Good morning, good afternoon, good evening Yoga Alliance community and our friends, welcome to YA Digital. My name is Patricia Anderson. My pronouns are she/her/hers. I checked the calendar. It’s Wednesday, in case you were wondering. I’m very pleased to be coming to you from the lands that were once home to the Anacosta people. You can let us know which continent you are joining us from today. We always love to know that information. And thank you for taking a moment to click on the button.

As many of you know, I am an RIT200. I have my own business, it’s called Tricipedia. And part of that business is consulting with Yoga Alliance as the executive producer for our digital content here, and that includes all of these fantastic workshops that we’ve been offering to you for a little over a year now. Cybill is with us today and also behind the scenes we have some really talented humans with really fast fingers whose job it is to capture me and Erin as we talk today. It’s harder for them to capture me because I’m a New Yorker and I talk very fast. This week is anatomy week here at Yoga Alliance and we are having a plank party. We’re going to be here for 75 minutes and all we are going to talk about is the plank, also known as chaturanga. And it’s one of the most challenging poses and also one of the most controversial poses. We have North America and the Caribbean, Central America, South America, and Europe in the house today. Welcome. Erin, was it February that you were here? January?

ERIN EHLERS: January. TRICIA ANDERSON: It was January, which seemed like a really like time ago and also yesterday. We had Erin Ehlers. Is it E-lers or A-lers?

ERIN EHLERS: A-lers.

TRICIA ANDERSON: I got it wrong. She offered some great information on the shoulder and had some great information to share. I thought hey, why don’t we spend 75 minutes on the plank pose and I thought that’s a great idea. Here she is. Let me tell you a little bit more about our guest today. Erin is an ERYT500 she has taught yoga for nearly 20 years. Besides yoga and yoga teacher training, she is also a yoga therapist and a licensed massage therapist. She's a really wonderful teacher and I think you'll really enjoy what we do today. She also has one of the nicest yoga studio online setups that we have seen. We love it. And I’m sure we'll get many questions about your blocks and your bolsters and your green wall and all of those things. You can expect today in our 75 minutes, first of all, it is a continuing education workshop. So, if you are a Yoga Alliance member, you can earn continuing education credit for this session. Second, there is going to be some practice offered today. And as I always like to say, I need for you, since we are not there to look out for you, I need for you to look out for your own body, particularly when we’re talking about this pose. The reason it’s so controversial is because it’s hard and it requires the recruitment of a lot of things that can get injured easily. We want you to take care of yourself. If something doesn't feel right for you, don’t do it. Sit and watch and take some notes. You’ll probably want a notebook near by. And you're also going to probably
want a blanket and a couple of blocks. Anything else, Erin? &gt;&gt; ERIN EHLERS: A bolster would be helpful but as we move along I’ll let you know what works as a great substitution. &gt;&gt; TRICIA ANDERSON: This will be a combination of lecture, practice, demonstration. Tune in, sit yourself tall, good posture, and I’m turning it back to you. &gt;&gt; ERIN EHLERS: Thanks Patricia and thanks to Cybill who is also behind the scenes, and thanks to Yoga Alliance for inviting me back for another one of these sessions. I want to state my appreciation for Yoga Alliance choosing to stand with Black Lives Matter, and also for Yoga Alliance keeping racial justice centered in the conversation about modern yoga. I’m Erin, coming to you from southern Maine today. I want to talk about plank pose. It’s a really rich topic and it can stir up lots and lots of questions. I want to tell you what my plan is before we get into it. Firstly, I want to define the pose by talking about the joint positions so that you and I, as we are thinking about this and practicing this, we have a common language to essentially say, oh, well what is your wrist doing? Or what are your shoulders doing? The other thing I want to do is to take those joint positions and say well, they’re tough in plank pose, but what will if we were to take them out, isolate them, unload them from weight, or put them in a different orientation, could we use those exercises to sort of strengthen and prepare for plank pose? I also want to spend a little bit of time talking about a few not so uncommon reasons why some of the things that are typical in plank pose can be truly challenging for any yoga student. And we can go over those with a little bit of detail. And lastly, depending on how long it takes me to say any of this, which is usually a really long time, we’re going to flow through some of those plank movements so we can put these ideas together. Teaching in this format is as new to me as it is to most people. I’ve only been doing it for about this year. There’s part of me when I’m teaching, I’m searching in my heart for that mom moment if I’m connecting with anybody. I can’t crack a joke with you and give you a touch and you can’t ask me a question directly to my face. If you’re searching for that little bit of connection, please hop onto the chat and the Q&amp;A. There are a couple of people on the other side who will get those questions to me. That helps me know I’m not sitting alone in my room in my house on a wind swept farm in southern Maine. &gt;&gt; TRICIA ANDERSON: I can assure you our audience has a sense of humor because I crack random jokes all the time and I feel like I’m talking into the void, and almost always someone says LOL. &gt;&gt; ERIN EHLERS: I’ll take LOLs when I get them. In the Sanskrit, we call it Chaturanga Dandasana. Some people call it from the top of the push up to the lower push up position. I’m going to start us off with this. I’m note a vinyasa teacher, so if you’re used to doing it seven times a minute. &gt;&gt; TRICIA ANDERSON: That’s kind of an exaggeration. &gt;&gt; ERIN EHLERS: Is it? (Chuckling) Even if you do your planks as a highly repeated movement in your practice, which is fantastic, I have no criticism of that. But you can take it out of that format and say what are we doing when we do this. Let’s talk about the joint positions. When I come into what a lot of us would call high plank or the top of the plank, there’s a couple of notable things going on. If I start back at my toes, my toes are in a position of toe extension, meaning they’re tucked under. Paired with that in my body, my ankles are in a little bit of plantar fashion. By the time I get to my knees, hips, and if I’m doing it with a lot of security in my core, my spine is about neutral. You might see my elbows. But they’re about straight. The wrists in about 90 degrees of extension. So, by and large the shape of that pose is mostly neutral in the body except for toes, shoulders, and wrists. And then if you come from the
straight armed plank to go down to a lower plank, you then add elbow flexion. So, when we're talking about this, those joint definitions don't really add, on the surface level, it's like oh, well most of your body is neutral. But it's the orientation and gravity and the fact that you're load bearing on you are upper arms is what makes it such the big deal that it is. I want to be clear when I say your spine is in neutral, there are two things I'm really saying. One, I don't know that. (Chuckling) Because we're not sharing space right now. It's highly unlikely that anyone's spine is completely, totally in neutral. But most of us would endeavor in the posture to prevent something like a big sway back to happen or to actively flex the spine up. So, for most of us when we talk about the basic definition, we're thinking of a neutral position. But again, that can't be perfectly assessed. And then second to that, neutral does not describe a sensation. And it does not describe the muscular action. There's a ton of contraction to hold that neutrality. So, that's kind of what the sprinkling of joint definitions I want to start off with. And the most problematic, the most commonly thought about considered would be what's happening at the wrist. And it's a unique thing because for most of us throughout the day our wrists are jointly flexed or maybe they're close to straight or slightly bent if you have your wrist on a mouse pad. (No audio)

Erin, we've lost your sound. Cybill, is that just me?

