



# **AUSTRALIAN NATIONAL WORKING EQUITATION**

## **Course Building Guidelines 2021**

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## Document History

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## Document Approvals

Name and Role	Signature	Date
Ann Hughes, Chair on behalf of ANWEL Board		

## Related Documents

Title	Location
ANWEL Official Competitor Rule Book	<a href="https://anwe.org.au/">https://anwe.org.au/</a>
ANWEL Participant Rule Book	
ANWEL Dressage Tests	
ANWEL Dressage Maps	
ANWEL Policies	
ANWEL Club Pack	

## Contents

1. INTRODUCTION.....	4
1.1 Purpose.....	4
2. PREPARATION.....	4
3. ELEMENTS OF GOOD COURSE DESIGN.....	6
3.1 Horse on course .....	6
3.2 Design for flow .....	6
3.3 Rider on course .....	7
3.4 Arena size.....	7
3.5 Course boundaries.....	7
3.6 Start and finish markers .....	7
3.7 Transition markers and flags .....	8
3.8 Numbers and related line markers .....	8
3.9 Obstacles.....	8
4. THE EVENT, ORGANISERS AND COURSE DESIGN .....	8
4.1 Organising for the event.....	8
4.2 Left and right-hand rider .....	9
4.3 Spectators and Sponsors.....	9
4.4 Equipment required.....	9
4.5 Course Set Up/ Helpers .....	10
5. DESIGN OBJECTIVES FOR THE LEVELS.....	11
5.1 Introductory .....	11
5.2 Preliminary.....	12
5.3 Debutante W .....	12
5.4 Debutante F.....	13
5.5 Consagrados 2 .....	13
5.6 Consagrados 1 .....	14
5.7 Masters .....	14
6. SPEED PHASE .....	15
7. COURSE MAPS .....	15
8. TIPS AND TRICKS .....	16
9. CONCLUSION.....	17
10. ATTACHMENT 1: COURSE MAP EXAMPLES .....	18

# 1. INTRODUCTION

The role of a Course Builder is to both design and educate. It is an exciting and important role that ensures the success of working equitation competition and promotion of the sport.

Competent Course Builders are often respected equestrians with an extensive knowledge and background in working equitation.

As a course designer you must be flexible and work in partnership with the competitor; not in competition with them. Working equitation is a visually beautiful sport, therefore design a course with presentation in mind

It is imperative that the designer promotes safety and good horsemanship when building original and enjoyable courses for the competitor to ride and spectator to watch.

## 1.1 Purpose

The purpose of this guideline is to provide clubs, event coordinators, Judges and members with guidelines for course building. It is important to use these guidelines along with the ANWE Rule Book and the ANWE Judges Handbook. It is also important for ANWE to provide guidance for course building to all ANWE clubs to ensure the safety of horse and rider and to promote technically sound courses for our members.

# 2. PREPARATION

To bring the course vision to life, considerable thought must be given to the task. Your approach will be framed by the question -

*“What am I trying to achieve?”*

Every working equitation course must address:

- number and type of obstacles required for the class
- purpose of the class
- size of the arena
- time schedule for the day
- conditions of the footing
- a minimum of 3 changes of lead.
- level of difficulty compatible with individual working equitation level(s).

To ensure adequate context for planning, ensure the Club needing the course design provides the following:

- a list of available obstacles, equipment and decorations for presentation purposes

- a schedule or outline of the planned competition (it will be important to know what classes are planned and their specific order)
- the number of anticipated competitors riding in each class
- type of event; i.e. National, State, Club level competition or championship

The provision of the abovementioned information allows the Course Builder to assist the organisers with event planning and in particular time allocation for riders.

Ideally the draw should allow for the higher levels to be placed early in the day. During a working equitation event a change in level/class can often mean alterations are required to the course. With this knowledge the Course Builder can prepare and design accordingly, thus minimising course changes.

