

C3 Testing Outline

Important to jump w/o stirrups often for this test!!

Do NOT wear loafers or tennies around the barn at any point during the test - barn boots only. Note the change in how you hold the horse now – one rein in each hand and stand slightly to the side of the horse. Record books not needed.

EV Chap 3, Art 36, 4 – “Competition Attire” Turnout & Longeing: Helmet – black, brown or dark blue. Shirt – any conservative color w/collar and sleeves, tucked in with belt. Breeches – white or light. Boots – tall black or brown; jodhpur boots with matching leather leg piece.

Stable Bandages -

Reasons to use:

- 1) **protection** in the stall.
- 2) **warmth**.
- 3) **prevent filling** after hard work.
- 4) **treat** injuries (see discussion below about *treatment bandages*)

Materials used for wraps:

- Polyester double-knit - most commonly used; usually has Velcro ends.
- Flannel - gives a firm bandage but doesn't stretch and may be bulky.
- Cotton knit stockinette (track or "cold water" bandage) - stretchy but narrow; cut off any ties on the end so no ring around the leg.

Fasteners: 2 bandage pins or Velcro; may be reinforced with masking tape in a spiral - never a band - around the leg.

Sizes: 12 ft. long (“extra-long”) & 6" wide are best for horses. May use 9' for ponies.

Materials used for pads:

- Polyester batting - "pillow" pads. Washable and long-lasting. Wilkors broadcloth & cotton flannel pads are recommended – available at Big Dee's, Schneiders, & SStack.
- Sheet cotton (@6 double sheets) covered by gauze. Can be made to exactly fit your horse but not washable, absorbs moisture and mats down after use.
- "No-Bow" pads - foam centers. Washable but not thick enough.
- Cotton quilts - not thick enough. Used for “cold water” bandages.

Pad sizes: 10"-16" tall; from just under the knee/hock joint to cover the fetlock.

Cautions:

- Always bandage in pairs to:
 - (1) **support** the other leg so it does not get stressed and swell
 - (2) keep the **weight** equal on both legs.
- Bandages must be removed and reset every twelve hours.
- Use care when using leg paints and liniments so as not to blister the skin.
- Review "Safety Points" list below.

Shipping Bandages -

Reason to use: protect the lower leg from bumps, scrapes and treads while traveling.

Areas to protect: tendons, fetlock, bulbs of the heel and the coronet band.

Materials used for wraps:

- Polyester double-knit - most commonly used since is stretchy and will conform to the leg; usually has Velcro ends.
- Flannel - gives a firm bandage but doesn't stretch and may be bulky.

Sizes: 18-22' ft. long; 5-6" wide.

Fasteners: 2 bandage pins, patch of duct tape and/or Velcro. Pins available at Big Dee's.

Materials used for pads:

- Sheet cotton (roll of 6 sheets of BB Satin Stare 12's) covered by cheesecloth. Can be made to exactly fit your horse but not washable, absorbs moisture and mats down after use. Typical height is 18'-19" high.
- Polyester batting - "pillow" pads. Washable and long-lasting.
- "No-Bow" pads - foam centers. Washable but not thick enough.

Pad sizes: 17-20" tall; has to reach from **just below the accessory carpal bone** behind the knee to the ground so can cover the heels.

Cautions:

- These need to be put on **snugly** or they could **slip down and trip** the pony.
- Make two turns around the bulbs of heel with the wrap covering the heels but not on the shoe at all. The wrap needs to go **under the heel** to prevent bandage from **slipping up** (have to pick up the foot to do this).

Foot Poultice – see attached sheet.

Safety Points for all leg bandages:

Be sure legs are **clean**.

Use **sufficient padding** that is not lumpy and **distribute the pressure evenly**.

Uneven pressure can cause "**cording**" - lameness or tendon damage. Never make a **continuous band** around a horse's leg or **indent the bandage** with a fastener because that could cause "cording".

Padding must **extend 1/2" above and below** the bandage to prevent binding.

Start the pad on the **outside**, near the middle of the cannon bone.

Bandage should be **firm and even** over its whole length, with no indentations.

Wrap the **bandage in the same direction** as the pad - front to back & inside to outside.

Overlap each wrap evenly **1/3 to 1/2** of the width of the bandage.

To tighten, **pull backward** against the cannon bone - not forward against the tendons.

Wrap snugly but **not too tightly** - two fingers should fit inside when finished.

Never use strings to tie around the leg; cut them off.

Never use duct tape or electrical tape in a continuous band.

