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“I did write ‘huge’. Why does he say ‘enormous’?”

Text revision processes with an AI-based chat tool and classroom interaction in a German-as-a-Second-Language lesson

Abstract

This article presents results of a pilot study on the use of a generative tool (*KI Chat*) in a support lesson for German as a second language (GSL) at a secondary school in Saxony (Grade 11). Video data were collected in a learning setting in which tablets were used to work with the GDPR-compliant platform *Fobizz* that includes *KI Chat*. The questions addressed are: How is an L2 learner’s process of revising a self-written text—using *KI Chat*—accomplished? Which specific interactional tasks and intricacies can be observed? What can be learned from these classroom observations for future research and for improving learning settings? The analytic work is based on the principles of conversation analysis (CA), with a specific focus on multimodality. A detailed case analysis shows the reconstruction of the trajectory of a text revision process using *KI Chat* and the concurrent classroom interaction. The article closes by addressing pedagogic considerations such as the need to carefully look out for learning opportunities when working with AI-based tools. This includes thoroughly reading the texts provided by the tool and reflecting on the tool’s role in the writing process.

Keywords: classroom interaction • writing processes • AI-based tools • German as a second language (GSL) • conversation analysis (CA) • multimodality

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1 Introduction¹

Current research on AI-based tools in German schools often focuses on teachers' or students' perceptions of ways of using them (cf. Helm et al., 2024). Although classroom research on the use of digital tools was described as a research desideratum a few years ago (Maahs et al., 2023, p. 36; Steinhoff, 2023, pp. 12–13), it is only more recently that empirical studies have investigated actual working processes with AI-based tools (e.g., Knopp & Schindler, 2025; Schneegass, 2025; Schulz & Gunkel, 2025). This article presents first results of a pilot study on the use of an AI-based tool in support lessons for German as a second language (GSL) at a secondary school in Saxony (Grade 11). Video data were collected in five lessons in which students worked with tablets, using the GDPR-compliant platform *Fobizz* that includes generative tools such as *KI Chat*. The data revealed the interactional complexity of the writing and text-revision processes. To facilitate comprehension of this complexity, this article presents a detailed case analysis that reconstructs the trajectory of text revision using *KI Chat* and concurrent classroom interaction. The research questions addressed are: How is an L2 learner's process of revising a self-written text—using *KI Chat*—accomplished? Which specific interactional tasks and intricacies can be observed? What can be learned from these classroom observations for future research and for improving learning settings? The analytic work is based on the principles of conversation analysis (CA) with a specific focus on multimodality and classroom interaction (Gardner, 2013; Pitsch & Ayaß, 2008).

After briefly discussing the current literature on the use of AI-based tools in writing processes (Section 2), I shall present the research desideratum that the present study addresses. Methodological considerations will be presented in Section 3: First, I summarize previous studies showing the potential of CA as an analytic approach to writing (in interaction). Second, I thoroughly describe the video data this study is based on. Section 4 contains a detailed case study of one student's text revision process, revealing specific interactional intricacies, learning potentials, and the student's stances. In Section 5, I discuss the observations in terms of future research and didactic considerations for teachers. This article thus contributes to the Special Issue *Writing with AI. Literacies – Practices – Pedagogies (LPP)* by discussing aspects of the following questions: Which methods and methodologies can be useful for researching the role of AI tools in the (language) classroom? How significant are prompting and multimodality? Which practices of writing with AI and which (new) literacies are didactically relevant?

2 The use of AI-based tools for writing in the (language) classroom

Nowadays, reading and writing processes are influenced by digital tools in various ways (Lehnen & Steinhoff, 2024). Often, users may not even realize how their reading and writing processes are linked to programs such as spelling programs running in the background (Lehnen & Steinhoff, 2024, pp. 529–530). Moreover, the strict separation of reading and writing processes is being blurred in digital practices (Lehnen & Steinhoff, 2024, p. 533). Since 2022, the chatbot ChatGPT has been available, an AI-based tool that generates text in response to prompts realized in everyday language (Schindler, 2023; Weiss et al., 2023). In the field of German didactics, there have been attempts to model the use of GPTs (generative pretrained transformers) theoretically: Müller and Fürstenberg (2023) emphasize their nature as language-usage machines (*Sprachgebrauchsautomaten*) that rely on statistics and not on semantics. Focusing on scenarios of usage, Steinhoff and Lehnen (2025) have proposed the GPT model of practices. This describes chat-to-generate practices, chat-to-create practices, chat-to-chat

¹ DeepL Translator Pro tool was used to translate parts of the manuscript and to revise this text linguistically. I would like to thank the Didaktik Deutsch editorial team for arranging an English-language proofread, which greatly improved the quality of the text.

practices—each practice being constituted by specific “roles” taken by the AI-based tool and the human user (Steinhoff & Lehnert, 2025). Table 1 (adapted from Steinhoff & Lehnert, 2025, p. 4) presents the typical constellations.

Table 1

Roles Taken by AI-Based Tool and Human User

	AI tool	user
r o l e	ghost	client
	partner	explorer
	tutor	learner

The model implies that the questions of authorship and agency in writing processes need to be revisited (Bajohr & Hiller, 2024; Lehnert & Steinhoff, 2024, p. 535). Further research is required to achieve a more profound comprehension of the coactivity of humans with the program, including an examination of not only how tasks are constructed but also the quality of AI-generated texts (Lehnert & Steinhoff, 2024, p. 542). Hence, methods need to be developed to observe machine–human interaction in ongoing writing processes (Steinhoff, 2022, p. 154). The present study contributes to this line of research (see Section 5 for a discussion of the findings against the backdrop of the GPT model).

In terms of teaching and learning a foreign or second language (L2), the potential of AI-based tools has been addressed by many authors. Yang and Li (2024) provide a systematic review of studies on ChatGPT and L2 learning, taking into consideration ChatGPT’s roles and prompt patterns, participants (educational levels, sample sizes, and target languages), objectives (language skills and learning perceptions), adopted theories and research methods, and outcomes in terms of advantages and challenges. From a language-teaching perspective, there are numerous didactic suggestions for using Chat GPT or other chatbots in various phases of L2 writing (see, e.g., Dornicheva & Sulimova, 2025, for Russian; Steinbach, 2025, for English; Markou, 2024, for German). Regardless of the target language, the authors of the aforementioned publications demand openness and, at the same time, critical awareness of the opportunities and limitations of AI-based tools among teachers and learners (Feick, 2025). Which considerations can be derived from the present study for teacher training will be discussed in the last section.

3 Methodological approach

3.1 CA perspectives on classroom interaction and writing processes

Typically, classroom studies that draw on CA methodology focus on the oral dimensions of classroom interaction—many of them, nowadays, taking materiality into account when interactionally relevant. But there are also studies that focus specifically on combining an interaction analysis perspective with the analysis of writing processes, be it in elementary school, secondary school, or adult education (e.g., Bär, 2021; Beisswenger, 2017; Lehnert, 2000, 2014; Stierwald, 2020; Tadres, 2025). Moreover, for L2 settings, studies have shown that such a methodological approach may yield important insights into the characteristics involved in the interactional accomplishment of writing (e.g., Domenech & Leßmann, 2022; Geist et al., 2019; Lingnau & Mehlem, 2012). Such research on didactic settings that

involve social interaction and writing tasks provides important groundwork for language teacher education (Domenech & Leßmann, 2022, p. 85).

