



THE FLIPPED CLASSROOM METHOD IN UNIVERSITY TEACHER TRAINING PRACTICE¹

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Abstract: *Flipped classroom method is a pedagogical approach in which the traditional concept of classroom-based learning process changes, students are already familiar with the teaching material before the lesson, so they can spend classroom time by activities and tasks facilitated and managed by the lecturer. The study presents the principles of the flipped classroom method and also its practical steps and methodological possibilities. In addition - by the presenting good practices and inspiring examples - it describes possibilities and experiences of the university implementation of the method.*

Keywords: flipped classroom method, university education, good practices

Introduction:

As in all fields today the only thing in education that is constant is change. The elements, requirements, environment, possibilities, circumstances, tools, content and methodology of education are constantly changing and evolving. There are also changes in the members involved in education, students, educators, institutions and other contributing institutions, parents and other partners. Accordingly, teaching methods and their practices should also follow major trends in change. One possible alternative to this is a method or approach that can be varied individually so that it can be constantly adjusted to changing requirements. The toolbox of pedagogical innovation is almost inexhaustible, constantly implementing new progressive methods. One of these is the flipped classroom method. The biggest innovation of the method is that it uses already known elements, but in a novel approach, in a novel order, which provides a wide range of applications on demand. According to one of the creators of the method, Aaron Sams, "Reflecting the classroom is more about thinking: it shifts the focus from the instructor to the learner and the learning." (Sams, Bergmann, 2012)

About the flipped classroom method in the light of the literature – theory and history:

Flipped classroom (FC) is a pedagogical approach in which the conventional notion of classroom-based learning is inverted, so that students are introduced to the learning material before class, with classroom time then being used to deepen understanding through discussion with peers and problem-solving activities facilitated by teachers (Bodnár, Csilliko, Daruka, Sass 2017). Although using FC methods has multiple benefits and a

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growing popularity, researchers and practitioners indicate that among impediments of widespread usage of FC methods are the additional time and technological support in relation to development of flipped learning activities. The flipped approach often involves the investment of significant time and energy on the part of instructors (e.g., recording video lectures; designing additional in-class activities). It is therefore recommended for teachers flipping their courses in team. By working in teams, teachers can share their experiences of implementing flipped classrooms as well as their teaching resources (McLaughlin et al., 2014).

The method began to take shape through the work of Jonathan Bergmann and Aaron Sams in 2006, when the time spent on various tasks during the lessons was analyzed. It has been found that checking homework, catching up with students who were absent, submitting new material, and answering questions that arise take too long, which is why one task or another is often pushed into the background. In order to eliminate the problems that arose, the lessons were videotaped and shared with the students who remained at home so that they could continue the curriculum from the same place as their peers when they returned - without hindering others. During the work, there were several unexpected positive feedback from the students: the videos were not only watched by the missing students, but also by the diligent or even behind-the-scenes students (Sams, Bergmann, 2013). Later, the sharing of curriculum in concentrated, short videos enriched with many exciting visual elements was introduced, which were carried out during the classroom in the form of exercises, through specially developed platforms and applications for students at home and within the school. So, in addition to reversing the routine and routine of the lesson, the tools of digital technology have been incorporated into the educational process in a controlled way, raising awareness and taking advantage of the fact that the use of digital technology is almost essential to extracurricular activities². The principles of the method are supported by the previous paradigm shift on education reform, according to which the teacher must move out of his or her usual role and become a helper and mentor to the students (King, 1993).

Flipped method in practice:

The inverted class is characterized by online and offline sections. Passive learning, gaining knowledge takes place in combination with active learning sections outside the classroom, in the online space. The methods of the inverted class are as follows (Ollé, Ruszkai, Hülber, 2017):

1. The teacher makes available material in the form of a video (usually his/her own), which students can watch at home. An important aspect is that students are able to engage in contact work in the classroom only if they already have preliminary, pre-acquired knowledge of the topic.

