words in a Mandarin text likely lead to a 2 to 4 percent decrease in overall reading comprehension.

## **2. Practical first steps toward creating an ER library for beginners**

What are some practical first steps to creating a novice-level Mandarin ER library and similarly for any language where reading is often perceived as "difficult"?

***Step 1: Instructor creates text to serve as initial model***

In the current study, the instructor created a model text by borrowing phrases from the student's first unit the class textbook, *Integrated Chinese* (Liu & Yao, 2009). Social contexts and pragmatic intensions of the speakers differed somewhat from the original textbook dialogue (see Figure 1, below). This model text was formatted in Google Slides to one sentence per slide over 70 slides total. The slides were projected during class for a whole-class choral reading activity (see Shen, 2013, for discussion). The same text was printed on a single page in paragraph format with no pictures, and read by the same students in small groups just after finishing the choral reading activity. The slides version served as the concrete model for students to refer to when creating their own reading materials to contribute to the class library. The reason for starting with such a long text was (1) to provide many ideas for students to draw from, e.g. topics of conversation, types of problems for characters to face, new usages of the same phrases in the textbook, and (2) to use approximately the same amount of time on task as needed to read a collection of shorter student texts (15 to 20 minutes). The main difference was text length; students were each asked to create one dialogue or story containing only six to ten slides, equal to six to ten sentences only. During the time reading, words would still be frequently encountered after reading many classmates' texts, instead of in one long text.

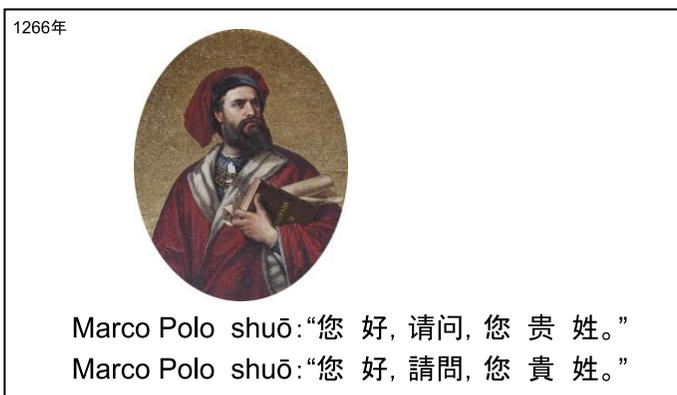


Figure 1: One slide from the teacher-created model reading

Figure 1 shows what students saw prior to creating their first reading materials: text in both simplified and traditional characters

positioned below a picture that was taken from Google Images, where the person portrayed is assumed to be the speaker of that text. Present in the reading are people relevant to China's history or otherwise relevant to modern-day Chinese-speaking communities, whether in China or overseas (see Appendix C for lists of people the students chose to write about). A large font size ensured that slides were readable on both the projection screen in class, and again when printed as four or six slides per page, in the form of "fan fiction comic books" for students to read in class (See Appendix A.1). Although the lengthy teacher model text was not printed in comic book format, the student-created slide-sets were printed as comic books.

### ***Step 2: Students create texts***

After reading the teacher-created model of 70-slides, and again as a bare text, all 15 students were asked to create a shorter reading of their own design for homework as credit/no credit only, not graded for accuracy. The following goals and guidelines were explained to the class. The wording here is altered to be clearer than were the original directions, particularly to accommodate current readers:

***Purpose:*** "We know from research that in order to develop a comfortable speed in your reading—*reading fluency*—you will need to see, understand, and know how to say each word across many, many different contexts (probably hundreds of times). Unfortunately, as just one instructor, I do not have the time or the creativity to design so many readings. Fortunately, as a large class we do have enough people to make this happen. So we will write our own DIY—"do it yourself"—fan fiction readings, to create our own library."