The present study draws on the methodological premises of CA (Gardner, 2013) and multimodality (Hall & Looney, 2019; Pitsch & Ayaß, 2008). In other words, I work with video data of naturally occurring classroom interaction, and I assume that sequentiality is the underlying mechanism of the classroom interaction order while taking all semiotic resources (verbal, vocal, bodily, material, etc.) seriously with regard to their relevance for the overall constitution of classroom activities. Processes of written text production are an integral part of the analysis when this is what the participants themselves orient to. During the course of the present study, first observations on the data showed that positioning actions and stance taking might become of analytical interest. Therefore, I draw on the concept of self- and other-positioning as locally constituted dimensions of actions that ascribe specific social identities to persons in interaction (Lucius-Hoene & Deppermann, 2004, pp. 168–170). Affect and stance taking are analyzed as displays that are locally situated in the interaction (Couper-Kuhlen, 2009; Kupetz, 2014).

3.2 The data

This study is based on video recordings of a support course for German as a second language (GSL) held once or twice a week after regular classes at a high school in Saxony (Kupetz, in press). Five double lessons (totaling 7 hours and 20 minutes) were recorded in the winter of 2024. The course was attended regularly by four 11th-grade students. These are students who are accustomed to learning and have advanced German language skills (B2 or C1); their family languages are Arabic or Spanish. In accordance with the “Saxon Concept for the Integration of Migrants” (Saxon State Ministry of Culture, 2021), the students are in the so-called third stage—that is, they are fully integrated into regular school classes and receive additional instruction in GSL with the aim of enhancing their academic language skills. In the lessons recorded, each student works on an individual tablet with prepared tools and tasks. The teacher is an advanced tutor (student for the subjects English, Protestant religion, and GSL). She has been accompanying the group in the support program for about 3 years.

Figure 1

Classroom Setting



In addition to linguistic objectives, AI learning objectives were formulated for all lessons. For example, “The students can independently ask ChatGPT questions on given topics and have them answered... The students can use ChatGPT to improve and structure their own texts. The students can critically discuss the use of AI on the basis of reflection questions.”² All lessons were conducted using the GDPR-compliant platform *Fobizz* on tablets. A digital classroom was set up in *Fobizz*, with a separate project available for each double lesson in which applications were activated and materials uploaded (see Figures 2, 3, and 4).

Figure 2

Digital Classroom

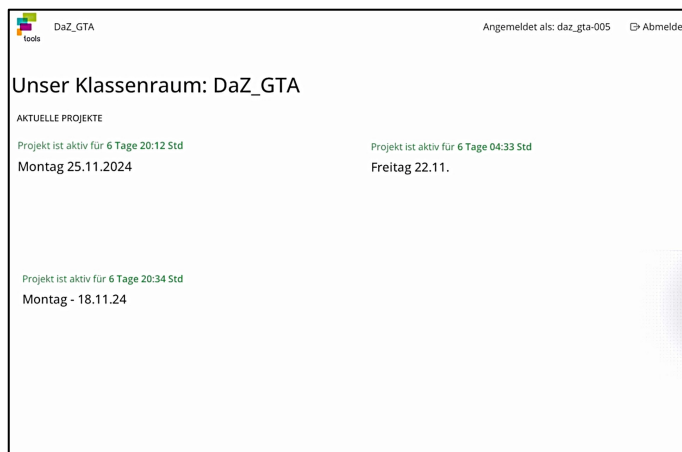
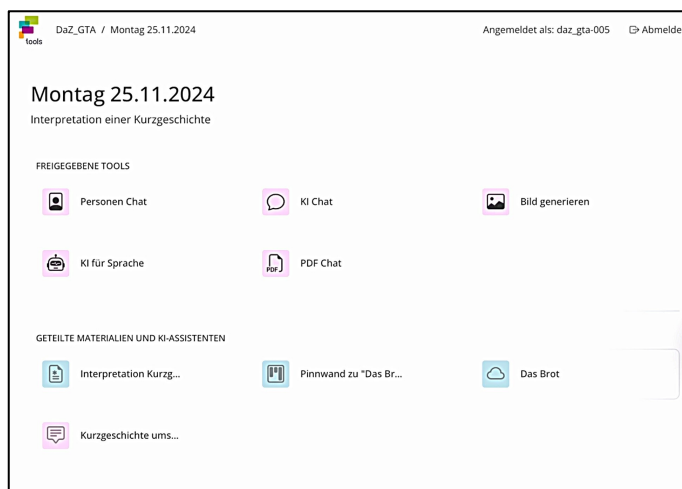
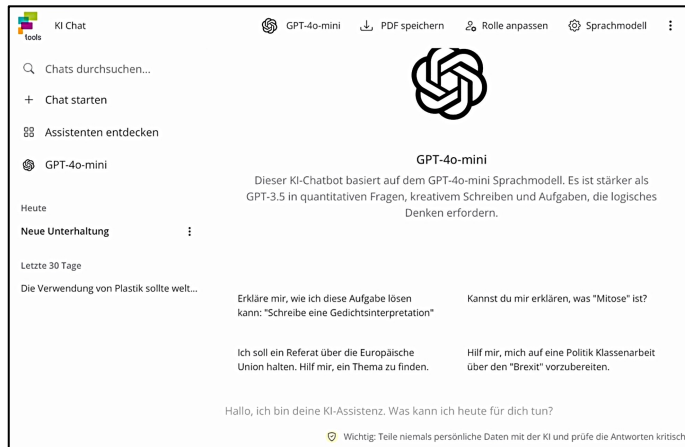


Figure 3

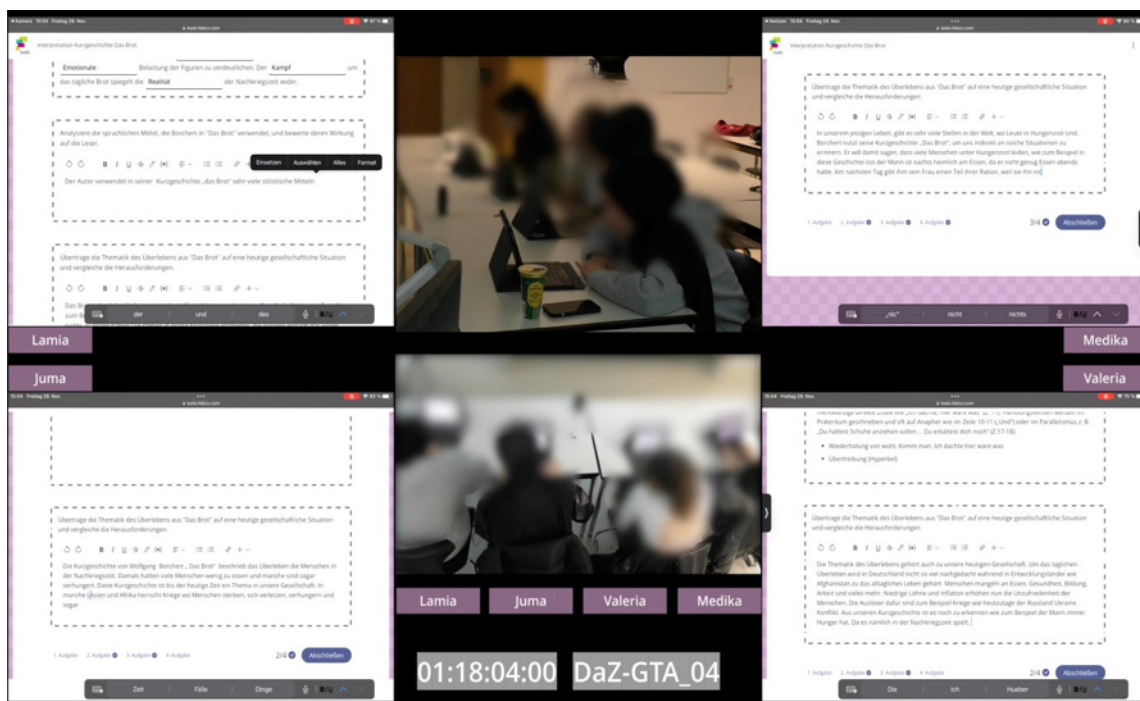
Project for Each Lesson



² The learning objectives refer to the application ChatGPT. What is meant, however, is the LLM-based chatbot *KI Chat* that is integrated in the *Fobizz* platform.

