

Margherita Zoebeli from Zurich to Rimini. A life devoted to childhood

Edited by

Dorena Caroli, Tiziana Pironi, Ilaria Bellucci,
Monica Maioli, Mara Sorrentino



Transnational History of Education and Civilizations

directed by Dorena Caroli

Alma Mater Studiorum – University of Bologna

International Scientific Board

Kolly Bérengère (Université Paris-Est Créteil), Catherine Bouve (Université de Paris Nord, Paris), Antonella Cagnolati (Emeritus Professor, University of Foggia, Italy), Michel Christian (Université de Genève), Mirella D'Ascenzo (Alma Mater Studiorum, University of Bologna), Renaud d'Enfert (Université de Picardie Jules Verne), Andrea DeVincenti (Pädagogische Hochschule Zürich, Zurich), Joëlle Droux (Université de Genève), Diana Franke-Meyer (Evangelische Hochschule Rheinland-Westfalen-Lippe, Bochum), Eckhardt Fuchs (Leibniz Institute for Educational Media and Georg Eckert Institute, GEI), Laurent Gutierrez (Université Paris Nanterre), Rita Hofstetter (Université de Genève), Iveta Kestere (University of Latvia), Karina V. Korostelina (George Mason University, Washington), Damiano Matasci (Université de Genève), Eva Matthes (University of Augsburg), Gary McCullogh (University College London, London), Filiz Meseçi Giorgetti (İstanbul Üniversitesi-Cerrahpaşa, Istanbul), Eleni Mousena (University of West Attica, Athens), Tiziana Pironi (Alma Mater Studiorum, University of Bologna), Marie-Pierre Rey, Emeritus Professor, (University Paris 1 Panthéon-Sorbonne, Paris), Rebecca Rogers (University of Paris Cité, Cerlis, CNRS, Paris), Eugenia Roldán Vera (Cinestav, Mexico City), Bernard Schnewly (honorary professor, Université de Genève), Sylvia Birgit Schütze (University of Bielefeld), Noah W. Sobe (Loyola University, Chicago), Irena Stonkuvienė (University of Vilnius), Johannes Westberg (University of Groningen), Joseph Zajda (Australian Catholic University, Melbourne).

This series of volumes aims to publish monographs or collective volumes, both in Italian and other languages, concerning the history of pedagogy as widely understood within the Italian university field M-Ped/02. The studies will address issues that include the history of pedagogical ideas, education and educational institutions in general, and, in particular, preschool institutions and children's literature. Particular attention will be devoted to transnational and comparative dimensions of the educational problems and to pedagogical transfers of the past, which allows us to grasp the circulation of educational models and reciprocal influences at an institutional and cultural level. The multiple approaches of cultural history will also be adopted for the interpretation of the educational reforms and institutions of the different historical periods.

The volumes are subjected to double-blind review.

Responsible for the review process is the publisher's redaction.

Margherita Zoebeli from Zurich to Rimini.
A life devoted to childhood

edited by

Dorena Caroli, Tiziana Pironi, Ilaria Bellucci,
Monica Maioli e Mara Sorrentino



This volume has been financed by the contribution of the Fondazione Margherita Zoebeli, Rimini - Italy.

This volume is the translation of *Margherita Zoebeli, una vita per l'infanzia*, a cura di Dorena Caroli, Tiziana Pironi, Ilaria Bellucci, Monica Maioli, Mara Sorrentino, Bologna, Clueb, 2024, pp. 343.

Some revisions have been introduced into the texts.

On the cover: Margherita Zoebeli with children from the Italian-Swiss Educational Centre – CEIS (1954), Photopress Zürich (AMZ, CEI-0253_025), previously published in the Swiss weekly Cooperation, n. 26 (1954).

Copyright © 2026

ISBN 978-88-491-5838-0

Work published in Open Access mode under the Creative Commons attribution license 4.0 (CC BY).

Clueb
via Marsala, 31 – 40126 Bologna
info@clueb.it – www.clueb.it



Index

Maurizio Fabbri and Ira Vannini, <i>We renew our greetings... a few months later</i>	1
Giovanna Guerzoni, <i>Margherita Zoebeli, creating a community in a plural world</i>	3
Emma Petitti, <i>Introductory remarks</i>	7
Romano Filanti, <i>Address by the President of CEIS (Centro Educativo Italo-Svizzero, Italian-Swiss Educational Centre) in Rimini</i>	9
Ilaria Bellucci, <i>Address by the Director of the CEIS (Centro Educativo Italo-Svizzero, Italian-Swiss Educational Centre) in Rimini</i>	15
Nadia Bizzocchi, <i>Address by the Director of the Biblioteca civica Gambalunga (Gambalunga Public Library) in Rimini</i>	17
Dorena Caroli, Tiziana Pironi, Ilaria Bellucci, Monica Maioli, Mara Sorrentino, <i>Introduction</i>	21
PART ONE – Margherita Zoebeli from internationalism to activism	27
Tiziana Pironi, <i>Caring for youth to save humanity: Margherita Zoebeli's educational intervention on the international network of the Swiss Worker's Relief Organisation</i>	29
Juri Meda, <i>Children's spontaneity and artistic expression in Margherita Zoebeli's educational practice</i>	45
Monica Maioli, <i>Architectural traces of a new pedagogy by Margherita Zoebeli</i>	57
Carmen Betti, <i>The contribution of Margherita Zoebeli and the CEIS to the development of activist pedagogy in post-war Italy</i>	79
Anna D' Auria, <i>Margherita Zoebeli and the Movement of Cooperative Education (MCE) in Italy in the post-war period</i>	97
PART TWO – Margherita Zoebeli and the renewal of educational institutions	109
Dorena Caroli, <i>The evolution of Margherita Zoebeli's kindergarten in a local, national and transnational perspective (1946-1968)</i> ...	111

Mirella D'Ascenzo, <i>Italian schools after the Second World War, Margherita Zoebeli's outdoor education and pedagogical innovation in Rimini</i>	149
Simona Salustri, <i>The Summer Colonies of Margherita Zoebeli</i>	163
 PART THREE – The CEIS, past and present.....	177
Roberta Caldin e Giovanni Sapucci, <i>Margherita Zoebeli, the Rimini CEIS and special pedagogy for an inclusive school</i>	179
William Grandi, <i>Narrative horizons at the CEIS in Rimini: a long history of books, stories, active teaching and young authors</i>	187
Anna Rita Addressi, <i>Music education at the CEIS. Methods and practices from a survey in Margherita Zoebeli Archive</i>	199
Mara Sorrentino, <i>Margherita Zoebeli's point of view. Images and accounts in the documents and pictures of the CEIS archive</i>	237
Cristina Gambini, <i>Lo spazio che vive, Teo De Luigi's documentary on the 75th anniversary of CEIS</i>	275
Edited by Maurizio Boarini, <i>The relationship with Margherita. Accounts by teachers and pupils</i>	279
Lucia Biondelli, <i>Former pupil at CEIS and English teacher since 1988</i>	280
Agostina Fabbri, <i>Teacher at CEIS since 1965, retired, she now runs the CEIS library</i>	290
Carla Ferri, <i>Primary school teacher since the 1965/66 school year; then religion teacher</i>	296
Natalina Parma Feligioni, <i>Primary school teacher from October 1966 until September 2002</i>	299
Carla Semprini Cesari, <i>Educator and teacher since 1966, she became a member of the Fondazione Margherita Zoebeli in 1996, of which she is now vice-president</i>	304
Romeo Selvatici, <i>Music teacher since 1985</i>	310
 Authors.....	317
Index of names	327

Acronyms and Abbreviations

AFP	Archivio Fotografico dei Positivi della Raccolta storica della Biblioteca civica Gambalunga di Rimini (Photographic Archive of the Positive of the Historical Collection of the Gambalunga Public Library of Rimini)
AMG	Allied Military Government
AMZ	Archivio Margherita Zoebeli (Margherita Zoebeli Archive)
BGR	Biblioteca civica Gambalunga, Rimini (Gambalunga Public Library)
CEIS	Centro Educativo Italo-Svizzero (Italian-Swiss Educational Centre)
CEMB	Centro Educazione Musicale di Base, Rimini (Basic Music Education Centre)
CEMEA	Centri di Esercitazione ai Metodi dell' Educazione Attiva (Active Education Methods Training Centres)
CEPAS	Centro di Educazione Professionale per Assistenti Sociali (Centre for Professional Education for Social Workers)
CIDEF	Centro di Innovazione, di Documentazione Educativa e di Formazione (Centre for Innovation, Educational Documentation and Training)
CIRSE	Centro Italiano per la Ricerca Storico-Educativa (Italian Centre for Historical Research in Education)
CLN	Comitato di Liberazione Nazionale (National Liberation Committee)
CTS	Cooperativa della Tipografia a Scuola (Typography at School Cooperative)
DSS	Dizionario Storico della Svizzera (Historical Dictionary of Switzerland)
ECA	Ente Comunale di Assistenza (Municipal Assistance Agency)
ENAOLI	Ente Nazionale Assistenza Orfani dei Lavoratori Italiani (National Board of Orphan Assistance for Italian Workers)
ETH	Eidgenössische Technische Hochschule (Swiss Federal Institute of Technology)
FICE	Fédération Internationale des Communautés d' Enfants (International Federation of Children's Communities)
FIER	Fédération Internationale des Enseignants de Rythmique (International Federation of Eurhythmics Teachers)
ICEM	Institut Coopératif de l' École Moderne (Cooperative Institute of the Modern School)

IRPA	Istituto Regionale per l'Apprendimento (Regional Institute for Learning)
IRRSAE	Istituto Regionale di Ricerca e Sperimentazione e Aggiornamento Educativi (Regional Institute for Educational Research and Experimentation and Update)
ISF	Internationale Socialiste des Femmes (Socialist International Women)
ISME	International Society for Music Education
JLR	Jeunesse Laïque Républicaine (Republican Lay Youth)
MCE	Movimento di Cooperazione Educativa (Movement of Cooperative Education)
MZ	Margherita Zoebeli
ONAIR	Opera Nazionale di Assistenza all'Italia Redenta (National Work of Assistance to Redeemed Italy)
ONMI	Opera Nazionale per la protezione della Maternità e dell'Infanzia (National Maternity and Child Protection Organisation)
OSEO	Oeuvre Suisse d'Entraide Ouvrière (Swiss Workers' Mutual Aid Society)
SAH/SOS	Schweizerisches Arbeiterhilfswerk / Soccorso Operaio Svizzero (Swiss Worker's Relief Organisation)
SCI	Servizio Civile Internazionale (International Civil Service)
SEPEG	Semaines Internationales d'Études pour l'enfance victime de la Guerre (International Weeks of Study for Children Victims of War)
SIA	Solidarité Internationale Antifasciste (International Anti-Fascist Solidarity)
SIEM	Società Italiana per l'Educazione Musicale (Italian Society for Music Education)
SIFF	Switzerland International Film Festival
SOS/SAH	Soccorso Operaio Svizzero / Schweizerisches Arbeiterhilfswerk (Swiss Worker's Relief Organisation)
SSK	Schweizer Spende an die Kriegsgeschädigten (Swiss Donation for the Victims of War)
UDI	Unione Donne in Italia (Italian Women's Union)
UIPE	Union Internationale de Protection de l'Enfance (International Union for Child Protection)
UISE	Union Internationale de Secours aux Enfants (International Union for Child Relief)
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNRRA	United Nations Relief and Rehabilitation Administration
USPD	Unabhängige Sozialdemokratische Partei Deutschlands (Independent Social Democratic Party of Germany)

We renew our greetings... a few months later

Maurizio Fabbri and Ira Vannini

With the Conference *Margherita Zoebeli (1912-1996). One hundred and ten years after her birth. A life for active pedagogy at the service of childhood*, a new season of collaboration opened between the Department of Educational Sciences “Giovanni Maria Bertin” of the Alma Mater Studiorum – University of Bologna, CEIS – Italian-Swiss Educational Centre and the Zoebeli Foundation of Rimini.

We are pleased to bring our greetings to the Conference, on the Rimini Campus, and we again thank the promoters Dorena Caroli and Tiziana Pironi, who masterfully organized the days of study dedicated to the figure of Margherita Zoebeli, a very significant Italian pedagogue in the history of post-World War II Italian pedagogy, who can also be considered one of the main female figures of twentieth-century pedagogy.

Already in the past, thanks to various professors of our Department of Educational Sciences – deeply committed and involved in the CEIS and Foundation project – and thanks to the intense activity of Andrea Canevaro, the collaboration with the Italian-Swiss Educational Centre had been significant and fruitful. We are convinced that such collaboration can still find energies for shared planning today, in the dual perspective of contributing to the educational quality of the territory and to the quality of the training of future educators and designers of Rimini curricula. In this direction, it is worth mentioning the start of a new phase, with the establishment of a working group, composed of faculty members from the Department of Educational Sciences “Giovanni Maria Bertin” and teachers and educators from CEIS, aimed at revitalizing the traditional relationships of dialogue, collaboration and planning: relationships formalized by the renewal of the agreement between CEIS and the Department.

The special institutional attention with which the conference was surrounded fills us with confidence for the development of our Department within the Rimini Campus. Again, we want to thank the Mayor of Rimini Jamil Sadegholvaad, the Magnificent Rector Giovanni Molari, and the Vice

Rector for Teaching and Education Roberto Vecchi for the words they dedicated during the Conference to a common project within the educational system and services of the Romagna territory. A heartfelt thank you to Alessia Mariotti, President of the Rimini Campus Board, for supporting this conference with particular organizational efficiency and care in relationships. We are still grateful to our colleagues Roberta Biolcati and Dario Tuorto, directors, respectively, of the Second Cycle Degree in *Planning and managing of educational intervention in social distress* and of the First Cycle Degree in *Expert in Social and Cultural Education*, for their commitment in this part of Romagna, distant only geographically from the Bologna Department. The active participation and interest of the students made all of us confident of the development and professional potential they themselves will benefit from within the vibrant and supportive territory of Romagna.

Margherita Zoebeli's ideas and pedagogical practices can, even more so today, be considered an important source of inspiration for all those who work in the field of education: educators and planners, trainers, teachers, territorial actors, policy makers and the civil community, who are facing the challenges of a complex and problematic present for children and young people, especially where there are conditions of inequality and social hardship. We have a very strong responsibility to guide educational policies and practices in our territories, in order to accompany all young people towards balanced paths of growth, development of critical awareness, and experiences oriented towards respect for others, democratic citizenship and active participation.

Just as Marguerite Zoebeli was able to deal with the problems of children affected by the traumas of war, educators today unfortunately also face dramatic problems that primarily affect the younger generation. Educational poverty, migration of minors, flight from wars, domestic and gender-based violence are huge issues that afflict us and urge us to deploy all our planning energies and pedagogical skills to identify some, small but invaluable, way out, even more so by looking to the example of the great women of our history, their strength, courage and political and social commitment.

We hope that, thanks to this Conference, the work of Margherita Zoebeli, who arrived in Rimini on December 17, 1945, and founded a Children's Village that was and still is a model of educational commitment, will be increasingly analyzed, studied, and deepened with critical awareness and historical intelligence, so as to offer a reference model for the educational professions. Our best wishes go to the Students who have chosen this difficult and beautiful profession, both challenging and generous, which is constantly confronted with a reality that changes abruptly and tends to get ahead of the times with the commitment gathered in projects of transformation and growth.

Music education at the CEIS. Methods and practices from a survey in Margherita Zoebeli Archive¹

Anna Rita Addressi

Introduction

This chapter will present an overview of the documents consulted in the Margherita Zoebeli Archive (AMZ) concerning the musical activities carried out at the Centro Educativo Italo-Svizzero (Italian-Swiss Educational Centre, CEIS) since its foundation (1946) until 1995, one year before the death of Margherita Zoebeli. Then it will focus on the writings of Margherita Zoebeli regarding music and music education, and a particular attention will be devoted to the manuscript *Riflessioni sull'educazione musicale nella scuola elementare* (Reflections on music education in primary school), which is shown in Figures 4-7 and translated in English in Appendix 2².

Margherita Zoebeli's interest in music and music education is well known. In an interview with Raffaele Laporta in 1991, Margherita Zoebeli declared that «even the course of music education that I followed at university was so fruitful and interesting that I was able to share this passion with many others and transmit it into the course of my entire life»³. Furthermore, it was possible to find direct testimonies of people who worked with her. For example, in 1976, a chapter written by the CEIS of Rimini, published in the book edited by Gian Luigi Zucchini⁴, describes the activities of rhythmic

¹ I would like to thank Dr. Mara Sorrentino, for her assistance in the AMZ and Maestro Romeo Selvatici for having given an interview with great kindness.

² This is the first publication of a text by Margherita Zoebeli regarding music education, and I'm grateful to the Margherita Zoebeli Foundation for their kind concession.