***Directions:*** "Treating this as an exercise in reading, *not in compositional writing*, find whole phrases in the current and previous lessons in your textbook, and from the instructor-created text that read together in class, and copy whole phrases to create your own dialogue or story. You are free to substitute words in each sentence if you think the meaning will be clear, e.g. *gege* 'brother' in place of *baba* 'father', but please do not think up your own English sentences and substitute in

Mandarin words (*that is not Mandarin*). Just find sentences you find meaningful and copy them. Type these into Google Slides or PowerPoint. Your audience will be students in our class, some of whom read traditional Chinese characters while others read in simplified, so you will need to include both as two lines per slide. Use pictures from Google Images. Your story or dialogue will need to include at least one notable Chinese person, and anyone else of your choice, so long as you think it's appropriate for class (please keep this clean). In total your slide-set should be between only 6 and 10 slides, and it should take less than one hour to complete. If you work efficiently, and become good at throwing these together quickly, you will gain from the process of skimming and scanning from relevant sentences in your texts—more reading practice—and you will get faster in the skill of typing Chinese."

The due date was set to the evening before the in-class reading activities, giving the instructor time to proofread and modify any sentences for accuracy, and to print the students' slides in comic-book format (four or six slides per page). As research has shown feedback to be unreliable in promoting uptake and learning (Leeman, 2003; Sheen, 2004), explicit feedback was not given. The pedagogical gains of the text creation was in extensive exposure to words and grammar through finding meaningful phrases in provided texts during the writing process.

### **3. Roles for Culture and Technology**

What roles can culture and technology play when students create their own ER materials, and what gains in cultural understanding can be shown?

Seven students volunteered to share their texts and be video recorded in class. These students signed IRB-approved Informed Consent forms. Field notes were also written in a notebook. In addition, survey results are included from a Small Group Instructional Diagnosis (SGID) conducted by an independent evaluator from the university's Center for Teaching Excellence

(CTE), with comments from fourteen students on their opinions about the course.

Appendix A.2.1 through A.2.4 are samples of the texts created the students. In Appendix A.2.1, the student-author chose to write about Fan Bingbing, a popular female actor in China, visiting a haunted house with Deadpool, an American comic-book superhero. The haunted house trope, particularly the design of the house in the picture, is typical of Euro-American storytelling. Fan Bingbing's reaction in the end is one of annoyance and anger, which does not seem specific to Chinese or American culture, but instead culturally neutral.

Appendix A.2.2 shows a rather complex set of graphical features, in thought bubbles, dream bubbles, multiple people per slide, the cast of Scooby Doo, and President Xi Jinping. A map of China with inset pictures was a choice made by the student without explicit requirement, showing how the student connected setting, people and events of their own culture together with knowledge about China.

In Appendix A.2.3. We see American presidential candidate Donald Trump mis-speaking the name of the current president of China. In slide three we see President Xi Jinping looking unamused, responding to Trump, "My name is Xi Jinping." By the compositional structure alone, we see how the simple textbook phrase "my name is \_\_\_\_" is transformed by the student from it's original contextualized meaning as a self-introduction to a new pragmatic meaning as a correction to a rude mis-saying of his own name. Trump is then shown to respond with a kind of "joking jerk" body posture, pointing and smiling at the camera, saying the equivalent of "Hello! Xi Jinping!" with exclamation marks added to take away any sense of humility from Trump's response to Xi's correction. This again, is highly different from the more contextually bleached "self-introductions" context for the same phrases in the textbook, from which the student-writer took these phrases.

In the next frame, the author has chosen a photo of Xi Jinping sitting slouched back, with a bored look on his face, helping

the reader infer a flat and annoyed attitude in his reply, "Hello, what's your name?" This is again easy to read as different from the action performed by the two people in the textbook dialogue, who are simply trying to learn about each other in a simple introductory exchange. In contrast, President Xi is seen here as making the motions of an interpersonal exchange, but more as a means to finishing the exchange faster so he doesn't have to interact with Trump. Next, the author chose a picture of Trump again looking like a "jerk", saying, "I'm called Donald Trump. Are you American?" The next picture shows President Xi with an expression of contempt and impatience as he says, "I am not American. I'm Chinese. Are you American?" The author chose to have President Xi follow a "dumb question" with an equally "dumb question", as the two people are assumed to be well known to readers as being from China and the US, respectively. The final caption shows Trump giving a thumbs up, saying, "Yes, I am American," as if saying, "Alright, I'm done playing with you." These combinations of new pictures with familiar phrases all serve to use those same phrases from the textbook to design speech acts which differ from the simple greeting in the textbook. All of this is accomplished without explicit instruction telling students to "re-design speech acts," but these instead appears to be either natural social competencies or a transfer of abilities from L1 reading.<sup>1</sup>