=&gt;&gt; ERIN EHLERS: And then as you. &gt;&gt; TRICIA ANDERSON: There you are.
&lt;&gt;&gt; ERIN EHLERS: Did I fade out for a second? &gt;&gt; TRICIA ANDERSON: You did. It might have just been me. Sorry to interrupt. &gt;&gt; ERIN EHLERS: I don't feel interrupted. We talk about that wrist extension because we're not generally extending our wrists throughout the days, and then we're load bearing on top of it. Any questions so far that I should pause for?

TRICIA ANDERSON: Our wonderful audience, it was not just me, but I think you just recapped what you were saying about the wrist. The last thing I heard you say before your sound cut out was about mouse pads and flexion and extension.

=&gt;&gt; ERIN EHLERS: Yes, the common thing is you're a little bit flexed or straighter at the wrist. There's very few instances in your daily living where you would be lifting your hand to come back. That makes it uncommon as a joint position, and double uncommon that your whole body weight is on top of it. I want to talk for a second about a few things that we can do to strengthen this situation of wrist extension. What I'm going to invite people to do is sit comfortably and then get a sense that you're not hiking the shoulders up. I'll remind you a few times about that. I'm going to tip a little bit to the side here and have your arms come ahead of you. If possible, your elbows will be close, but if that's difficult to do, at least get the heels of the hands together. I'm going to sit back a little bit so I remain on screen. And as you have that, can you bring those hands apart from one another? And again, if you want to have your elbows wide, you're doing just as well. But the idea here is you can go from fingers pointing up to hands peeling back. And that would be an active range of motion.

To examine how much wrist extension you can do. And I've taught this often enough. &gt;&gt; TRICIA ANDERSON: How much does it matter if I can't quite bring my elbows together.

&lt;&gt;&gt; ERIN EHLERS: It matters none at all. Heels of the hand can touch, elbows can be as wide as possible. I'm going to do a few slow repetitions where I'm going to work to bring my palms together and then try to bring my palms as far apart as possible with the heels of my hands or wrists staying connected. I'll show you from the front on so you can get a better sense of how much wrist extension is happening. Right about here is where it feels like I really have to
work. If I get any more degrees out of that. My forearms are really working hard to make that connection. We'll try that a couple more times. Even though it looks like how would this help out your plank, the ability to peel your hand back like that is going to really require these wrist extensors, which broadly we'll say it's the muscles on the back of the forearm to have the ability to make that action happen.

When you're in plank post, that action is passive. You're not actively putting your wrist into that position. But there's a good strategy of having the strength built into that joint so when you're passively working it up to that, all of those muscles are attended to you doing that so when you put it into the passive realm it's not such a massive thing. This should be your first go-to. How much active range of motion do I have? I showed you double handed because it's kind of a good way to see the difference between the two, but the thing can happen single handedly, as well.

TRICIA ANDERSON: If you don't plan to already talk about this, can you talk a little bit about how the muscles surrounding the joint help to stabilize the joint and why is the forearm important is really the question?

ERIN EHLERS: Yeah, that's a great question. So, a wrist is really an intersection of a lot of things, right? You've got your hand bone coming down. So, that little cluster of 7-8 wrist bones and then you've got your two forearm bones coming in to connect here. That's a lot of small bones. It's a ton of itty-bitty ligaments and tendons. The muscles by the time they're covering the wrist, they're not these big meaty muscles, they're long, strappy tendinous parts of the muscle. You have to do something that makes the elbow to the hand really consider its positioning. You can do these little range of motions, but the ability to actually replicate that position is going to be really helpful as that stabilization that occurs is sort of dependent on the ability for the position is sort of dependent on the joint space remaining open. So, you don't need to think of it as like really, like it's microscopic, right? We're thinking of all of these little bones that go around each other and they're encapsulated in tendons. They need the ability to extend load in many directions. If the only way we ever load them is here, passively, then they get accustomed to that. But for many people, that pressure builds up over time. It's dependent on leaning on the bone and not having a store of strength and mobility and around that. Does that answer the question?

TRICIA ANDERSON: Yeah, that's very helpful, I think. Let me ask this one other thing. You're, to me, I think, if I'm showing a student to do this or demonstrating it, right, this is giving me as the student information, but it's also giving you as the teacher information. And it's sort of like a warmup for your wrists. Correct? So, it's an assessment tool and a warmup.

ERIN EHLERS: Yeah. That's a good way of putting it. Not only is it delivering that mobilization, that strength building, that range of motion, it might also be really informative that if you have a student in front of you and they can only do this much active range of motion and they're the person that's really kind of struggling to stay in this much wrist extension for much longer than a beat or two or a breath or two, it may be worthwhile to regard. They may not actually have that. But you can also assess it through a passive range of motion. I'll keep on spinning to the side. What I need is a platform that kind of just twirls when I teach. If I take my arm forward. TRICIA ANDERSON: Lazy Susan Erin.

ERIN EHLERS: Exactly. That's what I need. Someone needs to invent that for the Zoom yoga world. I can put my palm facing forward and not from the fingers bending back, by from
the wrists bending back, I can explore passive range of motion here. If you had somebody, or yourself, because the first student you have is you, if you were not able to pull your wrist back much more than that, it would be understandable that once you were in plank pose that this was really, really troubling to you. You might do better to have your hands forward so you're not actually enforcing 90 degrees of wrist extension, because it might not be actually something that's built into your wrist. I'm not seeing a ton of people in person these days, but I do have a few folks that I do see somewhat regularly in my studio. And a couple of them just can't extend their wrist to 90 degrees, never could, and probably never will, and not for the lack of trying. But to be in that position, they just don't have the structure in their wrist. I'm trying to think if any of them has like an old wrist break. I can't quite remember. But for them to be in this position is just not even possible. They begin to compensate by bending their elbows because that reduces the amount of wrist extension. So, everyone come onto an all-fours position to join me. I say everyone. But I won't know if you do or don't. But you can have your shoulder over your elbow over your wrist. If I had a dollar for every time I was told to put my wrists underneath my shoulder, I'd have a good little bank account for my wrist position. There might be people amongst us for whom this is quickly uncomfortable or they could never get there to begin with. Everyone build their elbows by a couple of degrees and appreciate that we're not really doing a lowering action. We're just kind of backing up those elbows. But that reduces how much you have extended your wrist. It increases how much you're flexing your elbow, but it takes some of that pressure off the wrist. So, if you have folks that you look at and you think gosh, they never straighten their arms fully in this pose, that could be from really good reasoning, but they actually can't do that at the wrist joint. And the other way people will compensate for that is to have their hands forward because that, too, will reduce this angle of wrist extension. And I think those should be really valued observations you make either about your own body or about what you might see on screen or in the studio is that if someone can't do that, they probably have tried (Chuckling) and it probably just doesn't work out for their wrist. So, we'll consider that as sort of we don't do diagnostics as yoga teachers. But you might just kind of say in your mind that wrist position is not currently attainable and it may not ever be. Therefore we don't have to correct it. We have to adapt for it. So if you tell the person who can't do 90 degrees of wrist extension to do it, they just can't. So, give them an out by having their hands a little bit forward. And if you haven't tried that out, just give a quadraped pose and see how that takes some of the load off the wrist. I don't really have any wrist issues myself, but there's something about this one where it's like hmm, it's kind of a nice vacation for all the many minutes, hours, days that I've been on wrist extension otherwise.