The Course Builder needs to maintain an open line of communication with the Club Committee / event organisers. Time frames for design completion should be negotiated and agreed upon by all parties to meet event deadlines and avoid any potential last-minute issues or anxieties.

Course Builders should ensure to take time to reflect over their course designs. One class of rider may ride a course well while it may be a disastrous for riders at another level. As such, **simplicity is the key to a good course design.**

When designing a course, remember to consider the more inexperienced the horse and that the track should be more straight forward. If a rider comes away from their effort with a sense of achievement and satisfaction, then your work was well done.

A Course Builder needs to think clearly and logically to prevent confusion, upset and or elimination of competitors. Any poor design will be endured by the rider however the horse will ultimately be most impacted.

Consideration of horse and rider combinations are important - particularly the young or inexperienced. Thought must be given to:

- degree of difficulty
- likelihood of a mistake on course, and what impact/result this may have
- creating opportunity so that an error is less of a punishment for the horse, and more educational for the combination
- not designing to trick riders into errors- **any faults should only occur through weaknesses in training or riding error – not course design.**
- scrupulously checking and cross checking the course for errors
- the physical elements of the course i.e. where, how and when directional changes within the course might occur.

**Safety is paramount.** To achieve a safe design for horse and rider the following must be considered;

- a risk assessment of all working equitation courses is to be undertaken by the Organising Committee / responsible persons
- well maintained safe obstacles must be provided. When the Course Builder, Judges, Risk Officers and/or responsible persons are presented with an obstacle deemed to be unsafe, that obstacle must be omitted from course construction.
- a minimum distance of 10m must be provided for / maintained between obstacles
- the course location must have sound footing
- each obstacle used must adhere to the current **ANWEL Rule Book** specifications.
- all courses are to be cleared of extraneous materials to prevent incident or injury
- mounting blocks - at least one mounting block should be available on every course
- numbering systems and cones should preferably be made of flexible material to prevent injury to horse and rider
- jump wings should preferably weigh approximately 15kgs.
- safety cups should be used on all jumps
- use of wings on obstacles such as the jump and gate - help to funnel the horse into the obstacle. Increased width of the wings encourages a better riding technique
- riders must be encouraged to ride to the conditions
- arenas where possible should be fenced. Clubs may use pig tails, traffic cones, bollards and bunting to achieve effective segregation of riding areas.

### 3. ELEMENTS OF GOOD COURSE DESIGN

#### 3.1 Horse on course

When designing a working equitation obstacle course, allow horses enough space to establish a rhythm.

#### 3.2 Design for flow

Ensure a 'kind' relationship between obstacles. For example -

*At Debutante level, Course Builders may like to ask a combination to complete a 'reverse gate'. Preceding the gate, assist the combination by adding a side pass pole and bell corridor. In this way, the horse has been asked to move sideways and backwards, prior to reaching the gate. This activity builds confidence in the horse before movements compound in one task.*

A sympathetic design builds confidence in both the horse and the rider and facilitates the flow of the ride.

### 3.3 Rider on course

Design a course with the rider in mind, building confidence throughout the course facilitates both a rewarding experience and promotes a positive exhibition.

At all times consider course build for the level being ridden. Balance the difficulty of the obstacles with the level of the horse and rider of the class.

Endeavour to ensure there are no tricks to occasion mistakes or eliminations in the outset. Competitors are often nervous and trying their best, always err on the side of the rider.

### 3.4 Arena size

Consider the arena to be used, such as:

- size of arena. ANWEL recommend a minimum size of 70 x 30m, the larger the better - especially for lower level classes
- the location of entrance and exits points
- availability and size of warm up areas and location / position to the course
- If you have not seen the grounds, obtain a site map showing dimensions of the area
- if possible, visit and walk the arena site prior to course design.

### 3.5 Course boundaries

Be sure to leave at least 2.5 metres inside the arena boundaries clear of obstacles. Room must be allowed for the horse to pass the obstacle in case of a run out, as a path between obstacles or to travel during the speed phase.