Figure 4*Interface of KI Chat (based on GPT-4o-mini)*

Lessons were recorded using four cameras, individual microphones, and table microphones in order to make the students' activities as comprehensively accessible as possible for the analysis. In addition, screen videos of the students' tablets were created in order to access the students' written work. To enable analysis of the material, two camera recordings were synchronized with the screen videos (see Figure 5).

Figure 5*Example of Edited Videos Combining Camera Perspectives and Screen Recordings*

Two of the recordings were selected for closer analysis. The first lesson was chosen because of the initial work with *KI chat*, and the fourth lesson was chosen because of the intensive work with the same tool. For large parts of selected lessons, minimal transcripts according to GAT 2 (Selting et al.,

2009) were made; for some selected passages, basic transcripts are also available supplemented by notations of visually perceptible actions.³ The overall aim is to make the data accessible for detailed sequential and multimodal analysis.

For the present study, a specific lesson was analyzed (Lesson 4). In Lesson 3, the group started working on “interpreting the short story *Das Brot* by Wolfgang Borchert”—a topic chosen to prepare the students for their exam in the school subject German. This work is continued in Lesson 4. After several preparatory steps (in the sense of scaffolding), the students are asked to write two texts, each fulfilling a task in a *Fobizz* worksheet (see Figure 6).

Figure 6

Worksheet With Translations on the Right

Analysiere die sprachlichen Mittel, die Borchert in "Das Brot" verwendet, und bewerte deren Wirkung auf die Leser. Antwort hier eingeben...	Analyze the linguistic and stylistic devices used by Borchert in <i>Das Brot</i> and evaluate their effect on readers.
Übertrage die Thematik des Überlebens aus "Das Brot" auf eine heutige gesellschaftliche Situation und vergleiche die Herausforderungen. Antwort hier eingeben...	Apply the theme of survival from <i>Das Brot</i> to a contemporary social situation and compare the challenges faced.

4 Case study: Tracing Lamia's use of the *KI Chat* tool for text revision

The focal point of this analysis is one student's (Lamia's) process of text revision using the *KI Chat* tool.⁴ It starts from the teacher's instruction of "revising the text with the help of *KI Chat*" (Kupetz, in press) about 20 minutes before the end of the lesson. Before this, the students have been working on their two tasks (see above) for 45 minutes.

4.1 Lamia's response to the instruction: challenges in using the *KI Chat* tool

In Transcript 01, Lamia's first revision of her text is achieved. It starts with the teacher's instruction. At the moment of the teacher's instruction, Lamia has finished the second text ("Apply the theme of survival . . ."), but only just started the first one.

³ I would like to express my sincere gratitude to Sophie Oettrich and Lyan Krumpfer for their invaluable assistance in establishing the video corpus and transcribing the data.

⁴ Due to the duration and complexity of the student's working process, I decided to carry out a case study. Further research may concentrate on comparing the students' writing processes.

Transcript excerpt 01: "revise" (DaZ-GTA_04_01:18:04) (LEH = Lehrer, i.e., teacher)

(01:18:04) 0001 **LEH** jetzt würd ich auch Sagen,
now I would also say

(01:18:05) 0002 ihr kommt jetzt langsam zum ENde,
you are now slowly coming to the end

(01:18:07) 0003 wenn die aufgaben noch nich FERTig sind==
if the tasks are not yet finished

(01:18:08) 0004 =eine der beiden habt ihr ja definitiv FERTig,
you've definitely finished one of the two

(01:18:10) 0005 **LAM** mhm,
hmm

(01:18:11) 0006 **LEH** dann überarbeitet DIEse mit ka i:.
then revise this one with AI

(01:18:14) 0007 (1.01)

(01:18:15) 0008 wir achten auf SPRAche und Inhalt.
we pay attention to language and content

(01:18:17) 0009 ja,
okay

(01:18:17) 0010 (1.89)

(01:18:18) 0011 **MED** ((ca. 2.36s talking to herself quietly, commenting
on her actions))

(01:18:19) 0012 **LAM** okay;
okay

(01:18:20) 0013 also soll ich jEtzt
so now I'm supposed to

(01:18:21) 0014 (1.03)

(01:18:22) 0015 **MED** ((ca. 5.86s talking to herself quietly, commenting
on her actions))

(01:18:22) 0016 **LAM** das (-) das tExt was ich geschrIeben habe koPIEren,
copy the text that I wrote

(01:18:26) 0017 **LEH** mhm,
hmm

(01:18:28) 0018 (1.22)

(01:18:29) 0019 **LAM** und DANN,
and then

(01:18:30) 0020 (4.17)

(01:18:34) 0021 **LEH** habt ihr (ja) den ka i: chat,
you have the KI chat

(01:18:35) 0022 mit dem ihr ARbeiten könnt;
with which you can work

(01:18:36) 0023 (0.52)

(01:18:37) 0024 **LAM** ka i: CHAT,
KI chat

(01:18:38) 0025 **LEH** und dann GUcKen wir doch ma:l,
and then we'll see

(01:18:40) 0026 **VAL** [aber soll man (den TEXT ge]ben,)]
but should one give the text

(01:18:40) 0027 **LAM** [und soll ich (dann in]]
and should I

(01:18:41) 0028 (0.45)

((The teacher continues by talking to Valeria.))

The students' responses to the teacher's instruction (Segments 01–09) lack clear displays of understanding. Instead, Lamia produces a candidate understanding on what to do (Segments 13, 16). About a minute and a half later, Lamia takes the floor and addresses the teacher:

Transcript excerpt 02a: "revise my text I" (DaZ-GTA_04_01:20:07)

(01:20:07) 0001 **LAM** ähm:: nachdem ich dann mein text (.) EINGefügt
hab,
uhm after I then pasted my text

(01:20:12) 0002 [was]mit was soll ich n_das verGLEICHen,
what with what should I compare it

(01:20:12) 0003 **LEH** [((X))]

(01:20:14) 0004 (0.71)

(01:20:15) 0005 **LAM** soll ich einfach das SCHIcken,
should I just send it

(01:20:16) 0006 **VAL** in den rIchtigen <<engl.> CHAT gi pi ti> oder den
to the real chat gpt or the one
von [(X X X)
from]

(01:20:18) 0007 **LEH** [nee; bei <<pointing at VALs Ipad> ka] i:
no to KI
chat> den ihr DA habt;
chat which you have there

(01:20:20) 0008 (1.49)

(01:20:22) 0009 **VAL** [((laughs))

(01:20:22) 0010 **LAM** [und soll ich einfach ihn: das SCHIcken,
and should I just send it to him

(01:20:24) 0011 (0.39)

(01:20:24) 0012 **LEH** naja;=wie überarbeitest du denn SONST deine tExte
well how else do you revise your texts
mit ka I:;
with A I

(01:20:27) 0013 (3.57)

(01:20:30) 0014 **LAM** AH;
ah

(01:20:31) 0015 ich muss noch ih(n) SCHREIben-
I have to write (to him)

