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in Pedagoške

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Območni plesni reviji v Laškem je zapisala: »Ples je skrit globoko v moji duši. Moje življenje je povezano s plesom. Velikokrat si želim, da bi življenje plesala, tako kot reka, ki pleše svoj ples od izvira do izliva. Ples mi daje priložnost, da skupaj z otroki ustvarjam in jih vodim v svet plesnega ustvarjanja in poustvarjana. V srcu verjamem, da je ples tisti, ki nam daje moč, energijo, samozavest, nas povezuje, bogati in nam vedno daje nove možnosti, priložnosti in izzive. Ples nas uči za življenje.« // Jelka Kapun, a qualified preschool teacher, first crossed paths with dance at the Maribor Pre-School Education and Grammar School, where she learnt about dance and other teaching methods for preschool children. She built on and enriched her dance knowledge by visiting seminars and through self-study. She has been a kindergarten teacher since 1976. Jelka Kapun's young dance charges are successful public performers. After her 30th appearance at the regional dance show in Laško, she wrote: "Dance resides deep within my soul. My life is connected to dance. I often wish I could dance life, the same way a river performs its dance from the source to its mouth. Dance gives me a chance to create with the children and guide them into the world of dance creativity and re-creation. I believe in my heart that dance gives us power, energy, self-confidence, connects us, enriches us and always provides us with new opportunities, chances and challenges. Dance teaches us for life."



Nina Mavec Krenker je obiskovala OŠ Gustava Šililha in na CSŠ končala Srednjo elektro, kovinarsko in računalniško šolo – smer računalništvo. Plesati je začela v glasbeni šoli Frana Koruna Koželjskega Velenje – oddelek za izrazni ples, pri Dragici Mavec. Študij plesa je nadaljevala na Vlaamse Dansakademie Brugge v Belgiji. Diplomirala je leta 1992. V letih 1992 in 1993 je bila zaposlena na Continental dances Co (Španija), 1993–1997 imela naziv samostojnega ustvarjalca na področju kulture. Leta 1993 je ustanovila Plesni studio N Velenje, kjer poučuje in ga vodi še danes. V obdobju 1997–2003 je bila zaposlena na Glasbeni šoli Frana Koruna Koželjskega – oddelek za sodobni ples v Velenju, leta 2003 je postala vodja velenjske izpostave Javnega sklada RS za kulturne dejavnosti. Od 2009 je

pogodbeno zaposlena kot predavateljica za sodobni ples na Akademiji za ples v Ljubljani. // Nina Mavec Krenker attended the Gustav Šilih Primary School and graduated from computer science at the secondary electro, metalwork and computer school in Velenje. She started dancing in the Fran Korun Koželjski dance school in Velenje under the tutelage of the department of expressionist contemporary dance's chair Dragica Mavec. She continued dance studies at Vlaamse Dansakademie Brugge in Belgium, where she graduated in 1992. In 1992 and 1993 she worked for Continental Dances Co (Spain) and had the status of a freelance artist between 1993 and 1997. In 1993 she set up the N Velenje dance studio, where she has been teaching until today. Between 1997 and 2003 she worked for the contemporary dance department in Velenje of the Fran Korun Koželjski musical school. She became the head of the Velenje branch of the Republic of Slovenia Public Fund for Cultural Activities in 2003. Since 2009 she has been contractually employed as a lecturer at the Ljubljana dance Academy.



Neja Kos se je s sodobnim plesom seznanila že v srednji šoli. Bila je učenka Žive Kraigher in je plesala v njeni skupini. Leta 1974 je bila med ustanoviteljicami prve slovenske sodobne plesne skupine Studio za svobodni ples Ljubljana, kjer je poučevala, s somišljeniki raziskovala in ustvarjala. Diplomirala je na Filozofski fakulteti v Ljubljani iz psihologije in poučevala na Vzgojiteljski srednji šoli psihologijo ter plesno vzgojo. Od leta 1977 je delala kot samostojna strokovna svetovalka za ples pri Javnem skladu RS za kulturne dejavnosti (JSKD). Postavila je temelje neformalnega plesnega izobraževanja v Sloveniji ter prispevala k razvoju slovenske ljubiteljske in profesionalne sodobne plesne scene. Vsa leta se je dodatno izobraževala na številnih plesnih seminarjih v tujini in doma. Leta 1982 je napisala knjigo Ples od kod in kam. Ukvarja se s plesno kritiko ter pisanjem o plesu. // Neja Kos met contemporary dance in secondary school. She was a student of the nestor or Slovenian contemporary dance Živa Kraigher and a dancer in her troupe. In 1973 she was among the founders of the first Slovenian contemporary dance