### 3.6 Start and finish markers

Start and finish markers should be situated between 6-15 metres to the first obstacle or away from the last obstacle.

Start and Finish markers may be placed internally within the course or as a pseudo entrance into the course. Placement can increase the degree of difficulty depending on the level of expertise.

### 3.7 Transition markers and flags

To be placed as per **ANWEL Rule Book**. Transition markers are used to change pace and rhythm of course.

Ensure details like, flags, transitions markers, start and finish markers are clearly visible.

### 3.8 Numbers and related line markers

Numbers are to be placed on the right of the obstacle in clear sight when riding or walking the course.

Related line letters are to be placed on the right of the obstacle.

### 3.9 Obstacles

Use the space provided for obstacles effectively. Ensure a minimum distance of 10 metres between obstacles. Consider the angle of obstacles on the course for changes of rein. Noting staggered obstacles is likely to cause the horse to lose rhythm.

To increase difficulty a Course Builder may wish to incorporate a **related line**. This is achieved by the designer marking the initial obstacle with a number and the letter 'A' then proceeding to place in alphabetical order a 'B' and 'C' on the latter obstacles included in this grouping. The rider would not be able to pass through these 'related lines' until the group of obstacles were dead. The obstacles must be attempted in the order as stated.

Related lines could be used for example along garrocha lines or between oilskin pick up or drop off. If a rider passes through a live related line the rider would face elimination. Related lines should only be introduced after the first quarter of the course has been completed by the rider.

## 4. THE EVENT, ORGANISERS AND COURSE DESIGN

### 4.1 Organising for the event

A Course Builder's professionalism will be judged on performance as well as his/ her behaviour. This includes being respectful and courteous to event organisers, judges and riders. Be timely, efficient, maintain good manners and above all be approachable.

Course design should be sympathetic to event organisers requirements; thus, allowing the schedule to flow and keep to time as far as possible.

Obtain the event program as early as possible so that any building changes can be both efficient and timely. It is often suggested for clubs to run the higher level classes earlier in the day.

Be generous when planning and building for lower level classes, maintain an openness in the course design. The lower level course designs should have fewer



efforts, allowing more generous lines and the young / inexperienced horse to establish flow and rhythm.

Course changes required between levels should be efficient. Allow for a simple addition or reduction of obstacles when going up or down through the levels.

#### 4.2 Left and right-hand rider

Courses Builders should keep in mind both the left-handed and right-handed rider. Subtle changes may be required on course should a rider enter needing to hold the reins in the right hand. Similarly, riders with disabilities are welcomed and as such course modification may be necessary to support their needs.

#### 4.3 Spectators and Sponsors

**Build the course to engage your audience.** Before designing, inquire as to the location of the clubhouse, permanent seating, or grandstands. Spectators create an atmosphere and can be pivotal to the success of an event. Keeping this in mind, and combined with the relationship of potential sponsors, canteen sales or future riders, design the course so that the most interesting obstacles are in full view. Crowd pleasers such as the garrocha line, stock pen, jump, gate, barrels or bridge should be placed in full view creating visual interest and excitement.

Reflect over the design of the various obstacles, the bull for example usually has a great front and an ordinary back, try to ensure the best side of the obstacle faces the spectators/ sponsors (noting the bull's head must face towards the oncoming rider).

There may be opportunity for sponsor's banners and/or decorations to be displayed. Firstly, ensure they are safe and sensible to use on or around the course and then place so that they are visible to competitors and spectators.

#### 4.4 Equipment required

A full list of the Club's obstacles should be made available to the Course Builder. Confirm with the organisers which obstacles they would like allocated for use in the course and those for a warm up arena. Produce an inventory of obstacles to be utilised. In addition to the obstacles, other equipment needed will include:

- transitions markers, numbers and or flagging (at least 4 - 5 sets of numbers would be useful in order to mark different course levels)
- mounting block(s)
- start and finish flags
- decorations
- pegs
- sandbags
- bollards, safety cones etc.
- gazebos, judge's tables etc.