TRICIA ANDERSON: I do. That's the first thing I do to modify. Is bring it out of alignment with the shoulder joint.

ERIN EHLERS: Yeah, yeah. TRICIA ANDERSON: Because it decreases the angle. So, that decreases pressure.

ERIN EHLERS: Yeah, 100%. And it would look like improper alignment, which is, you know, a phrase. TRICIA ANDERSON: A whole other conversation. ERIN EHLERS: It's become very aged. It's not aging well inside modern yoga. That there's a right way of doing it. The more we learn about movement science, there's not one right way. It might not bring us into the future with yoga, alignment. There is an efficiency with stacking your joints up like this. That's not for no good reason. It probably isn't arbitrary when you do the posture.
There's a certain architecture to there. It's like I have the hardest tissue in my body taking all of the weight of the torso on the wrists. That's efficient to a certain degree. But to take your hands forward isn't inefficient, it's just a different efficiency. When I do this, I feel I have to use my pecs a little bit more. This is just a general way of thinking. It's not strict movement science. But this, to me, feels like a more muscular pose. Of course every posture is a muscular pose. Then I can move here. But if someone doesn't have the ability to have that movement with their wrist, having it forward is better for their joint and it's a strengthening move for everybody. Five Even if you have a gajillion degrees of wrist extension, it's an alternative way to do it. It plays its legs out a bit more. &gt;&gt; TRICIA ANDERSON: Dive deep. There's bunches of questions about this that I am confident that you're going to answer as you go into it a little bit more. I'm going to let you keep on keeping on.

&gt;&gt; ERIN EHLERS: Okay. If something comes up thematically and I'm not hitting it, I'll let you know.

&gt;&gt; TRICIA ANDERSON: I will. But I know you well enough to know that you're going to get to most of it. &gt;&gt; ERIN EHLERS: I taught this action. You can do it singly and facing forward and you can do it weighted. So, your body's weight on top of your wrists is comparable, but not the same thing as picking up an actual weight. So, if you didn't prepare for this webinar with a little hand weight around, no worries. If you have one, great. Otherwise the easiest yoga prop to use instead is a water bottle. So, if you have like, especially those metal water metals that are in vogue these days. What you could start with, what's a good one? Well, they're both good. You can start with your palm facing down, having an object or even do this empty handed because it's a range of motion exercise. If I try to do this on my leg, it makes me sit incredibly crooked. I want to get a sense here that I'm reducing the load on the whole body. I'm just going to focus on this one thing. This is a five-pounder. I couldn't go any heavier than that, but somebody with a bigger forearm may be able to. I'm basically just trying to keep my wrists straight and that's easier said than done. And then I'm going to permit here a really slow flexion. So, I'm gently going to curl my knuckles down towards the floor.

And at the end of it, I'm going to hang there for a second because it feels nice. But if you found that was too much, you don't have to hang. You might even come out of your end range of motion.

And then the upwards movement here, again you could be empty handed. You could be hanging onto a water bottle.

The upwards motion is that wrist extension.

&gt;&gt; TRICIA ANDERSON: This is work! &gt;&gt; ERIN EHLERS: Are the flames visible? Can people feel that on camera? The smoke?

&gt;&gt; TRICIA ANDERSON: Mine is only three pounds. I don't know how you're doing that.

&gt;&gt; ERIN EHLERS: I'll do anything if the camera is pointing at me just for my ego. (Chuckling) It's the greatest motivator. We'll do a couple. And again, if you are going to do this as a replay later, just experiment with different weights. Patricia said she's got three. I've got a five pounder. That's my max. I couldn't go any heavier than that. Slow on the way down because you're resisting flexion. That means your extensors are controlling it, amongst other things. And then as you come slowly up, you're coming into a resisted extension, right? Because gravity is pulling your hand down and your weight down at all times. So, at the peak of that, can you hold that for a moment?
And you can see if you've got a weight in your hand, you can poke around and appreciate those long, strappy muscles that control the wrist. And then we'll come over to the other side. I'll do three on this side. If you feel like that's a mismatched count for you, you can do more or less.

TRICIA ANDERSON: Don't try this with your groceries. ERIN EHLERS: (Chuckling) Yeah. Something heavier than a few pounds is going to be a real forearm burner. I'm going to start straight. Can I hold my wrist neutral with this weight in it? I'm struggling because it wants to go down.

TRICIA ANDERSON: Yeah, my tendonitis not a fan of. This I had to stop.

ERIN EHLERS: That brings up a good point. So if someone is dealing with a tendonitis around the wrist, it's always good to inquire if they've gone through the protocol, the treatment with the PT, and eventually their PT will tell them they're ready for the real world, but they still can be doing things with pain. And it is always best, and I think a lot of yoga teachers know this intuitively to let someone determine how much discomfort is worth their while.

Because you as a yoga teacher have a very narrow scope of practice, where their PT may make them do something to the point of discomfort, but as a yoga teacher, it's probably not worth your while. It develops a strange relationship between you and your students if they hear you making that insistence. Okay, here is my last one coming all the way back up. All right. All right, a couple of things for the wrist. So, good strengthening moves. Getting an understanding that when you're in that position it's called wrist extension. There are many, many way to strengthen the wrist. We just did a couple. You could always do a good Google search, wrist extension exercises, the world is full of them. And you can come up with things that prepare this joint for the load-bearing that happens in that plank pose.

Let's think about the next joint north, which would be here, the elbows. And when you're in that straight-armed plank, coming down to that elbow bend, that's a big action for a lot of people. And it's complicated. I mean if you say it in one way, oh, you're just bending your elbows, what's the big deal, but nothing happens.