2. The elaboration of the curriculum follows in the form of a group form of active contact work in the classroom, where the teacher participates as a facilitator, supports the work of students taking into account their individual abilities and educational needs. With

² Approaches based on the principle of the mirrored classroom method appeared as early as the 19th century, and students at the West Point Military Academy in the United States had to process resources published by teachers before class so they could devote the lesson to answering their questions and solving problems together. In the early 2000s, lecturers at Miami University took advantage of multimedia and the World Wide Web to watch videos as a homework assignment. At the same time, the development of educational programs and other technical aids has already started (Hartányi et al. 2018).



this method, students become equally responsible for the acquired knowledge and skills. The teacher can answer students' questions not only during the contact lesson, but can also share professional materials, resources, multimedia material, e-books or videos for homework.

3. The next contact lesson can take the form of a discussion, interview or workshop. The teacher present in the class can support, lead, and thus contribute to the creation of a real product or the achievement of a result (Hamden et al., 2013). Conversely, difficulties such as fatigue or loss of motivation, mistakes, or misunderstood details can occur during independent work at home.

4. The last stage of the method is the productive phase in which students present their own results, solutions, or elaboration of the curriculum, for example in the form of a presentation or other, and then evaluate and reflect together on their own creative work (Sams et al., 2014).

The Four Pillars of F-L-I-P:

F – Flexible environment: Providing fluid timelines for student work and comprehension. Teachers should adjust to the pace of their students in the class.

L – Learning culture: A rich environment that allows students to delve further into topics and provides them with opportunities for self-reflection and hands-on activities.

I – Intentional content: Teachers decide ahead of time what direct instruction to pair with in-class activities. Students should feel challenged but able to understand the material on their own.

P – Professional educator: Teachers monitor students during lessons and offer feedback to ensure no gaps in student knowledge.³

Evaluation of flipped classroom method:

As a beginning, it can be said that the flipped classroom method consists of two disjoint components: interactive learning activities inside the classroom and pre-prepared direct individual instruction outside the classroom (Bishop & Verleger, 2013, in Teng, 2017). Although the majority of studies on the FC rely on the use of videos created by the teacher or a subject expert, it can contain computer-based components in various forms, not only videos and podcasts, but also other multimedia resources, online interaction, printed material, and so on (Chen Hsieh et al., 2017; Leis, 2016). In class materials base on the active work of students in forms of motivating and activation methods, should contain elements of experiential education, positive psychology and education, elements of peer-learning, cooperative methods, project method and many more other opportunities. This approach, an educational process that combines innovative and cooperative, experience-based elements, is closely linked to the needs of university students and are positively assessed (Csehiová, Kanczné Nagy, 2019).

The instructional concept of FC offers a number of benefits to students: It allows them freedom to choose the most convenient time for learning and to learn at their own pace, as there is a possibility to pause and replay the content. In this respect, it represents a highly personalized concept of learning suitable to students' individual needs and study habits. At the same time, the approach can be rather effective as repeated exposure to the content of learning, as Chen Hsieh and associates (2017) observe, strengthens and deepens the

³ For a more detailed description of the four pillars of F-L-I-P, see: https://flippedlearning.org/wp-content/uploads/2016/07/FLIP_handout_FNL_Web.pdf

students' understanding of the content. These benefits, however, may turn into problems. Johnson and Marsh's (2014) study shows that time management may turn into a critical factor as some students display poor organization of their study time. The study also points to the lack of the required level of maturity as some students tend to perceive online studying as simply make-work and not regular learning. These certainly remain some of the challenges of implementing the flipped classroom method into the learning process.

Although the use of the flipped classroom method has many advantages and is gaining popularity, researchers and practitioners indicate that barriers to the widespread use of the method include the need for time and technological support to develop reverse learning activities. The reverse approach often requires a significant investment of time and energy on the part of the instructors (eg recording video presentations; planning additional classroom activities). Therefore, teachers are encouraged to work together in groups. Through teamwork, teachers can share their experiences in implementing the method as well as the resources and materials used in teaching (McLaughlin et al., 2014).

In a recent systematic review (Chen, Lui, Martinelli, 2017) a group of researchers reviewed 46 studies that mapped the effectiveness of the reverse classroom model in medical education institutions with different learning outcomes. The review found that different studies concluded the study of the effects of the flipped classroom model with conflicting results. In some cases measurable benefits have been reported, while in other cases only negligible improvements have been observed over traditional teaching methods.