Course Builders kit may include the following:

- tape measure
- measuring wheel
- hammer
- spray can of paint

Ensure permission has been sought if pegging obstacles to the ground; this is usually allowable on grass surfaces but not surfaces such as sand arenas.

#### 4.5 Course Set Up/ Helpers

There is only one Course Builder on the day.

- be as organised as possible, arrive earlier than expected to inspect the site if not previously viewed
- as Course Builder, he/ she who made the map is the only one to assign obstacles in their exact location
- check arena surface, look for any nonconformities as well as areas which may appear spooky, such as heavily shaded areas on an overly bright day. In such cases obstacles may be required to be moved slightly or altered to mitigate these issues
- ask the following questions of yourself –

*“Will the course adequately fill the given area? Am I able to space obstacles out safely and evenly whilst offering visual appeal?”*

- you may choose to set up the course the day prior to provide ample time for the arena to look its best
- view the course from the riders and judge’s perspective.

**Step 1:** Review the spectator’s areas, entry and exit to the arena and any malformations in the surface which may need to be cordoned off. Remain flexible, the map is a guide only as due to weather conditions, changes in the surface, shape and lay of the ground may cause the course to be modified slightly to accommodate the conditions and any risk to rider, officials and the public.

**Step 2:** This step is best completed without assistance to reduce distraction. Using spray paint or a set of numbers begin walking around the arena and mark the location of each of the obstacles. Remember to measure distances particularly for obstacles such as the slalom, stock pen, garrocha line, barrels etc. (these obstacles are best placed first).

When helpers arrive, be prepared by having a possible list of tasks ready. If you can offer them a clear role to play, they are more likely to assist again in the future. Nobody enjoys standing around.

**Step 3:** As Course Builder after completing the siting using the spray paint, helpers can get to work placing and erecting the course. Hint - the bridge is best put in place towards the end of the course erection due to the obstacle's weight and size causing difficulty in moving if incorrectly placed.

**Step 4:** Once course is erected another check is required. Slight changes to angles or distances may be necessary. Place the start and finish markers, numbering of obstacles as well as any flagging and decorating

**Step 5:** Finally, walking the entire course as per the course directives is a good indication of course correctness and safety once all is set in place.

*Note, if any of the initial set up tasks have been assigned to a helper, make sure you complete the final check. The course design and build is the Course Builder's responsibility, the Club's expectation will be high, so it is imperative that it is correct and completed to a high standard.*

## 5. DESIGN OBJECTIVES FOR THE LEVELS

The objective is to create a course with balance and flow whilst asking the horse and rider to undertake certain tasks in relation to the level being ridden. To put it simply, the course designer asks the questions and the rider's task is to supply the correct answers whilst navigating the course.

When beginning the design visualise riding each level, put yourself in the shoes of the rider, on a new or young horse, or someone new to working equitation. Offer encouragement at all levels, arouse, challenge and excite those with the higher skill sets.

Course designs should be challenging as well as pleasing and interesting visually, thus creating anticipation and excitement for all. Remember course design, map and final build will be on display for all to see, make it special.

Refer to the **ANWEL Rule Book**.

### 5.1 Introductory

Recommended number of obstacles 8-0

This level has been created as an introduction for the horse and or rider to working equitation, its obstacles, atmosphere and expectations. As such, a great deal of consideration should be put into its design. It may be the combination's first attempt at working equitation and a positive experience is the aim.

Build the course to the requirements of the level with reference to the **ANWEL Rule Book**. The Rule Book will confirm the expectations required of the introductory horse, the types of obstacles and how many efforts are required to be completed.

When planning courses especially for the lower levels it is beneficial to design so that the horse can make a straight approach at 90 degrees to the middle of the obstacle and a straight exit. Consider placing the first two obstacles near the entrance and the final obstacle away from the finish flags and exit.