company Studio za svobodni ples Ljubljana (Studio for Free Dance Ljubljana), where she taught, researched and created. She graduated in psychology at the Faculty of Arts in Ljubljana and taught Psychology and Dance Education at the Ljubljana Pre-School Education and Grammar School. Since 1977 she has been employed as an independent adviser for dance at the Public Fund for Cultural Activities (JSKD). She erected the foundations of informal dance education in Slovenia and contributed to the development of Slovenian amateur and professional contemporary dance. She continuously furthered her education at various seminars in Slovenia and abroad throughout these years. She is an author of a 1982 book on dance: Ples od kod in kam (Dance Where From and Where To). She writes dance critiques and about dance.



Dr. Breda Kroflič je učenka Šole za umetniški ples Mete Vidmarjeve (1953-59), v času poklicnega delovanja (1960-2014) plesna pedagoginja in sodelavka Žive Kraigher na Oddelku za izrazni ples ZGBI, profesorica plesne vzgoje in psihologije na Vzgojiteljski šoli v Ljubljani, doktorica psiholoških znanosti, izredna profesorica za področji metodike plesne vzgoje in pedagoške psihologije na oddelku za predšolsko vzgojo, na oddelkih razrednega pouka (ustvarjalni gib pri pouku), specialne in rehabilitacijske pedagogike (izražanje in ustvarjanje z gibom), socialne pedagogike (celostna komunikacija), nosilka razvijanja podiplomskega specialističnega in magistrskega programa Pomoč z umetnostjo-umetnostna terapija (1991-2011) na Pedagoški fakulteti v Ljubljani, mentorica za področje plesne terapije. // Breda Kroflič, Ph.D. was a student at the Meta Vidmar dance school (1953-59). During her working life (1960-2014), she was a dance teacher, worked with Živa Kraigher at the expressionist dance department of the Musical and Ballet Education Institution and taught dance education and psychology at the Ljubljana Pre-School Education and Grammar School. She has a PhD in psychology, held an associate professor post for dance education method and pedagogic psychology for preschool, creative movement in class for primary school, special and rehabilitation pedagogy

(integrated communication) as well as set up and taught a post-graduate MA programme entitled Help through Art – Art Therapy (1991-2011) at Ljubljana's Faculty of Education. She served as a dance therapy mentor.



Nina Meško je v slovenskem plesnem prostoru znana kot plesalka sodobnega plesa in koreografinja, zadnjih sedem let pa kot samostojna strokovna svetovalka za ples pri Javnem skladu RS za kulturne dejavnosti (JSKD). S plesom in koreografijo se je profesionalno ukvarjala več kot desetletje. S študentsko Ministrstva za kulturo se je eno leto strokovno izpopolnjevala v New Yorku. Vsi njeni avtorski projekti (Watching Alice, 13 Hours in April, Mala šola letenja, Deep Show, What a Feeling, Stanje stvari) kažejo artikulirano konceptualno strukturo in močno zanimanje za eksperiment. Predstavljeni so bili na številnih gostovanjih doma in v tujini. Nina Meško je prejemnica dveh pomembnih mednarodnih rezidenčnih štipendij – ArtsLink (NY) in Tanzquarter (A). Poudarek plesne dejavnosti, ki jo Nina Meško oblikuje v okviru svojega dela na JSKD, temelji na povečanju zanimanja in znanja o plesni umetnosti in pedagogiki ustvarjalnega plesa. Vsem, ki plešejo, želijo plesati ali poučevati ples, ponuja različne oblike strokovne pomoči. Skrbi za pretok in izmenjavo informacij v slovenskem in mednarodnem prostoru, organizira različna izobraževanja s področja sodobnega plesa, plesne pedagogike in plesne medicine, oblikuje spodbude za ustvarjanje in pogoje za predstavljanje. Na ta način ji je uspelo oblikovati festivalsko in izobraževalno ponudbo, katere osnovni cilj je razvoj plesne ustvarjalnosti otrok in mladih ter strokovna usposobljenost njihovih mentorjev po vseh regijah Slovenije. // Nina Meško is well known in Slovenian dancing circles as a contemporary dancer and choreographer. For the last seven years, she has been working as an independent expert advisor on dance at the Republic of Slovenia Public Fund for Cultural Activities (JSKD). Nina has been professionally involved in dance and choreography for over a decade. She was awarded a grant by the Ministry of Culture to train in New York. All her original pieces (Watching Alice, 13 Hours in April, Crash Course in Flying, Deep Show, What a Feeling, The State of Things) showcase articulated conceptual