(01:20:32) 0016 beab be beArbeite mein: TEXT;=bitte;
rev revise my text please

(01:20:35) 0017 **LEH** mhm,
hm

(01:20:35) 0018 geNAU.
that's right

(01:20:36) 0019 (1.57)

(01:20:38) 0020 **LAM** ((clicks tongue))

(01:20:38) 0021 (0.75)

(01:20:39) 0022 **LAM** der is richtig DUMM manchmal (auch).
he's really stupid sometimes

(01:20:41) 0023 (0.72)

(01:20:41) 0024 **LEH** ((laughs))

(01:20:43) 0025 WIRKlich; lamia.
really lamia

(01:20:44) 0026 **LAM** ndja
well

```

(01:20:45) 0027      #1(1.92)((starts typing 'B'))
(01:20:47) 0028      bearb
                  edi
(01:20:48) 0029      (1.91)
(01:20:50) 0030      BITte;
                  please
(01:20:51) 0031      ich bin sehr Höflich;=
                  I am very polite

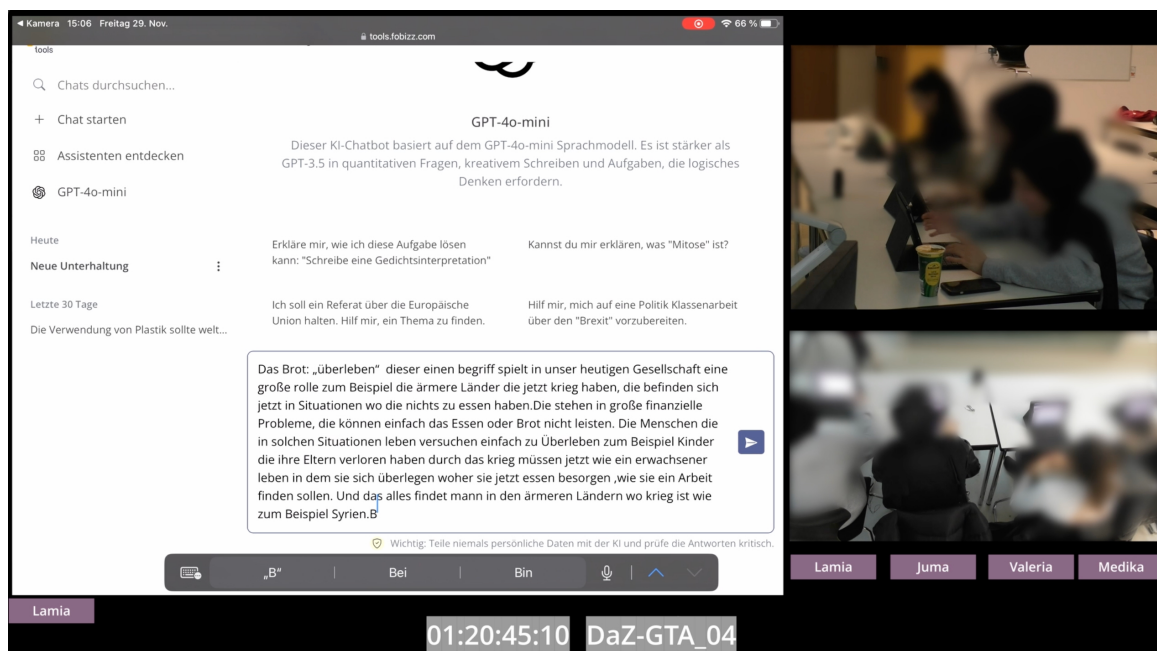
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((The teacher then explains how texts are saved, followed by a playful side sequence between the students. Lamia then refocuses her tablet while the teacher continues talking to the other students.))

This excerpt shows that Lamia is still displaying uncertainty regarding the proper execution of the task of “revising the text with the help of *KI Chat*.” She offers options (comparing something vs. sending the text) (Segments 02, 05), thereby revealing uncertainties about the role of the chatbot. At the end of Segment 5, a teacher’s response is made relevant. Valeria uses this sequential slot to take the floor (Segment 06), designing her utterance as an increment to Lamia’s turn by using a prepositional phrase, addressing a question about the tool to be used (*ChatGPT* vs. *KI Chat* in *Fobizz*). The teacher responds to this by specifying through the use of multimodal resources that the tool *KI chat* is to be used (Segment 07). With Valeria’s laughter, the insert sequence is brought to an end (Segment 09). Lamia thus repeats her request for specification on what to do (Segment 10). This is taken up by the teacher with an utterance in the format of a question on how Lamia would usually proceed (Segment 12), thereby addressing the student’s practices for text revision (for further discussion, see Kupetz, in press). This leads to Lamia’s realization of a metacomment on what to do (Segment 15), and a formulation of a possible prompt (Segment 16), and this is positively assessed by the teacher (Segments 17–18). After a click and a pause, Lamia comments on the chatbot (Segment 22), referring to the tool with “he,” assessing it as “stupid sometimes.” In this very moment, she ascribes the role of the “incompetent assistant” to the tool (quite in contrast to other comments, see below), thereby creating an interaction mode that oscillates between seriousness and joking. The teacher takes this up with a gentle admonition (Segment 25), orienting toward school rules that prohibit derogatory speech. Lamia then starts working and reading out the beginning of the prompt while typing (Segment 27).

Figure 7

#1 Video and Screenshot of Lamia 01:20:24 (02a, seg. 27)



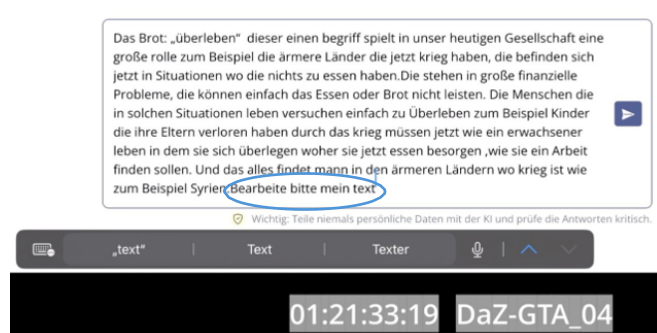
Having verbally produced *bitte*, she produces the meta-comment of being polite (Segment 31), as if to repair the derogatory remark she made earlier. It is to be noted that Lamia seems to be constantly navigating between (trying to) fulfil the task with *KI Chat* and commenting on the tool and/or her actions. Not even a minute later, Lamia reads out loud her prompt:

Transcript excerpt 02b: “revise my text II” (DaZ-GTA_04_01:21:28)

(01:21:28) 0001 LAM <<pp> (X X) bitte mein (---) TEXT.>#2
(X X) my text please
(01:21:35) 0002 ((observes screen))

Figure 8

#2 Screenshot Lamia 01:21:33, Prompt Highlighted: “Please Edit My Text” (02b, seg. 01)



Only a few seconds later, she comments:

Transcript excerpt 03: “he revised my text” (DaZ-GTA_04_01:21:42)

(01:21:42) 0001 LAM #3 er hat mir mein: TEXT beArbeitet.
he revised my text for me

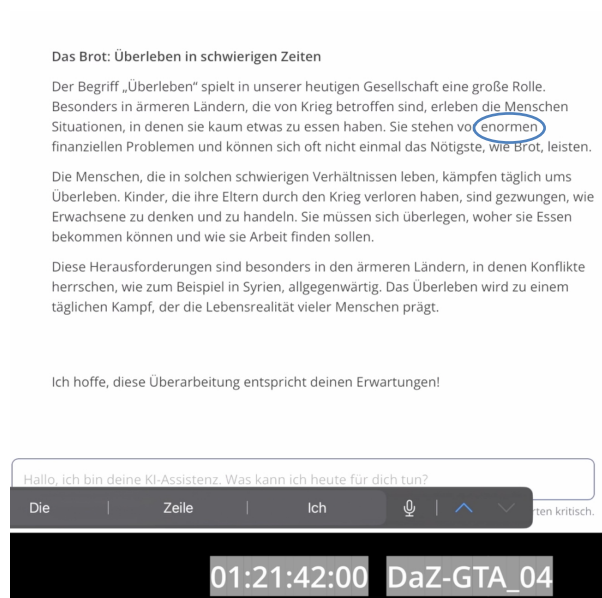
(01:21:44) 0002 (0.53)

(01:21:44) 0003 **LEH** SUper.
great

((The teacher and Medika talk about what to do next. Meanwhile, Lamia reads her text, whispering while reading.))

Figure 9

#3 Screenshot 01:21:42, Lamia's Text Revised by AI, enormen Highlighted (03, seg. 01)



4.2 Lamia's observations on the edited text I: "Why does he say 'enormous'?"

After Lamia has pointed out that the tool has revised the text (Transcript 03), she starts reading the revised text and then takes the floor after a couple of seconds:

Transcript excerpt 04a: “enormous I” (DaZ-GTA_04_01:21:57)

(01:21:57) 0001 **LAM** <<p> ah ja.>
oh I see