Finally, the participants chose to include people from Chinese society, some modern (e.g. Fan Bingbing), some historic, (e.g. Zhou Gong), some in Mainland China (e.g. Mao Zedong), some in China's territories (e.g. Jackie Chan in Hong Kong), some born in the US (e.g. Bruce Lee, Lucy Liu), some political (Tsai Ying-wen, president of Taiwan), and some non-Han (e.g. Ghengis & Kublai Khan). The student authors designed these personalities into each unique social scenario based on knowledge which came up prior in class discussions, and possibly from quick internet searches (though it sounds highly plausible, we do not have such data for the present study), as the students were already using Google Images and Google Slides.

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<sup>1</sup> I want to thank an anonymous reviewer for pointing out the possibility of L1 literacy skills transfer.

#### 4. Student Interaction with Texts

What are some ways students interact with ER texts in class, and what gains in literacy development can be shown?

Observation 1: *Learners generally treat reading as tasks to complete.* Essentially, there was no confusion or lack of motivation over what to do for any of the fifteen students, according to field notes. The class was told, "Get into groups of two or three and choose a reading. Each person take a turn reading one sentence at a time out loud, and the next person read the next sentence, and so on. Help each other say the words when needed, and translate the meaning when needed. Take only one text at a time, so other groups have more options to choose from, and exchange your text for a new one when you are done." We can see across the following excerpts that despite various shifts in focus (examples in Observation 2 below) the participants continued to direct their attention toward reading aloud with each other, with little distraction. In addition, the mid-semester Small Group Instructional Diagnosis (SGID) revealed unanimous ( $n = 14$ ) student agreement on "DIY stories" in response to the evaluator's question: "What has helped you learn?"

In excerpt 1 (see Appendix B), the instructor has just joined a pair of students, EIL and VIC, who had started reading before the instructor approached their group. After a brief distraction by the instructor, the students return to reading without prompting.



Figure 2. Students read together with instructor visiting their group

This basic orientation to the reading task remains visible across the excerpts that follow, as we move our analytic focus toward other observations.

Observation 2: *Students frequently shift focus between word meaning, phrase meaning, context, and sound mechanics.* This is shown in Excerpts 2-5 (Appendix B).

In Excerpt 2, line 13, EIL asks about events within the story she just read. Here, her question about character motivation to perform the action of going "in the house" reveals her orientation, in this moment, to meaning in the story, and not toward language mechanics like consonants, vowels, or tones. Excerpt 3 shows the participants displaying an orientation toward phrasal form—how word changes can make subtle but important differences in meaning for the current context.

While the instructor did not elaborate on how these meanings may be different, his short answer given in line 24 in response to VIC's question in line 23 kept the two meaningful phrase forms relevant to the current context. That is, he clarifies that both phrases would be appropriate in this context. He gives no further explanation, possibly because further explanation could distract from the present task: completing the reading.

This focus on phrasal form can also be found at the word level, which is often ambiguous in Mandarin, as it is not always clear which syllable combinations can be parsed as "words" or as "phrases". Nonetheless, a shift in orientation to word components can be observed in Excerpt 4, where EIL asks about meaning of the same form in different contexts.

Excerpt 5 shows how participants can shift focus toward the mechanical sounds of the words. Line 5 appears to be a simple case of corrective feedback offered by a peer, and line 6 shows uptake by VIC to try and sound out the word again.

Observation 3: *Participants may expect all words in the text to be "in bounds" (previously taught in class), if they don't already know it.* That is, participants will treat *every* word in the text as potentially meaningful.