Remarkable and current experiences have been reported by Soltanpour and Valizadeh (2021), who measured a significant difference in favor of the mirrored classroom method when developing certain skills in the comparison of the mirrored classroom method and the classical approach. In addition to quantitative indicators the authors also highlighted the qualitative results, which led to positive changes in social relations, both between students and teacher-student relations. The significant positive effect of quality of interpersonal relations and interpersonal competences showed on successfulness of students, in addition it plays main role in elimination of university dropout (Csehiová, Kanczné Nagy, 2021). In addition, they highlighted that they became more familiar with each other and themselves in terms of active activity in the mirrored classroom method, better understanding students' learning styles and solution strategies, better able to respond to individual needs, and students are better aware of their own strengths and weaknesses by improving the atmosphere in the classroom and increasing the efficiency of the learning process.

In his writing, Gosh (2021) clearly recommends the wide application of the method, but draws attention to the challenges of the method, compliance with which is the key to the effective application of the method. Gosh highlights accurate and detailed planning and preparation as one of the biggest challenges, which requires professional training and commitment for the educator as well as a large investment of time and energy. Another serious challenge is the optimal use of classroom time, during which the instructor must adapt the activities and tasks to the students' readiness, level of knowledge and individual needs, taking care to maintain motivation at all times.

Good practice 1 at Faculty of Education J. Selye University:

Lecturer: Anita Tóth-Bakos, Mgr. PhD.

Subject: Inclusive Pedagogy (for future teachers in bachelor level of teacher training study programs)

Study program: Teacher training study program, bachelor level, second grade

Extent of course: 1x 45 min lesson per week

Teaching methods and techniques: flipped classroom method



What inspired the introduction of flipped classroom method?

There were two main reasons for this innovation in the subject. One was the scarcity of the scope of the course. The 45 minutes per week, given the wide range and complexity of the content of the course, has inspired that something new will be needed, unlike traditional methods. The other main reason was the pandemic situation with continued insecurity into 2022. It is unpredictable whether attendance education can be implemented in university education, epidemic management measures significantly affect the opportunities for students to attend classes. For this reason, I was looking for a solution that could be integrated into both offline and online education, in which students could participate based on their individual needs and capabilities. These reasons are in line with the dilemmas of the creators of the method, Sams and Bergmann. In addition, as a university lecturer, I consider it my task to continuously develop and renew my courses to improve them in terms of content and methodology. This justified the need to enliven and refresh the course by interrupting my usual routine.

Strategies:

Pre-class materials:

The basic strategic principle for me in teaching was to develop the teaching material in a diverse and flexible way for everyone. I shared the curriculum with the students in an interactive online noticeboard interface using the Padlet web-based application². I uploaded each chapter of the topics of the teaching material of course Inclusive Pedagogy in several formats, PPT presentation excerpts, text documents, and pre-recorded videos. I added additional curiosities related to the topic to each chapter. The curriculum, divided into a total of 13 chapters, contains a total of 63 entries. All posts and content can be downloaded, saved and commented on. All the materials are available also in a Moodle course of the University for those who are not/or do not want to be interested in application Padlet.

In-class activities: Each lesson covers one or more pre-defined topics, we progressed gradually with each chapter. In the class, I ensure active work and common thinking by the following activities, methods and techniques: discussion, argumentation, presentation of case studies, independent work, teamwork, sharing experiences, individual and team work activities, collecting and sharing information, taking photographs, project work. All the lessons have had the same structure: introduction of the topic, discussion and sharing experiences about the topics, opportunity to ask questions, active work and evaluation or feedback at the end of the lesson. The active work included the following tasks:

- compilation of a tale/story/movie collection in the topic of SEN (where the protagonist, or one of the actors is out of average)
- take at least one photo of accessibility (barrier free design) in their environment (university, dormitory or home)
- making a poster showing selected type of SEN, deviation, disability or any other case of deviation from the average
- presentation of the posters as an exhibition

During the semester because of the pandemic situation we needed to switch on online education, we used BBB BigBlueButton virtual classroom software. For this reason a new Padlet (notice board) was created which provided space for students to upload their work.