## 5.2 Preliminary

Recommended number of obstacles 10-12

At the Preliminary level it is possible the horse and rider have previously participated in the sport and/ or are riding at a more proficient level. At Preliminary level a couple more obstacles can be added to increase the level of difficulty while asking a little more of the horse and rider.

Horses competing at this level are now expected to perform the course in canter. Collection at this level may be inconsistent, therefore allow ample room between the obstacles. If possible, encourage curved lines to support the horse and rider to maintain canter.

When **using the jump** be careful not to assign it towards the back of a course. Consider placing the jump neither heading directly towards or away from the entry point of the arena. Encourage the horse to draw towards the fence by being nearer to the front of the course. After completion of the fence suggest the horse travel towards an obstacle such as the gate. Beware of asking the horse to head towards the finish flag from the back of the course - this can excite an inexperienced horse causing the horse to want to jump bigger, land and run to the finish impulsively. This may frighten the combination and reduce confidence in both and as such it is to be avoided.

At the Preliminary level **the gate** should never be utilised as the first effort. It is highly recommended the gate is sited after the first 3 obstacles, allowing the combination time to move around the course and create a flow. Stopping, standing and going through a gate can unsettle a Preliminary horse. Utilise obstacles such as the slalom or the 3 or 2 barrels to help increase confidence during the first stages of the course.

When considering placement of **the bridge** allow combinations to make their way around the course before having to go over it. For example, the course could naturally allow the rider to pass by the bridge with their horse a couple of times before being asked to go over it, these little things make a big difference to the overall success of the rider on the course and are not hard to deploy.

## 5.3 Debutante W

Recommended number of obstacles 12-14

At Debutante W the designer asks for a certain level of competency from both the horse and rider. The degree of collection should have improved, and canter should be easily maintained around and through various obstacles. Some straighter or slightly shorter lines may start to appear, though the course difficulty and tasks required in this level will not have changed greatly.

## 5.4 Debutante F

The **ANWEL Rule Book** states 12-14 obstacles are recommended, however up to 16 efforts are permissible and easily attainable by combinations in Debutante F level and above.

The designer can anticipate flying changes being performed within the course at this level. The design should incorporate one or two flying changes along the proposed track. Keep these to a minimum though as several obstacles will also require flying changes. Be mindful however that the combinations at this stage have just moved into a level requiring the flying change.

Combinations will now be displaying greater collection and confidence allowing for more effective navigation between obstacles. Consider offering combinations a choice of two different lines, for example perhaps offering a shorter line but containing extra flying changes or alternatively the second offering a longer line without the flying change. In this way a rider while walking the course may decide to take a longer line to the obstacle saving the flying changes if needed.

The designer should not set out to test combinations, but rather give them the chance to travel around the course comfortably with the opportunity to feel successful with the choices they have made.

It is up to the judge to discern whether a combination should be awarded marks for completing the longer line well in preference for the shorter one. In short, the designer asks the question, the rider determines the answer from the choices offered and the judge adjudicates by way of marks out of a possible 10 as to whether the question was answered appropriately.

## 5.5 Consagrados 2

The **ANWEL Rule Book** states 12-14 obstacles are recommended, however up to 16 efforts are permissible.

A judge will expect a combination to ride this level showing both competence and confidence with a degree of elegance, strength and beauty. The designer should expect any questions asked on course to be achievable by the combination. The maximum number of obstacles combined with a higher degree of difficulty can now be offered. Design all lines keeping in mind the combination will be maintaining a great deal of collection throughout course.

The designer must respect the horse and rider at this level and not aim to 'trick' combinations with impossible lines and compounding questions. Each combination will encounter problems throughout the course unique to their own capabilities and skill set. Provide options which the rider can take advantage of, simple design with flow is still a requirement at this level. Designers may find the competitive rider may not always wish to take advantage of them but if for any reason a combination needs an alternative, it should be available.