structure and a strong interest in experimenting. She performed at numerous events in Slovenia and abroad. Nina Meško received two major international residential grants – ArtsLink (NY) and Tanzquartier (A). In her work at the JSKD, Nina focuses mainly on boosting the interest in and knowledge of dance art and the pedagogy of creative dance. She provides expert assistance to all who dance, wish to dance or teach dance. She takes care of information flow and exchange in Slovenia and abroad, organises events about contemporary dance, dance pedagogy and dance medicine, drafts incentives for creation and facilitates conditions for staging performances. This is how she managed to create the festivals and educational events, whose main goal is to foster dance creativity of children and youth and provide for professional qualifications of their mentors all over Slovenia's regions.



Dr. Elisabete Alexandra

Pinheiro Monteiro je doktorirala na področju plesa in ima magistrski naziv iz izobraževalnih ved. Trenutno je zaposlena kot univerzitetna profesorica plesa na Fakulteti za človeško kinetiko (FMH-UL) na Portugalskem, kjer v okviru diplomskih in podiplomskih plesnih programov poučuje predmete Plesna tehnika, Koreografija, Osnove izražanja in komunikacije, Vaje izražanja in komunikacije, Kreativni ples, Plesna pedagogika, Plesna didaktika in Evalvacija v plesu. Je mentorica doktorskih in magistrskih študij in odgovorna za številne delavnice ter kratke tečaje na Portugalskem in v tujini na teme plesna tehnika, didaktika plesa, improvizacija in koreografija. Je avtorica številnih člankov o plesu in govornica na državnih in mednarodnih plesnih konferencah. Obenem je soorganizatorica programa »Ples v izobraževalnem kontekstu«, deluje na podiplomskih programih na Portugalskem in raziskuje ples na Zavodu za etnomuzikologijo – glasbenem in plesnem centru, ter Centru za študije odrskih umetnosti (CEAP). Zanimajo jo naslednja raziskovalna področja: glasbeno izobraževanje, učenje plesa, plesna pismenost, ples in kreativnost in izkušnje s kreativnim gibanjem. Elisabete je nacionalna predstavica pri mednarodnem združen-

ju Dance and the Child International (daCi). // Elisabete Alexandra Pinheiro Monteiro has a PhD in dance and an MA in Educational Sciences. She is a dance professor at the University (Faculdade de Motricidade Humana/Faculty of Human Kinetics FMH-UL Portugal), teaching the courses of Dance Technique, Choreography, Fundamentals of Expression and Communication, Practices of Expression and Communication, Creative Dance, Dance Pedagogy, Dance Didactics and Evaluation in Dance, within graduate and postgraduate dance programs. Elisabete is moreover Professor Advisor of Master and PhD studies and responsible for several workshops and brief courses all over the country and abroad: Dance Technique, Didactics of Dance, Improvisation and Choreography. She is the author of several dance articles, speaker in national and international Dance Conferences, co-organizer of "Dance in Educational Contexts" and does Postgraduate programs in Portugal. Elisabete is a researcher in Dance of Ethnomusicology Institute – Music and Dance Center; and Center of Studies in Performing Arts (CEAP). Her research interests include: Dance Education. Dance Learning. Literacy in Dance. Dance and Creativity. Creative movement experiences. National Representative of the Dance and the Child International (daCi).



Dr. Lynnette Young Overby

je profesorica gledališča in plesa na Univerzi Delaware. Je avtorica ali soavtorica preko 40 publikacij in osem knjig ter več kot 100 pomembnejših predstavitev in nastopov. Njeni prispevki so ji prinesli preko 20 nagrad in priznanj na nacionalni ravni ter ravni zvezne države in okrožja. Te vključujejo nagrado za umetnico/akademika Nacionalne plesne zveze iz leta 2000 in nagrado za vodenje Nacionalne organizacije za plesno izobrazbo iz leta 2004. Njeni članki so bili objavljeni v revijah The Journal of Mental Imagery; The Journal of Physical Education, Recreation, and Dance; Cognition, Imagination and Personality; in Journal of Dance Medicine and Science. S soavtoricama Beth Post in Diane Newman je Lynnette izdala knjigo z naslovom Interdisciplinary Learning through Dance: 101 Movements. Je tudi sourednica osmih zbornikov Dance: Current

