

# MABO Workbook

MOVEMENT ACTIVITIES  
&  
BREATHING OBSERVATIONS

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PROFESSIONAL BREATH & MOVEMENT SCHOOL  
HENDRICKS INSTITUTE

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*“MABO’s are the best, quickest way to shift your state of consciousness, get unstuck and grow more capacity to give and receive love and joy.”*

-- Kathlyn Hendricks, Ph.D.

## Introduction

Welcome to the wonder-full world of breath and movement. We're excited that you will be joining us on this journey of discovery and noticing.

This workbook includes key activities and observations, that we affectionately call MABO (Movement Activities and Breathing Observations). MABO's were introduced in the first Professional Breath and Movement School offered by the Hendricks Institute in 2001-2002. We (Philip and Linda) graduated in March 2002.

Each MABO is its own portal to discover more about yourself and others through the subtle art of "noticing." Each MABO has been kitchen-tested in our lives and workshop-tested in trainings with the Hendricks Institute. We invite you to explore, discover, share, workshop-test, and kitchen-test with us!

Each MABO is designed to be introduced and practiced during a training, and then kitchen-tested in your life outside trainings... at home and work. We noticed that our discoveries went deeper when we practiced MABO's for several days in a row. We noticed that the more we practiced MABO's, the more they taught us. We've noticed benefits, such as being more present in our bodies. We laugh a lot, too!

To get the most out of this workbook and MABO training, we invite you to...

- Bring the following **supplies** to trainings: 1) a watch with minute/second hands to notice the top and bottom half of the hour, 2) a 3-ring binder to put your MABO workbook sheets, 3) a clip board (optional, but helpful), and 4) pen(cil).
- Choose a **MABO learning buddy**. Share your experiences.
- Keep in mind...
  - **Simple** - Many of the big a-ha's come from noticing subtleties and small a-ha's. MABO's help us develop our sensitivities.
  - **Easy** – There is incredible power in "just noticing." One amazing thing we've noticed is that we're different (transformed) often without ever having to do anything... except notice.
  - **No Right or Wrong Way** – There is no right or wrong way to explore using MABO's. Trust that your experience is perfect.
- Explore MABO's between trainings. Share your experiences with a **MABO learning buddy**.

Enjoy! ☺

*Dr. Kathlyn Hendricks*

*Philip Duane Johncock*

*Linda Marinovich*

## Loop of Awareness

Name \_\_\_\_\_ Date \_\_\_\_\_

**INSTRUCTIONS:** At the top and bottom of the hour, place your whole-body, curious attention (with a sense of “hmm...”) on a **participant**. Notice what you notice. Then, consciously shift your whole-body, curious attention (with a sense of “hmm...”) to **yourself**. Notice what you notice. Shift your whole-body, curious attention to the **participant** and to yourself 10-20 times.

Record who (the participant) and what you notice.

Periodically through the trainings, explore the questions on the next page with your MABO learning buddy.

Time	Who?	Noticings
10:00		
10:30		
11:00		
11:30		
12:00		
12:30		
1:00		
1:30		
2:00		
2:30		
3:00		
3:30		
4:00		
4:30		
5:00		

For more information on LOOP OF AWARENESS, refer to pages 76-78 of the *2003 Apprentice Manual*.



## Breathing Observation I – Try on & Count # of Breaths

Name \_\_\_\_\_ Date \_\_\_\_\_

INSTRUCTIONS: At the top and bottom of the hour, choose a participant. **Try on** the participant's breath breathing pattern. **Count** the number of breaths for one minute (60 seconds).

Record who you chose, # of breaths per minute, and what you notice.

Time	Who?	# of Breaths?	Noticings
Practice			
10:00			
10:30			
11:00			
11:30			
12:00			
12:30			
1:00			
1:30			
2:00			
2:30			
3:00			
3:30			
4:00			
4:30			
5:00			

Comments

## Movement Activity I – Try On, Move & Notice Impact

Name \_\_\_\_\_ Date \_\_\_\_\_

INSTRUCTIONS: At the top and bottom of the hour, select a participant. Notice if the participant is sitting **or** engaged in an activity.