Fasten on the **outside of the leg** over the **cannon** so the horse can't knock the fasteners loose with his other foot.

When removing bandages, **squat** instead of sitting down and **don't try to roll** them back up as you go - just pass them hand to hand.

HOOF ABCESS WRAP - from USPC web site – HM; UL Bandaging Guide
Used to draw an abscess or infection out of hoof

Apply poultice, piece of Animalintex or dressing such as Icthammal ointment to the sole. Hold the poultice onto the hoof using a diaper or sheet cottons trimmed to just cover the hoof wall but not the coronet band. Secure it lightly with Vetrap® below the coronet band and never wrapping the any higher than the diaper or cotton.

Place duct tape “mat” on the bottom of the foot. Let horse stand on the foot. Firmly fold the “mat” up and around the hoof. NEVER apply duct tape or Vetrap® directly over the coronet band. Reinforce toe and bottom of wrap if needed with more duct tape. You can also place an appropriately sized hoof boot over the entire wrap.

Use Elastikon® around the top of the wrap at the pastern (may be used slightly above the bandage to secure it to the hair as described above – don’t pull too tight!) to prevent bedding and debris from getting down into the bandage.

*How to Make a Duct Tape “Mat” • Make a duct tape “mat” by tearing approximately 8-10 inch strips and overlapping them vertically, then horizontally in at least 2-3 layers. This creates a durable, waterproof outer layer for your bandage. Cut the duct tape mat partially at the corners to make it easier to fold the sides up by overlapping the corners to the hoof. Trim to just cover the hoof wall so sits below the coronet band.

Riding on the Flat -

Warm-up:

Always start with 5-10 min. walking - use **circles, figure-8s**; change directions frequently. Demonstrate loose rein, long rein, and then light contact at the walk. (C pp.11-14) Start out with a *posting* trot on a *large* circle before using any *sitting* trots or *small* circles. After doing schooling figures at the trot, do them at the canter. Your tester shouldn't have to ask you to move along in your warm-up.

Required Movements: see the C3 Standard. Discuss the aids used, the benefits of the exercises and the purposes of the required skills.

Value of warm-up - (C p.3)

Helps **prevent injuries** by stretching and warming up muscles and stimulating the circulation.

Develops **rhythm, relaxation and free forward movement**

Prepares pony and rider **physically and mentally** for work

Changing directions frequently **supplies both sides** of the pony

Frequent transitions improve pony's **attention, balance and response to the aids**

Posting the trot at first allows the pony's **back muscles to warm up** before sitting down on them at the trot and canter.

Discuss your warm-up -

Was your horse moving forward freely at the end? Was he stiffer on one side than the other? How did you try to fix that - more work on the circle? more leg? stronger outside aids? You need to have actual comments for this discussion. Talk with your coach for ideas about why you should warm up in a certain way to help your own horse do his best. *Use the Training Scale in your discussion.

*Bring a copy of the current Training A test.

Building your grid and course: see the C3 Standard

Bring a tape reel and pole with jump heights - distances **MUST** be measured exactly. Know the distances for the various stridings required in the course – guide attached.

*Find out which of the current three approved courses is being used - include three changes of direction, a bending line, a triple and a 2-stride combo. *Spring Run is Course #1

When building the course, be sure to have an inviting first fence, i.e., a solid, ascending oxer that is not max. height! Pull ground lines out somewhat in front of verticals so fences not so difficult; don't max out first fence in triple. Try to find materials from jump trailer to fill in fences so not too airy.

Grid for C3 testing is attached. Bring to testing.

The Training Pyramid

Pyramid of Training



The rider should use the Training Pyramid as a basis for all training. The steps in the pyramid build upon each other until the top is reached. Skipping one will make the top stage of training impossible.

To help remember the steps: "Ride So Canter In Straight Columns".

Rhythm is the first step. Rhythm is regular, even steady paces.

Suppleness comes next. This means the ability to bend the body both laterally and longitudinally.

Contact is the third step. This is the acceptance of the bit and the rider's hands. The horse should go willingly forward into the bit.

Impulsion means the pushing power that comes from behind.

Straightness will follow. The horse will remain straight on curved or straight lines.

Collection is last. This means the horse has reached "self-carriage". The strides are more animated with more suspension. The horse is light in his forehead. The hind legs show more bend.

Critiquing Your Ride

Areas to Critique (What You Want to Accomplish!)

