

Teachers use social media for different purposes, for example to share professional knowledge (van Bommel et al., 2020), or by rearranging regular classroom teaching (e.g., flipped classroom, Bishop & Verleger, 2013). Over the last years a new teaching practice has evolved, where teachers produce and publish videos on social media, mostly YouTube and TikTok, which are no longer limited to the teachers' own students (Gil-Quintana et al., 2020). In a survey with Swedish students (Randahl et al., 2023) 8 out of 10 students at lower secondary school (13-15 y.o.) and 9 out of 10 students at upper secondary school (16-18 y.o.) state they use such videos to support them in their schoolwork.

Some of these teachers or profiles are well-known to students and some reach students worldwide (Xia et al., 2022). In a country like Sweden with around 700 000 students at secondary school, popular videos have over 200 000 views, and specific teachers have up to 300 000 followers. As these videos seem to be a substantial resource for students' learning and since some of the profiles seem to have great impact on students' schoolwork, this study aims to deepen knowledge about this teaching practice: what is said and done in the videos and what subject is communicated. Following research questions are raised:

- 1) What teaching practice is established in these YouTube videos?
- 2) What notions of knowledge and knowers are communicated?
- 3) How is the content mediated?

Based on the aforementioned student survey, 20 impact-profiles in different school subjects were identified and selected. Our data consists of 6 videos from each profile. The three most viewed clips were chosen since they can be considered to represent urgent content to students. Further, to include recent videos, three more clips were chosen set on three specific dates over a semester.

The data are analyzed using two related frameworks, Bernstein's theory of Pedagogic discourse (1990) and Legitimation Code Theory, LCT (Maton, 2014). First, the notions of Classification and Framing are applied to reveal the teaching practice, where classification captures to what degree the content is framed by the school subject and framing to what degree the learning process is controlled and made explicit by the teacher. Second, we use two dimensions of LCT Specialization and Semantics. Specialization focusses on beliefs about knowledge and knowers, that is whether a practice can be considered to have stronger or weaker epistemic relations (ER+, ER-) or stronger or weaker social relations (SR+, SR-). Semantics focusses on the mediation of the content and comprises two different aspects, semantic density and semantic gravity. Semantic density (SD+, SD-) concerns whether there is a more specialized or a more everyday language used and Semantic gravity (SG+, SG-) to what extent the content is more contextualized or more generalized.

A coding manual was constructed using the six concepts, two from Bernstein and four from Maton. In the ongoing analysis, videoclips have been collaboratively coded by the researchers in a first step and is now individually coded. In this second step video clips from

different school subjects are divided between the researchers. During the process, problematic passages are discussed and agreed upon.

Preliminary results show that most videos demonstrate a strong classification and a strong framing, meaning that subject specific content and subject specific skills are prominent and that there is a teacher-centered pedagogy where the learning process is made explicit. Further, there is a clear focus on knowledge in many subjects, (strong epistemic relations) whereas the learner often is invisible (the social relations are weaker) and a knowledge code is apparent. The subject Swedish Language and Arts differs here: the data show that the students are addressed, their experiences are valued, and they are to decide how to carry out specific tasks. For all subjects, the content is mostly mediated by using a subject specific language, including terminology (e.g., linear function, progressive aspect, and genre).

In sum, the teaching in the videoclips resembles a traditional chalk and blackboard practice, but with new means like writing pads, digital animations, and power point presentations. Why a traditional practice is apparent raises further questions. Is the practice afforded by the platforms and its mediational means or is it a pedagogy that students to a larger extent wish for or seek?

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