IF SITTING - **Try on** a participant's **sitting posture** for a moment. Notice whether your sense of flow is *increased* or *decreased*. Take a moment to **move the lifestream** (using the Yes-breath) through your body. Then, **notice** any *impact* on the participant.

IF ENGAGED - When the person is **engaged** in an activity, **notice** what parts of the body are *moving* and *not moving*. **Pick** one part that is not moving, and **move** that part of your own body... until you feel increased ease and flow. Then, **notice** any *impact* on the participant.

Note who you selected and what you noticed.

Time	Who?	Noticings
Practice		
10:00		
10:30		
11:00		
11:30		
12:00		
12:30		
1:00		
1:30		
2:00		
2:30		
3:00		
3:30		
4:00		
4:30		
5:00		

For more information on the YES-BREATH, refer to your handouts.



## Breathing Observation II – Match Breathing Patterns

Name \_\_\_\_\_ Date \_\_\_\_\_

INSTRUCTIONS: At the top and bottom of the hour, *match* a participant's **breathing pattern** with your own for just a *minute or two*. Notice how *you* feel *emotionally and physically*. Notice the *pace* (slow, rapid, consistent, hurried, deliberate), the *intensity* (strong, soft, hard), whether the inbreath or outbreath is *held* or *jerky*. Notice if the breathing is largely *in the belly* or *in the chest*.

Note what you noticed.

Time	Who?	Feel Emotionally?	Feel Physically?	Pace?	Intensity?	Inbreath/Outbreath Held or Jerky?	Belly or Chest?
Practice							
10:00							
10:30							
11:00							
11:30							
12:00							
12:30							
1:00							
1:30							
2:00							
2:30							
3:00							
3:30							
4:00							
4:30							
5:00							

Comments

STORY – BREATHING OBSERVATION II  
**Matching Maggie Mae’s Breathing Pattern**  
By Philip Duane Johncock

August 24, 2003

When I walked in the door, I noticed Maggie Mae right away, stumblin’ around like she was all drugged out. Come to find out she was. She had just had recent surgery as evidenced by the big piece of turf taken off the hair on her back and long scar along her spine.

“Maggie’s sick,” I blurted, as Maggie Mae gently lowered herself onto the ground, whimpering like a sick pup. “Maggie is over 10 years old,” said her mother Anna. “Poor Maggie, she seems to be on her last legs, holding on by a thread.

“The last two years have been hell for Maggie,” said Anna. She continued, “Poor thing. She’s just hangin’ around because we’ve got unfinished business. Aren’t you, Maggie Mae?”

As Maggie plopped on the floor and rolled onto her side, the first thing I noticed was her breathing pattern. It was forced and strained on the exhale with very little inhalation. The pain-like sounds she was making seemed to be on her exhale. “She’s doing the ‘healing breath,’” I blurted. “I recognize that breath.”

It is interesting that today I was playing with “matching breathing patterns”... Breathing Observation II. As suggested in the breathing practice, I tried on Maggie’s breathing pattern.

Right away, I could feel some pain in my chest. In the Hendricks vernacular, the chest/throat is the “sadness” zone. “I am feeling pain in my chest, and I wonder if I’m feeling sad,” I said. Maggie seemed to whimper in agreement.

Then, an interesting idea popped into my mind... resonate with Maggie and make sounds from the part of my body where I feel pain. Hmmm...

So, I started matching Maggie’s sounds with my own... focusing on the tight area in my chest. It was like a special chant... Maggie and me on the floor... making sounds... expressing our pain. Perhaps it would be Maggie’s death chant.

Then, there was a pause... a moment of temporary silence. “A shift just happened,” I thought.

