



Practical Horsemanship Test 5

Open to horses and ponies of any age.

To be led in a bridle or head collar or may be performed 'at liberty'

Poles and markers to be positioned as follows;

Poles 1 & 2 approx 2m in from track and at right angles to the track near B parallel with one another about 1meter apart.

Pole 3 approx 2m in from the track at right angles to F in line with poles 1 and 2

5 cones or markers positioned in a line on the long side E to K about 3m in from the track set at a comfortable distance for weaving in and out.

NAME AND AGE OF RIDER Martine
(IF 16 OR UNDER)

NAME AND AGE OF HORSE Jack Sparrow

JUDGED BY:

TIPS AND ADVICE; Kate Farmer

Score; percentage; 80.94%

	MOVEMENTS	MAX. MARK	JUDGE'S MARK	
1	Enter at A medium walk. G halt, salute. Proceed in walk. C track left.	10	8	Handler should salute the "judge" - ie look at C for the salute. Positioning of horse excellent
2	H turn left, G halt. Immobility 3 seconds.	10	8	Halt not quite square, and horse looking for treats during halt
3	Turn 180° on the forehand and proceed in walk to H.	10	7.5	Horse a little slow to pick up on cues, but turn well executed when he responded.
4	H track right and H-C-M working trot. M Walk.	10	7	Horse slow to pick up trot
5	B turn right and halt between poles 1 & 2 with forelegs level with far end (2 poles or 'tramlines' set parallel with one another about 1meter apart),. Switch to leading from other side. Back up straight for the length of the poles.	10	9	Back up calm and straight. Diagonals broken.
6	Proceed in walk, X turn left, A turn left.	10	8	Slight hesitation by horse at A

7	A walk, after A, turn left and halt over pole 3, with forelegs on one side and hind legs on the other. Immobility 3 seconds.	10	8.5	Very good positioning, but horse looking for treat in halt.
8	Proceed in walk over poles 1 and 2, and trot on after poles, rejoining the track before C. Track left, C walk.	10	8	Not quite centred over poles, but trot willing.
9	After C, turn left and weave through markers 1-5, rejoining the track at K	10	7.5	Hesitation at cone 4
10	A down the centre line. X halt and salute.	10	7	Halt crooked. Salute missing.
11	Horse and handler working in harmony (horse maintaining consistent distance in all movements, respect for handler, smoothness and clarity of horse's movements in response to handlers aids)	20	17	Very harmonious indeed.
12	Willingness, manners and understanding of horse (willingness to maintain in 'own space' willingness to respond to aids given, attitude and 'facial/bodily expression')	20	17	Very good indeed – just momentary lapses of concentration and "treat searching".
13	Handler's ability to give clear and understandable aids- confidence of handler and confidence of horse	20	17	Very good. Just occasional conflicting signals (see below)
14	Total score	160	129.5	

Tips and Advice;

Hi Martine!

A really super show and a delight to watch. Well done!

The connection between you two is spectacular, and I think there are just a couple of details that you could perhaps look at refining.

The first thing is getting the energy coming up for the trot. By instinct, the horse follows our line of attention, body posture and pace. It's the same way they communicate amongst each other. If you look at the ground and bend over – the horse looks at the ground and falls on the forehand – so trotting on becomes more difficult. Your feet may be trotting, but your body and your line of attention are saying "slow" or even "stop". To trot on, try straightening yourself up a little higher and looking straight ahead, where you want to go. Then trot with your feet, and if he's not already trotting, use the whip behind you.

I get the feeling that you are relying a little too much on the whip, when actually he is already responding to your posture. Have a bit more faith in his ability and willingness to read your ideas and body language, and be aware of the cues you are giving. The whip is only there for support if he doesn't follow the body language. Horses are very good at reading minute changes in our posture and focus – give him the chance to respond to these.

Have a look at the video at about 2 mins 40 where you are going up the centre line from X. You "shoulder" him over to the right to get him on the centre line, which is fine. Then you lift your right hand, which sends his attention right, and you are looking to the right yourself. No wonder he's expecting a right turn, and you "lose" him a bit at A. Try that again, and when you are on the centre line, look a bit to the left and start to roll your shoulder around into the turn, and I think you'll find he's right there with you. The same thing happens with the cones, when he loses concentration and starts sniffing the cone, you get a little ahead of him and start to push too soon, which pushes him into the cone.

All that said – this was a spectacular show – and these comments are not criticisms – just ideas to get you from the "8"s into the "9"s!

Let me know if anything is unclear, or if you have any questions.

All the best

Kate

www.thinkinghorse.org

kate@thinkinghorse.org

Scoring explained; 0=not performed. 1=very bad. 2=fairly bad. 3=bad. 4=insufficient. 5=sufficient 6=satisfactory .7= fairly good. 8= good. 9=very good. 10= excellent. Half marks may be used