TRICIA ANDERSON: That makes it sound way simpler than it is.

ERIN EHLERS: I know. Just bend your elbows. No big deal.

TRICIA ANDERSON: It's easy when I'm sitting down.

ERIN EHLERS: Totally. I like this one too. (Chuckling) But it's a really complex action, because it's not just your elbows bending. It's your shoulders stabilizing and then what are your stats doing? We're going to bench press a bolster. If you happen to have a barbell at home, you're a step ahead of me. But what I'm going to do here is just come back.

TRICIA ANDERSON: For the record, my barbell is way heavier than a bolster.

ERIN EHLERS: Yes. (Chuckling) It is. But a bolster is a good stand-in. I'm kind of joking, but not. If you have a barbell, do it. But if you have something like a bolster, we're really just going to be mimicking this pushing action, this elbow bending action and getting a sense of what's happening at the shoulders. If you don't have a bolster, but you do have even a pillow from your bed, it's kind of just a place holder, it's not really a big, big weight, or even just folding a blanket in a rectangular shape, just something that your hands are held accountable for the motion. I'm going to place a blanket for the back of my head as optional. And when I come on down, we'll do knees bent, feet on the floor. And I'm going to take this up onto the palms of my hands and work with my arms up straight for a moment. Hey, wrist extension
again. How did you know? And if you have a bolster or something that's weighted, you know, this is probably around 5-6 pounds, you could use this for wrist extension. Kind of letting it tip up and then tip down. There's one more wrist extension exercise for you. I'm on a crusade. Everyone is going to learn some wrist extension exercises. And then when you have this, as you hold this above you, can you feel your shoulder blades on the floor?

And then the big question after that is what parts of the shoulder blades are on the floor?

So if I do this and I push way, way up, I want to put my bolster on the ceiling, I protract my shoulder blades and lift them entirely off the floor, but what I want to find here is I want to bring my shoulders to the floor without doing this job which a lot of yogis do which is to pinch the scabs together, I just want them on the ground without actively pinching in. And from here, I'm going to bend my elbows and push up. Bend my elbows and push up. And actually, I want to change that pattern a little bit because I feel like that doesn't exactly mimic plank pose. Yeah, that's what I want. I'm going to see if I can bring my elbow to the floor and then come all the way back up. So, elbows all the way down and then coming back up. So, straight arms here as your top of the plank and then as you come to bent elbows, that's your low plank. Because if this isn't terrifically heavy, it's just enough to get me to pay attention to it, I can then devote my attention to shoulder blades. If I push up, do I pull my shoulder blades off the floor? And then the very moment when I begin to bend my elbows, do I squeeze my shoulder blades together?

On the next couple of these, I'm going to try to keep my shoulder blades to the floor from start to finish. And in particular, becoming more specific, I want to press the outer edges of my shoulder blades to the floor, not the inner edges. But the outer corners, say the back of the armpit.

And as you go through this, again, if you do this on replay or you don't have props right now, but you're willing to play with it later, what you're looking for is not can you bench press a bolster, because I bet most of us can't, but to see what happens to the shoulders. I'm going to drop this to the side and come up and show you what I frequently see when we come from that high to low plank maneuver, which is that it's not just bending those elbows, but the action begins at the shoulder blades. I'm going to do it with my knees down so I can do a couple. So, if you're in your straight-arm plank, and then the next stop is to come into the bottom of plank, or the low Chaturanga, a lot of people start here before they do this. So the shoulder blades come together one and then elbows bend, too. And that's not innately incorrect. It might even be someone's best strengthening move, but what I wonder is if you're in that full plank, it tends to also elevate the shoulders, that means bring them toward the neck. So, people end up the neck getting approached by their shoulder blades rather than holding onto some strength in the middle back. So, just like when we were bench pressing that bolster, can you keep your shoulder blades in one position from straight arm to bent arm, from bent arm to straight arm? And give that a couple of shots and again make it easy on yourself with your knees down so that you can kind of do an examination of this. Even if you're the world's best planker, whoever got that title, see if you can do a few where you know where your shoulder blades are. And again, it's not innately incorrect or unsafe to let the shoulder blades come together before you bend the elbows. But I think a lot of people feel they have no choice. That's the only movement they can make. And strength building for me is really the ability to do a couple of different things. Any questions coming in about the bench pressing, bolster pressing?
TRICIA ANDERSON: I made a guess on this, but maybe you can just confirm or deny so to speak.

ERIN EHLERS: Yeah.

TRICIA ANDERSON: Where we're going for like a push-up alignment, right, where your shoulders and your elbows and your wrists are generally in the same line, so your elbows are not necessarily out and they're not in.

ERIN EHLERS: Gotcha. That's a great question. I would say that the standard is when you're bending your elbows that they essentially just go straight back behind the shoulders. You're not necessarily coming out to the side and you don't want to necessarily come in. I got away for a couple years without making that my low plank. Because I found out you can just balance on your elbows. I know. It was good, though, while it lasted.

TRICIA ANDERSON: Sorry. That question was also specific to the bolster thingy.

ERIN EHLERS: Yes, gotcha. We can actually answer that question with the bolster again. So, if anybody wants to hop back to their bolster bench pressing and try that on for size, you can also answer it in your plank, obviously. But we'll start with this one. I want you to feel the difference, right? I have an answer and it's the one that Patricia likely went with, which is to have your elbows in line with your shoulders. But there's something to the version where you let your elbows come out. And then you can do a few of those elbows to the floor, arms back up straight. And this works for a lot of people pretty well because when you internally rotate, you're using your pectoralis muscles. And those pecs are very helpful in that action of lowering down towards the floor. Some people, if they have a pack of strength right up there in their pecs, this is very helpful. It's an internal rotation. And what tends to pair with internal rotation, so, I'm going to drop the bolster and come back to planksville is that internal rotation tends to pair with an elevation of the shoulder blades and a retraction of the shoulder blades. And so my only quibble with that because it's not inherently incorrect is that for a lot of the day, a lot of us are like this anyway. The shoulder blades are elevated and they're internally rotated. If you ask them to start load bearing on it, they're basically reinforcing, which for a lot of people feels like not excellent posture for the shoulders. So, it's not that I can say if you do that then you will have this problem. So, I don't usually believe people when they tell me that anyway. But it just tends to reinforce this thing. Right? Like the elevation retraction and internal rotation. And you might have the instance where people are just really strong that way because that's what they've been doing with their arms and the moment you ask for some external rotation shoulder blade depression and then shoulder blade stability, it's sort of like they don't have much of a recourse. So, teaching them something like that bolster bench press is a good way to actually feel what's the difference between internal rotation, what's external rotation, what's wide, what's narrow? And how does that contribute to your arms? So, I'll just do this one more time in case anybody is getting tired of coming up and down with this. But it's, I think, a really educational thing, because we're taking that same exact movement, we're taking the body weight off of it, and you can probably get a few more of these done, if you have somebody for whom as soon as the elbows bend and they go to the sign, they're tending to do an internal rotation. If you have somebody who turns their elbows in, that's pretty uncommon, but it does happen every once in a while. Then teaching them that neutral rotation, that doesn't exactly pair with each other, but I think you know what I mean. That this action is what you'll be doing once you're on your hands. So, a good preparation is to do something where they don't have to
load up the weight and examine in three or four different manners. Somewhat internally rotated. What about one arm in, one arm out, and try it on for size in a few different ways. TRICIA ANDERSON: I think it would be really helpful for building body awareness about which muscles you're recruiting. If you're doing in cross fit weight lifting, elbows out. We call it military style push-ups, I'm sure it has a different name. Versus tricep push-ups some people call it, you're recruiting different sets of muscles.