1. **Free Forward Movement:** *Energetic* steps forward through a *relaxed* topline.
 - Willingness to stretch down forward toward the bit
 - Steady rhythm
 - Acceptance of aids - responds to leg by engaging hind legs and reaching for bit; does not drop the contact, brace or pull against your hand
2. **Suppleness:** Ability to shift balance forward or back (longitudinally) and side to side (laterally).
 - Requires relaxation through topline
 - Horse is more responsive to aids. Rein aids and half-halts more effective on hind legs.
 - Allows horse to be connected (back to front) or "through"
 - Lack of tension and resistance
3. **Balance:** Ability to carry and shift weight from side to side (laterally) or forward and back (longitudinally) for ease of movement according to athletic demands

Organizing the Critique

1. General "overall" statement about how the ride went. Give your general impression and try to be positive and sound positive.
2. State specifically what you worked on in the following order:
 1. How the horse moves and what its resistances are
 2. What specific problems did you work on?
 3. What exercises you used (for warm-up critiques); what techniques for course work
 4. Whether the exercises/techniques helped

*Keep this section SIMPLE and FOCUSED, using the 3 areas above as guidelines.
3. What problems will you address next, and how. 'A' candidates should include ideas for future training, may discuss use of cavaletti, longeing, other groundwork, etc.

Jumping

When critiquing a jump course, comment on the following:

1. Pace (speed, rhythm, tempo)
2. Balance
3. Impulsion
4. Lines (approaches, distances, turns to fences)

Terms to Know and Use in Critiques:

Forwardness
Impulsion
Tempo
Rhythm
On the aids
Connection
Straightness

Balance (lateral, longitudinal)
Engagement
Collection
Self-carriage

Suppleness (lateral, longitudinal)
Connection
Relaxation
"Through"
Submission

NORMAL DISTANCES - *multiply the strides by 12 + one more 12.

1 Stride - 24ft - 26ft. **V~ V (vertical>vertical)** ex. one stride = 12 + 12.

2 Stride - 34.5ft - 36ft. **V ~ V; V > oxer** 36-37.5ft. ex. 2 stride = 24 + 12.

3 Stride - 47ft - 49ft

4 Stride - 58ft - 62ft

5 Strides 69ft - 75ft

6 Strides 80ft - 86ft

FACTORS THAT NECESSITATE USING SHORTER DISTANCES

Uphill; Deep going; Away from the In-gate; Small Arenas; Short approaches; Weather

FACTORS THAT NECESSITATE THE LENGTHENING OF DISTANCES

Downhill; Good going; Towards the In-gate; Large arenas.

The construction of the fence (solid or flimsy) and the width of oxers can also have an effect, as well as the level of the test.

Distance is measured from the back of the 1st jump to the base of the 2nd jump.

THREE THINGS NEEDED FOR A GOOD JUMP: **Balance, Impulsion & Rhythm.**

1. **Rhythm and tempo** must be established first. If horse is running with quick, short strides or lazy, dragging gaits, then he can't establish rhythm. Keep the circle round and same size. Counting helps you time your aids - apply half-halts or whip signals as the inside hind leg pushes off.
Quick horse - longe at a slower trot on slightly smaller circle, encouraging slower tempo with gentle half-halts in rhythm with the inside hind leg and soothing voice aids.
Lazy horse - point the whip at the **inside hind leg** each time it swings forward. Use stimulating voice aids like a cluck if don't disturb others.
2. **Relaxation** can be achieved once a steady working tempo is established. Trainer needs to have a quiet tone of voice and gentle rein aids. **Signs of relaxation** are - eyes soft, ears relaxed, deep breath, snorting gently, stretching the neck and head down and relaxing the back, chewing the bit softly.
3. Now the trainer can ask for **engagement**, which comes from the hind legs reaching forward under the horse with each stride, producing **free forward movement with a swinging back**. Once the horse is relaxed and loose with good rhythm, then he can be asked for a longer stride within the same tempo, i.e. bigger step at the same speed. Use a **leading rein** out and downward while **pointing the whip** at the inside hind leg each time it pushes off.
 Lazy horse may need strong driving aids - stepping toward his hindquarters or snapping the whip. Goal is to get the horse "tracking up", stretching down with acceptance of the bit and to round his back and neck while keeping the correct bend to the inside of the circle.