³ *Colloqui tra Margherita Zoebeli e Raffaele Laporta*, in M. Castiglioni (ed.), *Una scuola, una città: il Centro Educativo Italo-Svizzero di Rimini*, Venezia, Marsilio, 1991 (available at the following link: <https://www.educareallaliberta.org/una-scuola-unacittamarsilio-colloquio-tra-margherita-zoebeli-e-raffaele-laporta/>, last accessed 15/05/2024).

⁴ CEIS-Centro Educativo Italo-Svizzero di Rimini, *L'insegnamento della ritmica nella scuola materna ed elementare*, in G. L. Zucchini (ed.), *Animazione musicale e disadattamento* (Musical animation and maladjustment), Rimini-Firenze, Guaraldi, 1976, pp. 125-131.

carried out at the CEIS in the kindergarten⁵ and primary schools and, above all, the music therapy activities. A few years later, Grazia Honegger Fresco wrote: «Margherita knew how to play the violin and was invited every year to the Village of Trogen in Switzerland by the very fine musician and educator Maestro Klug. From Zurich, she also brought in the students of Mimi Scheiblauber, the great pupil of Émile Jaques-Dalcroze who knew how to spark interest through music even in the dullest children [...]. There, the children played music and sang with the same confidence with which they painted or played»⁶. A few years ago, Andrea Canevaro, interviewed by Enrico Bottero, stressed the importance that music and music education had for Margherita Zoebeli⁷. Finally, in an interview I conducted in October 2022, the current music teacher at the CEIS, Romeo Selvatici, extensively confirmed, with biographical details, the passion and, at the same time, the thoughtful choices and targeted education pursued over the years, and in particular, in the last years of her life, by Margherita Zoebeli for music education⁸.

However, to date, there is no systematic study regarding Margherita Zoebeli, music and music education at the CEIS. The investigation which I conducted in the Archive has allowed us to lay the foundation for a systematic and documented study on Margherita Zoebeli, music and music education, and outline a more complete vision of music education at the CEIS, from a historical perspective.

1. The documents consulted in the Margherita Zoebeli Archive (AMZ)

The materials presented herein were consulted between October and November 2022, and concern a time span starting from 1946 which, let us remember, is the year the CEIS was founded, to 1995, one year before the

⁵ In Italy, the term “scuola materna” indicates the pre-school organisation aimed at children 3-5 years old. In the UK, the term “nursery” indicates the pre-school organisation for 2-4-year-old children, and kindergarten the pre-school organisation for 5-year-old children. For this reason, both terms were used to translate “scuola materna” into English: nursery/kindergarten.

⁶ G. Honegger Fresco, *La formazione di educatori e insegnanti*, in C. De Maria (ed.), *Intervento sociale e azione educativa. Margherita Zoebeli nell'Italia del secondo dopoguerra*, Bologna, Clueb, 2012, p. 116.

⁷ *Margherita Zoebeli: educazione e impegno umanitario. Enrico Bottero ne parla con Andrea Canevaro*, 7 December 2020, on the Gessetti Colorati Youtube channel: <https://www.youtube.com/watch?v=Bo35k2L8kzg>, last accessed 05/15/2024.

⁸ Interview carried out on 11 November 2022, in Rimini, on the CEI premises.

death of Margherita Zoebeli. The documents consulted are contained in the following folders⁹:

- “Busta 26” (envelope 26) and “Busta 28” (envelope 28): the envelopes contain many handwritten and typewritten paper documents, or printed documents relating to music and music education. It is the largest part of the consultation;
- “Busta 18” (envelope 18): some documents regarding music;
- *Archivio fotografico 1946-1994. Inventario. Centro Educativo Italo-Svizzero*, ciclostilato ds. (Photographic Archive 1946-1994. Inventory. Italian-Swiss Educational Centre, typewritten cyclostyled version), 1995, pp. 90, in BGR;
- Correspondence with Ernst Klug.

1.1 Types of documents

The documents consulted consisted of manuscripts, typescripts, and publications, and range from some notes to more demanding writings, such as projects, reflections, and publications (magazines, newspaper articles, bulletins, books, leaflets, ministerial publications). There are many musical scores, manuscripts and photocopied prints, some music books and numerous music seminar brochures. Some manuscripts by Margherita Zoebeli, particularly significant for our research, stand out as well as short notes and typescripts which can be attributed to her. The documents collected in envelopes 26, 28 and 18 are of a different nature, and are collected in no particular order. It was therefore necessary to make groupings based on some categories, which are the following:

- Writings of Margherita Zoebeli: manuscripts (notes, reflections, revisions, planning schedules), typescripts (mostly projects), captions from the *Archivio fotografico 1946-1994. Inventario. Centro Educativo Italo-Svizzero* (Photographic Archive 1946-1994. Inventory. Italian-Swiss Educational Centre), Rimini, 1995
- Correspondence
- Music education and training projects
- Music seminars held at the CEIS
- Seminars and conferences on music education not held at the CEIS
- Musical scores (manuscript or printed)

⁹ The iconographic documents, audio documents and other envelopes were not consulted.

- Musical notes
- Books
- Magazines
- Lists of books
- Brochures of concerts or other events
- Ministerial documents.

1.2 Chronological list of the documents

I proceeded by assigning a date to each of them. In some cases, it was easy as the documents themselves reported the date of their writing or publication. In other cases, it was possible to trace the date through a contextualisation of the events, and in other cases, hypotheses were made. Some documents remained undated. It was therefore possible to sort the documents consulted according to chronological order, shown in Appendix 1. The table presents the production date of each document, a brief description of the content, the type of document, the location in the AMZ and, in the case of MZ's writings, the author.

The overall picture that emerges is particularly impressive, both for the substantial number and variety of materials, and for the time span 1946-1995. The list begins with an issue of the magazine «Der schweizerische Kindergarten» (The Swiss Kindergarten), dated 15 May 1946, containing a series of articles on music education. We remind that Margherita Zoebeli arrived in Rimini at the end of 1945. The issue of the magazine is held together with two typed pages entitled *Gymnastik verbunden mit Musik?* (Gymnastics combined with music?). This is followed by another typed text entitled *Educazione ritmica musicale* (*Musical rhythmic education*), containing the text of the conference that Miss Mandel, educator of the Italian-Swiss kindergarten in Rimini, held at the SEPEG-Semaines Internationales des Enfants Victimes de la Guerre (International Study Weeks for Childhood Victims of War), in 1947. The four issues of the magazine «L'École Maternelle Française» (French Nursery School) date back to 1952 and 1953. In these pages, it is possible to find numerous articles regarding music initiation experiences conducted with children: singing, exploring and recognition of sounds, voices, rhythmic movement, use of music in an interdisciplinary sense for the discovery of self, of one's body, and for the acquisition of musical concepts and vocabulary.

The list ends in 1995, with the captions of the *Photographic Archive 1946-1994. Inventory. Italian-Swiss Educational Centre*¹⁰, in which the ac-

¹⁰ *Archivio fotografico 1946-1994. Inventario. Centro Educativo Italo-Svizzero*, cit.

tivities of music education, motor skills, rhythmic and construction of the bamboo flute conducted at the CEIS are summarised. Between the first document of 1946 and the last of 1995, there were musical training projects organised by the CEIS, seminars, magazines, books, notes, reflections and writings. There are many musical scores, handwritten or printed, in numerous copies, a sign that they were used to be sung or played in groups.

This chronological list of the documents show that music education was present in Margherita Zoebeli's project from the beginning, and that she was aware of the then most modern teaching music methodologies for children and for teachers.

2. Music education and training projects

In the documentation consulted, there are two large-scale projects regarding music education, organised by the CEIS in collaboration with other organisations: one for teacher music training and another for music education and behavioural disorders. The documentation is particularly rich and detailed, and shows not only Margherita Zoebeli's interest in music education, but also how she pursued this interest by inserting music education into the CEIS in a structural way.

2.1 Basic music training course aimed at state and non-state primary school and kindergarten teachers of the Rimini district (CEIS, 1988-89)¹¹

This basic music training course for teachers, from 1988-89, is widely documented, both in its planning and in its implementation phases. The organising bodies appear on the frontispiece of the project: the Municipality of Rimini, the Associazione Centro Educativo Italo-Svizzero "Remo Bordoni" ("Remo Bordoni" Italian-Swiss Educational Centre Association) of Rimini, and the CIDEF - Centro di Innovazione Documentazione Educativa e di Formazione (Centre for Innovation in Educational and Training Documentation). The organisational management was carried out by the CEIS. The course was organised in collaboration with the CEMB - Centro Educazione Musicale di Base (Basic Music Education Centre), chaired by Giordano Bianchi, and with the Faculty of Educational Sciences of the University of Bologna, in particular with Prof. Mario Baroni, then professor of Musi-

¹¹ *Corso Formazione musicale di base rivolto ad insegnanti di scuola elementare e materna statale e non statale del circondario di Rimini*, AMZ, envelope 28 (also in envelope 26.A).

cology in the Faculty, who was entrusted with the scientific supervision of the project. It is important to underline this collaboration with Prof. Mario Baroni because it shows that the musicological section of the Faculty also contributed to the historic collaboration of the Faculty with the CEIS. In fact, under the coordination of Mario Baroni, the musicological area of the Faculty has begun, from its foundation to recent times, one of the major national and international laboratories for research in the fields of music education and musical training of teachers.

The typescript presents and describes in detail the premises, the objectives and the structure of the course, the number of participants, the program planned for the 1st year of the course, the methodological indications, and the groups of trainers: Mario Baroni and the musical pedagogy experts of the Bologna Conservatory, and Giordano Bianchi and the CEMB animators.

Course activities and methodology. The activities described include vocal activities, exploration, invention, and dramatisation, and are mainly based on active and creative methodologies. Being aimed at teachers, the activities also include moments of reflection regarding the methodological aspects of music education. This element will recur in all the documentation consulted; Margherita Zoebeli's attention to the training of generalist teachers in music education is repeatedly documented by these materials. In summary, the titles of the following training activities are listed:

- Timbral research as the basis of composition and improvisation
- Song as the fulcrum of teaching activity
- Itinerant methodologies
- The melodic invention between orality and vocality
- Playing with words
- Listening
- Dramatisation
- Music education planning
- General reflections on the methodological aspects of music education
- Evaluation of the experience
- Available subsidies and audio documentation: first nucleus of the CEIS audio library.

The presence of various documents, including calendars with the days and times of the courses and the lists of participants, written by Margherita Zoebeli herself, allow us to imagine how MZ was involved in the project in all its phases, from conception to writing, to institutional aspects, up to the concrete implementation of the courses, day after day, hour after hour.

2.2 Experimental Project. Music education and behavioural disorders, from the 1992/1993 to the 1996/97 school year¹²

The project was prepared to be presented to the Ministry of Public Education in 1991: the AMZ contains the text of the accompanying letter to the Ministry of Public Education. The planning phase is widely documented and testifies to Margherita Zoebeli's interest in music education and in the problems of inclusion and behavioural disorders of children. The documentation includes 10 typed pages of presentation and description of the project (the typescript is registered with number 294, 7/10/1991), the letter to the Ministry of Public Education, the report of the School Director of Rimini, and copies of the minutes of the Board of Administration of the CEIS (dated 9/9/1991) in which Margherita Zoebeli presented the report and the project was approved. Envelope 28 also contains various documentation of the preparation of the project: a draft of the project with various corrections and notes by Margherita Zoebeli; a manuscript with *Risultati della ricerca* (Research results) and another typescript *Motivazioni Obiettivi Indicazioni metodologiche* (Motivations Objectives Methodological Indications) with notes by MZ; other handwritten sheets by MZ, with a calendar and organisation of classes; a manuscript sheet by MZ with notes on *Ricerca (curriculum) e Ricerca (formazione)* (Research, curriculum and Research, training), and more loose sheets with material cost estimates. A rich documentation, therefore, which testifies as to how MZ oversaw the writing of the project, corrected the drafts, wrote the methodological indications, and personally followed its organisation. In the text of the project, we read:

The problem we intend to address is to see if and how music education – conducted in certain organisational situations, in a specific educational context and with an appropriate methodology for a duration of four years – can make a significant contribution to the treatment and recovery of behavioural disorders, in particular those resulting from relational difficulties, in the presumption that music, a sphere of expressive experience of great immediacy and genuineness, contributes to unlocking attitudes of mistrust, closure, hostility, and rebellion towards people and things and, in particular, towards the entire sector of instrumental learning when these present themselves with some difficulty¹³.

¹² *Progetto di Sperimentazione. Educazione musicale e disturbi del comportamento, dall'anno scolastico 1992/1993 all'anno 1996/97*, AMZ, envelope 28.

¹³ Original text: «Il problema che si intende affrontare è quello di vedere se e in che modo l'educazione musicale – condotta in certe situazioni organizzative, in un determinato contesto educativo e con una appropriata metodologia per una durata di quattro anni

3. Music seminars and music education at the CEIS

Also documented is a consistent presence of music and music education seminars held at the CEIS, in addition to those included in the two projects already presented, starting from those of 1955 conducted by Ernst Klug (three of whose handwritten letters to MZ are also preserved), composer and music teacher at the Pestalozzi Village in Trogen in Switzerland (Fig. 1).

The documented seminars are the following in chronological order:

- 1955: *Un corso di musica e canto per l'aggiornamento dei maestri del centro pedagogico Italo-Svizzero di Rimini* (A music and singing course for updating the teachers of the Italian-Swiss pedagogical centre in Rimini), 1st course, April 1955. Description of the seminar led by Ernst Klug.
- 1986: *La ritmica secondo il metodo Dalcroze* (Rhythmics according to the Dalcroze method). Teacher: Ada Loiacono Husain.
- 1987: *Campo musicale internazionale 1987, gruppo costruzione flauto di bambù* (International musical camp 1987, bamboo flute construction group), collaboration with A. Maria Wild.
- 1994: *Alla ricerca di suoni fiabeschi* (In search of fairy-tale sounds), refresher course and musical training; practice of descriptive sound on storytelling, dramatisation, singing and movement. Teacher: Marlies Maurer, CEIS Rimini.
- 1995: bamboo flute-making course, «the most suitable method for introducing adults to the reading of musical notes is to build a bamboo flute»¹⁴.

Finally, in the typescript “Un corso di musica e canto per l'aggiornamento dei maestri del centro pedagogico Italo-Svizzero di Rimini” (A music and singing course for updating the teachers of the Italian-Swiss pedagogical centre of Rimini), we can read:

«In Rimini, stimulated by the suitable environment, the children discovered the notes of familiar songs and the sounds of well-known animals in the per-

– possa dare un contributo significativo al trattamento e al recupero dei disturbi di comportamento e in particolare quelli che derivano da difficoltà relazionali, nella presunzione che la musica, una sfera di esperienza espressiva di grande immediatezza e genuinità, contribuisca a sbloccare atteggiamenti di sfiducia, di chiusura, di ostilità, di ribellione verso persone e cose e in particolare verso tutto il settore degli apprendimenti strumentali quando questi si presentano con qualche difficoltà», *Ibidem*.

¹⁴ Original text: «il metodo più adatto per introdurre persone adulte nella lettura delle note musicali è quello di costruire un flauto di bambù».

cussion of the xylophone, the percussion of metal pipes, the sound of bells in the morning or evening, the high voice and the low voice; and in the melody, as in the written language, the phrases, etc.»¹⁵.

4. Magazines and publications

The Archive contains magazines, books, articles, and newspaper clippings which concern music education and which testify to the attention that MZ paid to updating and experiencing more advanced and documented music education activities in the educational community and international music. The publications are in Italian, French and German. Of note, as far as chronology is concerned, is the issue of the magazine *Der schweizerische Kindergarten*, from 1946, which demonstrates MZ's interest in music education since her arrival in Rimini, following the active teaching, in particular but not exclusively that of Émile Jaques-Dalcroze, which sees music education combined in a synergistic way with gymnastics and dance¹⁶. At the same time, we find magazines from the 1980s and 1990s, such as *Musica-Scuola* (Music School), an expression of the most recent thought and music educational experiences, which valorised the principles of creativity and expressiveness, the new repertoires, the communicative dimension of musical language, placing the child at the centre of the learning experience¹⁷. In the magazines, there are numerous highlights in the sections regarding the music education of children.

Magazines:

- «Der schweizerische Kindergarten» (The Swiss Kindergarten), 15 May 1946, and two typed sheets *Gymnastik verbunden mit Musik?* (Gymnastics combined with music?)
- «L'École Maternelle Française» (French Nursery School), four issues (1952-1953).