ERIN EHLERS: If someone asks me should I do it this way or that way, I become a frustrating yoga teacher, because I don't believe one is better than the other. It's sort of like try it both ways and understand what the difference is than rather say I would like to be on the right side of this movement. I would say instead of trying to be correct, figure out what those movements are. It takes more steps in the process of learning, but I encourage everyone to do that. If you know when you do plank pose that nine and a half times out of ten you start and then you're here. And then the next time you do it, commit to doing one eighth of your movement, but never let the shoulder blades move. Or if you know the elbows come wide to the side, try to hold them in. But really catch sight of what that means to your body than trying to pinpoint the best way to do it. It depends on the person. TRICIA ANDERSON: You're looking for what's correct for your body today.

ERIN EHLERS: Correct. Action. TRICIA ANDERSON: A quick time check. We're 40 minutes in. Definitely lots of engagement and lots of comments and appreciation for you. I could pop some questions to you, but I also don't want to interrupt your flow. We haven't got on the the shoulders yet. We've talked wrists. We sort of started talking elbows. You tell me.

ERIN EHLERS: I'm going to go over the hot topic of elbow hyperextension.

TRICIA ANDERSON: That's in my Instagram feed every day!

ERIN EHLERS: (Chuckling) I know. And then I'll pause for a moment and then we can cover some other questions and then we'll do more movement and then we'll cap it off with kind of like a plank sequence. Does that sound good? TRICIA ANDERSON: That sounds awesome.

ERIN EHLERS: So, I'm not such a hyperextender, but I do have some. If you Google it, you'll see something that makes your hand stand on end. It seems very distorted than compared to the aesthetic normal, which is to have a straight line at the elbow. It appears to be a really dangerous thing in some people's minds. Wow, look at that person's hypermobility. How strange it might be to have someone who is that hyper mobile then put their body weight on. I'm certainly people have seen worse. Or how shall I see? Have seen better? Better hyperextension. As a teacher, our minds are often trying to, well, let me start this way. Many yoga teachers really sincerely want to keep their students safe. That is a really beautiful intention as a yoga teacher. I couldn't come up with a better one. If you're going to teach people Asanya and you want to take care of people, that's beautiful. But we tend to overlay that intention of safety with ideas that are a little antiquated. Hyperextension in the elbow is not necessarily a bad thing, it's not a bad thing, unless that person has already encountered something of joint pain. I'm going to pose it as questions and I'll kind of know I'm doing that rhetorically. But if anybody has a good answer, I'm happy to hear it if it comes through. So, what causes elbow hyperextension? That's like a big question. What causes that? Is it that you on day one you had straight elbows in yoga and then by day 10,000 in yoga they're beginning to bend backwards. I think most of us would agree that's not what causes
hyperextension. Having the arms too straight for too long isn't generally going to kick people into a position where suddenly their joint has this completely different shape.

TRICIA ANDERSON: I always thought it was something that you're born with. If you have hyperextension. But I wonder too if it can signal damage to your ligaments?

ERIN EHLERS: That's a good question. I think the first part of that is is case 99% of the time. You are born with something in your elbow that permits it to do this. I'm going to call it bending backwards. I hope you know that's not really what's happening. That's not the full examination of it. When someone has the ability to do that, it's usually based off of two things. One, the shape of their bones just permits that to Hawaii it's sort of like a little hook that goes into a little socket. And it might be that that socket is really deep. So, when the hook goes into it, the hook being on the back of your harm here, that it's just really deep and it goes in deeper. And the appearances on the other side of the joint, it bows outward. That's one reason why someone might hyperextend. The other reason is they might have ligament laxity around that joint or they might have it in total throughout their entire body. That's also likely to be genetic. They might have also had some sort of injury in their arm and elbow and when it was repaired and when it healed, the situation of however that happened just permitted more movement than when they started.

We'll set that one aside because it's quite rare and people know about that and they've been trained by their medical team to adapt for it. So, the first two things, you can't do anything about that. Like someone's joint structure is not a negotiable and also the collagen structure. Neither one of them are pathologies. It's not a problem. So, if someone has that in their bony structure, it's not necessarily going to cause any harm. It's just that's how much their joint moves. And someone has lax ligaments, that, too, doesn't necessarily mean that's going to cause damage. It's just aesthetically we look at that and say wow, that's too much. It's not that someone has stretched and stretched and stretched and they're just on the verge of snapping their ligaments like a dead rubber band, it's more that that's the range their joint has and it's necessarily a problem. The last thing I want to say is it structural or laxity in ligaments, you as a yoga teacher will never know. Unless you have a laboratory, in which case you're not a yoga teacher, you're a medical researcher. You'll never know if it's one or the other. It's not necessarily something you have to correct. However, is it beneficial to train somebody who has got lots of mobility. I would put myself in that camp, to use their muscles a little bit more in any yoga pose? That's definitely true. That's always a good strategy. I'm never going to talk anyone out of creating more strength. But that's also a good strategy for all of your students. So, even if someone had aesthetically straight elbows, they too, could benefit from learning how to do a microbend. So, the fix, so to speak, is that you just want to give them another thing to do with their body, right? That's all it really is. I wouldn't necessarily worry about somebody who has hyperextension. Probably all of their joints do some amount more than what's average. If they're not dealing with pathologies, and there are pathologies, then you might let somebody slightly hypermobile kind of express their hypermobility without worrying about them. But if you want to give them a strengthening exercise, it's for everyone, not because they need a major correction. That's the two directions I think about with the elbow stuff. Is it a problem that someone can do it? Not really. If you view your students as like problems or having problems (Chuckling) then you're developing a sort of relationship to teaching which most people don't want to have, which is they have to go in there and fix people because people are
broken and I'm the savior and you need me. Most people don't want to cultivate that relationship with their students. But we can sometimes when we look at something, which is actually quite normal, which is that some people's joints move differently, and we try to go in there and do the favor of correcting it. Give them a strengthening move because you want all. Don't ask them to hyperextend more. Their joints are probably maxed out. I'll take some more questions on that or whatever else has come up?