```
(01:21:58) 0002      er hat_s WIRKlich;> ((nods))
                he really has
```

(01:22:00) 0003 ((LAM whispers while reading))
((TEA turns to her own computer))

(01:22:06) 0004 **LAM** DAS kann er vielleicht sEhr gut;
perhaps he can really do that well

(01:22:07) 0005 order,
or

(01:22:08) 0006 hm;

(01:22:08) 0007 (0.73) ((TEA shrugs her shoulders))

(01:22:09) 0008 JUM ((whispers, ca. 1.79s))

(01:22:10) 0009 LEH <<p> sag DU_s mir.>
you tell me

(01:22:11) 0010 **LAM** ((whispers while reading))
 (01:22:13) 0011 was bedeutet eNORMen;
 what does enormous mean
 (01:22:14) 0012 (1.03)
 (01:22:15) 0013 **VAL** GROßen.
 huge
 (01:22:15) 0014 (0.73)
 (01:22:16) 0015 **LEH** [JA.]
 yes
 (01:22:16) 0016 **LAM** [WAS?]
 what
 (01:22:16) 0017 **VAL** GROß.
 huge
 (01:22:17) 0018 (0.77)
 (01:22:18) 0019 **LAM** ja; [ich HAB doch] [groß geschrieben;]=
 but I did write “huge”
 (01:22:18) 0020 **VAL** [VIEL;]
 a lot
 (01:22:18) 0021 [masSIV;]
 massive
 (01:22:19) 0022 **LAM** =warum sagt er eNORMen.
 why does he say “enormous”
 (01:22:21) 0023 **VAL** masSIV;
 massive
 (01:22:22) 0024 VIEL; hehe
 a lot
 (01:22:23) 0025 eNORM;
 enormous
 (01:22:24) 0026 **LAM** als ob ich das jetzt (.) mh verSTeHe;
 as if I mh understand that now
 (01:22:27) 0027 (1.23)

Lamia’s observations on the edited text are addressed in the interaction between Lamia and the teacher, as well as among the students themselves. In Segments 01 and 02, Lamia acknowledges changes realized by the tool. Both segments are realized with low volume. At this point, it is ambiguous whether the talk is designed as “self-talk” (Goffman, 1978, pp. 787–789) or addressed to the teacher. It is not oriented to by the teacher, and Lamia continues reading (Segment 03). Lamia then produces an assessment of the tool’s abilities (Segments 04–05). It is noticeable that she uses *vielleicht* (perhaps) as a hedge and *oder* as try-marking (Cantarutti, 2023). The utterance’s volume is regular—that is, it is produced as publicly observable and to be answered. A response, however, does not follow immediately. Juma, Lamia’s neighbor, keeps orienting to her text, and no other student takes the floor. The teacher then, while gazing at her own computer, responds in a way that obliges Lamia to find an answer on her own (Segment 09). After 2 seconds, Lamia addresses a request for clarification *was bedeutet eNORMen;* (Segment 11), produced to be heard by the teacher as well as the students. This leads to a long pause (Segment 12), ended by Valeria who takes the floor and provides a synonym: *GROßen* (Segment 13). Lamia’s request is oriented to the use of *enormen* in the revised text. A comparison within the text reveals that *KI Chat* changed the wording from *große* (huge) to *enormen* (enormous) in one of the sentences:

Figure 10

By KI Chat Revised Version (Above) and Lamia's Version (Below)

Situationen, in denen sie kaum etwas zu essen haben. Sie stehen vor **enormen** finanziellen Problemen und können sich oft nicht einmal das Nötigste, wie Brot, leisten.

jetzt in Situationen wo die nichts zu essen haben. Die stehen in **große** finanzielle Probleme, die können einfach das Essen oder Brot nicht leisten. Die Menschen die

Valeria's response (Segment 13) is not taken up immediately. After a pause, both the teacher and Lamia take the floor in overlap: the teacher assessing Valeria's response as correct (Segment 15), Lamia displaying a lack of understanding (Segment 16), prosodically realized in a marked way making astonishment interpretable (Selting, 1995, p. 298). In the following, she makes explicit what her irritation refers to: ja; ich HAB doch grOß geschrieben;= (Segment 19). If *enorm* (enormous) is synonymous to *groß* (huge), why would *KI Chat* use "enormous"? There is overlapping talk by Valeria who treats Lamia's utterance in Segment 16 as a request for clarification, and provides further synonyms (Segments 20, 21). Lamia still keeps the floor, adding through latching another explicit request for information: =warum sagt er eNORMen. (Segment 22). This change in format from "what does X mean" to "why" reveals that Lamia does not perceive herself as the only author; what she wrote is changed by "him." This comment on authorship, however, is not oriented to by Valeria: She focuses on vocabulary work by repeating synonyms and, as sequential closure, the target item (Segments 23–25)—this time, aligned with a wide arm gesture as an additional resource to depict "largeness." Although the students are sitting in a row, Lamia may be able to perceive these large gestures in her peripheral view. Nevertheless, Lamia continues by realizing a comment, thereby displaying nonunderstanding (Segment 26). By using an "as-if" format, she makes explicit that her request for clarification with regard to the "why" has not been answered in a way that helps her understand (see Section 4.3 for continuation). Throughout this sequence, the teacher gazes at her laptop and types continuously, thus constructing herself as "not available" at this moment.

From a pedagogical point of view, this sequence is interesting: Whereas Lamia's use of *groß* (huge) is not wrong, the use of *enorm* (enormous) belongs more to academic language use. Having read the text revised by *KI Chat*, Lamia notices the change in wording (from "huge" to "enormous"). She addresses the meaning of the word used. However, her request for an explanation for the reason for the change remains unacknowledged. This sequential position would have presented the opportunity to explicitly address stylistic issues or questions regarding language use in different registers. However, due to the unavailability of the teacher and Valeria's orientation to the word meaning, this potential learning opportunity passes.

4.3 Lamia's observations on the edited text II: Authorship in question

The following two extracts show students' actions that can be interpreted as comments regarding the authorship of the texts. Excerpt 04b is the continuation of Excerpt 04a:

Transcript excerpt 04b: “enormous II” (DaZ-GTA_04_01:22:24)

(01:22:24) 0026 **LAM** als ob ich das jetzt (.) mh verSTEhe;
as if I now mh understand that

(01:22:27) 0027 (1.23)

(01:22:28) 0028 als ob jetzt mein: LEHRerin mich so
as if my teacher like

(01:22:30) 0029 öh he glAubt dass ich das geSCHRIEben hab.
uh would believe I wrote this

(01:22:31) 0030 **X** ((laughter))

(01:22:35) 0031 **VAL** weißt du ich KENN das wort;
you know I know this word

(01:22:36) 0032 (0.56)

(01:22:36) 0033 **VAL** [von SPAnisch]
from spanish

(01:22:36) 0034 **LEH** [ihr habt jetzt nen] neuen block FREIgegeben;
there is a new block available/editable now

(01:22:39) 0035 auf dem ARbeitsblatt.
on your worksheet

(01:22:40) 0036 das heißt die überarbeitung könnt ihr jetzt
EINFügen.
that means you can now insert the revision

((Talk about technical problems, website is not loaded. Lamia states that she does not know where to insert the edited text. Then the teacher explains to Juma what to do next (Kupetz, in press)))