¹⁵ «A Rimini, stimolati dall'ambiente adatto, i bambini scoprivano nella percussione dello xilofono le note di canti familiari, il verso di animali noti; nella percussione dei tubi di metallo il suono delle campane al mattino o alla sera; la voce alta e quella bassa; e, nella melodia, come nella lingua scritta, le frasi, ecc.»

¹⁶ C. Dauphin, *Didattica della musica nel novecento*, in J.J. Nattiez (ed.), *Enciclopedia della Musica*, Einaudi, 2001, vol. 2, pp. 785-803.

¹⁷ R. Deriu, *Tendenze recenti nella didattica dell'educazione musicale*, *ivi*, pp. 804-821; A.R. Addessi, E. Piras, *L'educazione musicale negli anni Ottanta, un'epoca di cambiamenti*, in «Bibliomania», 50 (2020), pp. 1-9 (doi:10.48276/issn.2280-8833.5795).

- «L'educatore» (The Educator). Documents. Educational programs for primary schools, Presidential decree 12/2/1985, n. 19 supplement.
- «Bulletin FIER Fédération Internationale des Enseignants de Rythmique» (FIER Bulletin International Federation of Rhythmic Teachers), 5 December 1986.
- «Ghilda Svizzera dei flauti di bambù» (Swiss Guild of Bamboo Flutes), two issues from 1988 and 1989, respectively.
- «MusicaScuola» (Music School), number 9, 1988.
- «Lettera» (Letter), monthly magazine of Pro Civitate Christiana, 1990.
- «Bollettino 94/95» (Bulletin 94/95), Centro Educativo Italo-Svizzero CEIS (Italian-Swiss Educational Centre), Centro di Innovazione Documentazione Educativa e Formazione – CIDEF (Educational Documentation and Training Innovation Centre), Centro di Documentazione “G. Iacobucci” (Documentation Centre “G. Iacobucci”), Rimini.
- *Centro Educativo Italo-Svizzero* (Italian-Swiss Educational Centre)-CEIS, Bollettino, 1994.

Newspaper articles:

- *Kind und Musik* (Children and Music), in «BZ», 11 October 1982: it contains a brief introduction and three sections: 1) *Kinderrechte Einführung* (Introduction of Children's Rights) of Katharina R., Kindergärtnerin und Musikpädagogin (kindergarten and music teacher); 2) *Spielgrenzen* (Play Limits) of J. Werner, *Spielzeug und Musik* (Toys and Music); 3) *Als Entwicklungs-Hilfe* (As a development aid) of E. Hermann, Oberstufenlehrer Rudolf-Steiner-Schule (upper school teacher, Rudolf Steiner School).
- Roland Luder, *Anstatt gerechnet und gelesen wird nun mehr gesungen und getanzt* (Instead of counting and reading, there is now more singing and dancing), in «Stadt Bern», 21 February 1989.

Book:

- *1945-1967 Il Centro Educativo Italo-Svizzero di Rimini* (The Italian-Swiss Educational Centre of Rimini), organised by the Associazione Amici del Centro Educativo Italo-Svizzero (Association of Friends of the Italian-Swiss Educational Centre) of Rimini, La Nuova Italia Editrice, Florence.

Music book:

- Benito Corradini, *Musica viva. Ritmica, intonazione, e lettura dei suoni*

per l'avviamento allo studio della musica (Living music. Rhythmic, intonation, and reading of sounds for the introduction to the study of music), Carish, Milano, 1971.

Finally, it is interesting to point out, among the materials of the experimental project (see § 2.2), a handwritten sheet containing a list of the then most recent publications on new trends in education and music education¹⁸:

- Gino Stefani, *Insegnare la musica. Proposte di animazione e didattica* (Teaching music. Proposals for animation and teaching), Rimini, Nuova Guaraldi (1977).
- Edgar Willems, *La Préparation musicale des tout-petits* (Musical preparation for toddlers), Lausanne, M&P Foetish (1970).
- Maurizio della Casa, *Educazione musicale e curriculum* (Music education and curriculum), Bologna, Zanichelli (1985).
- Suse Böhm, Peter Keetman, *Spiele mit dem Orff-Schulwerk. Elementare Musik und Bewegung für Kinder* (Play with the Orff school work. Elementary music and movement for children), Stuttgart, Metzler (1975).
- Alain Gassion, *Le rythme, source d'équilibre. La méthode Orff appliquée à la rééducation de la psychomotricité* (Rhythm, source of balance. The Orff method applied to psychomotor rehabilitation), Paris, Zurfluh (1973).
- Johannella Tafuri, *Didattica della musica e percezione musicale* (Music teaching and musical perception), Bologna, Zanichelli (1988).
- Andrea Canevaro, *I bambini che si perdono nel bosco. Identità e linguaggi nell'infanzia* (Children who get lost in the woods. Identities and languages in childhood), Firenze, La Nuova Italia (1999).
- Luciano Bazzocchi (ed.), *Il bambino e la musica: riflessioni ed esperienze di educazione musicale a confronto* (The child and music: reflections and experiences of music education in comparison), Bologna, Nicola Milano Editore (1990).
- Giulia Cremaschi Trovesi, *Dal suono alla parola – dal suono alla musica* (From sound to word – from sound to music), Bergamo, Juvenilia (1987).

¹⁸ AMZ, envelope 28.

5. Captions from the *Photographic Archive 1946-1994*

The captions of the *Photographic Archive 1946-1994. Inventory. Italian-Swiss Educational Centre* (Rimini, 1995)¹⁹, presumably written by Margherita Zoebeli, are particularly interesting for the purpose of this study. Generally speaking, this *Inventory* mainly documents choral, flute, rhythmic and dance activities. The seminar and project activities present in the rich documentation of envelopes 26 and 28 (see § 2 and § 3) appear to be absent.

Below are some excerpts from the captions regarding rhythmic activities in the kindergarten, music education and singing in the primary school, the international music camp held at the CEIS in 1987, and the group concerned with constructing bamboo flutes:

- *La scuola materna - La Ritmica* (Kindergarten – The Rhythmics)
[...] listening to sounds in different situations (sitting, moving), listening to a rhythm given by a percussion instrument, music suitable for mastering the body in movement based on a pre-established signal²⁰.
- *La scuola elementare - Educazione musicale e canto* (Primary school - Music education and singing)
One of the first concerns of the CEIS management was to introduce music education starting from nursery school, and to create professional skills and awareness of the importance of this discipline for education and training in general in teachers²¹.

This is followed by a description of the activities of singing in a choir and the use of the flute, the latter practised «for 40 years» by «volontari svizzeri con una buona formazione musicale e di metodologia d'insegnamento nell'uso del flauto» (Swiss volunteers with good musical training and teaching methodology in the use of the flute).

- *Campo musicale internazionale 1987* (International music camp 1987)

¹⁹ *Archivio fotografico 1946-1994. Inventario. Centro Educativo Italo-Svizzero*, cit.

²⁰ Original text: «[...] ascolto dei suoni in diverse situazioni (seduti, in movimento) ascoltando un ritmo dato da uno strumento a percussione, musica adatta al dominio del corpo in movimento sulla base di un segnale prestabilito».

²¹ Original text: «Una delle prime preoccupazioni della direzione del C.E.I.S. è stata quella di introdurre fin dalla scuola materna l'educazione musicale e di creare nelle insegnanti le capacità professionali e la coscienza dell'importanza di questa disciplina per l'educazione e per la formazione in generale».

The activities of the construction and the use of the flute, drama, rhythmic-musical games and leisure activities are described: «una gita sul mare e bagno» (a trip to the sea and swimming).

- *Gruppo costruzione flauto di bambù* (Bamboo flute construction group), collaboration with A. Maria Wild – bamboo flute construction course: the most suitable method for introducing adults to the reading of musical notes is to build a bamboo flute. At the same time as building the instrument, the teacher learns step by step how to use the flute itself. For many years, courses designed for the construction of these flutes have been organised at the CEIS, led by Swiss specialists²².

6. Eurhythmics, Émile Jaques-Dalcroze, Mimi Scheiblaue

The link between the music education of the CEIS and the so-called active methods of music education translates into the experience and educational perspective of Margherita Zoebeli, mainly through Eurhythmics, according to the Swiss musician, pedagogue, and composer Émile Jaques-Dalcroze (1865-1950). Dalcrozian eurhythmics is one of the three great areas in which Dalcroze's methodological proposal is developed. Eurhythmics here is not only understood as a phenomenon referring to musical time, but as the articulation of a broader sound expression which is experienced, in Dalcrozian's proposal, through movement and the body. Everything that is musical matter can, according to Dalcroze, be translated and expressed with the movement of the body²³. As demonstrated in the essay edited by the Italian-Swiss Educational Centre of Rimini²⁴, Margherita Zoebeli had particular connections with Dalcroze's student, Mimi Scheiblaue (1891-1968) who, more than others, committed herself to using Dalcroze Eurhythmics for the inclusion of children with behavioural problems. In the documents con-

²² Original text: «Il metodo più adatto per introdurre persone adulte nella lettura delle note musicali è quello di costruire un flauto di bambù. Contemporaneamente alla costruzione dello strumento l'insegnante impara passo per passo l'uso del flauto stesso. Da molti anni si organizzano al CEIS corsi per la costruzione di questi flauti, guidati da specialisti svizzeri».

²³ É. Jaques-Dalcroze, *Le Rythme, la musique et l'éducation*, Lausanne, Édition Foesch, 1920 (*Rhythm, Music and Education*, Pyrford - Surrey, England, The Dalcroze Society, 1967).

²⁴ CEIS of Rimini, *L'insegnamento della ritmica nella scuola materna ed elementare*, in Zucchini (ed.), *Animazione musicale e disadattamento*, cit.

sulted, there are numerous testimonies of MZ's attention and propensity for the practices and concepts of Dalcrozian eurhythmics.

Below is the list of documents present in the AMZ:

- 1946: *Der schweizerische Kindergarten* (The Swiss kindergarten), 15 May 1946, and two typed sheets *Gymnastik verbunden mit Musik?* (Gymnastics combined with music?).
- 1947: *Educazione ritmica musicale* (Musical rhythmic education), typescript of the conference by Miss R. Mandel, educator of the Italian-Swiss kindergarten in Rimini, at the SEPEG-Semaines Internationales des Enfants Victimes de le Guerre, 10 May 1947.
- 1952, 1953: «L'École Maternelle Française» (French Nursery School), four issues of the magazine containing the description of rhythmic activities with children.
- 1986: *Le Rythme*, ISME XVII-International Society for Music Education, red folder containing other materials. The XVII ISME conference took place in Innsbruck, 6-12 July 1986.
- 1986: *Bulletin FIER-Fédération Internationale des Enseignants de Rythmique* (International Federation of Eurhythmics Teachers), 5 December.
- 1988: *Berufsverband musikalisch-rhythmischer Erzieher* (Professional Association of Musical and Eurhythmics Educators), eight typed sheets (communications and course programs such as, for example, *Rhythmik/Improvisation*, Zurich Conservatory, 1988/89 of the *Schweizerischen Berufsverband musikalisch-rhythmischer Erzieher* (Swiss Professional Association of Music and Eurhythmics Educators), founded by Mimi Scheiblauer in Zurich in 1964 (see Fig. 2).
- 1988: *Rhythmik*, of A. Maria Wild, a folder containing 3 sheets.
- 1995: Caption of the *Archivio Fotografico 1946-1994. Inventario* (Photographic Archive 1946-1994. Inventory):

Eurhythmics: it is the opportunity to experiment multiple aspects of learning regarding everyday life, but also for school disciplines, knowledge of space and orientation in space, and at the same time, the putting into practice of concepts, such as above, below, next to, together, etc., inventing various body positions, listening to various sounds in different situations (sitting, moving), listening to a rhythm given by a percussion instrument, and music suitable for the dominion of the body in movement on the basis of an established signal²⁵.

²⁵ Original text: «La ritmica: è l'occasione per sperimentare molteplici aspetti dell'apprendimento di vita quotidiana, ma anche per le discipline scolastiche, conoscenze dello spazio ed orientamento nello spazio, e insieme la messa in pratica di concetti quali sopra, sotto, accanto, insieme, etc., inventare varie posizioni del corpo, ascolto di vari

- The CEIS has organised many practical-theoretical courses for improvement in the field of rhythmic-music education in collaboration with specialists in the sector.
- 1986: *La ritmica secondo il metodo Dalcroze* (Rhythmics according to the Dalcroze method), edited by Ada Loiacono Husain, typescript.

7. Music and music therapy

The *Progetto di Sperimentazione. Educazione musicale e disturbi del comportamento* (Experimental Project. Music Education and Behavioural Disorders) of 1992-93 (see § 2.2) bears witness to the important point of arrival of a long process in which the inclusive potential of music education is emphasised and utilised in particular in the educational sphere for children with behavioural disorders. As the 1976 CEIS text states:

Since its foundation, the CEIS in Rimini has considered music therapy as one of the fundamental activities of its entire pedagogical and educational endeavour [...]. The educators who came from Switzerland at that time had had the opportunity to get to know and learn the techniques of the famous teacher of rhythmic education, Professor Mimi Scheiblaue²⁶.

This vision of music education in a social and therapeutic context was vigorously pursued by MZ, particularly when addressing children traumatised by war events. In addition to the above-mentioned project, we found numerous other documents testifying to the practices implemented at the CEIS under MZ's leadership. These include the typescript signed by Costanzo Capirci, a school teacher who worked mainly on music education for the blind, entitled *La musicoterapia. Puntualizzazioni - Esperienze - Prospettive* (Music Therapy. Clarifications - Experiences - Perspectives) (c. 1980), which contains emphases probably by MZ herself, and the typescript *Il metodo linguistico-matematico-musicale. Una nuova didattica per porta-*

suoni in diverse situazioni (seduti, in movimento), movimento ascoltando un ritmo dato da uno strumento a percussione, musica adatta al dominio del corpo in movimento sulla base di un segnale stabilito».

²⁶ Original text: «Sin dalla sua fondazione, il CEIS di Rimini ha considerato la musicoterapia come una delle fondamentali attività di tutto il suo sforzo pedagogico ed educativo. [...] gli educatori allora venuti dalla Svizzera avevano avuto l'opportunità di conoscere e apprendere le tecniche della famosa insegnante di educazione ritmica, la professoressa Mimi Scheiblaue», Ivi, p. 125.

tori di handicap (The linguistic-mathematical-musical method. New didactics for handicapped people), by Giordano Bianchi, presumably material produced in connection with the courses Bianchi conducted at the CEIS.

Particularly significant are two handwritten sheets (envelope 26.A) in which MZ herself notes some aspects of music therapy, of «ludoterapia col suono» (play therapy with sound) (Della Bella), and of Giordano Bianchi's linguistic-musical method. In the notes, MZ writes: «In tutti i casi in cui la parola fallisce... la musica trova il suo campo» (In all cases where speech fails... music finds its field).

8. The bamboo flute

From Switzerland, Margherita Zoebeli introduced the educational music practices of the *Swiss Guild of Bamboo Flutes*, an association that founded the path of musical learning and practice regarding the construction of bamboo flutes, and thus on their instrumental and musical use. Anna Maria Wild, one of the most famous teachers trained in the Swiss Guild, of which she was also president, held courses at the CEIS for three years. In the captions of the *Archivio fotografico 1946-1994. Inventario*, we find the International Music Camp 1987, organised by the bamboo flute construction group:

The course took place in the CEIS for years, thanks to the collaboration of A. Maria Wild, Françoise Dully and other specialists who came monthly to lead a group of Rimini teachers. Romeo Selvatici was trained in this group and now continues to train new teachers in the area of flute construction and use. Camp activities: flute making and use, dramatisation, rhythmic-musical games and leisure activities, a trip to the sea and bathing [...]. Bamboo flute making course [...]: the most suitable method for introducing adults to the reading of musical notes is to make a bamboo flute²⁷.

²⁷ Original text: «Il corso ha luogo nel CEIS da anni grazie alla collaborazione di A. Maria Wild, Françoise Dully ed altri specialisti che vengono mensilmente per guidare un gruppo di insegnanti riminesi. In questo gruppo si è formato Romeo Selvatici che ora continua a sua volta l'attività di formazione di nuovi maestri nell'area di costruzione ed uso dei flauti. Attività del campo: costruzione ed uso del flauto, drammatizzazione, giochi ritmico-musicali ed attività di svago: una gita sul mare e bagno [...]. Corso di costruzione di flauto di bambù: [...] il metodo più adatto per introdurre persone adulte nella lettura delle note musicali è quello di costruire un flauto di bambù», *Archivio fotografico 1946-1994. Inventario*, cit.

These activities later gave rise to the foundation of the Italian Guild, whose founders included Romeo Selvatici himself²⁸. Again documenting the link with the Swiss Guild, there is an issue of the magazine *Ghilda Svizzera dei flauti di bamboo. Rapport semestriel Automne* from 1988, and a 1989 issue in German, French and Italian. Finally: a brochure of a concert given by Anna Maria Wild with the Bamboo Flute Group.