Selected Research. Njeno raziskovanje poteka na področjih miselnih podob, umetnostnega izobraževanja in interdisciplinarnega učenja. Od leta 1999 naprej je prejela preko 400.000 dolarjev za raziskovanje, popularizacijo in učne projekte. Lynnette je članica uprave in arhivarka za organizacijo dance and the Child international (daCi). Trenutno sodeluje s P. Gabrielle Foreman na dolgoročnem raziskovalnem projektu Performing History. Njeno delo iz leta 2000 »Sketches: The Life of Harriet E. Wilson in Dance, Poetry and Music« in njeno interdisciplinarno delo "Dave the Potter" iz leta 2014 združujejo originalni ples, glasbo in poezijo v raziskovalni predstavi, ki temelji na umetnosti. // Lynnette Young Overby, Ph.D. is a Professor of Theatre and Dance at the University of Delaware. She is the author or coauthor of over 40 publications and eight books, has a record of over 100 major presentations and performances. Her contributions have earned her more than 20 state, district, and national awards and honors, including the 2000 National Dance Association Scholar/Artist, and the 2004 Leadership Award from the National Dance Education Organization. Her publications have appeared in The Journal of Mental Imagery, The Journal of Physical Education, Recreation, and Dance, Cognition, Imagination and Personality, and the Journal of Dance Medicine and Science. With co-authors, Beth Post and Diane Newman, Overby published the book, Interdisciplinary Learning through Dance: 101 Movements. She serves as co-editor of eight volumes of Dance: Current Selected Research. Her research interests are in the areas of mental imagery, arts education and interdisciplinary learning. Since 1999, She has received over 400,000.00 for research, outreach and teaching projects. Overby is a Board Member and Archivist for dance and the Child international (daCi). She is currently collaborating with P. Gabrielle Foreman on a long term "Performing History" research project. Lynnette's 2012 work "Sketches: The Life of Harriet E. Wilson in Dance, Poetry and Music." And her 2014 interdisciplinary work "Dave the Potter" combine original dance, music and poetry in an arts based research performance.



Sinja Ožbolt je študirala ples na šolah

in seminarjih modernega/ sodobnega plesa; od leta 1981-83 pa na London Contemporary Dance School. Sodobni ples je poučevala po celi Sloveniji, plesala in koreografirala je v sledečih sodobnih plesnih skupinah in gledališčih: Studio za sodobni ples, Eksperimentalno gledališče Glej, SNG Drama, Mestno gledališče ljubljansko, Slovensko mladinsko gledališče, Koreodrama Ljubljana in Plesni Teater Ljubljana. Je dobitnica več nagrad: Zlata ptica za najboljšo plesalko v predstavah Plesnega Teatra Ljubljana 1986; Sole Blu za video Rdeči čevljički na tekmovanju RTTV, Riccione, Italija, 1995; zmagovalna predstava po izboru občinstva za najboljšo predstavo 1. plesnega festivala GIBANICA 2003 (RITEM TVEGANJA, koncept in koreografija Sinja Ožbolt, produkcija PTL, 2003). Je ustanovna članica Plesnega Teatra Ljubljana, 1984 in Društva za sodobni ples Slovenije, 1996. Od leta 1996 je članica Umetniškega vodstva Plesnega Teatra Ljubljana. // Sinja Ožbolt studied dance at modern/contemporary dance schools and seminars and at the London Contemporary Dance School between 1981 and 1983. She taught contemporary dance throughout Slovenia as well as danced and worked as a choreographer in the following dance troupes and theatres: Studio za sodobni ples, Eksperimentalno gledališče Glej, SNG Drama, Slovensko mladinsko gledališče, Koreodrama Ljubljana and Plesni Teater Ljubljana. She is the recipient of numerous awards: Zlata ptica (Golden Bird) for the best dancer in shows by Plesni Teater Ljubljana in 1986; Sole Blu for the Rdeči čevljički (Little Red Shoes) video at the 1995 RTTV competition in Riccione; the winning show according to popular vote at the 1st GIBANICA 2003 Festival (RITEM TVEGANJA, PTL production, 2003). She is a founding member of Plesni Teater Ljubljana and Contemporary Dance Association of Slovenia.