After her explication of nonunderstanding (Segment 26), Lamia holds the floor (Segments 28–29), again using the “as-if” format, this time to bring in the potential perspective of the (nonpresent German) teacher. By constructing the teacher as someone who would not believe she wrote the text, she distances herself from her text, constructs herself as “not” being its author. Valeria, however, is still oriented to the action of clarifying the meaning of “enormous” by making explicit that she can infer its meaning from her L1 Spanish (Segments 31–32). This is when the teacher takes the floor in order to instruct the students on where to paste in the revised texts in the digital learning platform (Segments 34–35). At this moment, it is revealed why she was “unavailable” before: She was occupied solving a technical problem with *Fobizz*.

Another moment in which the authorship of texts is dealt with ironically occurs about 2 minutes later. The teacher shows Lamia where to insert her text and explains to Juma what to do with *KI Chat*. In the course of this sequence, Juma reveals that she usually does not ask ChatGPT to revise anything; she would rather ask ChatGPT to fulfill complete tasks (Atanasoska, 2025; Kupetz, in press). Juma is asked by the teacher to start working, and the teacher turns to Medika, when Lamia opens a playful side sequence, by pinching Juma’s cheek:

Transcript excerpt 05: “smart girls” (DaZ-GTA_04_01:24:39)

(01:24:39) 0001 **LAM** ((knufft Juma in die Wange))
((pinches Juma’s cheek))

0002 ((X)); ich hab NIE:
i’ve never

0003 [so schlAue mädchen gesehen;]
seen such smart girls before

0004 **JUM** [((lacht))]
((laughs))

(01:24:42) 0005 JUM (nie/nee) ;=
(never)

(01:24:43) 0006 JUM =<<lachend> hast du_s Alles komplEtt alLEIne
geschrieben.>
did you write everything completely by yourself

(01:24:45) 0007 J&L ((lachen laut und klatschen ab))
((laugh and high five))

((Talk about technical problems, inserting individual texts in Task sheet does not work.))

While laughing, Lamia comments (in a nonidiomatic way) on how she perceives Juma and herself as amazingly smart girls. The whole sequence is multimodally framed as playful and humorous. Juma joins in, by laughter, and she playfully takes up the idea of them being “great” authors by pointing at Lamia’s tablet and saying *hast du_s Alles komplEtt alLEIne geschrieben.* (Segment 06). By imitating such a “teacher’s remark,” putting emphasis on having written “everything on their own,” Juma takes up this “perspective of others toward the girls’ writing skills.” Lamia and Juma then burst into laughter and the high five, thereby ending this side sequence.

Transcripts 04 and 05 thus show how the students position themselves: They reveal their assumptions on how their texts may be perceived by their teachers—that is, that they would not be considered the text’s author. In a similar way, the following extract (Transcript 06) reveals how Lamia distances herself from the language used in the text. The extract begins with the teacher’s invitation to comment on the text:

Transcript excerpt 06: “language-wise” (DaZ-GTA_04_01:27:15)

(01:27:15) 0001 LEH was habt ihr denn FESTgestellt;
what did you find out

(01:27:17) 0002 eure (2.08) bei eurem TEXT.
your in your text

(01:27:21) 0003 LAM was hab ich (.) FEST[gestellt;
what did I find out]

(01:27:22) 0004 MED [ich konnt_s ni]ch ve
I couldn’t com

(01:27:23) [noch nich verGLEICHen.]
not yet compare

(01:27:23) 0005 LAM [ich hab FESTgest] [ellt,]
I found out

(01:27:24) 0006 MED [°hh]

(01:27:25) 0007 MED <<covering her mouth> mh;>

(01:27:25) 0008 (0.51)

(01:27:26) 0009 LAM dass öhm
that uhm

(01:27:27) 0010 er mi:r SPRACHlich öhm alles verbEssert hat,
that he corrected everything for me language-wise

(01:27:31) 0011 (0.61)

(01:27:32) 0012 LAM [in] in eine SPRAche,
in into a language

(01:27:32) 0013 LEH [mhm,]

(01:27:35) 0014 LAM die ich nich so:
that I do not

(01:27:36) 0015 (1.79) ((kreist mit den Händen))
((circular hand movements))

(01:27:38) 0016 **LAM** SPREchen (.) oder SCHREIben (-)
speak or write

(01:27:40) 0017 **JUM** <<pp, addressed to screen> hä:::? >

(01:27:41) 0018 **LAM** und äh aber
and uh but

(01:27:43) 0019 er hat nIchts geÄNdert,
he didn't change anything

(01:27:44) 0020 (1.17)

(01:27:45) 0021 nur öh bEsser zugefügte SÄTze geschrIeben.
only uh wrote better (composed) sentences

(01:27:49) 0022 (0.65)

(01:27:50) 0023 **LEH** mhm,

(01:27:51) 0024 (0.77)

(01:27:51) 0025 **LEH** also wäre dein STICHwort-
so your keyword would be

(01:27:53) 0026 SPRACHlich sehr gute überArbeitung==
language-wise very good revision

(01:27:55) 0027 =INhaltlich eher mh::..
content-wise more like mh

((Juma takes the floor, stating technical problems. The teacher addresses Valeria, inviting a reflection on how KI Chat revised Valeria's text. This is when a discussion about ChatGPT's abilities starts.))

The transcript starts with the teacher's request to point out what has been observed in terms of changes to the text (Segments 01–02). Lamia takes the floor, by repeating the question (Segment 03), in partial overlap with Medika who states that she has not yet been able to do a comparison (Segment 04). Lamia keeps the floor to state that *KI Chat* made changes to her text “into a language that I am not able to speak or write” (Segments 09–16), adding that no changes were made in terms of content (Segments 18–19). She resumes her turn by rephrasing the changes made as “better (composed) sentences” (Segment 21). This is taken up by the teacher through an acknowledgment token (Segment 23) and an upshot formulation (Segments 25–27) (Heritage & Watson, 1979). The teacher's formulation contains assessments (“language-wise very good revision,” “content-wise more like mh”) that will be the subject of later debate (see Section 4.4). At this point, it is noteworthy that the language-related changes made by *KI Chat* seem to result in Lamia no longer perceiving the text as “her own.”

4.4 Lamia's reflections on the tool's capabilities

In the course of the following interaction, a debate between the teacher and the students develops with regard to the tool's abilities and the role of the prompt. Whereas the teacher underlines that *KI Chat* will not be of help content-wise, the students insist that it depends on the prompts. Remember, that Lamia's prompt was *Bearbeite bitte mein text*. The discussion culminates in the teacher's request to try out another prompt. Lamia inserts a new prompt (Figure 12) and reads the revised text (Figure 13), while the teacher is talking to Valeria about her results.

Figure 12

Screenshot 01:32:11 With New Prompt

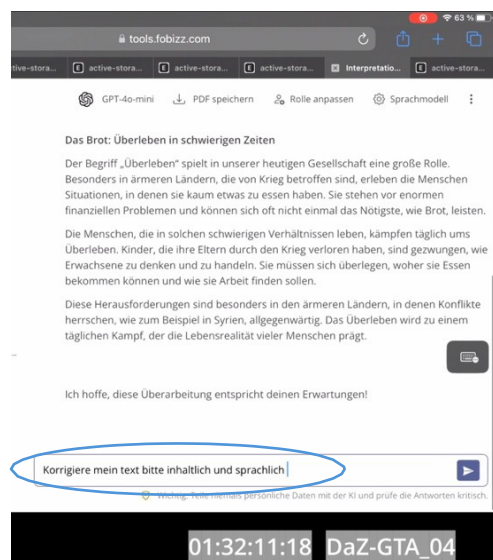
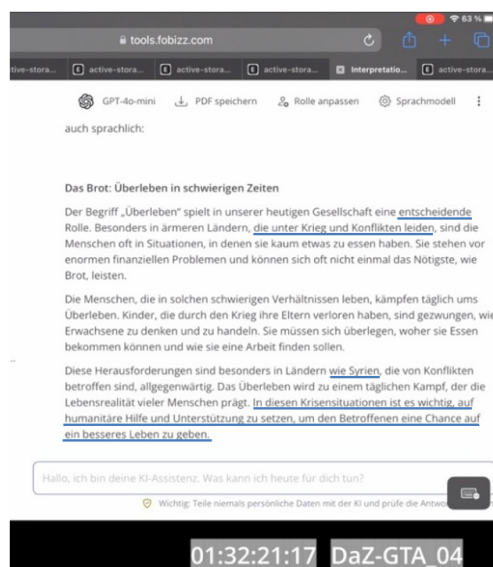


Figure 13

Screenshot 01:32:21 With Revised Text, Changes Highlighted



In the following minutes, the teacher raises concerns regarding the *KI Chat*'s capability to help with the interpretation of short stories, which is debated by Valeria. Note that the teacher and Valeria have been talking about *KI Chat*'s revisions of Valeria's text on the stylistic devices used (Task 1), whereas Lamia constantly orients to the text transposing the theme to the present day (Task 2).⁵