Assessment tools: Concept map/mind map at the beginning and at the end of the course, shared individual submitted works and tasks on the online notice board (Padlet).

² See the noticeboard at the following link: <https://padlet.com/banita86/3e4e763drf80rdsp>

In the first lesson, without a preliminary introduction and subject description, students created a concept map of inclusive pedagogy. Students were given a free hand in terms of visual representation, interpretation and approach to the concept. The instruction was also based on their own thinking and knowledge of the concept in its simplicity: The term INCLUSIVE PEDAGOGY was written in the middle of an A4 sheet of paper and they had to record the concepts and words that came to their mind within a certain time. The task of the concept map was repeated in the last hour to close the semester. When making the final concept map they were able to rely on what they had already learned during the semester. During the semester the pandemic situation has changed, so we started with presence education (offline), therefore the first mind maps were done ..., but during the few last lessons we finished online, distance form of education. For this reason, students have uploaded their final mind maps to the Padlet notice board.

Personal experiences:

Pre-class materials:

It was a challenge to prepare all the materials in various formats and complete the notice board fully, upload all the materials needed for the course. It took a long time and a lot of energy and it needed technical and computer skills. On the other hand, I needed to realize, that it is really useful to have all the materials at a safe place anytime available. I needed to develop the materials to a final version, because in this form of completing there is no opportunity to improvise during the class presentation as in traditional frontal methods. At last, but not least was a challenge to find some other extra contents, interesting additional information to all the topics, but it was worth taking the time to search, because it was the extras and the additions that made the content of the curriculum really colorful and interesting.

In-class activities:

In my experience, students have responded positively and enthusiastically to this (for them) new approach. It was positively assessed that the semester is completed with the completion of sub-tasks related to the topic and the in-class lesson can be used for active work. Pre-prepared materials were actively used in the preparation of the tasks to be submitted. They used the online notice board actively, evaluating each other's work with comments and reactions and feedback outside of class. During in-class lessons we were able to discuss concrete, practical situations, which increased their theoretical knowledge made it applicable in pedagogical practice.

I experienced the biggest change during the regularly introduced discussions, questions and discussions of my own experiences. The few and timid manifestations that appeared at the beginning of the semester were replaced by increasingly richer and more courageous manifestations during the semester. The students commented more often and they also shared their own experiences inspired by each other's experiences.

Assessment tools:

Students were surprised at the beginning and they resisted to pass the tasks. They expected frontal way of teaching as it used to be mainly at university education, but during the first introduction activity (mind map) they realized the practice oriented character of the subject and started to be motivated and more active and co-working by every lesson. In a short time, they mastered the elements of using application Padlet, which stimulated students to become more active.



Quantitative and qualitative changes were also observed during the analysis and evaluation of the concept maps. Compared to the beginning of the semester the number of indicated concepts has increased. In addition, from a qualitative point of view, it could be observed that the subordinate and main subordination relations also appeared on the final concept maps, and in the visual appearance much more colorful, well-thought-out and clear, more articulated solutions were created.

Overall assessment, opinion:

At the end of the semester students were able to evaluate the course in a variety of ways: using emoticons, in writing, or orally. All students in the course gave positive feedback, no neutral or possibly negative feedback were given. Based on the written and oral feedback they assessed the curriculum and the subject extremely positively, highlighting its practical usefulness and its important role in pedagogical practice. The students mentioned that through their active work they gained much more practice-oriented knowledge and information and their attitude towards the topic was formed. They highlighted that they also got to know themselves and their peers better during the active lessons. Several students pointed out that they appreciate that the class was not one of the many lessons spent passively listening.

This way the strategies worked excellently in both offline and online teaching. During the application of the method I gained a lot of new and useful experience, based on which I plan to teach this subject in this form in the future, improving it based on the experience I have just gained. I would recommend it for other scholars.

Good practice 2 at Faculty of Education J. Selye University:

Lecturer: Tímea Mészáros, Mgr.