TRICIA ANDERSON: Okay. Let's see. Where do we want to two? Lots of things are going to the shoulders. I'm going to give you the out if you're going to cover this about preventing wrist injuries, modifying with fists or forearms. I feel like you're going to get to that.

ERIN EHLERS: I'll get to that when we're moving. Yeah. I'll save it for then.

TRICIA ANDERSON: Okay, that's what I figured. What about using a wall or a chair? Are you going to get to that?

ERIN EHLERS: I probably won't show any of those, but, you know, just briefly, having someone on their feet versus having them on their hands is fantastic. Think of all the same things you can do that's a plank, but you're basically not loading up your hands. Those are fantastic variations. And a chair, I think of it as a way, yeah, a chair underneath the hands is a similar thing. It tips the weight off of the shoulders and down the body into the feet a little bit more so you're slightly more towards vertical and that's a great way to reduce how much weight is on the hands. We'll go through kind of a progression of things like that when we're moving.

TRICIA ANDERSON: Love it. And what about putting something under the hand to change the angle of the wrist.

ERIN EHLERS: Yep. There used to be those wedges around. I haven't owned one of those in ages. And a blanket does great work because it's adaptable. Because that blanket and a half is too high for me. But I'll take a blanket that's maybe an inch thick and then have the heels of my hands on that. In this, it lifts the hands up and it reduces the amount here of wrist extension. What I would say is about that is I've heard from some of my wrist people that it increases a pressure point there. So, while it is changing the angle, it is increasing the load. So, you kind of have to make your choice about that. If someone is like arthritic, so, painful with pressure, that might just feel like the worst sort of like change in it. But if someone just has that limited wrist extension and there isn't necessarily like a hot spot in the wrist, that could be a really great one.

TRICIA ANDERSON: Cool. I love what you said about having wrist people. I keep thinking of my sister who is an occupational therapist, physical therapists. We all have specialities, right? And you should have what a member of my brain trust calls a brain trust of people that you can call on and say, ask these questions, wait, am I teacher training? Somebody said you're not supposed to move your wrist over your shoulders. Get yourself some trusted experts that you can, additional to Erin, obviously, that you can tap on when you have said questions. And, you know, the thing that's really challenging, and I think you tapped on this before, and then I think we'll move forward, Erin, is no human body is the same as another. And so while we want to deal in absolutes, don't do this, do do this, also humans. So, arm yourself with as much knowledge as your brain can handle and then your job as a teacher is really just to help your student, I think, this is my personal opinion, your job as a teacher is to help your student know what's going on inside of their body and take care of themselves. Right? 

ERIN EHLERS: Right. Absolutely. Yeah. Instead of saying you go over there, you walk beside
them, you carry the lantern on that dim path you look around together. It's not necessarily, I mean you shouldn't have to know everything. But if you're going to deal with a lot of different students, be humble. The way that I've learned really well as a teacher is to have somebody who is like whenever we do that, this hurts. Or man, that just doesn't work for me. And say to them, can you stay 10 minutes after class and can I ask you a few questions. Not so much I'll help you with that, but more like will you help me with that? Because you're the one with wrist issue. And I learned this thing in a workshop. And I just want to see if it works for you. Or I read this book the other day and this seemed to be a really cool strengthening exercise. Would you be willing to do it three times a week for the next four weeks and let me know what you think? Your students are the best resources. The people with the issues, which is everybody, they're going to be the ones that will educate you the most. That's just how I've always learned it. To be able to say to somebody you're talking about back pain, I feel like I don't have anything good for you, would you be willing to try this? Keep on communicating with the people who are the ones raising your hands. Those aren't the ones where you're like oh man, I need to figure out what I'm going to do with them. Those are the ones you are going to learn from. Most people would like a little help. If they trust you, coming up to them and saying can we talk about something opens up a really nice conversation between student and teacher.

TRICIA ANDERSON: One last thing. When you're putting your palms on the ground if that's what you're doing, your pointer finger, middle finger is forward. Maybe.

ERIC EHLERS: (Chuckling) Good question.

TRICIA ANDERSON: I've got the tendonitis. So, if you're doing whatever this pose is, my fingers stopped being able to do that about six years ago. I just turn my wrists out.

ERIC EHLERS: Absolutely. That's another fantastic point. I so appreciate anybody who is trained to say a certain set of cues to describe a pose. That's how I was trained too, and I went with it for a long time. When I train my teachers, this is what I say to them. It's sort of a joke, but not really. You're going to stand up there. You have to say something. So, then choosing what to say is where teaching starts. The rest of it is hi, my name is Erin, let's do this. Your finger is pointing forward is essentially a question about shoulder rotation. So, if I do this, I used to have, I must have just been told this, middle fingers pointing forward. And I happen to have pretty supple joints. If you give me a few options, I can exercise most of them. But for some people, that actually requires them to turn their hands in a little bit. It's not something I can demonstrate because it's not in my bones, but someone's index fingers pointing forward will make their elbows do this. I'm going to define it, because you'll see this moving. But that's my shoulders, my upper arms turning inwards in their sockets. I'm not going to say that's inherently incorrect. It's just where you are most of the day. And then the other thing I've heard is index fingers pointing forward, which for me seems to infer a little bit more external rotation. There could be a situation where you have a student whose external rotation of the shoulder requires them to turn their forearms out or internal rotation requires them to turn their forearms in. So, not everyone can turn their upper arms without their forearms going along with it. You can absolutely permit people to turn their hands out if that's the thing that gets them to engage with a little bit of external rotation. And the reason why I would want someone to have that touch of external rotation is because the rotator cuff is a woefully underused set of muscles in our society. I don't think you can go wrong in asking those external rotators to do some of the load bearing, the load sharing of the pose, if you will. So, having the hands turned
out for some people, you can see that that will turn my inner elbow to face forward without me having to spin my arm independently of my hand. It's another one of those instances where I totally appreciate the urge to know in which direction do you point your fingers? But my answer, it can be frustrating to some people, is what does it mean to turn your hand in any direction? Are you willing to play with a few of them? And you'll find that some people, you let them turn their hands out that much, they're going to feel so much more connected to their shoulders. And it's not what you had ever seen someone do in a yoga magazine to do with their hands in plank pose. But to the person who has never been able to externally rotate their shoulder, you just let the whole arm turn out and they're suddenly going to be like bing, that helps me use my shoulders in the pose. So, the standard posture, yes, is your fingers pointing forward, but so few of us are standard issue humans, just figure out what it means to not do that.