Petra Pikalo profesorica za sodobni ples je diplomirala v Parizu, na mednarodnem inštitutu za sodobni ples R.I.D.C. Je tudi specializantka podiplomskega študija Pedagoške fakultete, program »Pomoč z umetnostjo«, smer gib-ples in samostojna ustvarjalka na področju kulture, članica Društva za sodobni ples Slovenije, Društva Kinetikon in Društva umetnost-

nih terapevtov. Že več kot petindvajset let sodeluje z mnogimi gledališči in drugimi multimedijskimi ustvarjalci (Plesni Teater Ljubljana, mednarodna plesna skupina En - Knap, Flota, SNG Drama, SMG, Gledališče Ane Monró, Društvo Kinetikon, RTV Slovenija, Cankarjev dom, Emanat...). Sodelovala je na številnih seminarjih in delavnicah doma in po svetu. Deluje kot plesalka, igralka, koreografinja, animatorka lutk in v zadnjih osemnajstih letih predvsem kot pedagoginja v kulturi- SVŠGL- umetniška gimnazija- smer sodobni ples. V letih 2007-2009 opravljala triletni mandat državne selektorice za ples pod okriljem JSKD. Deluje tudi kot tolkalistka v pesniško-glasbeni skupini Autodafé. V letih delovanja je prejela tudi nagrado občinstva za najboljšo predstavo Ritem tveganja - Gibanica 2003, s predstavo »Butalci« so bili izbrani na festivalu Zlata paličica 2005, nagrado za odrski gib in koreografijo na mednarodnem festivalu gledališča za otroke v Kotorju 2007 z zelo uspešnim projektom, tudi režijskim prvencem »Muca Copatarica« PTL, s katerim so bili uvrščeni tudi v selekcijo na mednarodnem festivalu otroških predstav Šibenik 2012. Leta 2010 je prejela Plaketo Mete Vidmar za življenjsko delo in ustvarjalne dosežke na področju plesne dejavnosti- JSKD, leta 2011 Priznanje za izjemen prispevek za mentorstvo in predstavo Nostalgija Nostalgije na 26. festivalu sodobnih umetnosti mladih TRANSGENERACIJE. // Petra Pikalo, professor of contemporary dance graduated in Paris, at the International Institute for contemporary dance- RIDC. She is finishing MA in dance movement therapy at Faculty of Education. She also works as freelance performer / Dancer at Independent Performing Arts Professional and is a member of the Contemporary Dance Association Slovenia, Kinetikon Association, and Slovene Association of Art Therapists. She has more than twenty-five years experiences of collaboration with many theaters and other multimedia creators (Dance Theatre Ljubljana- PTL, International dance group En - Knap, Flota, Drama national theatre, SMG, Ana Monro Theatre, Kinetikon Association, RTV Slovenia, Cankarjev dom, Emanat...). She has participated in numerous seminars and workshops at home and abroad. She works as a dancer, actress, choreographer and puppet animator in the last eighteen years, primarily as a teacher of dance art - SVŠGL- artistic high school of contemporary dance. In 2007-2009 she was selector on national level for dance at JSKD. She is also a percussionist in the poetry-music group Autodafé. In the years of creative work she has also received, the audience award for best performance Rhythm risk - Gibanica 2003, with piece "Butalci" were selected at the festival Golden Chopstick 2005, 2007 award for stage movement and choreography at the International Festival of Theatre for Children in Kotor with a very successful projects, the directorial debut "Cat the Slipper Cobbler" PTL, which have been included in the selection of the

international festival of children's performances Šibenik 2012. In 2010, she received a plaque Meta Vidmar for his life's work and creative achievements in the field of dance -JSKD, 2011 Award for outstanding contribution to mentoring and performance Nostalgija Nostalgije at the 26th festival of Contemporary Arts youth TRANSGENERATIONS.