Subject: Methodology of Visual Arts Education in Primary School (for future teachers in master level of primary education study program)

Study program: Primary education study program, master level, second grade

Extent of course: 2x 45 min lesson per week

Teaching methods and techniques: flipped classroom method

What inspired the introduction of flipped classroom method?

In my own art education practice, the FC approach was brought about by the necessity of online education. When I was designing my courses it became clear to me that I was preparing for an audience of passive recipients at the expense of creative activity in the classroom. I wanted to avoid this and turn the time spent in the online classroom into a real community experience, a supportive space for creative expression. I felt that the time had come for the students to get more personal attention from me and from each other in the experimental mode of the FC strategy, despite the isolation that the pandemic brought.

Strategies:

Pre-class materials:

I have made or searched for short videos on related topics or art activities that we would be exploring in the following lessons. By viewing these, students could be informed beforehand, so that once the online lesson started, they could immediately connect and activate themselves. This also had the added benefit of giving them more time to think about what and how (and with whom) they would like to create, which increased their creative enthusiasm and confidence. I structured FC according to the principles later outlined by Abeysekera and Dawson (2015):

- I have moved most of the information transfer teaching outside the classroom,
- teaching time was used for active and social learning activities, and
- I have organised before and/or after class activities so that students can get the full benefit of the class work.

Accordingly, information was delivered outside of class through short videos, typically 7-10 minutes in length, related to visual arts education theory (e.g., children's visual development, assessment of visual arts performance, planning and organizational issues, evaluation criteria). To ensure that the time spent together was truly dedicated to learning activities, students were also able to view additional visual materials that provided insight into the art activities they would be engaged in during class. In order to fully engage with the activities in the class and the theoretical content, they had to preview the materials to be uploaded (on Moodle and in the closed group on Facebook). Short videos, closely or loosely related to the topic, were used to ground independent learning.

In-class activities:

A big part of the appeal of a university is the social interaction. We are social beings who crave interaction with others. But how can we bring these personal connections and relationships into the online space? Of course, by creating a range of opportunities to do so in the educational process. Regularity and predictability and reliability have always been an important part of our common framework, as has trust.

- We held weekly consultations, typically 45-60 minute sessions, during which students could discuss the material, ask questions, analyse primary sources, and develop their debating, critical thinking and problem-solving skills.
- To facilitate out-of-class interactions, we have created closed groups on Facebook for students enrolled in each course. In these groups, we were able to initiate and pursue extra-curricular activities using the newsfeed and Messenger to address methodological issues in visual education.
- In online spaces, students typically worked together in pairs and small groups. A number of additional social interaction tools were used: digital visual notebooks, online editable mind maps, diagram editors, timelines (which facilitate the organisation of information and the visualisation of concepts or causal factors and their interrelationships) to facilitate discussions and brainstorming. These study groups in online spaces have often led to productive discussions and creative accomplishments, not least setting the tone for the next joint session, clearly relieving the stress of being locked in.
- In this new situation, my role has also changed. I have primarily become a facilitator, helping to process, sort and filter information together. I saw myself merely as a supporter of the learning process.

The biggest challenge we have faced in teaching online is engaging and motivating our students to learn without the structure and regular interaction provided by formal education. Here are some techniques and strategies that have proven to work in overcoming this disinterest:

- Online presentations, like face-to-face presentations, can involve a multi-directional flow of information. All major video conferencing services include tools to facilitate interactivity. All a presenter needs to do is take advantage of polling, hand-raising, chat and question-and-answer features, white-boards and the ability to invite co-presenters.
- Emphasising the relevance of visual culture: the importance of the arts has increased markedly during the pandemic. People turned to visual arts, dance,



theatre, music, books and film for comfort and joy. The visual arts are much more than paint and canvas. Artists create from what is around them. In art, we are constantly recycling, which is in line with the environmental consciousness we expect today. Nothing can sum up the various disciplines better than art. When we design, measure and draw, we use geometry. When we mix colours, we reveal physical information. When we create fairy tale illustrations, we learn about literature. When we look at art styles from Egypt to the present day, we are looking at history. When we do ceramics, we learn chemistry. When we make art, we solve complex visual problems in creative ways.

