

# EMESE ASZTALOS, TEACHER AND KINESIOLOGIST

## FLOW EXPERIENCE THROUGH JUGGLING ACTIVITIES

**LOCATION:** Budapest, Hungary

**TARGET GROUP:** A wide range of atypical profile students, people with special needs

Emese Asztalos is an independent lecturer and teacher. she uses circus pedagogy methods in two institutions. The methods she employs include:

- 🏰 The juggleboard and functional juggling tools developed by Craig Quat, based on the fundamental juggling formula he calls Process Formation.
- 🏰 Craig Quat's Five Steps Juggling method to introduce ball juggling, its coordination, and seriality.
- 🏰 Juggling with scarves, balls, rings, plate spinning, manipulating flower sticks, and balancing exercises studied at the basic formation of the Hungarian Juggling Association.



Photo: Emese Asztalos

In the two institutions where she currently works:

At the public elementary school, she primarily uses recreational juggling tools such as balls, plates, sticks, hoops, and scarves as part of after-school activities. She employs a free play method, allowing anyone who wants to participate. Here, she works with autistic children, typically with 2-5 students at a time.

In music classes, she uses juggling balls for individual, paired, and group activities to promote sensorimotor development, enhance rhythm awareness, and encourage joyful cooperative play.

At Zöldkakas Lyceum, there is an open session where participants can try out the juggleboard and juggling tools, facilitated by Emese, which takes place biweekly on Fridays for two hours. Parents can also be involved, experiencing the methods used with their children firsthand.

She has been utilizing these circus pedagogy methods for three years. She tries to further develop ideas, such as Craig Quat's Process Formation formula, which allows for the involvement and application of everyday objects—e.g., brooms.

She considers her most important achievements to be:

- 🎪 Achieving a state of presence in the moment.
- 🎪 Providing the joy of play.
- 🎪 Establishing connections among participants and between participants.
- 🎪 Engaging a withdrawn child who generally avoids activities in play for 45 minutes.
- 🎪 When a student articulates how much the activity stimulates their nervous system and attention in a positive, relaxed manner without force.
- 🎪 Providing students with success experiences, such as spinning a plate in just three minutes, leading to feelings of great satisfaction and joy.
- 🎪 Students returning and wanting to practice with the tools or explore new ones— simple tricks with flower sticks are often sufficient.
- 🎪 Discovering effective methods and sequential steps for teaching the tools, particularly breaking down tasks for plate spinning, scarf juggling, and juggleboard use into manageable components, guiding students to the complex movements required in juggling.



Photo: Emese Asztalos

As a result of her work, over 160 students have tried circus tools in both institutions, with 6 returning students in each location.

An outcome of her professional work is a two-day training on the basics of juggling, organized at the request of the Gödöllő Ametiszt Movement Studio, focusing on movement development and flow experiences. Participants were professionals who could integrate these methods into their work in education and healthcare.

They have adapted juggling tasks and integrated them into educational and developmental work, combining bouncing balls with poetry recitation in Hungarian lessons or planning to integrate them into music classes for rhythm development and connecting sound with movement.

She considers it an achievement when she sees a child getting tired and also when she herself gets tired before the student.

**Find out more on [their website](#).**

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