Saddle or surcingle should be fit behind elbow so won't interfere with movement of the shoulder. Don't forget 4 leg boots & bell boots in front. Stirrups must be removed or tied up securely so won't bang into the horse. Reins are twisted and throatlatch is run through to hold them in place. Surcingle needs a pommel pad or saddle pad to protect the withers. Longe line is 25-30' long and made of cotton webbing with a snap or buckle on the end - never a chain since ruins the contact. Longe line should be attached through the snaffle bit ring and then run under the noseband in front of the noseband headstall and attached back to the line. Can also use a longe attachment. Over-the-poll attachment is very severe (gag effect); only used for maximum control. Longeing cavesson noseband should be 4 fingers above the horse's nostrils so is up on the nasal bone and be fit snugly. Jowl strap fit snugly so cavesson cheekpiece won't get pulled over into horse's eye.

1. **Parallel Leading** - walk along next to the horse in a large circle with whip wrapped up and tucked under your other arm and extra line folded in your other hand. Let out 4-10 ft. of longe line and teach the horse voice commands as you walk next to him - out, walk, halt - from both sides. This method prepares a horse for longeing.
2. **Parallel Longeing** - method used for horses that are green on the longe or that need more control because not obeying voice commands. Let the horse out 10-20 feet and walk in a circle with him so you can control him better and be closer with the whip.
3. **Regular Longeing** - handler pivots in one spot and horse is out on a 20m circle. Used for trained horses.
4. The RIDER is at the apex of the **CONTROL TRIANGLE**. The WHIP is one side and the LINE is the other side of the triangle with the HORSE as the base.

Improving movement on the longe #1

1. Rhythm and tempo
2. Relaxation

Improving movement on the longe #2

3. Engagement

Longeing Equipment Fit and Use – (besides side reins)

Longeing Methods & the “Control Triangle”

Warm horse up at the walk and trot before attaching side reins.
Adjust very loosely at first on a green horse.
Make reins even length. Normal adjustment is 4 fingers width between rein end and bit with horse standing normally.
Attach to the billets above or thru the girth loop on the pad so can't slip down if wearing a saddle. If using a surcingle, attach to the side ring for green and trained horses; upper ring for advanced horses.
Outside rein is attached first and removed last. Only use side reins for trot and canter work, never at the walk since spoils the gait. As soon as attached, move horse forward. Remove for cool down.

Side Reins: Attachment and length

Balance on the circle at the trot has to be achieved before a horse can canter on the longe. Use **side reins** adjusted for his level of training. Longe at a slow trot using half-halts until he remains upright and bends correctly on the circle without leaning or pulling. **Frequent transitions** are the best way to improve balance and strengthen his hindquarters.
Suppleness is ability to track correctly in both directions, even tho all horses have a weaker, stiffer side. Correctly adjusted **side reins**, circle **round** and the right size, and **frequent changes of direction** all help.
Acceptance of the bit can be helped by longeing horse in side reins; use elastic-type if mouth is oversensitive. Signs of success include foam in the mouth and steadier head carriage.
Improve the canter - correct longeing can help the horse's canter under saddle because requires more balance, strength and suppleness. Using side reins, do trot-walk-trot transitions to improve balance and impulsion. Make circle a little smaller; ask for the canter, then let the line out to 20m.

Longeing Issues: Balance, suppleness, acceptance of the bit and improving the canter.

Horse won't go forward - use "out", shake whip at his shoulder as you step forward then drive him forward from behind. Parallel longe so you can reach him with the whip if needed.
Swinging in to face trainer - use side reins and send forward strongly. May have to use double longe. If he turns in anyway, follow him until he reaches a wall, then step behind him and drive him forward. Shorten the longe so you can stay close to him and parallel longe as long as needed.
Lazy - don't nag at him, but insist that he respond to your commands promptly. Use the whip immediately and parallel longe. Frequent transitions help keep his attention.
Rushing - keep the whip quiet or even turn it backwards. Parallel longe so you are closer to him and move forward towards his neck when asking him to slow down with repeated half-halts. Make the circle smaller to slow him down while moving with him - "body block". (rushing)

Longeing Issues: Disobediences

Candidate's Longeing Techniques

The candidate's longeing technique must be appropriate for the horse. The candidate is expected to understand the reasons for and use of appropriate aids.