Obstacles at this level may include L shapes in bell corridors and side pass poles, the reverse mug can be slalomed backwards, the gate can be attempted both in

forward and reverse motion and double slaloms (if footings allow) can be positioned at 6 metre intervals. Riders are aware that although obstacles are set at a minimum of 10 metres from each other, a different track may be taken simply by circling off the common path if they so choose.

Think about what is to be achieved, ask yourself - is this a championship event, or a club competition? Build wisely and accordingly, always design to gain participants respect and confidence.

## 5.6 Consagrados 1

Consagrados 1 is the first of the two levels which imposes the use of holding both reins in one hand. A high level of competency and confidence is expected to be on display as the combination approach and complete each obstacle. Combinations are now considered quite accomplished and should proudly show their training efforts.

Creative variations in course design may be stipulated within this level such as:

- the collection of the garrocha before collecting ring (s) then whilst in hand jumping the jump then returning to complete knock ball, bull ring and drop off, or
- picking up the oilskin and carrying it on to execute other obstacles that don't require a spare hand.

Creativity at this level enables the audience and judges alike to realise the progress achieved by the Consagrados 1 combination.

## 5.7 Masters

Training should now be of the highest working equitation standard.

The course designer should have high expectations of the combination and use variations as previously stipulated. While the expectation that horses at this level are in peak fitness, careful consideration should be given to the conditions of the footings and higher-level movements now required.

Some obstacles and the movements required at this level may be taxing on muscles, ligaments, tendons etc. Careful contemplation in regard to the placement and numbering of obstacles will go a long way to easing the horse's burden and allowing them time to warm up prior to embarking on the more difficult movements. The course designer as always should endeavour to make the course both rideable and achievable and not unnecessarily difficult.

The designer's role here is vital in displaying the sport at its utmost best; presenting the highest level of the sport to the judges, other riders and the public. The aim is to inspire and showcase working equitation. The beauty of the sport is to be reflected, culminating in the riding, the execution of obstacles, level of education and the horse and rider partnership.

## 6. SPEED PHASE

A Speed course design should align to the Maneability phase. There is no need to redesign the entire course. A simple course reduction is all that is required. Slight modification to the numbering and/ or order of obstacles is recommended. At higher-level events such as club championships or nationals, the Course Builder may choose to increase difficulties but these types of events infrequent.

Strict reference to the **ANWE Rulebook** is mandatory. Obstacles such as the double slalom must be reduced to the single slalom, 3 barrels must become 2 and the jug table is to be omitted in the Speed phase. All transition markers are to be removed however numbering and any flagging must remain in this phase. **Safety is always paramount**, the course should be neat, visible and unnecessary objects removed or placed out of the horse's way.

## 7. COURSE MAPS

The **ANWEL Club Pack** is available on the ANWEL website. This contains examples of maps and icons which can be used to assist in developing course maps. The following suggested formatting of course maps has been based on better practice and will enhance the Course Builders ability to create professional looking maps:

- wherever possible format in landscape
- course notes/ directives are usually placed on the right and the map on the left.
- Club name, dates, phase (Maneability or Speed) and level should be placed at the top of the page
- general directions that may be required such as: "enter course, present, salute and proceed through start' can be included
- course instructions with a numbered list of all obstacles that are to be ridden
- numbers, transition markers, start, finish, any arrows showing direction of travel (i.e. for side pass or oilskin pickup) are to be shown on the map and stated in course notes
- diagram on right displaying numbered obstacles in the basic course pattern.
- a disclaimer should be added to the bottom of all maps stating –

*Please keep in mind, slight changes to obstacle angles, direction, Start or Finish may occur at set up depending on ground conditions.*