- To maintain activity, I set clear tasks, with a well-defined timetable, accompanied by oral and written reminders throughout the lessons.
- At the end of the lesson, we did not close the Jamboard sheets or visual diaries, but left them open, leaving them open for further reflection, review or even homework at home. Links to the visual diaries were regularly shared in the closed Facebook groups for the course.

The question of evaluation

As of October 2021, I used Big Blue Button and Teams for synchronous teaching, combined with the Moodle interface, which has already proven its worth in asynchronous mode. On Moodle (in addition to course presentations, written and visual materials), a scoring system was set up, where each student could choose the most appropriate assignments from a range of tasks. In order to decide which topic or type of task was most inspiring to the student, he or she had to unpack all of them, in a good case, thus having an overview of all the segments of visual education in lower secondary education that we offer.

An important aspect of the tasks was to mobilise creative energies rather than drawing skills. This scoring system provides a variety of routes to the goal and a free choice of tasks. In fact, the student could decide independently at what level he/she wished to engage with the topics (the transparent point system made clear the effort required to achieve the desired grade). In short, the playful point system was used to check whether the material had indeed been mastered and I received continuous feedback on changes in their skills, both verbally and in writing. By documenting the different products they produced, we recorded tangible results in visual terms.

In the current system of teacher education, students receive relatively little assessment of the development of their pedagogical skills. Conscious awareness, analysis and development of their own activities can be supported by the provision of self-evaluation situations and techniques. Of course, it is not possible to simulate all situations with students during the training, so it is better to provide them with aspects, tools and questions that help them to identify, analyse and solve problems.

After the joint sessions, I set the expectation for the students to upload a written reflection on the activities in the classroom to the closed group, along with a picture of their product. This gesture is closely related to art criticism, both to the critical analysis process and to the creative process.

Personal experiences:

Pre-class materials:

It turned out that the FC strategy required a lot of preparation: making or finding the right videos, ensuring relevant pre- and post-activities, organising collaborative activities, managing reflections and incorporating evaluations were all time-consuming tasks, and a constant workload. This strategy may not be the most appropriate when working with students who are less motivated in their learning. There is probably great potential for FC to increase both intrinsic and extrinsic motivation.

We not only addressed the methodological issues of visual education, but also looked at how they could/should teach with the FC strategy in the future. Based on their verbal feedback, I was able to refine the course and respond to the elements that were not working as well as modify both the content and the course structure. The exposure to the flipped classroom provided an opportunity for the teacher candidates to develop new teaching methods and consider future possibilities for technology, particularly in the area of visual education methodology. I believe that the next steps lie in making these links more transparent and using the tools available in a more effective way.

In-class activities:

A quality online learning experience was a major design challenge. My visual education courses included a combination of asynchronous (weekly readings, activities and assessments) and synchronous elements (interactive presentations based on the theme). The aim was to ensure that all asynchronous and synchronous elements were fully accessible to all students. In addition to the presentations, all related content was made available for download. In addition, student work (whether individual, pair or group) was placed on a shared platform (Google Drive) where it could be freely viewed as a virtual gallery.

To achieve active, experiential learning, we used interactive methods and problem-solving exercises. Our courses included a number of project-based, cross-curricular activities that required students to engage in truly creative activities, the most popular of which were:

- Timeline: students will draw information on maps, create visual tours, networks, map, and use images to visualise and analyse relationships.
- Visual diaries: visual diaries are created in analogue and digital formats to record the stories and events of our lives. This allows us to capture and visualise the inner world (emotions, thoughts, desires). The images that replace the text often say more than a thousand words. The method provides experience, self-awareness and value, and is also an excellent stress and tension reliever.
- Icons in art history: group study of symbols of abstract concepts.
- Do it again!: learning about the concept and possibilities of trash art, recycling art (using materials from their homes).
- Alternative uses: when they looked for alternative uses for objects, they broadened their focus. In this state, ideas flow, and the more ideas flow, the more alternatives for solutions are generated. Problem solving can well be described as a widening process of possibilities. By narrowing down from these variations, the student moves in a consistently chosen direction. The task is simple: find as many uses for everyday objects as possible in 2-2 minutes.
- Reframing: this is the breaking out of entrenched interpretations. In all situations - especially in decision-making situations – it is useful to see as many sides of the coin as possible. This will help us to make informed decisions by looking at many



aspects, and it will also help us to practice how to judge situations and our own role in them.