Transcript excerpt 07: "we need him" (DaZ-GTA_04_01:32:44)

- (01:32:51) 0007 **LAM** er hat nichts gemacht.
he didn't do anything
(01:32:52) 0008 (1.63) ((Leh leans over Lamia's tablet))
(01:32:54) 0009 **LAM** finde ich.
I think
(01:32:54) 0010 (0.65)
(01:32:55) 0011 **LAM** also
well
(01:32:56) 0012 (1.03)
(01:32:57) 0013 **LAM** er hat nur:
he only
(01:32:58) 0014 (0.63)
(01:32:58) 0015 **LAM** paar wörter rein (--) geschrieben.
wrote a couple of words in it
(01:33:00) 0016 **LEH** ja;
yes
(01:33:01) 0017 **LAM** [die ohne diese wör]ter können auch

⁵ This is important, because it reveals how complex it is to negotiate between the classroom and the digital learning platform *Fobizz* and various areas/texts within *Fobizz*. It is not possible to reconstruct with any certainty whether teacher and students are making reference to the same text in the course of their discussion, although, from a German teaching perspective, it would seem important to distinguish between a *KI Chat* text revision on the analysis of a short story's stylistic devices and a revision of a text transposing the theme of hunger (in a postwar society) to the present day.

th- without these words can also

(01:33:01) 0018 JUM [(X X X)]

(01:33:03) 0019 (1.67)

(01:33:04) 0020 LEH also:,
well

(01:33:05) 0021 (0.85)

(01:33:06) 0022 LAM KANN er das <<p> nich.>
he cannot do that

(01:33:07) 0023 LEH hhh°

(01:33:07) 0024 (0.46)

(01:33:08) 0025 LEH LEIder.
unfortunately

(01:33:08) 0026 (0.38)

(01:33:09) 0027 MED aber [ich glaub]
but i think

(01:33:09) 0028 LAM [aber]
but

(01:33:09) 0029 [hh°]

(01:33:10) 0030 MED [ich glaube er hat]
I think he

(01:33:10) 0031 ja den [TEXT nich;
doesn't have the text]

(01:33:11) 0032 LAM [<<f, lachend> OHne chat gi pi ti]
without chat gpt

0033 MED [oder,]
or

LAM [kAnn ich nich] [LEben.>]
I cannot live

(01:33:12) 0034 JUM [<<p> leben.>]
live

(01:33:13) 0035 LAM ((laughs))

(01:33:13) 0036 VAL ich hab den text [ihn ge][geben]
I gave him the text

(01:33:14) 0037 MED [°h] [oh]

(01:33:15) 0038 MED (hm.)

(01:33:16) 0039 LAM aber er HILFT uns ja.
but he does help us

(01:33:18) 0040 (0.46)

(01:33:18) 0041 mit zuSAMmenfassen,
with summarizing

(01:33:19) 0042 [also] an [mAnchen (--)] STEllen.
well in some places

(01:33:19) 0043 JUM [(X)] [(au weia)]
(X) (oh dear)

(01:33:22) 0044 MED mh:;

(01:33:23) 0045 LAM ja; ich WEIß;
yes I know

(01:33:24) 0046 wir haben auch fEstgestellt dass er auch das
auch nich KANN,
we also found that he also cannot do that

(01:33:26) 0047 ((laughs))

(01:33:27) 0048 aber
but

(01:33:28) 0049 ((laughs))
 (01:33:28) 0050 **JUM** aber trOtZdem werden wir ihn immer BRAUchen.
 but still we will always need it
 (01:33:30) 0051 **LAM** JA.
 yes
 (01:33:30) 0052 (0.71)
 (01:33:31) 0053 **LEH** [mhhm,
 (01:33:31) 0054 **MED** [((laughs quietly))
 (01:33:32) 0055 **LEH** medika; was ist dEine erKENNTnis.]
 medika what is your insight
 ((Medika states that the chatbot changed a few words. Talk continues about the version of the LLM used - GPT4.0, the same as used by Chat GPT at the time of the recording.))

In Segment 7, Lamia takes the floor to comment on the revised text. Note that she designs her utterance in a way that establishes *KI Chat* as the author, by using *er* (he) and ascribing an action (didn't do anything) while downgrading the impact of her comment by attaching *fInde ich*. (I think) (Segment 09). She continues by specifying the changes she sees (wrote a couple of words in it), downgrading this revision by using *nur* (only) (Segments 13–14). Due to overlap with Juma, the following utterance is hardly intelligible. The overlap talk leads to a pause (Segment 19) that is brought to an end by the teacher who initiates an upshot formulation by using *also* (so) with lengthened final syllable and mid-rising intonation (Segment 20), thus designed as a designedly incomplete utterance (DIU) (Koshik, 2002). Lamia takes this up by syntactically embedding *KANN er das <p> nich.>* (he cannot do that) (Segment 22), thereby referring to the tool's inability to help with the analysis of short stories. The teacher continues with a long outbreath and an assessment (Segment 23), thereby orienting to the (anticipated) students' stance. This is responded to by both Medika and Lamia who start talking in overlap, establishing a kind of *schisming* (Egbert, 1997) in which two focused interactions are created (Medika talking to Valeria; Lamia talking to the teacher). Medika questions the basis of the tool's changes; she seems to assume that the self-written text was not provided to the tool (Segments 27, 30, 31, 33). Valeria orients to this assumption, clarifying that she did insert her text in the tool (Segment 36), and this is responded to by Medika with acknowledgment tokens (Segments 37, 38).

At the same time, Lamia uses *aber* (but) to project an objection (Segment 28) that is then realized in Segment 32: *Ohne chat gi pi ti kAnn ich nich LEben.* (without ChatGPT I cannot live). The utterance is produced while laughing and with high volume, which frames it as nonserious. It has the nature of an extreme case formulation (Pomerantz, 1986) used in this case by Lamia to defend her own objection to the teacher's claim that the AI-based tool was barely useful for revisions in terms of content. Note that Juma joins in through a co-construction (Segment 34), thereby signaling a high degree of agreement with Lamia's stance. Lamia then substantiates her claim, providing an argument for the tool's relevance (Segments 39, 41) that is then immediately restricted (Segment 42). Note that Lamia produces an explicit claim of knowledge on the tool's limits (Segments 45, 46), projecting a further claim of need (Segment 48) as well as laughter. At this point, Juma takes the floor to substantiate Lamia's claim *aber trOtZdem werden wir ihn immer BRAUchen* (but still we will always need it) (Segment 50). Both students thus acknowledge the teacher's objection regarding the tool's abilities, but insist on their perspective, implying a stance that implies the need for the tool. The teacher responds to this with a—notably short—reciprocity token (Segment 53), thereby not showing explicit agreement. She turns to Medika and asks her to share her observations.

From an analytic point of view, it is noteworthy that Lamia comments on the dimension of language-related help—that is, she states that words were added. An analysis of the text (Figure 13), however, reveals that one sentence was added: *“In diesen Krisensituationen ist es wichtig, auf humanitäre Hilfe und Unterstützung zu setzen, um den Betroffenen eine Chance auf ein besseres Leben zu geben”* (In these crisis situations, it is important to focus on humanitarian aid and support in order to give those affected a chance at a better life). This sentence introduces the topic of humanitarian aid, which was not included in Lamia’s text before. Lamia’s comment thus occurs in reaction to insufficient reading and/or understanding of the revised version of the text. Moreover, it remains unclear whether the participants themselves—Lamia, the teacher, and the other students—are aware of the fact that they refer to and comment on different texts and their revised versions (Valeria commenting on changes made to her Text 1, Lamia commenting on changes made to her Text 2). These observations will be discussed from a pedagogic point of view in the discussion.