**Refer to Attachment 1 Course Map Examples**

## 8. TIPS AND TRICKS

- ☆ the Bull should ideally be double sided for both left and right-handed access. Ensure nearby obstacles placement can accommodate such a change if needed at short notice. Always place the bull facing the direction of the oncoming rider.
- ☆ the Jump should allow a clear path for the horse to establish rhythm and balance to the fence. Consider a distance of approximately 6 strides minimum – especially for the lower levels. Also take note of point of take-off and landing as these distances increase as the height of the obstacle increases. If a jump is to be utilised twice on course, make sure it is a vertical; it is less likely to cause difficulties for a second attempt. Preferably only offer this when designing for the higher levels.
- ☆ design for balance in the course, evenly site obstacles on the arena map. This is accomplished by dividing your course into quarters. For example if there are 16 obstacles to be used in the course, 4 obstacles would be sited in each quarter of the course.
- ☆ if introducing a new obstacle, use it towards the end of the course. The horse at this stage will be confident in its ability and more trusting of the rider's judgement, thus becoming more accepting
- ☆ **for safety** - arenas if possible should be fenced off
- ☆ start and finish lines should be situated 6 -15metres from the last obstacle
- ☆ obstacles numbered 1 and 2 should be given long lines so that rhythm and balance can be established
- ☆ when drawing a course to scale, the key will be similar to 1:400 or 1cm = 4cm. The obstacles are to be about 1.5cm in size. 0.5 cm = 2m from the fence.
- ☆ practice arenas may contain but are not limited to garrocha and two bins, a jump and side pass pole
- ☆ neither the jump nor the stock yard are suitable obstacles to be used at the beginning of a course at any level.



## 9. CONCLUSION

1. Safety is always paramount
2. Be sure to have a complete and precise inventory of the equipment that will be available to you for the event.
3. Have a good understanding as to the shape, size and surface of the arena being used. An area with a curved line often may not fit your design map as easily as you may think and also reduce area size. Fundamentally the squarer or rectangle the shape of an arena, the simpler it may fit course design. Identify if the arena is surrounded by edging or any natural obstacle. For example the Sydney International Equestrian Centre (SIEC) the surface has a built-in water jump. Some arenas may have sprinklers, or perhaps a tree located in the area.
4. Know your objectives and what type of an event it is (National, State or Club)
5. Obtain a schedule of how the event will run, in what order, and the approximate number of expected participants, helpers, spectators etc.
6. Balance and flow - on paper the obstacles should look evenly spread. Should you know the exact size and shape of the arena, draw your design to scale.
7. Match the level of difficulty with the level of the class.
8. Build and design your course in ways that are easily adjusted between levels and the speed phase.
9. Allow for the rider to choose various options in travel if needed on course, e.g. changes of lead or to perform more or less of a movement.
10. At all times be flexible, reliable and responsible. Perform your job with professional pride.

10. ATTACHMENT 1: COURSE MAP EXAMPLES

Instructions for Debutant W & Preliminary Maneability.	
	<i>Enter course, present, salute &amp; proceed.</i>
<b>1</b>	3 Barrels
<b>2</b>	<b>Double Slalom LEFT HAND PATTERN</b>
<b>3</b>	Side Pass Left– straight for prelim– L shape Deb W
<b>4</b>	<b>Gate</b>
<b>5</b>	<b>Stock pen both ways</b>
<b>6</b>	Garrocha pick Up
<b>7</b>	<b>Knock Ball</b>
<b>8</b>	<b>Bull Ring</b>
<b>9</b>	Garrocha Replace
<b>10</b>	<b>Dismount</b>
<b>11</b>	Remount
<b>12</b>	Rein Back Cup slalom for Deb w w/tm— straight for Prelim w/ tm
<b>13</b>	Jump
<b>14</b>	<b>Varied Footing at walk</b>
<b>15</b>	<b>Jug Table</b>
	START & FINISH FLAGS WILL BE ADDED IN COURSE SET UP
	#Please keep in mind that SLIGHT changes to obstacle angles or direc-

