

Book Review - Con Montessori e oltre Il corpo, la danza, il movimento Volume 2

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**Con Montessori e oltre
Il corpo, la danza, il movimento
Volume 2**

Curated by Enrica Baldi

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a cura di ENRICA BALDI



Review by Anna Maria Humeres

Enrica Baldi, who has a degree in philosophy, left university teaching to discover the educational value of a pedagogy based on the experiences of the body. In particular, she has dedicated herself to the Montessori method that she teaches in countries where children live in conditions of particular suffering. To extend the application of this method, she has founded “tenera mente onlus” <http://www.tenera-mente-onlus.org/>

In the second volume of *Con Montessori e oltre*, Enrica offers us essays and articles in which specialists from different disciplines illustrate methods in which education of the body and the use of unconventional educational approaches are central.

In the fourth section, “Il corpo dimenticato nell’educazione”, the authors tackle the theme of a knowledge that is gained by means of the body: the exercises that the actors of Peter Brook’s CICT perform every day when rehearsing; the theater hour at school proposed by Costa Giovangigli; finally, various forms of dance – Tibetan, Armenian, Eastern European and the “pizzica pizzica” – so that the students develop a thought that does not leave aside physicality, emotions or feelings.

In the fifth section, “Ricerche ed esperienze educative originali”, starting with the interview with Professor Clotilde Pontecorvo, the floor is left to those who – as a child, researcher or teacher – have passed through Montessori and / or experimental educational experiences.

Among these articles we want to focus in particular on “Le Danze tibetane e l’educazione cosmica” by Adriana Dal Borgo. Adriana, a Gestalt psychologist and psychotherapist, has dedicated herself since 1992 to contemplative dances and to the methods for awareness in movement learned directly from Master Chögyal Namkhai Norbu. Based on her experience as a practitioner of both these methods, and as a teacher trainer, Adriana describes in a simple and captivating language the characteristic elements of the two dances taught by Chögyal Namkhai Norbu – the Vajra Dance and the Joyful Khaita Dances – placing them within the background of Tibetan culture and on the principles of the Dzogchen Teaching, which explains in a synthetic and clear way. Turning her gaze to the western dimension, Adriana underlines a meeting point in the consideration that Chögyal Namkhai Norbu and Maria Montessori have of rhythm, highlighting the value that the Vajra Dance and the Khaita Joyful Dances can offer to Western pedagogy, and enumerating the many benefits of the practice of dance in training the person.

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