5 Discussion and summary

In the following, I shall summarize the findings of the present case study and discuss them in the light of research needs (Section 5.1) and pedagogical considerations for working with generative tools in schools (Section 5.2). The present study’s sequential and multimodal analysis is based on video data from an additive GSL classroom setting in which an AI-based chatbot was used. A close analysis of the interactional process of one student’s text revision reveals the complexity of dealing in copresence with digital interaction spheres (Oloff & König, 2024): in this case, with a digital classroom in *Fobizz* including the tool *KI Chat*. A classroom setting in which students work on tablets with AI-based tools can thus be described as a complex semiotic ecology (Goodwin, 2000): Students need to carefully coordinate themselves with the ongoing classroom activities. They need to coordinate their interaction with the teacher, their interaction with each other, and their work on the tablet in which a tool generates new texts that need to be taken into consideration as well. It is an interactional task for all participants to track what is happening in the others’ digital learning environment; and quite often, from an analytical perspective, one cannot state for sure whether the participants are all “on the same page” in the sense of “talking about the same texts.” A fundamental concern for teachers should thus be to carefully consider the multimodal complexity that comes with working in the real-life classroom and in the digital sphere when giving instruction (García Garcá, 2025; Kupetz, 2021).

Furthermore, it has become clear, that the task of “revising an own text” with the help of an AI-based tool is not easily implemented (see also Kupetz, in press). The observations in terms of learning opportunities vary: On the one hand, it becomes obvious that the tool’s revisions are not necessarily fully read and/or understood. On the other hand, the revision process does seem to yield language-learning opportunities—for example, in terms of use of register.

Moreover, it has been shown that a small group setting such as the one analyzed here allows for comments and detailed reflections on the working process; and through this, it is possible to gain an analytical grasp of the students’ affective stance toward the AI-based tool and their positions on authorship and ownership of (revised) text: Lamia’s comments suggest that she does not perceive the revised text as her own (any more). Whereas the teacher may have oriented toward *KI Chat* as a tutoring tool providing feedback to Lamia’s text, Lamia herself treats it as a tutor with high epistemic authority in terms of language use (e.g., Transcript 06) but also as a ghostwriter (e.g., Transcripts 04, 05). The present study’s findings thus support Steinhoff and Lehnen’s (2025) GPT model that describes the different kinds of roles and practices involved in the writing processes of humans using AI-based tools.

Against the backdrop of the observations made, it is crucial to note that the roles and practices described in the model are not mutually exclusive, but that intersections and transitions of roles are mapped in the model (Steinhoff & Lehnen, 2025, p. 4) and may evolve in the course of a writing process.

5.1 Further research

It has proven insightful to combine a CA perspective on the interaction in and about the writing process with text analysis based on classroom video data and screen videos. The present study, however, focused only on the revision phase in which an AI-based tool was used. Further research should address other phases of writing processes as well, and use data from L2 learners with lower language proficiency, because, presumably, other phenomena will be observed. Further research should also focus more on the learning opportunities (or obstacles) that come with the use of AI-based tools in writing (Neumann et al., 2024, p. 234) and take into consideration in a more systematic way the students' ordinary practices of writing with/through/despite chatbots (Kupetz in press). In this line of work, the whole dimension of affective stance, agency, and (perceived) authorship should also be addressed more thoroughly—for example, by drawing on combinations of classroom observations and think-aloud data.

5.2 Pedagogical challenges

The insights gained from reconstructive work on classroom interaction and learners' texts are the basis for pedagogical and didactic considerations that are of a rather normative nature (see Kupetz, 2018, in press, for similar discussions). The following three points address the work with AI-based tools in the language classroom. Although these may not be unexpected to experienced educators, they may offer valuable insights and direction for novice teachers and practitioners inexperienced in working with AI-based tools. First, in the phase of lesson planning, it seems important to come to an understanding of the AI tool's role in the task at hand or in the working process. A possible approach may be to use Steinhoff and Lehnen's (2025) model as an orientation framework for clarifying the tool's role, and use it to address questions about authorship, agency, and so forth. Second, it seems important to carefully plan enough time for reading the texts revised (or produced) by the tool (Philipp, 2025). In the case study (and also in other instances in the corpus), students' comments on the text reveal that the texts are not fully read (or understood), so it is important to make sure that the tool's output can be processed thoroughly. Especially in the context of GSL, meticulous reading needs to be planned in order to take advantage of the language-learning opportunities provided. It might be worthwhile for teachers to consider letting students produce less in quantity, but work on the (revised) texts in more detail instead. Third, systematic and criteria-based classroom talk about the tool's role and the texts provided yields the chance to create meaningful learning moments and to foster discursive and reflective skills on language use and the use of AI-based tools. This is in line with previous studies underlining that students who do not have the opportunity to develop the skills to use AI-based tools for their learning processes and to reflect this usage critically, will lack major competencies in the future (Atanasoska, 2025, p. 260; Schindler, 2023, p. 18; see also Wei Dai et al., 2025, p. 45ff).

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