1. Attire

- a. sleeved shirt
- b. breeches and boots
- c. approved helmet
- d. gloves
- e. watch to check timing (*set xc watch to 5-7 min?*)

2. Voice

- a. clear, loud, and varied tones of voice to cue horse; try not to cluck if longeing in the same ring as another horse.
- b. coincides with body position and artificial aids, when those aids are used

3. Whip

- a. controlled and positioned according to the needs of horse for example, towards the horse's hip, shoulder or towards the ground
- b. used to move horse forward
- c. when changing directions, whip under candidate's arm so as not to hit horse

4. Body Position

- a. Either "pivoting" or "parallel longeing" techniques are allowed. Either style shown by the handler in the center of circle is appropriate. (Be prepared to discuss why to use parallel method if asked or to use it if horse needs it)
- b. may remain in center of circle with horse on circle
- c. may leave circle to use arena walls, when needed
- d. returns to center of circle after correcting horse's movement, when appropriate
- e. shortens and lengthens line to coincide with horse's movement, maintaining a light feel
- f. holds line as driving or riding rein with safe handling of excess line (gather in folds)
- g. faces girth area with open chest, soft knees
- h. uses body language to make appropriate corrections for this level

5. Critique

- a. awareness of horse's position on circle (circle is round or flat on one side?)
- b. quality of walk and trot (canter is optional for Cs; Bs need to show the canter)
- c. awareness of rhythm and development of free forward movement
- d. awareness of one's own strengths and weaknesses when longeing

Candidate's Longeing Horse

1. Equipment will be determined by candidate and horse's owner. Candidate should know fit and use of the equipment.
 - a. Required--bridle or longeing cavesson
 - b. Required--longe line without chain; at least 25' long. Candidate should explain the attachment method they are using and why they chose it for this horse.
 - c. Required—whip long enough to be effective
 - d. Required—saddle or surcingle with saddle underneath - no stirrups or leathers rolled twice and end thru keeper.
 - e. Required--C3s & up must use side reins, remembering to warm up in the first direction a few circles before attaching on first length (*4 fingers from end of rein to the bit*).
 - May continue in same direction to complete the 5-7 min. Shorten when change direction if needed.
 - f. Protective leg boots/bandages on all four legs plus bell boots in front
2. Circle - at least 20 meters, but size may vary due to unbalanced horse.
3. Mount
 - a. obedient/responsive to candidate's voice, when voice is appropriate for command (should halt on command; shortening line and approaching horse while asking is fine)
 - b. accustomed to whip being held or used by candidate
 - c. demonstrates some experience at being longed on a 20m circle
 - d. comfortable with another horse being longed in same area
 - e. safe for candidate to longe
4. Borrowed Horse—A candidate does not have to longe his/her riding horse. S/he could bring a separate longeing horse, or borrow another candidate's horse. If borrowing another candidate's horse, the borrowed horse's condition must be considered for the duration of the testing. A candidate may only longe a horse s/he is familiar with and has practiced longeing prior to this portion of the testing.
5. Unsuitable Horse—If an examiner feels that a horse is unsuitable, the PIP (the lead examiner) has the authority to dismiss the mount from the longeing portion of the test. An "unsuitable" mount is defined as unsafe or dangerous to other riders or horses in the group, or is over faced by the nature of the test.
6. Dismissed Horse—The PIP (the lead examiner) has the responsibility to explain the reason(s) why the mount is inappropriate to the candidate, the Impartial Observer and the candidate's parent(s). If the horse is deemed "unsuitable," the PIP may allow the candidate to continue this phase. When a candidate has the option to longe another horse, the decision of what to longe is up to the candidate and his/her parents or legal guardians. See Borrowed Horse (#4). An examiner may not suggest another horse.

Communication

The aids used to communicate with the horse while longeing are voice, handler's body placement, the whip, and the longe line.

Voice Commands:

To walk on: "Walk ON" or "Wa-a-LK," spoken firmly, raising the tone of voice on the last syllable.

To walk from trot: "WA-a-a-lk" or "A-a-a-nd WALK," spoken slowly and quietly, but firmly, dropping the tone of voice at the end. The work and is used like a half halt to prepare the horse when asking for a downward transition.

To halt: "Who-o-a-a" or "A-a-a-nd Whoa," spoken slowly and quietly, but firmly, dropping the tone of voice at the end. "Whoa means "Stop and stand still," so to avoid confusion it is best to use another word such as "slowly" or "easy" to slow down without stopping.

To trot from a walk: "Trot ON" or "T-rr-Rot," spoken briskly, raising the tone of voice and stressing the last part of the command.

To canter from a trot: "Ca-a-a-n-TER," spoken briskly, raising the voice on the end of the word.

To trot from a canter: "Tr-o-o-t" or "A-a-a-nd Trot," Spoken slowly and quietly, as in other downward transitions.

"Easy" or "Steady" (spoken slowly and quietly) may be used to calm an excited horse. Clucking with the tongue can encourage a lazy horse to move with more effort. To be most effective, a cluck should be used in rhythm with the inside hind leg.

