“I think that the best approach to cultural education could be found in my junior high school, which had Creative Activity Classes. Those classes had extra subjects: Education for Creativity – theatre and Education for Creativity – humanities. In those lessons, we learnt about theoretical aspects of interpreting works of art, we watched films, learnt to interpret them (...), we worked on various projects related to theatre or work on a film set. We kept going to the theatre, to the cinema, to various cultural institutions, museums. We took part in various workshops on theatre, film, visual arts, graffiti, and many others (...) In the classrooms ascribed to the creative activity lessons, we could hang our works, modify the room space (...) We learnt how to express our opinions and support them with arguments. We could express ourselves with clothes, appearance”.

However idyllic this vision may be, I do not find it unattainable. The emergence of creative classes does indeed sanction the necessity to treat the student as a partner in education and not an object of influence. How different is this example from the narration by the student from the Journalism class (quoted in Table 2). That earlier narration shows us that the youth have never even touched upon the essence of the profession, learning the history of journalism rather than how to be a journalist. It could be assumed that if those students had had a say in shaping the curriculum, it would have looked differently, would have put more emphasis on experiencing work on preparing a text or reportage, also in a narration different from verbal. Now it is high time the students had a voice and – most importantly – high time we learned how to listen to this voice. Let this thought seal the presented deliberations.

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