9. Musical repertoires: handwritten and printed scores

In the folders consulted, there were approximately 20 handwritten or printed music scores, for choral and instrumental music (flutes and guitar). There were many copies of some of them for choral and ensemble music activities, presumably used by teachers. The repertoire mainly included monodic songs, which could also be performed in canon, and polyphonic songs for two voices, from the 12th, 13th, 14th and 15th centuries (*rondelli, laude, frottole*, hymns) and, as regards instrumental music, duets and trios for soprano flutes and guitar, with popular or dance themes, mostly Austrian and European. Of these music scores emerges the more modern *Blumenlied* by Bela Bartók.

These documents confirm what Honegger Fresco wrote: «for the educators who were preparing the repertoire for the camps or for the schools – wanting to exclude the banality and moralism of too many “suitable” songs, among the corny and childish – was not easy to find; here are canons, ballads, and folk songs»²⁹. Below is the list of music scores:

Vocal repertoire (manuscripts)

- *Rosa Fragrans*, XIII century, rondello, English anonymous
- *Hymn to St. Magnus*, XII century
- *La mia prima frottola*, Antonello Marot, XIV century
- *Monto a cavallo*
- *Cantio dal Jistebnický Kancionál*, 1420 (Fig. 3)
- *Voi ch'amate lo criatore*, lauda XIII century

²⁸ Interview with Romeo Silvestri, cit.

²⁹ Fresco, *La formazione di educatori e insegnanti*, in De Maria (ed.), *Intervento sociale e azione educativa. Margherita Zoebeli nell'Italia del secondo dopoguerra*, cit.; original text: «...per gli educatori che si preparavano per le colonie o per le scuole il repertorio – volendo escludere la banalità e il moralismo di troppi canti “adatti”, tra melenso e bambinesco – era di non facile ricerca: ed ecco canoni, i canti a ballata, le canzoni popolari».

– *Wirf den Ball*

Instrumental repertoire (printed)

- *Weckruf (aus Alt Österreich)*, for three soprano flutes and guitar ad lib., arr. by Rudolf Schäfer
- *Kleine Stücke Nr. 15-18*, for two soprano flutes and guitar, by Rudolf Schäfer
- *Blumenlied*, for recorder and guitar, by Bela Bartók
- *Flute duets*: tourdion, pastourelle, kontratanz, Französisches Tanzlied.

10. Margherita Zoebeli's writings

Finally, of particular interest, are several writings by MZ: typescripts, manuscripts and the captions of the *Photographic Archive 1946-1994. Inventory* (Rimini, 1995)³⁰. Among the typescripts which can be attributed to MZ, we highlight the *Corso di formazione di base rivolto ad insegnanti di scuola elementare e materna statale e non statale del circondario di Rimini al CEIS 1988-89* (Basic musical training course aimed at state and non-state primary and kindergarten school teachers in the Rimini district at the CEIS), and the *Progetto di Sperimentazione – Educazione musicale e disturbi del comportamento* (Experimentation Project - Music education and behavioural disorders), from the 1992/1993 school year to the 1996/97 school year (see § 3). Additional investigation may highlight the attribution of other typescripts to MZ, such as *Formazione musicale di base I° anno 1988-89. Relazione finale* (Basic musical training 1st year 1988/89. Final report).

Margherita Zoebeli's manuscripts include short notes (for example the two sheets on music therapy presented in § 7), organisational sheets of the music education courses and seminars organised at the CEIS (calendars, timetables, groups), annotations (short notes, highlighted) on typescripts or texts, and finally, 9 sheets containing the MZ's notes of the seminars that she presumably attended in Forlì on 13 and 14 May 1988, which included her *Riflessioni sull'educazione musicale nella scuola elementare* (Reflections on music education in primary school).

The 9 handwritten sheets are collected in AMZ envelope 26.A and contain notes dated Forlì, 13 and 14 May 1988, presumably taken during the seminars of several Italian experts in music teaching and research of the period: Johannella Tafuri (then president of the SIEM-Italian Society for

³⁰ See § 5.

Music Education), Anna Maria Freschi, Egidio Giorgioni, Mennini Raphael. The titles and topics of the seminars are varied: motivations and experimentation in music education, interdisciplinarity, the Kodály method, new music education programs, the presence of the expert in the school, experience with children and the need to formalise experimentation. These themes represented the most recent experiences and theories of music education which pointed out, as compared to the previous experiences of the active teaching of historical methods (Dalcroze, Orff, Willems, Kodály), the importance of creativity, the use of new musical repertoires, and above all, the expressive needs of children³¹.

10.1 Reflections on music education in primary school (1988)³²

The last 4 pages of the Forli manuscript have the following title: *Riflessioni sull'educazione musicale nella scuola elementare* (Reflections on music education in primary school), probably reflections written by MZ after following the seminars. These *Riflessioni* are particularly interesting and represent a very personal synthesis of the topics covered in the seminars. The manuscript is shown in Figures 4-7 and has been transcribed in English in Appendix 2 (of this Chapter).

I would like to point out some aspects which make these pages particularly significant. First of all, music is seen as an important expressive language for the child: a language, therefore, which can be approached through the structuralist and semiotic schemes particularly used in those years. The proposed learning method extends from the global to the analytical, from the understanding of the meaning to the analysis of the signifier, and supports a vision of music education which proceeds according to a spiral process rather than on the basis of objectives hierarchically placed in temporal sequences. Zoebeli writes:

Music Education, it can hardly take on the characteristics of a discipline, and it is equally difficult to plan it rigidly in terms of objectives hierarchically placed in temporal sequences. It is necessary to imagine a path not intended as a sum of experiences but as a spiral³³.

³¹ Deriu, *Tendenze recenti nella didattica dell'educazione musicale*, cit.; Addeisi, Piras, *L'educazione musicale negli anni Ottanta, un'epoca di cambiamenti*, cit.

³² Original text: «Riflessioni sull'educazione musicale nella scuola elementare» (ms), AMZ, busta 26.A.

³³ Original text: «l'educazione musicale difficilmente può assumere le caratteristiche di una disciplina ed è altrettanto difficile programmarla rigidamente in termini di obiettivi gerarchicamente collocati in sequenze temporali. Occorre immaginare un percorso non

Zoebeli identifies “nodi” (nodes) as «obiettivi da tenere presenti nella programmazione in modo flessibile» (objectives to be kept in mind when programming in a flexible way), and summarises these objectives in three points: 1. broaden the child’s experiences in the musical field; 2. encourage reflection on musical language starting from the meanings to approach the signifiers (awareness), and 3) encourage the acquisition of interpretative tools of reality.

What emerges in these writings is the fundamental importance attributed by MZ to the music education training of kindergarten and primary school generalist teachers. Their education should develop both “in the field” in schools with children, and in training courses which are not short-term, but at least biennial, if not permanent, and which have as their objectives the experimentation and research of shared, redefinable and flexible theories, as well as the acquisition of some technical and grammatical elements of musical language through concrete experiences:

In the training courses, the teachers should adopt the same methodology recognised as valid for children from the global complex to the analytical. It is then up to the teacher to bring his/her own personal experience into the school activity with a specific group of children³⁴.

Finally, I would like to draw attention to another important aspect present in Margherita Zoebeli’s *Riflessioni*. She writes: «tali corsi si propongono in primo luogo di rimuovere alcuni stereotipi degli insegnanti» (these courses aim first and foremost to remove some stereotypes of teachers). In fact, the issue of teacher stereotypes regarding music education has been addressed by the most recent research on music teacher education. Zoebeli’s attention to this topic is very significant because it is in tune with, and in some respects anticipates, this research which has investigated the influence of teachers’ conceptions of music on their professional identity and their way of teaching music education.

Some studies have shown how the teachers’ education course can represent one of the privileged occasions to create changes in stereotypes and social representations of music and music education, as indicated by Margherita Zoebeli. Here I would like to cite, among others, an empirical study we conducted with students of the Degree courses in Primary

inteso come sommatoria di esperienze ma come una spirale».

³⁴ Original text: «Nei corsi di formazione si adotta con gli insegnanti la stessa metodologia riconosciuta come valida per i bambini dal globale complesso all’analitico. Sta poi all’insegnante calare la propria esperienza personale nell’attività scolastica con un determinato gruppo di bambini».

Teachers' Education at the University of Bologna and the University of Modena-Reggio Emilia in which we observed how some social representations of music and of the "musical child", possessed by the students (future teachers), have changed during their participation in music education methodology courses, strengthening their sense of self-efficacy with respect to their future role as generalist music teachers, as hoped for by Margherita Zoebeli in her *Riflessioni*³⁵.

Conclusions

The documentation consulted in the AMZ made it possible to open a new window on an extraordinarily rich world of ideas, experiences, research and practices realised by Margherita Zoebeli at the CEIS which were still little known and which merit additional study in the future. A systematic presentation of the documentation consulted, and some important keys to interpretation and research were given herein which brought to light some original features of Margherita Zoebeli's approach to music, to the music education of children, and to teacher's education.

In summary, the documentation consulted highlighted the following aspects:

- the essential importance attributed by MZ to the music education of the child;
- MZ's interest in carrying out an in-depth study of the contents, methodologies, practices of the most recent educational-musical approaches;
- MZ's commitment to researching and learning about different theories and approaches to music education through readings, documentation, and participation in seminars;
- the importance attributed by MZ to the training of nursery/kindergarten and primary school teachers for music education;
- MZ's commitment to the implementation of music education projects with children, teachers and trainers;

³⁵ A.R. Addressi, F. Carugati, *Social representations of the "musical child": An empirical investigation on implicit music knowledge in higher teacher education*, in «Music Education Research», 12/3 (2010), pp. 311-330. See also: F. Seddon, M. Biasutti, *Non-music primary school specialist trainee teachers' confidence in teaching music in the classroom*, in «Music Education Research», 10/3 (2008), pp. 403-421; S. Hallam, P. Burnard, A. Robertson, C. Saleh, V. Davies, L. Rogers, D. Kokatsaki, *Primary-school trainee teachers' perceptions of their effectiveness in teaching music*, in «Music Education Research», 11/2 (2009), pp. 221-240.

- the importance attributed by MZ to music education and music therapy in a perspective of social inclusion.

It is possible to observe a transition which occurred approximately during the second half of the 1980s. There was an initial period in which MZ took advantage from her Swiss education and culture, characterised by active methods based on body experience and ethnic repertoires, in particular the Dalcrozian eurhythmics and the Swiss Guild of Bamboo Flutes. This was followed by a second period which evolved in contact with the Italian teachers and experts in music education, including the musicological area of the Faculty of Education in Bologna, characterised by the recent music education methodologies which emphasised creativity and the concept of music as a communicative and expressive language.

Several witnesses and scholars have preserved and brought to light Zoebeli's social and educational commitment, and the profound motivation which led her to design and create the CEIS in Rimini, as has recently been thoroughly documented by the contributions contained in this volume. In light of the documentation consulted in the AMZ, I can conclude that one of the main pillars of the project and of the social approach to education which Margherita Zoebeli pursued and implemented at the CEIS in Rimini was represented by music and music education and that their consideration will be essential to understand the vision and the legacy of Margherita Zoebeli.

Translated by David Andrew Goldsmith

Appendix 1

Chronological table of documents consulted in the AMZ. The list includes year, short description of the document, typology, and location.

YEAR	Document	Type	Location AMZ
1946	«Der schweizerische Kindergarten», 15 May 1946; <i>Gymnastik verbunden mit Musik?</i>	Magazine and 2 typescript sheets	26.B
1947	<i>Educazione ritmica musicale</i> Conference of Miss R. Mandel, Italian-Swiss kindergarten educator in Rimini, at the SEPEG- Semaines Internationales des Enfants Victimes de la Guerre, 10 May 1947	Typescript	18, folder 2
1952	«L'Ecole Maternelle Française», n. 30/3, December 1952	Magazine	26.B
1953	«L'Ecole Maternelle Française», n. 30/5, February 1952	Magazine	26.B
1953	«L'Ecole Maternelle Française,» n. 30/6, March 1953	Magazine	26.B
1953	«L'Ecole Maternelle Française», n. 30/7, April 1953	Magazine	26.B
1955	<i>Un corso di musica e canto per l'aggiornamento dei maestri del Centro Pedagogico Italo-Svizzero di Rimini, 1° corso, aprile 1955.</i> Four pages of description of the music course of Ernst Klug at CEIS	Typescript	28
1967	<i>1945-1967 Il Centro Educativo Italo-Svizzero di Rimini</i> , edited by the Associazione Amici del Centro Educativo Italo-Svizzero of Rimini (La Nuova Italia Editrice, Firenze)	Book	28
1967	Letter from Ernst Klug to Margherita Zoebeli	Manuscript	Corrispondenza
1968	Letter from Ernst Klug to Margherita Zoebeli	Manuscript	Corrispondenza
1971	<i>Musica viva. Ritmica, intonazione, e lettura dei suoni per l'avviamento allo studio della musica,</i> Carish, Milano, 1971	Book	26.B
1972	Letter from Ernst Klug to Margherita Zoebeli	Manuscript	Corrispondenza
1974, 1985- 1986, 1989	Several ministerial documents regarding experiments in elementary and nursery/kindergarten schools	Ministerial documents	28
1982	<i>Kind und Musik</i> , in «BZ», 11 October 1982 (Contains a brief introduction and three sections: 1) <i>Kinderderechte Einführung</i> of Katharina R., Kindergärtnerin und Musikpädagogin; 2) <i>Spielgrenzen</i> of Werner J., <i>Spielzeug und Musik</i> ; 3) <i>Als Entwicklungshilfe</i> of Hermann E., Oberstufenlehrer Rudolf-Steiner-Schule)	Newspaper article	26.B
1985	«L'Educatore», documenti. Programmi didattici per la scuola primaria, dpr 12/2/1985, n. 19 supplement	Magazine	26.A

1986?	<i>La ritmica secondo il metodo Dalcroze</i> , didactic project proposed by Ava Loiacono-Husain	Typescript	26.A
1986	LE RYTHME XVII ISME-International Society for Music Education	Folder	26
1986	«Bulletin FIER Fédération Internationale des Enseignants de Rythmique», 5 December 1986	Magazine	26
1988	«Ghilda Svizzera dei Flauti di bambini. Rapport semestriel», Autumn 1988	Magazine	26.A
1988	«MusicaScuola» (Music School), n. 9, 1988	Magazine	26.A
1988	9 sheets with handwritten pages by Margherita Zoebeli, containing notes dated Forli, 13-14 May 1988 and the <i>Riflessioni sull'educazione musicale nella scuola elementare</i>	Manuscript (MZ)	26.A
1988	<i>Corso Formazione musicale di base rivolto ad insegnanti di scuola elementare e materna statale e non statale del circondario di Rimini</i> . Municipality of Rimini, Associazione Centro Educativo Italo-Svizzero "Remo Bordon" Rimini, CIDEF-Centro di Innovazione, Documentazione Educativa e di Formazione.	Typescript (possible attribution to MZ)	26.A; 28
1988	Estimate, times and fees for the <i>Corso Formazione musicale di base</i>	Typescript and manuscript (MZ)	26.A
1988	Letter, Ravenna, 15 April 1988	Typescript (correspondence)	26.A
1988	13 pages containing material regarding the <i>Corso Formazione musicale di base</i>	Typescript	26.A
1988	CEIS letter to the maestro Giordano Bianchi, 7 November 1988	Typescript (correspondence)	26.A
1988	Request for exemption to the Ministry for the <i>Corso Formazione musicale di base</i> 1988/89, 8 November 1988	Typescript	26.A
1988	Calendar of the <i>Corso Formazione musicale di base</i>	Manuscript (MZ)	26.A
1988	Letter to maestro Bianchi, 21 December 1988	Typescript (Correspondence)	26.A
1988	Form sent to the MCE for publication in the <i>Information</i> notebook (<i>Corso Formazione musicale di base</i> form)	Typescript and manuscript (MZ)	26.A
1988?	Music therapy notes	Manuscript	26.A
1988	3 CEMB brochures, Municipality of Milan, Lombardy Region	Brochure	26.A
1988	<i>Rhythmik</i> . Folder with several materials, of A. Maria Wild	Typescript and photographic material	26.A