Daliborka Podboj se je v svojem otroškem in srednješolskem času zapisala klasičnem baletu. S sodobnim plesom se je srečala v skupini izraznega plesa pod vodstvom učiteljice Žive Kraigher in se takoj priključila Živini plesni skupini. Na pobudo Žive Kraigher je jeseni leta 1973 postala soustanoviteljica prvega slovenskega plesnega društva Studia za svobodni ples. Leta 1974 je Studio za svobodni ples prejel Zlato ptico za svoj ustvarjalni opus. Dve leti kasneje je Živa Kraigher Studio za svobodni ples predala svojim učenkam in v vodstvo Daliborki Podboj, ki je spodbujala ustvarjalnost svojih plesnih kolegic, vodila plesne skupine novih članov in članic, pripravljala z mladimi plesalci priložnostne nastope in koreografirala. Za svojo daljšo koreografsko stvaritev z mlajšo generacijo plesalk Studia Satanove Litanije/ ZKOS-CD, na glasbo Diamande Galas, je prejela Pohvalo leta 1984 za posebnost koreografske izvedbe in avtorski pristop. Že od leta 1971 obiskuje mednarodne plesne seminarje tako v tujini kot doma, različnih sodobnih in modernih tehnik, tudi baleta in karakternih plesov. Več let je bila državna selektorica za ples v organizaciji JSKD. Trinajst let je poučevala ples in vodila plesni oddelek na Glasbeni šoli Trbovlje. Ukvarja se tudi s pisanjem o plesu, piše kritike za plesno sceno in performativne plesne in gledališke predstave. Za svoj ustvarjalni in pedagoški opus je leta 2011 prejela Srebrno plaketo Javnega sklada RS za kulturne dejavnosti. // Daliborka Podboj became enamoured with classical ballet as a child and secondary school student. She met contemporary dance in an expressive dance troupe, led by Živa Kraigher, and immediately joined her group. Encouraged by Živa, Daliborka was among the cofounders 1973 of the first Slovenian dance society - Studio za svobodni ples Ljubljana (Studio for Free Dance Ljubljana). In 1974 the Studio received a Golden Bird award for its creative

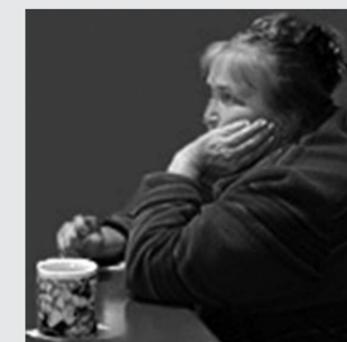
opus. Two years later Živa handed the Studio over to her students under the management of Daliborka, who continued to foster creativity in her colleagues, headed dance groups of new members, organised various performances and worked as a choreographer. Her longer choreographic piece for the younger generation of the Studio's dancers Satan's Litanies (Satanove Litanije/ZKOS-CD), performed alongside the music of Diamanda Galas, received a commendation in 1984 for her innovative choreography and original approach. She has been visiting international dance seminars in Slovenia and abroad since 1971, including various contemporary and modern techniques, ballet and character dance. She has served as the national dance selector in the Public Fund for Cultural Activities for many years. She spent 13 years teaching dance and headed the dance department at the Trbovlje Musical School. She also writes about dance, does critiques of dance performances and theatre shows. In 2011 she was awarded the silver plaque of the Public Fund for Cultural Activities for her creative and pedagogic opus.



Vilma Rupnik je po poklicu profesorica telesne vzgoje in absolventka magistrskega študija na Fakulteti za šport. Pri Živi Kraigher se je 10 let izobraževala za poučevanje izraznega plesa in ga tudi 18 let učila na ZGBI. Od 2001 na SVŠGL v programu Predšolska vzgoja poučuje strokovni predmet oziroma modul ustvarjalno izražanje - ples. Na plesnem področju je prisotna 40 let, na oder je postavila nekaj plesnih produkcij, koordinirala delo za sedem šolskih kulturnih prireditev, s somentorji pa ustvarila 40 pravljič za otroke, s katerimi dijakinje razveseljujejo številne malčke v vrtcih in na gostovanjih v tujini. Vilma Rupnik ima pedagoški naziv svetnik in je predsednica društva Studio za svobodni ples. // Vilma Rupnik is a physical education teacher and a post-graduate of MA studies at the Faculty of Sport. She learnt expressive dance education for 10 years with Živa Kraigher and taught it for 18 years at the Musical and Ballet Education Institution. Since 2001 she is teaching creative expression - dance in the pre-school education programme at the Ljubljana Pre-School Education and Grammar School. She has

been active in dance for over 40 years, staged several dance productions, coordinated activities for seven cultural events at schools, as well as co-created 40 fairy tales for children, which are used by the school's students to great effect in kindergartens and at appearances abroad. Vilma Rupnik holds a title of adviser and is the president of the Studio for Free Dance.