Excerpt 6, line 51 shows EIL checking with the instructor if the word form in question has been introduced in the course before, but now that she has been told its meaning, we see she accepts the word as not previously taught.

In excerpt 7, we see a different orientation when VIC and EIL recognize a word they learned outside of the current course semester. In lines 75 and 78, EIL shows a lack of knowledge for how to say the Mandarin word equivalent to "run away". On line 79 the instructor tells her the word, and in lines 80-83 they both show uptake (reaction and acknowledgement of what the instructor said), but they do not yet show prior knowledge. In line 87, VIC shows prior knowledge of the target word by singing it in the context of a song that was never introduced in the current course. She sings the target word more loudly, represented by the capital letters in the transcript. In line 89 EIL in turn displays prior knowledge by also singing the same word, then continuing to sing more of the lyrics beyond the point to which VIC had sung. So between excerpts 6 and 7, we see how students may show more concern with prior knowledge taught in the class if they hadn't learned it elsewhere. Taken together, the students showed in this instance that they wanted to know the meaning of every word provided in the class text.

Observation 4: *Participants care about, and derive meaning from, the visual layout on each page.* Though many of the Mandarin phrases were the same as those which students had already seen in their textbooks, a look through the student-created readings in Appendix A reveals how a phrase can serve different communicative actions if the social context is changed. It is through choice of imagery that participants crafted these new meanings. Excerpt 8 and 9 show relevant displays of such awareness.

In Excerpt 8, lines 56, 58, and 61, VIC shows a strong orientation to a picture of a ghost-like girl in one frame on the page. The page only has five pictures distributed in four frames, and it only seems logical that her reactions "ewww" and "that's not cool" are in reference to the ghost girl picture. In line 59 EIL shows acknowledgement of VIC's focus on the upcoming frame by quickly

saying "I know" and then rereading her sentence. After VIC reads the sentence in the frame that contains the ghost girl picture, EIL is seen to react to it in Excerpt 9.

The falsetto voice "oh hoo" spoken by EIL in line 74 follows the reading of the climax of the story, just after Deadpool has convinced his date, Fan Bingbing to go explore a haunted-looking house, as indicated in the picture of the house (the language on the page does not directly indicate any "haunted" qualities). The house is described in the text as "big and not pretty", implying the two main people in the story have had the experience and time to formulate evaluations of the house. The ghoulish image of the girl's face is positioned over the Mandarin text, "A little girl was singing." So EIL's falsetto "oh hoo" can be readily heard as an evaluation of the climactic event that she and her partner just read in the story. The pictures are shown to have provided context and specificity of meaning of the Mandarin phrases.

When selecting the next story to read, we again see that the visual images accompanying the readings are oriented in a certain way. Excerpts 10 and 11 are an instance of participants standing at the reading library, picking up one after the next and looking at them.



Figure 3. Students select next reading from their class library

The imagery of Freddy Krueger (from the horror movie *A Nightmare on Elm Street*) on the page provided EIL quick access to knowledge about the people in that story, of which she showed she had prior knowledge in line 103 by saying the person's name, and by giving a positive evaluation, despite his name not being printed on the page. EIL shows similar recognition, with an even stronger

evaluation in line 105, again using a falsetto voice to say the name of the dog in the picture on the page. Their selection was shown to be complete once they took the reading back to their desk and began to read it.

EIL offers further evaluation regarding the visual formatting, which coincidentally was designed by her partner, VIC, in Excerpt 11. The visual layout of the Scooby Doo reading can be viewed in Appendix A.2.2.

## 5. Gains, Losses, and Future Improvements

What are some of the strengths and weaknesses of using student-created ER libraries in a beginning-level curriculum?

The data gathered for this methods study do not show gains in word knowledge nor in reading fluency. What we do see is a teaching practice which the students treat as meaningful, and from which we should expect slow and piecemeal gains. That is, this article provides a new application of what prior research has measured to be useful for building word knowledge and reading fluency.