1988	<i>Berufsverband musikalisch-rhythmischer Erzieher.</i> Eight typed sheets with communications and course programs of the Swiss Professional Association of Music and Eurhythmics Educators	Typescript	26
1989	<i>Corso Formazione musicale di base.</i> Organisational chart for the days 5-6-7 January 1989	Typescript with handwritten notes	26.A
1989	<i>Corso Formazione musicale di base, 5-6-7</i> January 1989, organisational chart for CEMB experts; daily organisation chart for the 9-10-11 January 1989 course	Manuscript (MZ) and typescript	26.A
1989	<i>Corso Formazione musicale di base.</i> 2 sheets with lists of participants	Manuscript	26.A
1989	<i>Corso di educazione musicale per insegnanti di scuola materna ed elementare, CEIS, Rimini, February-June 1989</i>	Typescript	26.A
1989	Organisational chart of the February, March and May 1989 meetings		26.A
1989	<i>Corso Formazione musicale di base</i> letter and invitation; course programme	Typescript	26.A
1989	<i>Corso Formazione musicale di base</i> calendar with teachers' days and hours	Manuscript (MZ)	26.A
1989	<i>Corso di educazione musicale</i> distribution of teaching hours, 1 page	Manuscript (MZ)	26.A
1989	<i>Il topo dei fumetti</i>	Typescript with handwritten notes (MZ)	26.A
1989	<i>Corso Formazione musicale di base</i> 1 st year 1988/89. Final report	Typescript (possibly attributed to MZ)	26.A
1989	Roland Luder, <i>Anstatt gerechnet und gelesen wird nun mehr gesungen und getanzt</i> , in «Stadt Bern», 21 February 1989	Magazine article	26.A
1989	«Guilde Suisse des Flutes de Bambou»	Magazine	26.A
1990	«Lettera», monthly magazine of Pro Civitate Christiana	Magazine	26.A
1990	<i>L'educazione musicale nella scuola elementare del CEIS</i>	Brochure (possibly attributed to MZ)	26.A
1990	<i>Corso - Concorso 1990 CEIS Educazione al suono e alla musica nella scuola elementare. Considerazioni di carattere generale e approfondimento di alcune indicazioni fornite dai nuovi programmi.</i> General considerations and in-depth analysis of some indications provided by the new programs	Typescript	26.A
1991	<i>Educazione musicale.</i> Materials regarding the <i>Progetto di Sperimentazione</i>	Typescript and manuscript	28

1991	1.Ricerca; 2. list of texts regarding music education and pedagogy; 3. Descrizione degli aspetti innovativi 4. three pages with the cost estimate of the material for the <i>Progetto di Sperimentazione</i>	1=Manuscript of MZ; 2, 3 = manuscripts; 4=typescripts	28
1991	<i>Presentazione</i> Introduction to a cassette-tape realized at the CEIS	Typescript	28
1991-92	<i>Progetto di Sperimentazione. Educazione musicale e disturbi del comportamento</i> , 1992/1993 - 1996/1996. Letters, project, report, minutes of the CEIS Board of Directors	Typescripts and manuscripts (project possibly attributed to MZ)	28
1991-92	<i>CEIS 91-92 Educazione Musicale</i> Original and three photocopies Calendar and groups	Manuscript	28
1994	<i>Bollettino 94/95</i> , Centro Educativo Italo-Svizzero CEIS, Centro di Innovazione Documentazione Educativa e Formazione CIDEF, Centro di Documentazione "G. Iacobucci", Rimini	Magazine	28
1994	<i>Centro Educativo Italo-Svizzero CEIS</i> Bulletin	Magazine	28
1994	<i>Alla ricerca di suoni fiabeschi</i> Refresher and music training course: dramatisation, singing and movement. Teacher: Marlies Maurer, CEIS Rimini, 5-7 September 1994	Typescript	26.A
undated	<i>Prescritture musicale</i> 4 handwritten sheets with examples of musical pre-writing.	Manuscript	26.A
1995 (1987)	<i>Campo musicale internazionale 1987</i> International music camp, bamboo flute construction group, collaboration with A. Maria Wild	Captions (possibly attributed to MZ)	Archivio Fotografico 1946-1994. Inventario (1995)
1995	<i>Educazione musicale e canto</i> Caption for the section on music education and singing of the photographic archive 1946-1994.	Captions (possibly attributed to MZ)	Archivio Fotografico 1946-1994. Inventario (1995)
1995	<i>Attività motoria all'esterno</i> Caption for the section on outdoor motor activity of the photographic archive 1946-1994	Captions (possibly attributed to MZ)	Archivio Fotografico 1946-1994. Inventario (1995)
1995	<i>Attività motoria nell'aula</i> Caption for the section on motor activity in the classroom of the photographic archive 1946-1994	Captions (possibly attributed to MZ)	Archivio Fotografico 1946-1994. Inventario (1995)

1995	<i>La Ritmica</i> Caption for the section on rhythmic of the photographic archive 1946-1994	Captions (possibly attributed to MZ)	Archivio Fotografico 1946-1994. Inventario (1995)
1995	<i>Corso di costruzione dei flauti di bambù K IX n. 1-6</i> Caption for the section on bamboo flute-making course of the photographic archive 1946-1994	Captions (possibly attributed to MZ)	Archivio Fotografico 1946-1994. Inventario (1995)
undated	<i>Gruppo dei flauti di bambù</i> Brochure of the concert of Bamboo Flute Group, A.M. Wild	Brochure	26.A
undated	<i>La musicoterapia. Puntualizzazioni - Esperienze – Prospettive</i> By Costanzo Capirci	Typescript	26.B
undated	<i>Il metodo linguistico-matematico-musicale. Una nuova didattica per portatori di handicap</i> By Giordano Bianchi	Typescript	26.A
undated	<i>Rosa Fragrans</i> , 13th century, rondello, anonymous English	Musical score manuscript	26.B
undated	<i>Hymn to St. Magnus</i> , XII century	Musical score manuscript	26.B
undated	<i>La mia prima frottola</i> , by Antonello Marot, XIV century	Musical score manuscript	26.B
undated	<i>Monto a cavallo</i>	Musical score manuscript	26.B
undated	<i>Cantio dal Kancionál del 1420</i>	Musical score manuscript	26.B
undated	<i>Voi ch'amate lo criatore</i> , lauda XIII century	Musical score manuscript	26.B
undated	<i>Cantio dal Jistebnický Kancionál</i>	Musical score manuscript	26.B
undated	<i>Wirf den Ball</i>	Musical score manuscript	26.B
undated	<i>Weckruf (aus Alt Österreich)</i> , for three soprano flutes and guitar ad lib., arr. by Rudolf Schäfer	Printed musical score	26.B
undated	<i>Kleine Stücke Nr. 15-18</i> (Small pieces No. 15-18), for two soprano flutes and guitar, by Rudolf Schäfer	Printed musical score	26.B
undated	<i>Blumenlied</i> , for recorder and guitar, by Bela Bartok	Printed musical score	26.B

Appendix 2

Margherita Zoebeli, *Reflections on music education in primary school*. English translation of “Riflessioni sull’educazione musicale nella scuola elementare”, 1988, ms. AMZ, envelope 26.A

Music is an essential component of man, and represents an already consolidated, although not formalised experience, for a six-year-old child. This experience begins before birth and evolves rapidly, determining, in each individual, the building of skills and competences which, upon entry into primary school, are already very notable. The role of the primary school consists, first of all, in offering the child a broader, more varied and more focused field of experience. First, there must be opportunities to produce music [...] and to benefit from music communication. By understanding this use (listening), the child will tend to grasp and interpret the messages (meanings) of the communication. Reflection, understood as the analysis and in-depth study of the linguistic forms and structures of music (signifiers), will gradually intervene only in the second instance and will tend, by means of awareness of the methods which the producer adopts to make communication effective, to provide the subject of interpretative tools of this reality which make him/her progressively autonomous in his/her judgement.

Therefore, the methodology of this teaching will not deviate from that already identified for the other educational areas, from the complex and global experience, rich in concrete situations, to an increasingly detailed and abstract analysis of the forms and structures of communication for a progressive appropriation of the codes.

It is good that the child’s experiences develop both through the use of voice and through the use of sound material of all kinds, including his/her own body.

A child must be helped to build his/her own musical identity by taking into account his/her deep needs to utilise the environment as an educational response to these needs.

The perceptual sphere must be considered not so much in terms of objectives, but as a constant of each experiential situation. The refinement of perceptive faculties is a consequence of the quality and quantity of experiences.

In summary, the following can be recognised as functions of the school:

- a. broaden the child’s experiences regarding music;
- b. promote reflection regarding musical language, beginning from the meanings to approach the signifiers (raising awareness);

- c. promote the acquisition of the interpretative tools of reality.

The methodology indicated assumes the complexity of reality as a starting point, taking into account, without being intimidated by it, that it is not possible to claim to control it totally from the beginning on a rational level.

The specific function of the primary school regarding a path seen in terms of continuity, nursery/ kindergarten, primary school, and middle school, is basically to encourage the child's growth in the transition from the global to the analytical, from the pre-disciplinary to the disciplinary.

However, music education can hardly take on the characteristics of a discipline and it is equally difficult to plan it rigidly in terms of objectives hierarchically placed in temporal sequences.

It is necessary to imagine a path not intended as a sum of experiences but as a spiral.

The identification of "nodes" as objectives to be kept in mind in programming in a flexible way responds to the need to make the teacher aware of the ability he/she activates in the child with his/her own proposal.

Area of education

Advanced technical skills are not particularly necessary for primary school teachers. However, it is important that they take advantage of the most valuable training opportunities.

Taking into account the initial gap and the need to define a curriculum for Music Education in compulsory school, the best experiences currently being carried out include these fundamental areas of work:

- Experimentation-research which is necessarily based on shared postulates and on provisional operational hypotheses and availability for continuous re-definition.
- Training which is implemented both in the field with the model of the co-presence of a generalist teacher and an expert (who has the role of arousing curiosity in the teacher by urging him/her to enhance his/her own skills and improve them), and in the training situations represented by courses which cannot be short term but provide for at least a two-year continuity, if not for a permanent education.
- These courses aim, first of all, to remove some of the teacher stereotypes regarding music, to develop the acquisition of some technical and grammatical elements of musical language through concrete experiences. In the training courses, the same methodology recognised as valid for children from the global complex to the analytical is adopted with

- teachers. It is then up to the teacher to bring his/her own personal experience into the school activity with a specific group of children.
- Documentation. It is important that the teacher's work both in the operational-programmatic field and in that of ongoing training is supported by the possibility of accessing documentation in which everyone collaborates and produces at the end of a work experience. Annual seminars lasting a few days are useful for broadening cultural horizons.

Prescritture musicali

1) Per indicare le varie altezze dei suoni:

a)

b)

(con le lettere anche)

c)

d	torinese
s	bianco
f	azzurro
m	berleau
r	blau
r	giallo
r	verde
d	rosso

d)

e) d r m r r m d

f) d r m f s l t d'

2) Per indicare il ritmo:

a)

(in collegamento con la digitotattica)

b)

c)

(si potrà anche introdurre ())

d)

(si comincerà introdurre 54)

Nota: le note possono essere disegnate anche:

Fig. 1 – Prescritture musicali (musical pre-writing), handwritten music materials, presumably used in one of the seminars held at the CEIS (AMZ, envelope 26.A).

Berufsverband

**musikalisch-
rhythmischer Erzieher**

ARBEITS - ANGEBOTE

MUSIKSCHULE ALPNACH OW

s u c h t auf Herbstschulbeginn 1988 Lehrkräfte für

GRUNDSCHULE (ca. 4 - 6 Wochenstunden)

KLAVIER (ca. 3 - 6 Wochenstunden)

Bewerbungen sind zu richten an:
EMIL WALLIMANN, Tal 11, 6372 Ennetmoos, Telefon: 041 / 61 39 63

MUSIKSCHULE OBERLUNKHOFEN

g e s u c h t auf Frühling 1988

GRUNDSCHULLEHRER/IN

für ca. 5 Lektionen (2. Kindergarten / 1. Klasse) an die Musik-
schule Oberlunkhofen.
Grundschiilehrerausweis nicht unbedingt erforderlich.
Anfragen bitte an: Ch. SCHLESSINGER, Schmidtenbaumgarten 18
8917 Oberlunkhofen, Telefon: 057 / 34 18 75


MUSIKSCHULE ENNETBÜRGEN NW

s u c h t auf Herbstschulbeginn 1988 Lehrkräfte für

GRUNDSCHULE (ca. 3 - 6 Wochenstunden)

KLAVIER (ca. 4 - 7 Wochenstunden)

Bewerbungen sind zu richten an: Musikschule, 6373 Ennetbürgen
Weitere Auskünfte erteilt Ihnen der MS-Leiter EMIL WALLIMANN,
Telefon: 041 / 61 39 63



MUSIKSCHULE FREIENBACH

s u c h t auf Frühjahr 1988 Lehrkraft für

MUSIKALISCHE FRÜHERZIEHUNG

(ca. 4 - 5 Wochenstunden)

Bewerbungen sind zu richten an:
MUSIKSCHULE FREIENBACH, Postfach, 8807 Freienbach
Für Auskünfte steht Ihnen der Schulleiter, Chaim Elte, gerne zu
Verfügung (Tel. 01 / 784 68 68 oder 055 / 48 44 62).

Fig. 2 – Flyer of the *Berufsverband musikalisch-rhythmischer Erzieher* (Professionalverband musical-rhythmic educator) for the Rhythmik/Improvisation seminars, Zurich Conservatory and Music school, 1988/1989 (AMZ, envelope 26).

dal Jistebnický Kancionál del 1420

Cantio

no bolshin

rit. allegro

In hoc annu mi cir-cu-lo

vi-ta da-tur sae-cu-lo, na-to no-bis

par-ve-lo per vir-gi nem, na-to no-bis

par-ve-lo per vir-gi nem Ma-ri-am.

pag 412 vol III
Ant. n. de. o. m. n. i. s. i. m. o
Stomus stelle murae
felte nelli

501

Fig. 3 – Musical score manuscript of *Cantio dal Jistebnický Kancionál* (AMZ, envelope 26.B).

Riflessioni sull' Educazione Musicale nella sc. elem.
 La musica è una componente essenziale dell' essere umano
 e rappresenta per il bambino di 6 anni un' esperienza
 già consolidata eppure non fossilizzata.
 Tale esperienza ha inizio prima della nascita ed evolve rapidamente
 determinando - ogni individuo la costruzione di abito e competenza
 che dell'igiene della s.c. sap sono già manifestissime.
 Il ruolo della scuola è consistere ^{nel} nell' offrire al ragazzo un
 ambito di esperienze più ampio, più ricco e più unitario.
 In tale funzione il primo luogo di osservazione è l'azione ^{effettiva}
 musicale, ed ha fine la commissione musicale comprendendo
 tale funzione (scuola) tendere a cogliere ed interpretare i
 messaggi (significati) della commissione ^{per} ^{la} ^{espressione} ^{intesa}
 e ^{con} ^{una} ^{profondità} delle forme e delle strutture linguistiche
 della musica (significanti) intesa gradualmente come
 un'acustica istantanea e l'andare, attraverso la presa di coscienza
 dei mezzi che il produttore adotta per rendere efficace la comunicazione
 cioè, a partire dal soggetto di strumenti: interpretazioni di grande
 valore che lo rendono progressivamente autonomo nel giudizio e
 profondo, ~~come~~ la metodologia di questo insegnamento non
 si sostanzia con quelle già individuali per le altre aree educative:
 dall'esperienza corporea e globale, uso di strumenti connotati,
 ad una audizione sempre più dettagliata ed attenta delle forme
 e delle strutture comunicative per una progressiva appropriazione
 del codice.
 È bene che le esperienze dei bambini si riflettano sia
 attraverso l'uso della voce sia attraverso l'uso di strumenti
 come il organo tipico sempre il proprio corpo
 Il è un ambito a costruire la propria identità musicale
 attraverso molti dei suoi tempi profondi per impostare l'audizione
 come un'opera educativa a tal bisogno

Figures 4-7 – Margherita Zoebeli, *Riflessioni sull'educazione musicale nella scuola elementare* (Reflections on music education in primary school), 1988 (ms, AMZ, envelope 26.A).

L'ambito perettivo va considerato non tanto in termini di obiettivi ma come costante di ogni situazione esperienziale. L'affinamento delle facoltà perettive è conseguenza della pratica e della ricchezza delle esperienze.

Ricorrendo queste possono essere riconosciute come funzioni della mente

- a) Ampliare le esperienze del bambino nel campo musicale
- b) Favorire la riflessione relativa al linguaggio musicale partendo dai significati per scoprirne i significanti (coscientizzazione)
- c) Favorire l'acquisizione di strumenti interpretativi del reale

La metodologia indicata assume la completezza del reale come dato di partenza tenendo conto, senza forzare l'intervento, che non è possibile pretendere di controllarlo totalmente fin dall'inizio sul piano musicale.