Urša Rupnik je univ. dipl. kulturologinja ter dipl. plesalka in koreografinja. Je večletna asistentka priznanega ameriškega pedagoga in koreografa Joa Alegada na njegovih seminarjih po Evropi; sama poučuje v različnih šolah in studiih v Sloveniji in tujini (Studio za svobodni ples, KUD Baobab, Glasbena šola Krško, PD Imani, Studio an der Wien idr.), ustvarja avtorske projekte (Premik, Morska deklica, Ekvilibrij VIII idr.) in sodeluje z drugimi plesnimi umetniki (Jasna Knez, Maša Kagao Knez, Etcha Dvornik, Rosana Hribar, Gregor Luštek, Matjaž Farič idr.). // Urša Rupnik graduated from cultural studies and dance/choreography. Apart from serving as an assistant to renowned US teacher and choreographer Joe Alegado during his seminars in Europe, she teaches at various schools and studios in Slovenia and abroad (Studio za svobodni ples, KUD Baobab, Glasbena šola Krško, PD Imani, Studio an der Wien etc.), creates original projects (Premik, Morska deklica, Ekvilibrij VIII etc.) and cooperates with other dance artists (Jasna Knez, Maša Kagao Knez, Etcha Dvornik, Rosana Hribar, Gregor Luštek, Matjaž Farič etc.).



Gordana Schmidt je docentka za plesno izražanje na Pedagoški fakulteti Univerze v Ljubljani. Več kot 20 let je bila svobodna umetnica na področju plesa. Kot koreografka, kostumografinja in režiserka je sodelovala pri 118 predstavah za otroke. Je avtorica priročnikov in didaktičnih igrac za spodbujanje otrokove ustvarjalnosti. Več na <http://www2.arnes.si/~gschmi/>. // Gordana Schmidt is an associate professor for dance expression at the Faculty of Education, University of Ljubljana. She has been a freelance dance artist for more than 20 years. As a choreographer, cos-

tume designer and director, she took part in 118 performances for children. She has written guidebooks and created didactic toys to foster children's creativity. For more go to <http://www2.arnes.si/~gschmi/>.



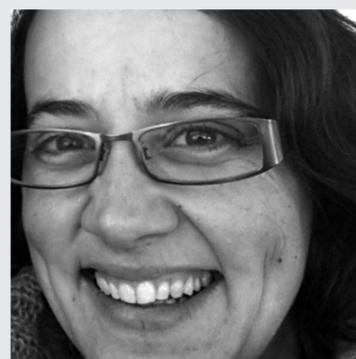
Gordana Stefanovič Erjavec

je plesalka, koreografinja in plesna pedagoginja, ki se s sodobnim plesom in plesnim gledališčem aktivno in uspešno ukvarja od leta 1976. Leta 1980 je prevzela umetniško, pedagoško in koreografsko delo skupine in jo pod imenom Plesni forum Celje razvila v pomemben plesno izobraževalni in ustvarjalni center, ki redno skrbi za sodobno plesno izobraževanje in umetniško plesno produkcijo otrok in mladine. Kot koreografinja je ustvarila čez sedemdeset plesnih projektov, s katerimi se je uspešno predstavljala tako v Sloveniji, kot tudi v tujini (Nemčija, Irska, Francija, Indija, Kitajska...). Za svoje delo je prejela številne nagrade in priznanja, med drugimi tudi Zlato ptico Slovenije (80, 84), Listino Mete Vidmar (89), Plaketo Mete Vidmar (96), Bronast grb mesta Celja (97), Srebrno plaketo JSKD za dolgoletno in uspešno delo za pomemben prispevek k razvijanju sodobne plesne umetnosti (08). // *Gordana Stefanovič Erjavec is a dancer, choreographer and dance teacher, who has been active and successful in contemporary dance since 1976. She took over as an artistic, pedagogic and choreographic director of a dance troupe in 1980 and developed it into a major dance and education centre under the name of Dance Forum Celje. The centre regularly organises contemporary dance education and production events and courses for the children and the youth. As a choreographer, she created over 70 dance projects, which were successful in Slovenia as well as abroad (Germany, Ireland, France, India, China...). She received numerous awards and recognitions for her work, including the Golden Bird of Slovenia in 1980 and 1984, The Meta Vidmar Charter (1989), Meta Vidmar plaque (1996), a bronze coat-of-arms of the city of Celje (1997), a silver plaque of the JSKD for long-term and successful work and contribution towards contemporary dance art (2008).*