In terms of cultural knowledge gained, the students and their texts looked at here can be said to have gained very little in terms of understanding cultural *differences* and unique Chinese perspectives. After all, how would learners know this without learning it from somewhere, like an authentic video or interaction with the teacher. But the mere inclusion of recurring Chinese people and geography (see Appendices A and C), provides evidence of seeding prior knowledge for future discussions about the realities of China. This is to say, when Xi Jinping or Fan Bingbing are discussed in a real news article or video clip, students at least have the opportunity to remember these people from whimsical moments in stories they have already read prior.

The students also showed they could "play it safe" in creating cross-cultural communication by writing the people into more neutral behaviors. There is nothing distinctly American about a girlfriend

becoming upset at her boyfriend after he has convinced her to follow him into a dangerous place (Appendix A.2.1). There is also nothing uniquely Chinese about showing boredom toward a person who is speaking rudely (Appendix A.2.3). The data provided us a glimpse into how learners accomplished the task of creating and using their own Mandarin reading library from their first weeks of learning. In addition to research, this model is intended to be fully adaptable to teachers of all languages at many levels (likely novice through intermediate). That is, if this can be done with Chinese characters, then libraries for classes in Thai, Japanese, Khmer, Korean, Ilocano, Arabic, Vietnamese, and more should work as well.

The students showed a basic competence in using Google Slides or PowerPoint in conjunction with Google Images, and Chinese character typing in both simplified and traditional characters to create sizeable collections. Over the course of the semester, the students created fifteen texts per lesson over nine lessons, totaling 139 unique readings to select from over the semester. It is interesting to note that no student ever complained about having to type both simplified and traditional forms of characters, which may arise from knowing who their reading audience would be—classmates who they know read both forms in roughly equal numbers—and the fact that both character forms require typing the same pinyin spellings. By first creating a model for students to emulate, the instructor was shown to not limit, but to scaffold a task which might be otherwise impossible for beginning learners to figure out simply with instructions. Student creativity was shown to transform the meaning of sentences in their textbooks by placing those same sentences in new contexts, as said by new speakers. This was accomplished mainly through choices of imagery.

Future studies could look into the inclusion of authentic texts for students to choose from, as well as effects and perceptions of similar libraries and related activities in other languages.

### *Acknowledgements*

I owe special thanks to my adviser, Dr. Jiang Song, for permitting this research project to begin, to Dr. Cynthia Ning for allowing me five summers at Hawai'i STARTALK to observe Mandarin teachers and practices in early reading, and to Dr. Terry Waltz for showing me how to get beginning Mandarin learners comfortably reading using her *Cold Character Reading* approach.

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## Appendix A.1

Teacher-created DIY fan fiction text, printed in comic-book format from Google Slides

**Historic Meetings:**  
a fan fiction reading

CHN 101, Reading 1

written by Heidi Riggs  
21 Jan-Marco, 2020  
Images from Google Images

1266年



Marco Polo shuō: “您 好。”

1266年



Kubilai Khan shuō: “你 好。”

1266年



Marco Polo shuō: “您 好, 请问, 您 贵 姓。”  
Marco Polo shuō: “您 好, 请问, 您 贵 姓。”

1266年



Kubilai Khan shuō: “我 姓 Khan,

### Appendix A.2.1

Student-created DIY fan fiction text, read by participants in the transcription (see Appendix B). Note: viewing the digital version allows zooming in to see text below



Dead Pool和Fan Bing Bing一起去看电影。  
Dead Pool和Fan Bing Bing一起去看電影。

1



看电影以后，他们回家了。  
看電影以後，他們回家了。

2



他们看到了一个房子。  
他們看到了一個房子。

3



Dead Pool想去房子可是Fan Bing Bing不想。  
Dead Pool想去房子可是Fan Bing Bing不想。

4



Dead Pool问：“你为什么不想去房子？”  
Dead Pool問：“你為什麼不想去房子？”



Fan Bing Bing说：“因为我害怕。”  
Fan Bing Bing說：“因為我害怕。”

6

### Appendix A.2.2

Student-created DIY fan fiction text, selected by participants at the end of the transcription (see Appendix B).