In less than a minute, Maggie started in with another sound, this time it seemed to emanate from her belly. Or, at least my belly is where I felt some tightness, discomfort. So, I sounded in resonance with Maggie, this time focusing my attention on my belly, imagining that I was loving my “fear.” The belly is the “fear-zone” in Hendricksese.

This time, it took a bit longer to reach a pause point. And, in addition to sounding, I spoke outloud what I was thinking.... "I think Maggie is feeling fear. I feel fear, too, Maggie. In fact, I've been feeling lots of fear and tightness in my belly lately. Are you afraid of moving on? Are you afraid for Anna and Bridget?" Finally, the pause came.

When the sounds started up a third time, I tuned into my body. I noticed tightness along the spine, in my back. "Anger," I blurted. "I bet you're feeling angry."

"Yah, I'm sure she picking up a lot of anger and fear in this household," added Anna. "Plus, she had surgery on her back. I bet she has a lot to be angry about."

What a sight to see... Maggie Mae on her side, making painful sounds on her exhale... and me... kneeling next to her, chanting full out with her, focusing on the anger zone... back and shoulders... in my body... noticing that as I made sounds in the various parts of my body, the tension and pain seemed to go away.

By now, Anna had lied down behind Maggie and was rubbing her belly, petting her, comforting her... being an intimate buddy.

Then, something even more amazing happened. Our sounds came to a gradual stop. Maggie's breath was long and deep... on BOTH inhale and exhale. "She hasn't breathed like this in a long time," said Anna surprisingly. "In fact, I don't even know the last time I've seen her breathe this deeply."

Something had shifted. Maggie Mae's breathing pattern had shifted from the healing breath to a balanced, deep natural breath.

Now, I could not see some emotional pain in her eyes.

Once in a while, she shivered. "She's been having these fits, so that's why she's on the medication." I saw things differently. "I think the shivers are her body's natural response of releasing," I blurted. "I think you can go ahead and let her shiver and shake. She's healing herself. I don't think she likes being on that medication."

After a few minutes of deep breathing, an occasional shiver and some joint massage that I was intuitively drawn to do, I noticed another shift. But, this one was huge.

I withdrew my hands and watched Maggie struggle just a bit, but she was bound and determined to get on her feet. She lumbered up and finally stood up, solidly, on her own.

"She wants to go for a walk," I blurted. I noticed that she seemed very solid on her feet... a far cry from when I first walked in.

Maggie proceeds to walk down the hallway on a slippery floor and into the other room to drink some water.

Later that evening, Anna called with an update. “You wouldn’t believe Maggie Mae,” she rejoiced. “She hasn’t slid off balance once since you were here this afternoon. Her breath is easy and relaxed. She’s walking around and solid. It’s like she’s a puppy again. It’s amazing. I can’t believe it. And, to think that we had here written off for the glue factory.”

“I don’t think she’s ready to die,” I said. “When I saw her stand up solidly on all fours, I was amazed. She seemed stronger than I’ve ever seen her. She’s as strong as an ox... or perhaps a dog.”

While I learned a lot from Maggie about matching breathing patterns, resonating with sound, tuning inside me to notice and resonate with the feelings going on inside of me, one of the biggest gifts I got today is to experience... Maggie Mae’s essence. And, I saw her as a great teacher... if I just listened and was open to learning with her!

Thanks, Maggie Mae... for being such a great learning buddy!

## Movement Activity II – *Invitation or Imposition?*

Name \_\_\_\_\_ Date \_\_\_\_\_

**CENTRAL QUESTION: Do you experience life as an *invitation* or an *imposition*?**

**INSTRUCTIONS:** In your loop of awareness today, give some attention to whether you follow **movement impulses** or **do something else**. Examples of something else: *restraining, editing, going part way*.

Record what you notice.

Check with your buddy at least once and answer the questions on the next page.

Time	Noticings
Practice	
10:00	
10:30	
11:00	
11:30	
12:00	
12:30	
1:00	
1:30	
2:00	
2:30	
3:00	
3:30	
4:00	
4:30	
5:00	

Comments

## Questions for Exploration - Movement Activity II – *Invitation or Imposition?*

- What is an *authentic impulse*?
  