Should I hop along to other topics?

TRICIA ANDERSON: Please. We're down to 17 minutes and I know you have lots of great suggestions on modifications and that's the vast majority of folks' questions.

ERIN EHLERS: Okay.

TRICIA ANDERSON: I might stop you with 2-5 minutes left if more questions come in.

ERIN EHLERS: Fantastic.

TRICIA ANDERSON: But otherwise, I'll let you fly. As Cybill posted in the chat, Erin put together a great outline of this session available as a PDF to download that includes all the suggestions she's about to show you. If you've been sitting there wondering why do I have magical knowledge about what Erin is going to tell you, that's why. I've seen the handout. It will help. Go for it. (Chuckling).

ERIN EHLERS: Okay. Let's move. Let's answer questions by moving. I'm also very accessible. So, if people want to get in touch with me, I'm easy to find. All my information will be available. I'm going to have a blanket underneath my knees? How about you? Will that make your knees happier? Let's come into an all-fours position. I would like you to spread your fingers. And I'm going to have my wrists directly below my shoulders. That doesn't cost me anything. But I would like you to, if you've done that for a million years in your yoga the same way, move your hands two inches forward of where you usually put them. So, just change that little variable if you've never tried that before.

And to that last question that came in, in which directions are your fingers pointing, let's turn the hands out so that the index fingers point to 11 o'clock and 1 o'clock. Right? So, they're just turning out a little bit, a few degrees on either side. And then follow that up with turning your inner elbows to face in the same direction as your fingertips. They probably won't do that fully and completely, but that's an action I want you to find. It's not a position. Right? So, your hands are stuck in a position. They're pressing on the floor. That's where they're going to stay slightly turned out. Travel up the arms, the elbows and shoulders, and think about the action of turning the inner elbows outwards. As you have this, then drop between the shoulder blades like you were going to put your nose on the ground so you're at the bottom of what is commonly taught as a Romboid push-up. Your shoulder blades are coming closer together and push your hands through the floor and pull the shoulder blades apart from one another, widening across the shoulder blades, and notice if in doing so you pushed the shoulder blades up towards your neck, and push those shoulder blades back. Hold here for a moment.
And then if you'd like to join me by straightening the legs, please do. One leg and then the second. And again, I'm inviting you to have your hands slightly forward of being directly underneath the shoulders, if that works for you. You could also go back to what you might typically do, but I'm inviting you to try something new. Hands are turning out. And you're going to push the floor down and imagine here that your inner elbows are facing forward or even off to the sides of your space. And again, that's not to describe what will happen at the end of it, but rather the action that I'm looking for around the outer upper arms and the backs of the shoulder blades. All right. Let's bring the knees back down to the floor. I want to show a brief variation and modification just so it's in your brain if you ever need it. A pair of tall blocks. And then bring an elbow, a forearm, to each block. Press down here and walk your knees back. So, instead of having your knees directly underneath your hips, they are behind you. And inside of this, can you push down and spread those shoulder blades?

TRICIA ANDERSON: Are you making a fist on purpose?

ERIN EHLERS: Um ...Yes. (Chuckling) That's kind of busy work for your hands, but you could just as easily flair the hands out. I think that's my default there. Here, as you push the elbows down, if you feel stable on your blocks, these are corks, so they feel fine for me, but if you're on really squishy ones, you may reconsider straightening the languages. If people wonder how can I be in a plank pose, but not on my hands, this is a great iteration. Let's come down to the knees and move the blocks out of your way, come on down to your forearms. I lace my fingers just so my hands are given some busy work. I push down, walk the knees back, walk the knees back even more, and then once you have your toes turned under here, again we'll lift the legs on up. So, many people know this one obviously. It's the elbow plank. You have the elbows and the knees down. We'll take a couple of breaths right here. Okay, challenge, too, if you want to try it, if you lace the fingers together, unlace them, and come onto one hand and then the second and come into that straight-armed plank and then return here to legs coming up. All right, from this, come back down to your hands and knees and walk your hands say eight inches forward of where you typically place them.

I'm just going to have you here for a moment. Your arms further ahead than you normally would in an all-fours pose. And as you have this for the moment, can you press your hands down, inner elbows face forward?

All right. You can either keep the knees down, which you would have the knees back behind the hips or you could go for a straight-line version. You are going to stay here with the arms forward of their typical position by about 8 inches.

All right, knees back down. If they were lifted, we had a question about height changes, which are really excellent variations. So, back to a pair of blocks.

And then we'll try that underneath the hands. So, it's not, you know, these are just four inches tall. This isn't as steep as a chair. But were you to come into this with that additional height underneath your hands, you might find a difference in the waying that being borne through the body. You might find your core is working a little bit more and your toes have to push in a little bit more. But it's an angle change and I wonder if for some people it's an appreciated angle change. I'm going to turn around and place my toes on the blocks. Conversely, this is going to tip more weight into your hands, which if that's not feeling like a welcome addition, you can skip.

All right. Come on down to your knees. Can you flip those blocks onto their middle heights?
And then back onto your hands. One foot and then the other. And my toes are turned under against the blocks. So, it's even a little greater height. And again, with my feet coming higher, it's essentially kind of tipping me forward and down into my hands a little bit more. All right. We'll go ahead and come on down.

For those who are daring, might as well try them on their tall ends.

And again, if you've got really squishy blocks, this might feel, you know, it's a little dicey. But if you're up for the adventure, go for it. As Patricia said at the start, you've got to take care of you since we're not sharing space.

But with the toes coming up higher, how does this affect the load and the core? I feel it much, much more in my low abdominals. Whew. I do like this one. All right. And then we'll come on down.

Set that aside. And let's do a few that involve isometric engagement. Prop free. We're going to think about creating actions that aren't fully realized while we're in the pose. We're going to go back to the version with your arms forward. So, quadraped, hands walk forward. Typical version would say have the fingertips point forward, inner elbows point forward. Push the hands down, move the shoulder blades off the base of the neck. This is all just a checklist. Are you engaged as you're on your hands? Those turning of the inner elbows forward, it's not a one and done. It's not a check mark on a checklist. It's an action. It's perpetual. Knees walk back until you feel like if you want to those legs lift up. I'm going to scrunch further forward to make it feel different than before. I want you to engage with the idea that you're about to sweep your hand back. You're not actually going to move it. Hands pressed down. They're glued to the floor. But what would it feel like if you're going to try to wrinkle your mat up to your toes. Now, there's not much to see when I do that.

TRICIA ANDERSON: No, but I can hear the change in your breath. That is hard work.