Dr. Simona Tancig, izredna profesorica na Pedagoški fakulteti UL je diplomirala iz psihologije na Filozofski fakulteti Univerze v Ljubljani, kjer je tudi doktorirala s področja psiholoških znanosti. Na področju psihologije se je izpopolnjevala tudi v ZDA. Na Nizozemskem je končala specialistični študij iz supervizije. Poleg tega se je izobraževala s področja kognitivno-vedenjske terapije, logoterapije in umetnostne terapije. Na dodiplomskem in podiplomskem študijskem programu je poučevala na predmetnih področjih razvojne in pedagoške psihologije, psihomotoričnega razvoja in učenja, supervizije, umetnostne terapije, kognitivne znanosti in metodologije raziskovanja. Bila je nosilka in sonosilka na večih raziskovalnih projektih, tudi mednarodnih. Njena področja strokovnega in raziskovalnega zanimanja so metakognicija in samoregulacija, kolaborativno (vzajemno) učenje in ekspertno znanje, utelešena kognicija, edukacijska nevroznanost (nevroedukacija), nevroznanost in umetnostna terapija, kognitivna znanost, inkluzivno izobraževanje in specifične učne težave. Na področju psihomotoričnega razvoja in učenja je razvila vrsto pristopov za učenje gibanja in predvsem za učenje skozi gibanje z upoštevanjem medsebojne povezanosti kognitivnega, čustveno-socialnega in gibalnega področja razvoja in učenja. Področje psihomotoričnega razvoja in učenja je vedno dopolnjevala z najnovejšimi dognanji predvsem kognitivne znanosti ter nevroznanosti in edukacije. Redno se ukvarja s tekom, Qi Gongom in Tai Chijem. // *Simona Tancig is Associate Professor of developmental psychology. She graduated at the University of Ljubljana where she also earned her Ph.D. in psychology. In Boston (USA) she pursued advanced studies in the field of psychology. In The Netherlands she completed specialist studies in the field of supervision. In addition, she pursued further education in the areas of cognitive-behavioural therapy, logotherapy and art therapy. At graduate and postgraduate study programs she has been teaching subjects on developmental and education psychology, psychomotor development and learning, supervision, art therapy, cognitive science and research methodology. She was leading and collaborating on several research programs, including international ones. Her basic research interests are cognition, meta-*

cognition and self-regulation, collaborative learning and expert knowledge, embodied cognition, neuro-education, neuroscience and art therapy, cognitive science, inclusive education, and special needs education. In the area of psychomotor development and learning she developed a series of approaches to movement learning and, especially, to learning through movement by taking into account interrelations among cognitive, emotional and social, and movement aspects of development and learning. In this area she has been staying abreast of the newest findings especially in cognitive science, neuroscience and education. She is a regular practitioner of running, QiGong and TaiChi.



Elisabeth Zimmermann je na dunajski univerzi diplomirala iz človeške biologije in kognitivnih znanosti ter tam trenutno piše svojo doktorsko nalogo iz filozofije kognitivne znanosti. Njene raziskave so osredotočene na vlogo, ki jo igra telo pri zaznavanju okolja in kako spremembe v telesni držbi ter gibanju morebiti omogočijo spremembe pri razumevanju sveta za ustvarjanje novega znanja. Od leta 2006 je zaposlena kot koordinatorka programa srednjeevropskega interdisciplinarnega magistrskega programa na področju kognitivnih znanosti (MEi:CogSci), ki ga izvaja na nacionalni in mednarodni ravni ter poučuje interdisciplinarne predmete na področju kognitivne znanosti. Pleše vse od otroštva (balet, jazz ples, moderni ples, izrazni ples) in več kot 15 let vadi v kontaktni improvizaciji. Relacije med telesom in umom je raziskovala tako na teoretični kot na praktični ravni ter se udeleževala tečajev čí gonga in tai čija, body-mind centeringa, metode feldenkrais, nenehnega gibanja, itd. // *Elisabeth Zimmermann studied human biology and cognitive science for her diploma and is currently doing her PhD in philosophy of cognitive science at the University of Vienna. In her research she investigates the role the body plays in perceiving the environment and how changes in bodily posture and movement patterns might enable shifts in making sense of the world in order to create new knowledge. Since 2006 she is study programme coordinator for the MEi:CogSci - Middle European interdisciplinary master programme in Cognitive Science, administrating the programme on a local and international level, and also teaches interdisciplinary cognitive science courses within this curriculum.*

She has been dancing since her childhood (ballet, jazz-dance, modern dance, expressive dance) and practices contact improvisation since more than 15 years. She has been investigating the relation of body and mind on a theoretical level, but also on a practical level, attending courses in qui gong and tai chi, body-mind centering, feldenkrais, continuum movement, etc.