  
  
  
  
  
  
  
  
  
- *From where* do you move (i.e., in what direction?). For example, do you generally move in impulses from the *top-down*, or *from your inner experience through to your gestures*, or?
  
  
  
  
  
  
  
  
  
  
- Do you experience life as an *invitation* or an *imposition*?

## Movement Activity III – *Shifting Through Opposites*

Name \_\_\_\_\_ Date \_\_\_\_\_

**CENTRAL QUESTION: Can you change or shift your state of consciousness easily and in a friendly way by playing with opposites?**

**INSTRUCTIONS:** At the top and bottom of the hour, notice a participant's movement or your own. Try on the movement. Then, play with the opposite movement.

- Big ↔ small
- Expand ↔ contract
- Start ↔ stop
- Hold on ↔ release
- Speed up ↔ slow down
- Serious ↔ playful

Record what you notice.

Time	Opposite	Noticings
Practice		
10:00		
10:30		
11:00		
11:30		
12:00		
12:30		
1:00		
1:30		
2:00		
2:30		
3:00		
3:30		
4:00		
4:30		
5:00		

Comments

## Movement Activity IV – Locating Yourself in TIME

NAME \_\_\_\_\_ DATE \_\_\_\_\_

INSTRUCTIONS: At the top and bottom of the hour, notice the way you are using time.

Using the following continuums for reference, locate yourself in **time**:

Are you...

Hurrying up ←-----or-----→ slowing down

Ahead of the moment ←---→ <---- present moment----> ←-> behind moment

Unchanging pace←-----or-----→ varying pace

Unified pace throughout body ←-or-→ Moving body parts at different speeds

Record what you notice.

Time	NOTICINGS
Example	
Practice	
10:00	
10:30	
11:00	
11:30	
12:00	
12:30	
1:00	
1:30	
2:00	
2:30	
3:00	
3:30	
4:00	
4:30	
5:00	

For more information on TIME, refer to page 77 of the *2003 Apprentice Manual*.



## Movement Activity V – Locating Yourself in SPACE

NAME \_\_\_\_\_ DATE \_\_\_\_\_

INSTRUCTIONS: At the top and bottom of the hour, notice the way you use space.

Using the following continuums for reference, locate yourself in **space**:

Are you...

Expanding ←-----or-----→ contracting

Rising ←-----or-----→ sinking

Advancing ←-----or-----→ retreating

Angular movements ←-----or-----→ curved movements

Record what you notice.

Time	NOTICINGS
Example	
Practice	
9:30	
10:00	
10:30	
11:00	
11:30	
12:00	
12:30	
1:00	
1:30	
2:00	
2:30	
3:00	
3:30	
4:00	
4:30	

For more information on SPACE, refer to page 78 of the *2003 Apprentice Manual*.

## Movement Activity VI – *The Way You Use WEIGHT*

NAME \_\_\_\_\_ DATE \_\_\_\_\_

**INSTRUCTIONS:** At the top and bottom of the hour, notice the **way you use weight**.

Using the following continuums for reference, note the way you are experiencing the weight of your body:

Are you...

Engaged ←-----or-----→ passive

Light (floating) ←-----or-----→ strong

Active ←-----or-----→ limp ←-----or-----→ heavy

Record what you notice.

Time	NOTICINGS
Practice	
10:00	
10:30	
11:00	
11:30	
12:00	
12:30	
1:00	
1:30	
2:00	
2:30	
3:00	
3:30	
4:00	
4:30	
5:00	

**For more information on MASS, refer to pages 72-73 of the 2003 Apprentice Manual.**

# Time, Space & Weight Continuums

**Quick**

**Time**

**Sustained**

**Direct**

**Space**

**Indirect**

**Strong**

**Weight**

**Light**

## Movement Activity VII – Tossing

NAME \_\_\_\_\_ DATE \_\_\_\_\_

Central Question: How can you learn to **have fun riding waves of creativity**?