ERIN EHLERS: (Chuckling) Yeah. So, here I'm creating an isometric engagement of shoulder extension, meaning I'm pretending to pull my arms back. They're not going to budge. They're in place holding me up.

TRICIA ANDERSON: You're feeling it in your triceps, too.

ERIN EHLERS: Yeah triceps and lats for sure. You can try with your shoulders over your wrists, and you now know that's not the only one I think you have to do. Walk your hands out wide. If you were broader or narrower than me, you would come up with a different width. Now your legs go back and come up. Imagine squeezing the arms together like you're going do wrinkle the maps up between your thumbs. Ugh. This is pecs. Not my strong suit, this one. As you're squeezing in, can you appreciate how much the top of your chest, that armpit area, has to contrast. Knees come down. We'll set the hands to a typical position. Or as you guys know, you can go further than that, further forward. And from here, legs straight, legs go out wide. So, I'm going to squeeze my thighs in. I'm going to use my inner thighs, the adductors. I'm going to compress my lats with my glutes. Squeezing the thighs in. 5, 4, 3, 2, 1. Knees come on down. Let's try the two at once. Knees wide, legs wide. Could you do these from your elbows, yes. Could you do these from your knees? Could you do elbows and knees, heck yes. Kind of like a splatter version. You're splayed out over your mat. Thighs squeeze in. Breathless. Take a couple of inhales and exhales. All right. Bring knees down. Go ahead and sit on back. It's probably been a couple of minutes since I should have said that. Child's pose or anything you would like to do. The next few we're going to mobilize. I'll spend a couple more minutes with that stuff.
TRICIA ANDERSON: Okay, we've got 5 minutes. ERIN EHLERS: All right. I'll use up 2 or 3.
TRICIA ANDERSON: Go for it. This is great. I think people are learning a lot.
ERIN EHLERS: Excellent. We'll come back onto our all fours. And we're going to mobilize a couple of body parts in the pose. Again, you could be on your knees, elbows, a bit of both, come in and out, simply watch. But as you're ready, a version of plank. And the first thing I want you to do here is drop and then raise between those shoulder blades. So, it's not a cat and cow. It's this motion. I'm going to press on up and do a couple. The next you're at the top of that push-up, tuck your tailbone and lift your tailbone. Something of a cat and cow in the pelvic and lumbar area. Agh. And we're going to locomote a little bit. Take one foot out to the side and follow it with the second foot. And one arm out to the side and follow it with the second arm. I'm walking sideways towards the camera. Foot, foot, hand, hand. And since I'm going to need to go back, foot, foot, hand, hand, hand. Foot, foot, hand, hand. Back to where I started. And then knees come on down. Take a couple of breaths right here.
All right.
TRICIA ANDERSON: The last one that you discomforted did, Erin, you doweled that on your knees, too. ERIN EHLERS: Absolutely. I have a million more planks in my back pocket, but for timing's sake, I will close out right there. TRICIA ANDERSON: I would say although you have worked very hard already and I'm hesitant to make you work harder, do you have one more that you want to show that is entirely off the wrists?
ERIN EHLERS: Yeah. I'd say that training people with true wrist concerns, start them here because the load through the rest of the body is very similar to when you're here. Right? You can see there's not that much of a difference in the rest of my body if I have elbows in place. So, this is step one. To have somebody on their forearms in that low forearm plank is tough stuff, but it's a really, really good load bearing and it's great for the core. I've never really taught this version, but I know it's something, right? I've not needed it personally, and I just haven't taught it, so, I'm not negating it. But what I would teach instead, if you have hand weights is to use grip strength instead of just squishing on the knuckles. The caveat there is you still have to train somebody to kind of lose their wrist extensions. So, if someone is holding it and their wrist is bending back like this, you're still in that wrist extension. So, what you're trying to train is that straight wrist version. So, those would be my top three. The blocks, the straight forearm one that a lot of people know and using grip strength to hold onto something as opposed to fists. TRICIA ANDERSON: And I was curious why you chose to put the blocks on the highest setting. I'm sure you have a reason for that. ERIN EHLERS: It seems to match most people's forearm length the best. If I'm going to bend my elbow, this is replacing the forearm. And maybe this is the perspective of someone who is tall. (Chuckling) But if this felt too high to somebody, like if it was too dissimilar to being on their hands and knees, then definitely this. The last thing I would say about this version, it is very, very useful. You will absolutely hear from people that this does not feel good. So, please just make it super deluxe for people. Don't let a pressure point be the problem, because that can get fixed with a blanket. TRICIA ANDERSON: Awesome. The reason I asked you about making a fist, that comes from my fitness background. We often discourage people from making fists that are unnecessary, because it shifts the tension away from the place where you want the tension to
be. It's really just an awareness test. If you're doing a forearm plank and you're like why do you
have a fist? &gt;&gt; ERIN EHLERS: Yeah, why punch?
&gt;&gt; TRICIA ANDERSON: That's why I asked that question. &gt;&gt; ERIN EHLERS: That's a
great question.
&gt;&gt; TRICIA ANDERSON: Erin, you've been super awesome again, as usual. I'm going to give
you the last word. I just have a couple of logistical things to tell our friends here. First and
foremost, thank you for joining us today. We really appreciate it. And particularly appreciate
your engagement in the Q&amp;A. Your comments and your questions. They've been
wonderful. Today's workshop is eligible for anatomy credit and continuing education for Yoga
Alliance members. You can claim 75 minutes of anatomy credit. You'll need to know Erin's
credentials, which Cybill has been copying to the chat. For the past couple days people haven't
been able to copy from the chat, there may have been a Zoom update or maybe I clicked a
button that was wrong. We'll get to the bottom of it. We have a couple more workshops this
week and tomorrow. Part three of the series. And then on Friday there is a workshop. So, those
are all of my little announcements. Erin, I can't thank you enough. This has been super
informative. First of all, I want to be sure to thank you for whatever you did to prepare your
body to do all of this planking today, and secondly, for just your such talent and skill and
passion for teaching. It's really appreciated and it shines through in everything that you do. So,
thank you for helping us today.
&gt;&gt; ERIN EHLERS: Thank you, everybody. 75 minutes is never enough for anything inside of
yoga. Please be in touch if you have any questions. I am in this month through the end of April
teaching a 5-day plank challenge. If you want to see all the crazy iterations and weights and
bends and chairs and all that, I have a five-day live stream coming up in the next week or. So
thank you to everybody. I would say if you can get to Susana's workshop tomorrow, it brings up
important topics in yoga. I will definitely be there myself. She's a wonderful presenter. Thanks
for having me on again. &gt;&gt; TRICIA ANDERSON: Thanks, Erin. Thanks to all of you. Have a
great day, stay well, and keep moving.