La funzione specifica della S. E. in un lavoro visto in termini di continuità rispetto ai. Mat. sc. E. sc. Musica è fondamentalmente quella di favorire la crescita del bambino nel percorso del globale dell'audire dal disciplinare e disciplinare. Tuttavia l'Ed. Mus. difficilmente può assumere il controllo di una disciplina ed è altrettanto difficile programmare esplicitamente in termini di obiettivi gerarchicamente collocati in sequenze temporali.

Occorre immaginare un lavoro non unitario come sommatorio di esperienze ma come una spirale.

L'individuazione di "usi" come obiettivi da farne presenti nella programmazione in modo flessibile risponde all'esigenza di rendere l'insegnante consapevole delle abilità da attivare nel bambino con il proprio progetto.

Analisi delle formazioni

Per gli insegnanti delle S.E. non sono neppure competente l'analisi particolarmente decisa e l'attività importante che essi approfittino delle occasioni formative più valide.

Le migliori esperienze che si stanno facendo da noi, tenuto conto del modo di portare e della necessità di definire un corridoio della Ed. Mus. per la sc. dell'obbligo, prevedono questi punti fondamentali di lavoro:

- * La sperimentazione che necessariamente si impone su portatori condotti e su ipotesi operative precise e responsabilità e contenuti definitivi
- * La formazione che si situa sia sul campo col modello della competenza in sé, di base - esplicito (al quale compete il ruolo di far notare la unicità della influenza ideologica e elaborare le proprie competenze e il modello) sia nelle situazioni formative rappresentate dal corso che non possono mai di breve respiro ma prevedere una continuità almeno biennale e non una admissione permanente.
- a) Tali corsi si propongono in primo luogo di rinnovare alcuni tipi degli insegnanti, in grado della musica di rafforzare l'acquisizione di alcuni elementi tecnici e grammaticali del Ling. Mus. ed essere esperienze concrete ~~che dovrebbero essere~~.
- b) Nei corsi di formazione si adottano con gli insegnanti le stesse metodologie viene visto come valido il "modello" del gruppo all'analisi ^{complessiva} sia per gli insegnanti che per la propria esperienza personale nell'attività scolastica con un determinato gruppo di bambini.

La documentazione è importante da il lavoro dell'insegnante sia nell'ambito operativo-programmatico sia in quello della formazione permanente. La natura della documentazione è di essere una documentazione a cui vorranno collaborare ~~per~~ produrre al termine di un percorso di lavoro. Lezioni annuali di pochi giorni valgono ad ampliare gli orizzonti culturali

Authors

ANNA RITA ADDESSI is Full Professor of Musicology and Music History at the University of Bologna. She is the author of numerous publications on musicology, the cognitive sciences of music, and music education. She has conducted research on Manuel de Falla and Claude Debussy, musical intertextuality, auditory analysis, teacher training, social representations of music, children's musicality, and reflexive technologies, among others. A former vice-president of ESCOM (European Society for the Cognitive Sciences of Music), she coordinated the EU-ICT/FP7 project MIROR-Musical Interaction Relying On Reflexion (programme of excellence), and she is currently coordinating the project "The mandolin in Naples in the 18th century". Her recent publications include: *Manuale di metodologia dell'educazione musicale* (Torino, UTET, 2022); *A criatividade musical e motora da criança com a plataforma MIROR: Fundamentos Teóricos, Dados Empíricos e Propostas Didáticas* (Curitiba, Apris, 2022); *Il mandolino a Napoli nel Settecento* (Napoli, Turchini, 2021).
annarita.addressi@unibo.it

ILARIA BELLUCCI Director of the Centro Educativo Italo-Svizzero (CEIS) since 2020. A psychologist, she has worked in schools as an educator promoting the inclusion of children with certified disabilities. She is a councillor of the Fondazione Margherita Zoebeli (Margherita Zoebeli Foundation).
ilaria.bellucci@ceis.rm.it

CARMEN BETTI was Full Professor of History of Education at the University of Florence. She retired in 2015. She has held institutional positions in departments, faculties and universities. In 2015 she was awarded the Career Prize by CIRSE (Italian Centre for Historical Research in Education) and in 2016 by SIPED (Italian Society of Pedagogy). She is currently editor of historical-educational series and member of scientific committees of journals and series in Italy and abroad. Her most recent publications include ar-

ticles and essays in journals or books in Italy and abroad such as: *Dalla storia della pedagogia alla storia dell'educazione. Accenti epistemologici e metodologici nel secondo '900 in Italia* (Como-Pavia, Ibis, 2019); *Don Milani: dal diritto all'obiezione al "dovere di non obbedire"* ('Gli Argonauti', July 2021); *L'Opera Nazionale Balilla: una nuova istituzione per la formazione ideologica dei giovani rimasta in ombra. Alle origini di una ricerca sul Ventennio (1922-1943)* (Mosca, RAO, 2021); *Itinerari e proposte di rinnovamento pedagogico e culturale nel sistema formativo italiano del secondo dopoguerra: l'area laica* (Macerata, EUM, 2022); *L'incidenza del pensiero e dell'opera di John Dewey e della pedagogia attivistica internazionale sul rinnovamento e sulla democratizzazione del sistema scolastico nell'Italia del secondo dopoguerra* (Macerata, EUM, 2022).

carmen.betti@unifi.it

NADIA BIZZOCCHI, a graduate in modern literature, librarian and archivist, she has worked at the Biblioteca civica Gambalunga (Gambalunga Public Library) in Rimini since 1988. She has curated study projects and exhibitions on books and photographic collections of Rimini. She is the author of various contributions published in catalogues and collective volumes including: *La Biblioteca civica Gambalunga. L'edificio, la storia, le raccolte* (Rimini, Biblioteca civica Gambalunga, 2000); *Davide Minghini fotografo in Rimini. Immagini dall'archivio* (Bologna, Compositori, 2003); *Davide Minghini. Fotografie dalla Romagna (1958/1963)* (Rimini, Banca Carim, 2007); *Per Liliano Faenza. I libri, la vita, l'opera di un intellettuale in provincia* (Rimini, Guaraldi, 2010); *Negli interstizi del tempo. L'archivio fotografico della Biblioteca Gambalunga* (Rimini, Biblioteca civica Gambalunga, 2013); *La melomania nelle carte. Giuseppe Verdi nell'iconografia e nel collezionismo di immagini musicali* (Ravenna, Longo, 2014); *Rimini 1944-2014... Pur l'avvenir siamo noi. Racconti di guerra* (Rimini, Rotary Club Rimini Riviera, 2014); *Fotografia storica a Imola e in Romagna. Appunti sul patrimonio fotografico in alcune istituzioni pubbliche romagnole* (Imola, Musei civici, 2021); *Storie da cartolina. Rimini 1895-1960, uno sguardo sulla modernità* (Rimini, Biblioteca Gambalunga, 2022). In 2022 she became the director of the Biblioteca civica Gambalunga (Gambalunga Public Library) in Rimini.
nadia.bizzocchi@comune.rimini.it.

MAURIZIO BOARINI, a professional educator and member of the board of directors of the Margherita Zoebeli Foundation (Margherita Zoebeli Foundation), he coordinates extracurricular activities at the Centro Educativo Italo-Svizzero (Italian-Swiss Educational Centre - CEIS).
maurizioboarini@ceis.rn.it

ROBERTA CALDIN, Full Professor of Special Education, she was Director of the Department of Education Studies at the University of Bologna, where she was also President of the School of Psychology and Educational Sciences. From 2017 to 2020 she was President of the SIPeS (Italian Society of Special Pedagogy) and from 2011 to 2020 she was a member of the Advisory Board of the University of Applied Sciences of Southern Switzerland (SUPSI). She is a member of the Technical-Scientific Committee of the Comitato Tecnico-Scientifico dell'Osservatorio Nazionale sulla condizione delle persone con disabilità, del Ministero del Lavoro e delle Politiche Sociali (National Observatory on the Conditions of People with Disabilities of the Italian Ministry of Labour and Social Policies). Her research interests include inclusive processes and enabling contexts (family, school, work, etc.) for people with disabilities, paying particular attention to issues such as marginality and incarceration. She has published several articles and edited two volumes in this area of research: *Pedagogia speciale e didattica speciale. Le origini, lo stato dell'arte, gli scenari futuri*, vol. 1 and 2 (Trento, Erickson, 2020 and 2022).
roberta.caldin@unibo.it

DORENA CAROLI is Full Professor of History of Education at the Department of Education Studies 'Giovanni Maria Bertin' of the University of Bologna, where she teaches History of Education and Educational Institutions for Children. She is mainly interested in comparative history of education in a transnational perspective. She has been Secretary of the Board of of the Centro Italiano per la Ricerca Storico- Educativa (Italian Centre for Historical Research in Education - CIRSE) from 2022 to 2025. Her publications include *Per una storia dell'asilo nido in Europa fra Otto e Novecento* (Milan, Franco Angeli, 2014), followed by the English version *Day nurseries and childcare in Europe, 1800-1939* (London, Palgrave, 2017) and the collection of articles on the reforms of childcare services in Europe in the post-war period: *History of Early Education Institutions in Europe from WWII until the Recent Reforms* (Bologna, Clueb, 2022).
dorena.caroli@unibo.it

MIRELLA D'ASCENZO is Full Professor of History of Education at the Department of Education Studies of the University of Bologna, where she teaches History of Schools and History of Education. Her research interests include educational policy, the history of teaching, teacher biographies, historical educational heritage and the history of outdoor education. She directs the Centro di Ricerca Interdisciplinare sulla Storia e Memoria della Scuola e dell'Educazione (Interdisciplinary Research Centre for the History and Memory of School and Education – CRISMESE) and she is a member of

the Comitato scientifico sulla Storia della scuola (Scientific Committee on School History) established by the Italian Ministry of Education, University and Research (MIUR) in 2020. Her publications include: *Dalla parte delle maestre. La stagione pedagogica di Virginia Predieri (1931-2009)* (Brescia-Lecce, Pensa Multimedia, 2016); *Per una storia delle scuole all'aperto in Italia* (Pisa, Edizioni Ets, 2018); in collaboration with F. Ventura, she edited *Cento anni della scuola Sacro Cuore di Borgo Panigale a Bologna. Un'esperienza di storia e memoria scolastico collettiva* (Roma, Tabedizioni, 2022). She has recently edited the book *L'eredità di Mario Lodi per la scuola del Duemila* (Rome, Tabedizioni, 2023).

mirella.dascenzo@unibo.it

ANNA D'AURIA, a retired school director, she was national secretary of the Movimento di Cooperazione Educativa (Cooperative Education Association or MCE). Coordinator of research and training projects, she is particularly active in the fields of educational design and formative evaluation. She is a member of the editorial board of the scientific journal 'Cooperazione Educativa' and national delegate of the MCE for school policy. Her publications include: *Formazione iniziale degli insegnanti: l'araba fenice*, in *Idee per la formazione degli insegnanti*, edited by Massimo Baldacci, Elisabetta Nigris and Maria Grazia Riva (Milano, FrancoAngeli, 2020); *Per una pedagogia dell'emancipazione*, in *Pedagogia dell'emancipazione e valutazione. Dare valore all'apprendimento: idee e pratiche* (Trieste, Asterios, 2020); *Lungo il filo della pedagogia popolare... c'è ancora da tessere?*, in *La 'cooperazione educativa' per una 'pedagogia popolare. Una storia del MCE* (Bergamo, Junior, 2021); preface to the Italian edition of *Célestin Freinet. La scuola moderna. Guida pratica per l'organizzazione materiale tecnica e pedagogica della scuola popolare* (Trieste, Asterios, 2022); *Mario Lodi oggi in L'eredità di Mario Lodi per la scuola del Duemila*, edited by M. D'Ascenzo, C. De Santis, S. Loiero (Roma, Tabedizioni, 2023).

daurianna60@yahoo.com.

ROMANO FILANTI was a member of the Board of Auditors of the Centro Educativo Italo-Svizzero (Italian-Swiss Educational Centre - CEIS) in Rimini from April 1998 to 2014. In April 2014, he joined the Board of Directors of CEIS and was appointed Vice-Chairman. Since 2020, he has been a member of the Board of Directors of the Foundation Casa Gioventù Studiosa Igino Righetti in Rimini. Since October 2021, he has held the position of Chairman of the Board of Directors of CEIS. Since April 2023, he has been a member of the Board of Directors of EducAid (Inclusive Education and Social Innovation for International Cooperation), a non-profit association and NGO.

romano.filanti@ceis.rn.it

CRISTINA GAMBINI, a graduate in Modern Literature, she is a journalist, author and project manager for Gruppo Icaro in Rimini, a multimedia network that includes Icaro TV, the regional television station for Emilia-Romagna, Radio Icaro, and the news portal newsrimini.it. For Gruppo Icaro she was responsible for several projects. She was the author of the documentary film *Il Galli ritrovato*, produced for the Municipality of Rimini in 2019; she was the curator of the multimedia project *Memorie dalla Linea Gotica Orientale* produced for the municipalities of Montescudo-Monte Colombo, Gemmano, Montegrolfo, Mondaino and San Clemente, with the support of the Emilia-Romagna Region (Law for the promotion of the 20th century memory) between 2017-2021; she was the curator of the multimedia project *Rimini bombardata*, produced for ANVCG Rimini. She was production manager of the documentary *Lo spazio che vive. I 75 anni di CEIS a Rimini*, directed by Teo De Luigi, a documentary film selected for screening at the Helsinki Education Film Festival International and awarded at the Switzerland International Film Festival in 2022.
cristina.gambini@icaromail.com

WILLIAM GRANDI is Full Professor of History of Children's Literature at the Department of Education Studies 'Giovanni Maria Bertin' of the University of Bologna. His research explores the links between the history of education and narratives for the younger generations, particularly in the fields of fairy tales, science publications for children and genre literature. His publications include *Spells and the microscope. Pictures books about fairies: fantasy, science and children's literature* (2018); *La letteratura per l'infanzia nelle riflessioni di Maria Montessori* (2021); *La formazione degli insegnanti e la divulgazione scientifica in Italia: il ruolo della letteratura per l'infanzia* (2022); *Le maschere del fiabesco: origini, percorsi, intrecci* (2023); *Pedagogia, mitologia e divulgazione: Giovanni Gentile e la letteratura per l'infanzia* (2023); and recently *Le maschere del fiabesco: origini, percorsi, intrecci*, in the volume of collected works edited by L. Acone, S. Barsotti, W. Grandi, *Da genti e paesi lontani* (Venezia, Marcianum Press, 2023).
william.grandi@unibo.it

GIOVANNA GUERZONI is a University Researcher in Cultural Anthropology at the Department of Education Studies of the University of Bologna where she teaches Cultural and Educational Anthropology in the Degree programs "Expert in Social and Cultural Education" and "Educator in Childhood Social Services". She was Coordinator of the Degree program 'Expert in Social and Cultural Education' (Bologna and Rimini campuses - 2014-2020). She is a delegate for the academic Third Mission (2020-) for the Department of Educational Sciences – University of Bologna. She is an advisor to the Na-

tional University Council (CUN) for scientific area 11 (2021-). Her most recent research has focused on early school dropout and socio-educational vulnerability, “second generations” between school and urban contexts, and reception policies. She has led several national and European projects. She is a member of the research group TRACER - Transformative Roma Art and Culture for European Remembrance (since 2022). Together with Arianna Lazzari, she is the scientific coordinator of the project SUSFOODEDU - Policy, behaviour and Education SPOKE 7 – within the National Recovery and Resilience Plan ONFOODS program (since 2023). Since 2017, she has been a member of the Advisory Board of the University of Bologna to support the activities of the Strategic Plan of the Metropolitan City of Bologna. Her latest publications include: *Dalla mediazione culturale alla mediazione sociale, alla community organizing*, in F. Curi, P. Fasano, G. Gentilucci, G. Santandrea (eds.), *La mediazione interculturale. Strumento per le politiche di inclusione e di contrasto alle disuguaglianze* (Bologna, BUP, 2021); *Vita reale e vita virtuale al tempo del Covid-19: una (piccola) riflessione antropologica*, in N. Dario, L. Tateo (eds.), *Era un altro mondo: i nostri figli e l'esperienza del Covid-19* (Roma, Armando, 2021).
 giovanna.guerzoni@unibo.it

MONICA MAIOLI, an architect and urban planner, she has a PhD in Transport Engineering, and is a former researcher and lecturer at the Department of Architecture of the University of Florence. She has published numerous essays and articles in collective volumes, including: *1946: un'avanguardia svizzera a Rimini*, in A. Ugolini (ed.), *Ruderi, baracche, bambini. CEIS: riflessione a più voci su un'architettura speciale* (Firenze, Altra Linea, 2017); *Lo spazio che educa. L'asilo svizzero e la ricerca delle avanguardie europee*, in C. De Maria (ed.), *Intervento sociale e azione educativa. Margherita Zoebeli nell'Italia del secondo dopoguerra* (Bologna, Clueb, 2012); *Un capolavoro di baracche*, in the volume edited by E. Dubach, E. Forlani, M. Maioli, R. Pasini (eds.), *Lo spazio che educa. Il Centro Educativo Italo-Svizzero di Rimini* (Venezia, Marsilio Editore, 2012). In 2019 she was appointed President of the Fondazione Margherita Zoebeli (Margherita Zoebeli Foundation) in Rimini.
 monica.maioli.arch@gmail.com