1
2

## L6 Story

黄慧雯



Shaggy 说:怎么了? 你想要什么?  
Shaggy 说:怎么了? 你想要什么?




Fred 说:Xi Jinping 打电话给我! 他不很高兴! 我们去看看他!  
Fred 说:Xi Jinping 打电话给我! 他不很高兴! 我们去看看他!




Velma 说:Xi Jinping! 怎么了? 哪里不对?  
Velma 说:Xi Jinping! 怎么了? 哪里不对?




Xi Jinping 说:有人每天晚上十二点钟打电话给我。  
Xi Jinping 说:有人每天晚上十二点钟打电话给我。



Daphne 说: 是谁呢?  
Daphne 说: 是谁呢?



Xi Jinping 说: 我不知道! 没有人说话! 我很怕!  
Xi Jinping 说: 我不知道! 没有人说话! 我很怕!



不漂亮!  
不漂亮! 我不想  
碰他!  
不漂亮!  
我没有电话

他们问了很多人。  
他们问了很多人。



Scooby 说: 我知道他是谁! 是 Donald Trump!  
Scooby 说: 我知道他是谁! 是 Donald Trump!



Donald Trump 说: 啊! 我很不喜欢那些孩子! 还有他们的狗!  
Donald Trump 说: 啊! 我很不喜欢那些孩子! 还有他们的狗!

### Appendix A.2.3: Student-created DIY fan fiction text

1

a short dialogue.

黄慧雯  
二零一六年 九月六日

2



Donald Trump 说: 你好 Jin Xiping!  
Donald Trump 说: 你好 Jin Xiping!



Xi Jinping 说: 我的名字是 Xi Jinping。  
Xi Jinping 说: 我的名字是 Xi Jinping。



Donald Trump 说: 好! 你好 Xi Jinping!  
Donald Trump 说: 好! 你好 Xi Jinping!

 <p>Xi Jinping 说: 你好。你叫什么名字? Xi Jinping 说: 你好。你叫什么?</p>	 <p>Donald Trump 说: 我叫 Donald Trump。你是美国人吗? Donald Trump 说: 我叫 Donald Trump。你是美国人吗?</p>
 <p>Xi Jinping 说: 我不是美国人。我是中国人。你是美国人吗? Xi Jinping 说: 我不是美国人。我是中国人。你是美国人吗?</p>	 <p>Donald Trump 说: 是! 我是美国人! Donald Trump 说: 是! 我是美国人!</p>

## Appendix B

### CHN01 Reading Group OCT 27, Halloween Reading

#### Transcription

In the following excerpt, EIL and VIC are working together to read a text they just chose from the class reading library. The instructor (INS) has come by their tables to assist. Talk in Mandarin is translated in two lines—just below the Mandarin line is a word-by-word translation, and below that is an idiomatic English translation. Note: pinyin is marked as heard by the participants recorded, including nontarget-like pronunciation and tones. Transcription notation is detailed at the bottom of this transcription.

#### *Excerpt 1:*

- 1 INS: Randomly ((finishing up talk))
- 2 ((both students look at page on desk))
- 3 VIC: Deadpool wen23 (.) ni22 wei53 shen33 me33  
asked you why







Translation: house

- 58 VIC: WHY:::.  
 59 EIL: >hen44 d- I know< eh HUH huh  
       very  
       translation: Very—I know, huh huh
- 60 hen34 da53 ye22  
       very big also  
       translation: very big and also
- 61 VIC: that's not cool

*Excerpt 9:*

- 71 VIC: ((looks at page)) you22 yi34  
   there was one  
 72 kan54 (.) xiao34 xiao32 de22 nv22 hai34  
       \*look little little GEN girl  
 73 (.) qu:32 chang34 ge22 le22  
           \*go sing song ASP  
       Translation: There was one \*look little girl \*go singing  
       (target meaning: There was a little girl singing.)
- 74 EIL: ((in falsetto voice)) oh hoo