INSTRUCTIONS: At the top and bottom of the hour, notice a body sensation and toss it to another part of your body (for example, take the sensation of tight shoulders and toss to your calves, making them tight for a moment). Then, toss the sensation to another part of your body. Keep tossing for a minute or two.

Record what you notice.

Time	Noticings
Practice	
10:00	
10:30	
11:00	
11:30	
12:00	
12:30	
1:00	
1:30	
2:00	
2:30	
3:00	
3:30	
4:00	
4:30	
5:00	

For more information on TOSSING, refer to pages 54-55 and 95 of the *2003 Apprentice Manual*. Also, refer to pages 181-184 of *Lasting Love*.

Comments

# TOSSING

WHAT are you more committed to than TOSSING?



TOSSING has to do with: HOW CAN I KEEP the GAME GOING?

The moment you RECEIVE, (even if you take it as an attack) you can SHIFT



WHAT IS FAVORITE WAY CALLING the GAME

Many relationships have to do with:

HOW CAN I STOP the GAME?

WHAT DO I DO RATHER than KEEP the GAME GOING?



YOU WILL BE presented with your leaving disability in the GAME of TOS

JUST TO CONSIDER TOSSING LEADS TO MORE POSSIBILITIES!  
LEARNING DOESN'T HAPPEN WITHOUT TOSS  
WHAT ARE YOU MORE COMMITTED TO THAN TOSSING?  
I WOULD RATHER I'll GO ONLY



Think of TOSSING as playing "catch," and after you TOSS, you run away.

RECEIVE - then TOSS

Also, TOSS inside the body

FOR MOST of us, the ISSUE WILL BE RECEIVING. WE ARE PROFESSIONAL TOSSERS

FAR, AND THEN KEEP THE GAME GOING. GET OUT OF THE GAME.

ARGUMENT IS TOSSING, without the BREATHE.

GARY FLYNN  
BITS from 11/03 Apprentice Meeting

Created by Gary Flynn. Permission granted to include here. We appreciate your creativity, Gary!

## Movement Activity VIII - Congruence

Name \_\_\_\_\_ Date \_\_\_\_\_

**CENTRAL QUESTION: Is movement congruent? That is, does *expression, gesture and tone* match *experience*?**

INSTRUCTIONS: At the top and bottom of the hour, observe a participant and **notice** whether he or she is *moving in a congruent way*. If s/he is sitting, are gestures and facial expressions congruent? Use loop of awareness to “*try on*” the participant’s movement and notice *what awareneses emerge*.

Record what you notice.

Time	Who?	Noticings
Practice		
10:00		
10:30		
11:00		
11:30		
12:00		
12:30		
1:00		
1:30		
2:00		
2:30		
3:00		
3:30		
4:00		
4:30		
5:00		

Comments

## Breathing Observation III – *Looping with Two People*

NAME \_\_\_\_\_ DATE \_\_\_\_\_

INSTRUCTIONS: At the top and bottom of the hour, watch two people at the same time. Notice if they are breathing more into the chest or belly. Do loop of awareness with yourself and those two people. Notice where your attention is drawn.

Record what you notice.

Time	NOTICINGS
Practice	
10:00	
10:30	
11:00	
11:30	
12:00	
12:30	
1:00	
1:30	
2:00	
2:30	
3:00	
3:30	
4:00	
4:30	
5:00	

Comments



We appreciate ourselves for collaborating with each other and Katie to co-create this *MABO Workbook*! We have enjoyed facilitating MABO trainings and watching your discoveries, as well as our own. We appreciate you collaborating with us to provide a MABO legacy for future apprentices.

In Love and Service,

Philip Duane Johncock & Linda Marinovich  
Professors of MABOlogy

(Photo taken at first MABO training in Boulder, CO on Sept 25-28, 2004 by Lynn Lee)