JURI MEDA is Associate Professor of History of Education at the University of Macerata. He has been a member of the Board of Directors of the Centro Italiano per la Ricerca Storico-Educativa (Italian Centre for Historical Research in Education - CIRSE) and of the International Standing Conference for the History of Education (ISCHE). In 2022, he was appointed Secretary of the National Committee for the celebrations of the Centenary of

the birth of Mario Lodi by the Ministry of Culture. He is a member of the editorial boards of several Italian and foreign scientific journals and series. He has published numerous articles and essays on the nationalisation of childhood in the contemporary age, the economic processes behind mass schooling, the visual history of education and school memory. His latest book is *I «Monumenta Italiae Paedagogica» e la costruzione del canone pedagogico nazionale, 1886-1956* (Milano, Franco Angeli, 2019).
juri.meda@unimc.it

EMMA PETITTI was born in Rimini in 1970, she has a degree in Philosophy from the University of Bologna and an AICCRE master degree in European project planning. She was Councillor for Budget, Institutional Reorganisation, Human Resources and Equal Opportunities in the Emilia-Romagna Regional Government (2015-2020). She has been President of the Emilia-Romagna Regional Council (*Assemblea Legislativa*) since 28 February 2020. She was a member of the National Steering Committee for the Fight against Gender Violence (within the Italian Permanent Conference between the State, the Regions and the Autonomous Provinces). She was a member of the Italian Parliament from 2013 to 2015 and a municipal councillor in Rimini from 2006 to 2013 (she was also President of the Cultural Commission). From 2010 to 2013 she was the municipal and provincial secretary of the Democratic Party. In February 2021, she was elected Vice-President of the Conference of Presidents of the Legislative Assemblies of the Regions and Autonomous Provinces, with responsibility for gender and equal opportunities. She is a member of the National Executive Committee of the Italian Democratic Party.
irene.gulminelli@regione.emilia-romagna.it

TIZIANA PIRONI is Full Professor of History of Education at the Department of Education Studies, University of Bologna. She coordinated the research project, funded by the Italian Ministry of Education, University and Research (MIUR), *Maria Montessori: from the past to the present. Reception and implementation of her educational method in Italy on the 150th anniversary of her birth*. She was President of the Centro Italiano per la Ricerca Storico-Educativa (Italian Centre for Historical Research in Education - CIRSE). She is currently Coordinator of the Degree program in 'Educator in Childhood Social Services' at the Department of Education Studies of the University of Bologna. Her recent research focus on the history of gender education, Montessori pedagogy and the history of educational institutions between the 19th and 20th centuries. Her publications include: *Femminismo ed educazione in età giolittiana. Conflitti e sfide della modernità* (2010); *Percorsi di pedagogia al femminile. Dall'Unità d'Italia al secondo dopo-*

guerra (2014); *Ellen Key. Il secolo del bambino* (edited with L. Ceccarelli, 2019); she edited the book *Maria Montessori tra passato e presente. La diffusione della sua pedagogia in Italia e all'estero* (Milano, FrancoAngeli, 2023).

tiziana.pironi@unibo.it

SIMONA SALUSTRI is Associate Professor of History of Education at the University of Modena and Reggio Emilia. Her research focuses primarily on higher education and on school and extracurricular forms of education in both Italian and international contexts. Her most recent publications include: *John Dewey and China (1919–1921). Con un'appendice di testi di John Dewey* (Roma, Tab edizioni, 2025); *La riforma Gentile e la trasformazione degli Istituti superiori di Magistero nel contesto universitario italiano*, in A. Mattone, M. Moretti (eds.), *La riforma Gentile e la sua eredità* (Bologna, il Mulino, 2023). Together with Tiziana Pironi, she edited the monograph *Oltre la scuola. Colonie per l'infanzia e esperienze educative in Italia (1945-1975)*, for «E-Review» (2023). She also published *The mondine and childcare nurseries. A century of struggles for the protection of women's agricultural labour in Italy*, in D. Caroli (ed.), *History of early education institutions in Europe from WWII until the recent reforms* (Bologna, Clueb, 2022).

simona.salustri@unimore.it

GIOVANNI SAPUCCI spent his entire working life at CEIS from 1966 to 2019, and was its Director from 1986 to 2019. In the latter role, he was in charge of residential internships for professional educators at the Bologna and Rimini Local Health Units. He was a member of the Technical Committee of the Permanent National Observatory for the integration of children with disabilities in schools; a contract professor at the University of Bologna; a contributor to the magazines «La Vita Scolastica» and «Un pediatra per amico»; and one of the founders of the NGO “EducAid” with educational cooperation missions in Bosnia-Herzegovina, Palestine, Kosovo, the Gaza Strip, El Salvador, and Kenya. He has contributed to numerous publications on the CEIS experience, including: with Franca Guglielmetti *Residential Education in Italy*, in Meir Gottesman *Residential Child Care. An International Reader* (London, FICE International, 1991); with Anna Zangoli, Giuliana Zanucoli and Lando Landi *Il futuro siamo noi. Un'esperienza di educazione ambientale* (Roma, Carocci Editore, 1998); *La quotidianità*, in *Pedagogia dei genitori. Handicap e famiglia. Educare alle autonomie*, edited by Mario Tortello and Marisa Pavone (Torino, Paravia Editore, 1999); *Le ragioni dell'integrazione, i principi socio-educativi, le scelte metodologiche, la didattica in classe*, in Carlo Ricci (ed), *Manuale per l'integrazione*

scolastica. I principi, le competenze, la “buona pratica” (Milano, Fabbri Editore, 2001); with L. Biondelli, R. Calieri, A. Fabbri, N. Gallazzi e G. Zannuccoli, *A scuola nel Villaggio. Parole chiave ed esperienze del CEIS di Rimini* (Trento, Erickson, 2008); *L’attualità del Villaggio Italo Svizzero e di un insegnamento* in C. De Maria (ed), *Intervento sociale e azione educativa* (Bologna, Clueb, 2012); *L’esperienza del CEIS dopo Margherita Zoebeli*, in *La strada maestra. Tracce di storia delle scuole comunali dell’infanzia nei Comuni capoluogo dell’Emilia Romagna*, edited by Lorenzo Campioni and Franca Marchesi (Bergamo, Edizioni Zeroseiup, 2018); *Il Villaggio che educa*, in «Cooperazione Educativa», pedagogical and cultural journal of the Movimento di Cooperazione Educativa (Cooperative Education Association) (June 2021).
giovannisapu@gmail.com

MARA SORRENTINO, a graduate in Cultural Heritage Conservation with a thesis on historical photography as a cultural asset, she has a post-graduate diploma from the Vatican School of Library Science and has attended the advanced training course on archives and authors’ libraries at the National Central Library in Rome. She has collaborated in the publication of exhibition catalogues on ancient, rare and valuable materials *Futurismi a Ravenna* (Ravenna, Longo, 2010); *Vita brevis ars longa: il sapere medico a Ravenna attraverso i libri antichi della Biblioteca Classense (1400-1700)*, Bologna, Bononia University Press, 2010; *Edizioni Geiger (1967-1979) ‘sperimentazione permanente’*, Sestri Levante, M. Spatola, 2014) and edited catalogues of collections of artists’ books (*Aldo Spinelli, parole e figure*, Ravenna, Istituzione Biblioteca Classense, 2016; *Paolo Albani. Ma questo è un libro?*, Ravenna, Istituzione Biblioteca Classense, 2017). In 2019 and 2021 she gave cataloguing courses at the Cantonal Library of Lugano (Switzerland). She works at the Photographic Archive of the Biblioteca civica (Gambalunga Public Library) in Rimini, where she is in charge of cataloguing, preserving and promoting the photographic heritage, special funds and personal archives, including the Archivio Margherita Zoebeli (Margherita Zoebeli Archive) and the CEIS Photographic Archive. Since 2022 she has been a member of the Board of Directors of the Fondazione Margherita Zoebeli (Margherita Zoebeli Foundation) and of the Board of Directors of the Association Centro Educativo Italo-Svizzero “Remo Bordini” (Remo Bordini Italian-Swiss Educational Centre) since 2023.
mara.sorrentino@comune.rimini.it

Index of names

- Abba, G. C., 192
Accreman, V., 300
Addressi, A. R., 25, 207n, 217n, 219n
Adler, A., 31, 32, 32n, 52, 82, 124, 278, 287
Agazzi, A., 101
Agazzi, R., 115n, 157
Aichorn, A., 32, 32n
Alcott, L. M., 191
Alfieri, F., 104
Alted Vigil, A., 46n,
Amadori, M., 150n
Amedeo (the first maintainer at CEIS), 300, 309
Ames, L.B., 138n,
Ammon, G., 32n
Andersen, H. C., 190
Antonini, L., 253n
Aporti, F., 141, 157
Appetecchia, E., 117n, 164n
Argan, G. C., 133n
Argentin, G., 25, 25n
Arlotti, A., 241, 255, 256n, 282, 290, 294, 299
Ascenzi, A., 152n, 154n, 159n

Baistrocchi, G., 296
Bakula, F., 123
Balzano, M., 183
Baragiola, O., 239n
Barilli, R., 189n

Baroni, M., 203
Barp, A., 63, 63n, 64n
Bartók, B., 215, 216, 225
Bartolomei, U., 158
Bazeley, E., 126
Bazzocchi, L., 209
Becchi, E., 37n
Benett, L., 58, 58n
Benzi G., 298
Berlini, M. G., 42n
Bernardi, E., 19, 19n, 164, 164n, 165, 180, 306
Bernasconi, D., 31n, 33n
Bernfeld, S., 32,
Betti, C., 25, 84n, 85n, 138n, 154n
Biagini, L., 102, 293, 294, 306, 310
Bianchi, G., 203, 204, 214, 222
Bianchi, R., 277
Biasutti, M., 219n
Biondelli, L., 23n, 65n, 67n, 150n, 280, 310
Bischof, M., 276
Bischof, W., 51n, 150n, 241, 242, 243, 243n, 258, 258n, 275n, 276
Boarini, M., 26
Böhm, S., 209
Bollea, G., 138, 138n
Boranga, P., 157, 191, 191n
Bordoni, G., 10, 11, 246, 246n, 252, 276, 277
Bordoni, R., 117n, 121, 121n, 252

- Borghesi, G., 247
 Borghi, L., 4, 41, 89, 90, 91, 94, 95,
 95n, 100, 126, 138, 138n, 153, 163,
 238, 243, 261, 262, 278, 306
 Bottero, E., 35n, 200, 200n
 Botti, J., 159n
 Bouisson, S., 114n
 Bourquin, H., 119
 Bovet, P., 44, 262, 278
 Braster, S., 35n, 46n
 Brauner, A., 46, 46n, 47n
 Brolli, C., 161n
 Brosse, T., 130n
 Bühler, C., 31
 Bürgi, M., 31n
 Burnard, P., 219n
 Burnett, F. H., 191

 Cagnolati, A., 123n
 Calamandrei, P., 84
 Caldin, R., 179
 Calieri, R., 23, 65n, 67n, 150n
 Calogero, G., 90, 91,
 Calogero, M., 119, 120, 120n
 Calvino, I., 196, 196n
 Calvo Salgado, L. M., 35n
 Camasta, A. M., 42n
 Cambi, F., 89, 89n, 138n, 154n
 Camera, D., 176, 241, 241n, 242, 260,
 272, 273, 275n
 Cammeo, M., 243n, 244, 264
 Campana, A., 296
 Campioni, L., 112n, 114n, 116n, 142n,
 153n, 325
 Canescivini, G., 246
 Canetti, L., 166n
 Canevaro, A., 1, 7, 12, 22, 22n, 42,
 42n, 67, 200, 200n, 209, 275n, 276,
 285
 Cantoni Orvieto, L., 191
 Capa, R., 258
 Capirci, C., 213, 225
 Capitini, A., 4, 90, 154
 Capuana, L., 190
 Cardini, A., 151n
 Caroli, D., 1, 3, 15, 21n, 25, 112n,
 123n, 138n, 172n, 187n
 Carrillo i Flores, I., 46n
 Carro, R., 66, 66n, 67n
 Cartier-Bresson, H., 258
 Carugati, F., 219n
 Casall, M., 50, 54
 Casanovas Prat, J., 46n
 Casciato, M., 276
 Cascio, C., 242, 262, 262n
 Castiglioni, M., 51n, 53n, 150n, 181n,
 199n, 243n, 246n, 258n
 Catarsi, E., 115n, 142n, 152n
 Cavalli, F., 277
 Cavinato, G., 166n
 Cenni, F., 241n
 Cercof, V., 280
 Cessaroli, F., 245n
 Chiosso, G., 84n, 157n
 Cialabrini, A., 142
 Ciari, B., 104, 105, 105n
 Cionini, V., 47n
 Ciorra, P., 276
 Cives, G., 84n
 Claparède, E., 89
 Clari, A., 39, 81, 81n, 149, 245, 245n
 Clementi, M., 172n
 Codignola, E., 4, 41, 41n, 79, 80, 84,
 85, 85n, 86, 86n, 87, 87n, 88n, 89,
 89n, 90, 91, 92, 92n, 93, 95, 95n,
 98, 99, 100, 102, 118, 118n, 120,
 122, 126, 153, 154, 154n, 163,
 172n, 238, 239n, 259, 259n, 260,
 261, 306
 Codignola, T., 80, 84
 Coèn, R., 141, 141n
 Colonna, M., 277
 Collodi, C., 190
 Comandini, M., 90
 Copernico, N., 289
 Corradini, B., 208
 Cortesi, E., 149n
 Covato, C., 159n
 Crainz, G., 151n
 Cromwell, M., 37

- D'Alessandro, V., 154
 D'Ascenzo, M., 25, 154n, 158n, 159n,
 160n, 161n
 D'Azeglio, M., 192
 Dandolo, M., 189
 Dauphin, C., 207n
 Davies, V., 219n
 De Amicis, E., 191
 De Bartolomeis, F., 4, 89, 91, 93, 95,
 100, 134, 134n, 141, 141n, 154,
 163, 238, 259, 259n, 260, 260n,
 261, 272
 De Carlo, G., 42, 63, 63n, 163
 De Cooman, R., 122
 de Failly, G., 173n
 De Giorgi, F., 153n
 De Luigi, E., 275n
 De Luigi, T., 7, 9, 9n, 10n, 11n, 12,
 13n, 21n, 23, 23n, 26, 115n, 129n,
 131n, 150n, 252n, 275, 275n, 276,
 277
 De Maria, C., 3n, 18n, 23, 23n, 39n,
 51n, 80n, 81n, 82n, 83n, 86n, 90n,
 92n, 93n, 99n, 112n, 113n, 117n,
 125n, 129n, 132n, 141n, 150n, 155,
 164n, 193n, 200n, 215n, 238, 238n,
 297n
 De Mauro, T., 183
 De Paulis, G., 259n
 De Santis, C., 154n
 Décroly, O., 89
 del Pozo Andrés, M. d. M., 35n, 45n
 Della Casa, M., 209
 Delucca, O., 9, 10n, 11n, 275n
 Deriu, R., 207n, 217n
 Devastato, G., 53n
 Dewey, J., 84, 85, 85n, 89, 91, 100,
 118, 152
 Di Luzio, A., 262n
 Di Santo, M.R., 79n
 Dickens, C., 191
 Doglio, C., 241n, 261
 Doglio, D., 239
 Dubach, E., 57n, 59n, 60n, 62n, 64n,
 72, 150n, 239, 247n
 Dubach, H., 247n
 Duedahl, P., 114n
 Dully, F., 214, 214n
 Durdíková, L., 123n
 Duroux, R., 46, 46n
 Dussel, I., 129n