"OU-u-ut," spoken firmly, may be used to ask the horse to move out onto the circle, away from the handler.

"Good Boy," or "Good Girl" can be used as a verbal reward although do not use it only when stopping or he may learn to stop.

"NO!" This is a verbal correction, to be used instantly when required. It should be spoken sharp, and in a displeased tone of voice.

Rein Aids:

Opening or Leading Rein: The longe hand moves outward and sideways, away from your body. This leads the horse forward and asks him to stretch his neck out.

Direct rein: The longe hand gives short squeezes on the rein, toward your elbow. This asks the horse to make the circle smaller, to bend toward you, or stop pulling out away from you.

Indirect rein: the longe hand moves inward and sideways, toward your opposite hip, giving short squeezes. This puts pressure backward on the longe and asks your horse to slow down or stop.

Giving longe: The longe hand moves briefly forward and out toward the horse's head, then smoothly takes up the contact again. This releases pressure on the longe for an instant. It is used to reward the horse, to ask the horse to lower he head, or to allow him to move out onto a larger circle. Don't lose all contact or let the longe line become dangerously slack: the horse could step over it if he turns in.

Vibrating the longe: The longe hand gives tiny "shivers" This calls the horse's attention to a light signal without pulling against him. It is very useful for halting and slowing down without pulling.

Half-Halts on the Longe: A half halt is a brief call for attention; it asks your pony to listen to you, to rebalance himself, and to prepare to do something. To give a half-halt on the longe line, you coordinate all your aids just as you do when riding. Lift the tip of the whip or point it toward the pony's hocks to ask him to engage his hind legs. As you stand taller, give a short lift and squeeze of your hand on the longe line, and give a voice command. A warning word such as "A-a-a-nd" before a command has the effect of a half-halt because it tells the pony that another command is coming.

Communications with the Longe Whip:

The longe whip must be used quietly and tactfully. It can be used in several ways.

*Close to the ground, with a forward rotating motion: This asks the horse to move forward.

*Flicked at the hocks (from back to front): This asks more strongly for forward movement.

*Flicked forward and upward toward the belly so that it lands on the area where the ride's leg is normally used (it takes considerable skill and practice) This asks for forward and outward movement.

*Cracking whip: A sharp call for immediate forward movement. Use this only when all other signals fail, because it may upset the horse. If you crack the whip too often, your horse may learn to ignore all whip signals.

*Pointing the whip toward the horse's shoulder: This asks the horse to move out on a larger circle, or stops him from cutting in toward the handler.

*Moving the whip under the longe line and in front of the horse's head: This asks the horse to slow down and stop. It requires considerable skill, tact, and practice. Poking the horse or waving a whip around his head will surely upset him.

Communication with Body Language:

Body Language is one of the most important aids in longeing. Horses often pay more attention to body language than other aids because it is more like the way they communicate with each other.

The handler should be in a longeing position: See diagram of The Control Position.

If you are too far back of the triangle the horse acts as if you were chasing him from behind, and he might rush forward, kick or bolt. If you are too far in front toward his head he acts as if you were getting in front of him and cutting him off. He will slow down or stop. Your body should keep the triangle balanced. A small shift of your body in either direction will either send your pony forward or slow him down.

Horses react to the way you use your body. If you move toward him suddenly and strongly, you appear threatening, and the pony may try to escape by rushing forward if you move toward the rear. If you move toward his head he will suddenly stop or turn around. If you move too timidly, stiffly, too little, or too late he may decide to ignore you.



The United States Pony Clubs, Inc.

Standards of Proficiency

C-3—A Eventing



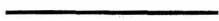
C-3 over Fences

C-3 Gymnastic Exercises

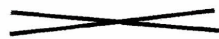
Use at least 4 poles or just one placing pole.

Suitable for all levels during clinics.

A 4th jump may be added at 23' +/-.



9'

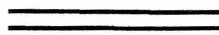


Cross rail or Vertical

18'



21'



Oxer or Vertical

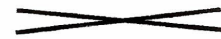
B—A over Fences

B and A Gymnastic Exercises

Use at least 4 poles or just one placing pole.



9'



Cross rail or Vertical

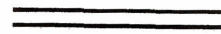
10' Bounce



19' +/-

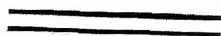


22' +/-



Oxer or Vertical

23' +/-
(1 Stride) or
34' +/-
(2 Strides)



Oxer or Vertical