*Excerpt 10:*

- 103 EIL: Oh Freddy I like Freddy  
 104 (a student returns a Scooby Doo story)
- 105 EIL: ((falsetto voice) OH SCOOBY DOO  
 106 VIC: heh heh  
 107 EIL: ((takes Scooby Doo story)) heh heh  
 108 ((both return to desk))

*Excerpt 11:*

- 109 EIL: \$OH MY GOD YOU DID SPEECH BUBBLES\$
- 110 VIC: AND DREAM BUB[BLES  
 111 EIL: [AND dream bubbles? ((hits desk))  
 112 VIC: UH NN-NN-NN (.) hao3 (unclear)  
   good/very

113 translation: good (something)/very (something)  
 ((VIC begins reading))

### Transcription conventions used above (from Clift, 2016)

[ Right brackets indicate where two utterances begin in overlap.

(.) A period within parentheses indicates a micro-pause.

(1.0) Time in parentheses indicates the number of seconds of a pause.

(( )) Double parentheses indicate transcribers notes, including physical action

shown by the participants in the video.

> < Text between 'more than' and 'less than' symbols marks utterances as quick

or rushed relative to the preceding and following talk.

\$ Text between following or between dollar signs indicates "smiling voice".

.HUH A period followed by a noise indicates in-breath, as in the case of a voiceless breathy laugh (.hh), or a loud voiced inward laugh (.HUH).

wen23 Numbers after Romanized Mandarin (*Pinyin*) indicate pitch contours,

5 being the highest, and 1 lowest; e.g. 23 indicates a transition from a relatively low pitch to a mid-level pitch.

\* An asterisk in a translation indicates a reading with a nontarget meaning.

PAO Capital letters represent louder volume relative to surrounding talk.

## Appendix C:

**Student-chosen personalities, by own and target cultures:** First is a list of Chinese personalities that the seven research participants in the current study chose to include in their writing (if present in more than one reading, then followed by x and the number of reading present):

**Famous Chinese People:** Bruce Lee x5, Chiang Kai Shek, Confucius, Fan Bingbing, Genghis Khan x5, Jackie Chan x2, Kublai Khan x7, Lucy Liu, Mao Zedong x2, Song Ailing, Song Meiling x2, Sun Zhongshan x4, Tsai Ying-wen, Xi Jinping x4, Zhou Gong.

Next are the prior-knowledge/own culture personas chosen by the seven research participants. This list is intended for instructors and other text designers to consider some of the types of preferences of university students show, to assess for one's self where adult-child differences may exist in university classrooms.

**Famous "Own-culture" People:** Angelina Jolie, Ariana Grande, Barack Obama, Beyonce, Brad Pitt, Cameron Diaz, Chris Pratt, Donald Trump, Emma Watson, Justin Bieber, Scarlett Johansson, Selena Gomez, ZooeY Deschanel

**Fictional Live Characters:** Anchorman, April Ludgate (Parks and Recreation), Barney (How I Met Your Mother), Deadpool, Hannah Montana, Manny Delgado, Mr. Moseby (The Suite Life of Zach & Cody), Phoebe (Friends), Santa Claus, Taystee (Orange is the New Black)

**Cartoon Characters:** Amy (*Futurama*), Bender (*Futurama*), Bruce Wayne (*Batman*), Crayon Shin Chan, Cute Penguin (from *Boredom Kills Me* web page), Fry (*Futurama*), Gin (Anime), Gudetama (Anime), Gunther (*Adventure Time*), Harley Quinn (*Batman*), Hello Kitty, Jack & Sally Skellington (*The Nightmare Before Christmas*), Kai Lan, Neko (cat), Otae (Anime), Pikachu (*Pokemon*), Rachel (Friends), Sagwa, Sailor

Moon, Sam Wilson (Falcon), Scooby Doo, Shaggy (*Scooby Doo*), Tony Stark (*Iron Man*), Tuxedo Mask (*Sailor Moon*)