 Ekstein, R., 32, 32n
 Eyck (van), A., 39n, 113, 113n

 Fabbri, A. (Agostina), 23, 38n, 58n,
 65n, 150, 180n, 280, 301
 Fabbri, K. (Kristian), 24n, 57n, 63n,
 113n
 Fabbri, L., 310
 Faenza, L., 238, 275n
 Faeti, A., 187, 189, 189n
 Fantini, A. (Anna / Anna Marcucci),
 92, 97, 98n, 101, 102
 Fantini, L. (Letizia), 293, 297
 Farabola, T., 242
 Fasolo, M., 85, 92, 154, 155, 172n,
 238, 261, 273
 Federighi, P., 154n
 Feligioni, F., 300
 Ferri, M. T., 257, 257n
 Ferrière, A., 89
 Filippini, M., 281
 Filograsso, N., 261
 Fischer, R., 48
 Fleury, M., 31n
 Flügge-Oeri, M., 34, 34n
 Fofi, G., 3n, 47n, 165n, 276
 Forel, O., 41n, 262
 Forlani, E., 57n, 59n, 61n, 62n, 64n,
 68n, 72, 150n, 286, 286n
 Fornaguera i Ramon, M., 48
 Franco, F., 192n
 Freinet, C., 4, 35, 35n, 45, 48, 49, 49n,
 50, 92, 93, 100, 101, 102, 103,
 112n, 129, 152, 152n, 153, 166,
 166n, 193, 259n, 260, 278, 288
 Freire, P., 22, 22n
 Freivogel, T., 39n
 Freschi, A. M., 217
 Freud, A., 32n, 37n
 Freud, S., 287

- Freytag, H., 242
 Friedman, O., 287, 287n
 Froebel, F., 111, 115, 129, 141, 142, 142n, 157
 Fuchs, E., 112n
 Fumagalli, R., 190

 Gabelli, A., 157
 Galassi, V., 240
 Galfrè, M., 152n
 Galilei, G., 289
 Gallazzi, N., 23n, 65n, 150n
 Galli della Loggia, E., 183
 Galli, S., 150n
 Gambini, C., 26, 277
 García Carrión, M., 46n
 Gardet, M., 114n
 Gassion, A., 209
 Gaudio, A., 153n
 Geheeb, P., 33n
 Gentile, G., 84, 89, 191, 321
 Gervasio, G. (Gaetano), 74, 131
 Gervasio Carbonaro, G. (Giovanna), 74, 131
 Gesell, A., 138, 138n
 Gherardi, V., 150n
 Ginsborg, P., 151n
 Giorgioni, E., 217
 Giovanetti, R., 101, 102
 Giovannone (the first gardener at CEIS), 292, 296, 309
 Gobbi Sica, G., 63, 63n, 64n
 Gobbi, U., 294, 294n
 Gómez Mundó, A., 46n
 Gonella, G., 80, 156, 157n, 158
 González Martell, R., 46n
 Gori, G., 88n, 241
 Gozzano, G., 190
 Grandi, W., 25, 190n
 Greppi, A., 39, 149, 239n, 246
 Grimm (brothers), 190, 190n
 Guaita, M. L., 134
 Guidi, E., 277
 Gulinucci, M., 31n, 107n, 153n, 276, 286n

 Hallam, S., 219n
 Hanselmann, H., 40, 40n, 41n
 Hawthorne, N., 190
 Heimberg, C., 31n
 Hermann, E., 208, 221
 Hermann, F., 242
 Hoffer, W., 32
 Holt, J., 288, 288n
 Honegger Fresco, G., 132n, 200, 200n, 215
 Huber, P., 48n

 Iacobucci, D. (Dalila), 192
 Iacobucci, G. (Gianfranco), 142, 185, 208, 224, 280, 287, 303, 308, 310
 Ilg, F.L., 138n
 Isotta (degli Atti), 132

 Jaques-Dalcroze, É., 132, 200, 207, 211, 211n
 Jovine, D.B., 98, 98n
 Jung, C., 287

 Kági, P. (Paul), 30
 Kági, P. (Peter), 31
 Kági-Fuchsmann, R., 30, 30n, 31n, 33, 33n, 34, 34n, 35n, 38, 38n, 40n, 43, 144, 245, 257
 Katharina, R., 208, 221
 Kipling, R., 191
 Klug, E., 132, 200, 201, 206, 221
 Kodály, Z., 217
 Koehli, E., 72, 76, 148, 241, 242, 254, 270, 271, 275n
 Kokatsaki, D., 219n
 Kornetov, G. B., 172n

 La Fontaine, J., 189
 Lagerlöf, S., 191
 Lambertini, A., 24n, 113, 113n
 Landi, L., 79n
 Lane, H., 126, 206
 Laporta, R., 36n, 40, 40n, 51, 51n, 82, 83n, 89, 89n, 91, 95, 100n, 101, 102, 154, 154, 154n, 163, 163n,

- 170, 199, 199n, 239, 246, 246n,
 262, 275n, 278, 306
 Le Corbusier, J. P., 57n
 Learned, J., 138n
 Levi Montalcini, R., 12, 23
 Libretti Baldeschi, B., 155n, 173n
 Lodi, M., 22, 22n, 52n, 79n, 104, 154,
 154n, 154, 183, 190, 195, 195n,
 196
 Loiacono Husain, A., 206, 213, 222
 Loiero, S., 154n, 320
 Lombardo Radice, G., 191, 191n
 Lombroso Carrara, P., 190
 London, J., 191
 Luder, R., 208, 223
 Ludovici, B., 244, 257, 270
 Lumbelli, L., 261

 MacLeod, A. A., 50, 54
 Maeterlinck, M., 190
 Maggioli, L., 114n, 116, 116n
 Maioli, M., 21n, 24n, 25, 57n, 59n,
 61n, 62n, 64n, 72, 75, 76, 112,
 113n, 150n
 Malaguzzi, L., 278
 Malot, H., 191
 Maltoni, M., 195, 196, 196n
 Mandel, R., 51n, 202, 212, 221, 258,
 271
 Manzoni, M., 101, 102
 Marchesi, F., 112n, 114n, 116n, 125n,
 142n, 153n
 Marcucci Fantini, A., 98n, 101
 Marescalchi, G., 191
 Mariani, A., 154n
 Marot, A., 215, 225
 Marquès, S., 48, 48n
 Maslow, A., 31
 Mastrocola, P., 183
 Mathys, E., 244
 Mattei, F., 154n
 Matteini, N., 245n
 Matteini, T., 24n, 113n
 Maurer, M., 206, 224
 Meda, J., 25, 46n, 159n
 Meggendorfer, L., 130, 130n

 Mei, C., 57n
 Meierhofer, M. B., 121, 122, 125
 Meldini, P., 245n
 Melli Codignola, A. M., 82, 85, 86n,
 87n, 90, 95, 99, 122, 153
 Menghi, G. S., 259, 259n
 Mennini, R., 217
 Mignani, M., 57n
 Milani (don), L., 278
 Milkovitch-Rioux, C., 46, 46n
 Millán, M. J., 46n
 Minghini, D., 242, 318
 Mirón González, R., 49n
 Mitchell, D., 67n
 Moll, J., 33n
 Molnar, F., 191
 Mondo, M., 299
 Montanari, F., 51n, 53n, 150n
 Montessori, M., 4, 4n, 29, 32n, 36, 36n,
 37, 37n, 38, 38n, 49n, 53n, 81,
 115n, 117, 128, 129, 133, 139, 141,
 150n, 157, 158, 166n, 248, 278,
 288, 308
 Montgomery, F., 191
 Monticelli, M., 116, 165
 Moreno, J., 48, 48n
 Moretti, A., 144, 242
 Moretti, E., 37n
 Morri, S., 24n, 57n, 62n, 113n
 Morris, W., 81
 Moser, K., 57n
 Müller, C., 41n
 Mungo, C., 99, 100, 154, 158
 Münkner, D., 34n
 Musatti, C., 91

 Nanni, G., 245n
 Nattiez, J. J., 207n
 Naville, P., 256, 256n, 262
 Newman, D., 195
 Nicole, L., 49
 Nicolini, F., 131n, 192n, 275n
 Nobile, A., 191n
 Olgiati, R., 33, 33n, 34, 34n, 51n
 Olivetti, A., 80, 126, 154, 253n, 287
 Oliviero, S., 151n

- Orff, C., 209, 217
 Osimo, A., 36
- Padrós Tuneu, N., 46n
 Pagliuzzi, G., 41n, 91n
 Panebianco, A., 183
 Panizzi, A., 39, 83, 112, 150, 244, 247, 257, 257n
 Parello, V., 49n, 50n
 Parma Feligionì, N., 298, 298n, 299
 Pasche, A., 48, 49
 Pasini, R., 57n, 59n, 61n, 62n, 64n, 72, 150n
 Pazzini, R., 275n, 282, 306, 310
 Pecorini, G., 261, 261n
 Pellicciari, G., 261
 Perrault, C., 190
 Pesaresi, M., 242
 Pescioli, I., 126, 126n, 133, 133n, 134, 134n, 138, 141n, 171, 172n
 Pestalozzi, J. H., 81, 86n, 115, 161, 190, 278
 Pettini, A., 79n, 92, 97, 101, 102, 102n, 105n, 152n, 154, 239
 Pezzica, L., 237n
 Piaget, J., 4, 89
 Piras, E., 207n, 217n
 Pironi, T., 1, 3, 4n, 15, 16n, 21n, 24, 24n, 25, 36n, 37n, 47, 47n, 49n, 52, 52n, 53n, 81n, 82, 82n, 91n, 112n, 114n, 117, 117n, 129n, 141n, 150n, 166, 166n, 167n, 169n
 Pivato, S., 9, 9n, 10n, 11n, 13n, 23, 23n, 115, 115n, 129n, 131n, 150n, 174n, 275n
 Pizzigoni, G., 157, 158
 Ponce, J., 50, 55
 Popkewitz, T., 129n
 Prat Viñolas, P., 46n
 Préaut, R., 122
 Preziosi, A., 244n
 Priem, K., 51n
 Pruneri, F., 153n
- Quaroni, L., 94, 163
- Ragazzini, D., 85n
 Raimo, C., 24, 24n, 32n, 81n, 82n, 183, 183n
 Raimondo, R., 32n
 Read, H., 133, 133n
 Renaudet, I., 47n
 Ricolfi, L., 183
 Rivolta, A., 121
 Rizzi, R., 98n, 101n, 152n
 Robertson, A., 219n
 Rocchetta, M., 277
 Rodari, G., 183, 190, 238, 261, 261n
 Rodger, G., 258
 Rogers, C., 31
 Rogers, L., 219n
 Roldán Vera, E., 112n
 Rosello, D., 50, 55
 Rossetto, A., 142, 142n
 Roth, A., 39n, 57, 57n, 58, 62, 62n
 Rotten, E. F., 122
 Rousson, L., 49, 50
 Ruchat, M., 114n
- Saleh, C., 219n
 Saltini, Z., 158
 Salustri, S., 167n, 172n
 Sani, R., 85n, 152n, 154n, 159n
 Santamaita, S., 153n
 Santoni Rugiu, A., 89, 91, 98n, 99n
 Saporito, S., 275, 277
 Sapucci, G., 23n, 25, 65n, 112n, 125n, 142n, 150n, 166n, 179, 275n, 284
 Savelli, E., 307, 307n
 Scabbia, G., 168, 169, 169n
 Scalfaro, O. L., 239
 Schäfer, R., 216, 225
 Schärer, M. E., 115n
 Scheiblauer, M., 132, 200, 211, 212, 213, 213n
 Schmid (von), C., 190, 190n, 191, 192
 Schmidlin, A., 34n
 Schmöller, N., 34n
 Schwarz, O., 276
 Schwarz, L., 189
 Schwarz, F., 10, 24, 39, 39n, 58, 58n, 59, 61n, 62, 70, 81, 83, 112, 113,

- 150, 244, 247, 247n, 248, 248n,
 257, 276, 277, 287
 Scoccianti, M., 275n, 294n, 297, 297n,
 304, 304n, 305, 308
 Seddon, F., 219n
 Sega, A., 245n
 Seidenfeld Maier, G., 238
 Seidenfeld Stratiesky, B.
 (Barbara/Deborah), 39, 82, 112,
 122, 126, 150, 150n, 238, 239, 244,
 258, 258n, 259, 259n, 272, 273
 Semprini Cesari, C., 304, 307n, 310
 Setti, A., 88n
 Seymour, D., 258
 Siemsen, A., 34, 34n, 35n
 Sierra Blas, V., 46n
 Sigismondo (Pandolfo Malatesta), 132
 Silone, I., 259
 Silvestrini, L., 245n
 Sojak, P., 126
 Sorrentino, M., 21n, 26, 111n, 199n
 Staub, H., 242
 Stefani, G., 209
 Steiner, R., 278, 285
 Steinhauslin, C., 88n
 Stern, A., 52, 52n, 132
 Stettner, H., 257n
 Stevenson, R. L., 191
 Stocchi, R., 309n
 Stoppani, A., 192
 Stoppioni, M. L., 24n, 113n
 Stratiesky (Seidenfeld), B.
 (Barbara/Deborah), 39, 82, 112,
 122, 126, 150, 150n, 238, 239, 244,
 258, 258n, 259, 259n, 272, 273
 Studer, B., 48n
 Suchodolski, B., 100, 163

 Tafuri, J., 209, 216
 Tamagnini, G., 92, 97, 100, 101, 101n,
 102, 103, 104n, 152, 152n, 154,
 163
 Tassinari, G., 85n, 89, 91, 154n, 239,
 275n, 306
 Thalmann, V., 244, 257, 258n, 271
 Thompson, G., 261, 273

 Tibaldi Chiesa, M., 189
 Todaro, L., 191n
 Tommolini-Novati, W., 253n, 262
 Tornatore, L., 95
 Tort Barolet, A., 46n
 Toscanini, A., 253n
 Tosi, L., 66, 66n, 67n
 Traveria, P., 49, 50, 54
 Trentanove, M., 154, 155, 172, 172n
 Tresso, P., 258
 Trovesi Cremaschi, G., 209
 Turchini, A., 245n
 Turi, G., 85n
 Twain, M., 188, 191

 Ugolini, A., 24, 24n, 57, 57n, 62n, 63n,
 65n, 113n, 189, 276
 Ulmi, N., 48n

 Valacchi, F., 237n
 Valentini, E., 275, 277
 Valero Gómez, S., 46n
 Vamba (Luigi Bertelli), 190, 191
 Vari, L., 306
 Verne, J., 188, 191
 Vielzeuf, A., 49n
 Villa, G., 241
 Visalberghi, A., 41, 89, 91, 257n, 262,
 275n
 Visentini, O., 191
 Vitale, V., 170
 Vollenweider, W., 35n
 Vuilleumier, M., 31

 Washburne, C., 41, 85, 86, 88n, 91, 98,
 118, 118n, 121, 122, 122n, 123,
 123n, 124, 125, 130, 142, 152, 153,
 262
 Weaver, A., 126, 126n
 Weber, C., 244
 Werner, J. R. S., 208, 221, 242n
 Widdowson, H. G., 289
 Wieser, P., 257
 Wild, A. M. (Annemarie), 206, 211,
 212, 214, 214n, 215, 222, 224, 225,
 301, 312, 312n

Willems, E., 209, 217

Wyss, H., 116

Zago, G., 152n

Zangari, F., 142n, 153n

Zannoni, G., 277

Zannucoli, G., 23n, 65n, 325

Zanzani, M. L., 192

Zavatta, E., 60, 69, 83

Zicchetti, D., 277

Zoebeli, E., 239, 240

Zucchini, G. L., 199, 199n, 211n

Zuccoli, G., 150n

Finito di stampare per Clueb
da Editografica – Rastignano (BO)
nel mese di gennaio 2026

This volume gathers the proceedings of the conference dedicated to Margherita Zoebeli (1912-1996) and organised at the University Campus of Rimini by the Department of Education Studies 'Giovanni Maria Bertin' of the University of Bologna, in collaboration with the Fondazione Margherita Zoebeli (Margherita Zoebeli Foundation) and the Centro Educativo Italo-Svizzero di Rimini (Italian-Swiss Educational Centre - CEIS).

The main objective of the conference (18-19 November 2022) was to study, through archival documents, the valuable work carried out by the Swiss educator and teacher, who moved to Rimini after the Second World War. Thanks to Margherita Zoebeli and her national and international contacts, the Villaggio Italo-Svizzero (Italian-Swiss Village) she founded, later the Centro Educativo Italo-Svizzero di Rimini (Italian-Swiss Educational Centre - CEIS), became a true workshop of active pedagogy in the immediate post-World War II period.

The contributions focus on the pedagogical and educational value of her choices, considered in the context of the time, while also trying to highlight their relevance for today's training of educators and teachers, a training that is becoming increasingly important in view of the new challenges and emergencies that education has to face.

Ilaria Bellucci is the director of Centro Educativo Italo-Svizzero (Italian-Swiss Educational Centre) in Rimini.

Dorena Caroli is Professor of History of Education at the University of Bologna.

Monica Maioli, lecturer and architect is the President of the Margherita Zoebeli Foundation in Rimini.

Tiziana Pironi is Professor of History of Education at the University of Bologna.

Mara Sorrentino is archivist-librarian at the Biblioteca civica Gambalunga (Gambalunga Public Library) in Rimini.



€ 29,00

www.clueb.it