- Role-playing: beyond the experience of the life situation provided by the role, the social, flow experience and the pleasure provided by the role-playing's attuning functions (costume and prop making).
- Object creation-design: our complex art project spanned from the first steps of design to the exhibition of digital comics for the product.
- Guided tour: students will identify and interpret the landmarks (which can be fictional), monuments, historical and cultural sites around them and produce creative content (photo, video, presentation, etc.)
- Memory box: a small box is arranged with objects, pictures, etc. that contain the most important visual information for them. They always give reasons for their choice.
- Transformational tasks: an existing representation is transformed. They change the meaning of a work of art (a reproduction or photocopy of a painting or sculpture) by means of an intervention.
- Spatial design: leaving a mark on the natural environment and documenting it with as little intervention as possible.
- Time capsule: students will discover how various works of art, films, photographs and sound materials can provide insights into the atmosphere of a specific historical or artistic period, and reconstruct the past.
- Problem-solving activities or projects: to develop higher-order thinking skills, students had to use a variety of sources such as press photos, charts, graphs, advertisements, photographs, cartoons, illustrations or posters, and then write a story.

Assessment tools:

We ended each activity with an evaluation and reflection, which was unusual for the students at first, but weeks later they were expressing their thoughts and insights in a routine and increasingly focused way. Reflection has many positive effects:

- develops communication skills,
- develops attention, requires concentration,
- allows an experiential approach to methodological issues,
- creates an opportunity for meaningful dialogue on the subject,
- makes you think,
- students give and receive feedback from each other on their own activities,
- helps self-reflection,
- brings in other, different, external perspectives.

Although I only taught this method in 2 consecutive courses in the academic year 2020/21, I observed that their anecdotal feedback was stronger and richer in description and more connected to the theoretical part of the course than previously in any of the year groups. We are investigating the effectiveness of visual education courses through a descriptive formative evaluation process – this is currently underway – our experience so far has been positive overall. Based on the experience of the 2020/21 academic year, we believe that experientially focused methods that favour collaborative creation should continue to be used within the FC strategy.

Overall assessment, opinion:

I see the biggest advantage of the FC strategy in that it has forced me and the students to constantly self-assess. We gave and received regular feedback on our own performance, which was very motivating in planning further activities: "giving each other wings". The students' responsibility for their own learning increased, the amount of knowledge they could acquire was not maximised, everyone took as much as they wanted from the 'tray'. I have seen much more activity from them than before in any of the attendance courses, and they have learned more than in the traditional classroom.

All in all, it was a lot of excitement for both parties to organise learning in a way that was previously unknown. Last but not least, the unconventional teaching strategy and the creative exercises also brought the quality of the teacher-student relationship to another level. The students were able to experience how energy- and time-consuming it is to work on their own methodological materials. They were grateful for the motivating materials. Verbal feedback showed that they felt like real partners in the learning process.

The question arises as to whether highly interactive, well-designed online courses are as effective as, or even more effective than, face-to-face lectures. Creating a truly effective online course is - or should be - a collective endeavour. Online situations require flexible solutions, interactive tools, a wide range of educational and communication technologies and a high level of accessibility. I believe that students - who are full of exciting ideas and who have a range of design and technological skills - should be involved in the design and development process.

Online education should no longer be thought of as a one-off event or as a poor but necessary substitute for face-to-face education. The continued use of the FC strategy and its effectiveness is strongly recommended. In my own work as an art teacher, I would like to place even more emphasis on the process of assessment and monitoring student feedback. It is worth taking this current transitional period as an opportunity to shift our teaching methods and approach in a direction that can better serve the incredibly diverse and highly differentiated student population of our time. In short, let's apply the qualities we associate with knowledge - imagination, individual insight, ingenuity, resourcefulness and creativity - to teaching.

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