

TEACHING

We learn:

- 10 percent of what we read;
 - 20 percent of what we hear;
 - 30 percent of what we both see and hear;
 - 50 percent of what we discussed with others;
 - 80 percent of what we experience personally;
 - 95 percent of what we teach to someone else.
- William Glasser

WHAT MAKES A GOOD TEACHER?

C Manual p. 302

It isn't just knowledge, riding ability, winning in competition, or becoming an adult.

To be a good teacher you must:

1. Understand and care about other people and horses.
 - A. Always put safety first, followed by kindness & consideration for the horse.
 - B. Has a real liking for people and horses, and the desire to help them understand each other.
 - C. Can see things from the student's point of view and adapts the way he/she teaches to the age and level of the students, without ever "talking down" to them.
2. Have knowledge and experience.
 - A. Knows the subject well and doesn't try to teach what he or she has not experienced and learned thoroughly.
 - B. Is well prepared and organized and plans each lesson beforehand.
 - C. He/She teaches one step at a time with basics first.
 - D. Has self-control, patience, calmness, and self control.
 - E. Has "positive authority," which is the ability to keep control or enforce rules in a positive way, being firm when necessary, but always fair and pleasant.
3. Be able to communicate it to others.
 - A. Has energy, enthusiasm, imagination and a sense of humor which make learning fun.
 - B. Has good communication skill including an ability to show and tell.
 - C. Has a good teaching voice.
 - D. Takes the time to answer students' questions
 - E. Pays attention to what students communicate to him/her.
 - F. Never "talks down" to students.

TEACHING VOICE & COMMUNICATION

B/HA/A Manual p. 198 - 199

Students must be able to hear and understand your instruction

It takes practice to develop a well-controlled voice that carries well and enunciates clearly

LEARNING TO "PROJECT" YOUR VOICE:

In order to be heard at a distance, you must learn to "project" your voice correctly. Shouting or raising your voice is very stressful, makes you sound angry, and can strain your vocal chords and make you lose your voice.

Voice projection requires proper breathing. Most people take shallow breaths most of the time, using the upper chest. To project your voice you must use your diaphragm and abdominal muscles, and breathe from deep down in your chest as you speak.

1. Place one hand over your lower abdomen, below your navel.
2. Take a deep, slow breath, feeling your abdomen "fill" and press against your hand as you inhale.

3. Speak a simple phrase such as "Prepare to Trot", as you press your hand against your abdomen.
4. Speak slowly and "send" each syllable out "from the diaphragm."
5. For contrast, try raising your voice. You can feel the strain on your throat and vocal chords.

QUALITIES OF THE VOICE:

1. THE VOICE IS VERY DIRECTIONAL
 - A. Place yourself upwind
 - B. Face your class and "aim" your voice at your students
2. THINK BEFORE YOU SPEAK
 - A. If you use fewer words and simple phrases it is easier to make each one heard
 - B. Talking too much too quickly makes your speech an indistinct babble.
 - C. It isn't necessary to "fill" every moment with instruction - Students need "quiet time" to process and practice what you have told them.
3. VARY THE TONE AND SPEED OF YOUR VOICE
 - A. This will add expression and enthusiasm
 - B. Can also emphasize action or pace.
 - C. Avoid speaking in a monotone or sing-song rhythm
 - D. Your tone of voice conveys as much as your words, to horses as well as students.
4. ENUNCIATE YOUR SYLLABLES
 - A. Enunciate is to "Pronounce" sounds and syllables.
 - B. You must enunciate more clearly than in ordinary conversation
 - C. Do not mumble

TEACHING VOICE & COMMUNICATION

"Thinking Riding" by Molly Sivewright p. 33 - 35

When an instructor teaches, issues commands, or lectures to his students it is equally important that he/she:

- is HEARD
- is UNDERSTOOD
- AROUSES INTEREST - May even inspire

Basic rules to develop the use of your voice for instructional purposes:

1. To Utilize All the Component Parts of the Voice

- A. The vocal chords - the strings of the instrument
- B. The resonate chambers - of the skull, chest and even stomach
- C. The lungs - the fuel supply - well filled particularly at the bottom of the lungs

2. Good Posture

- A. Standing
 1. Feet slightly apart
 2. Weight distributed evenly on the outsides of both feet
- B. Sitting
 1. Body's weight born equally and squarely by both seat bones
- C. Both Standing and Sitting
 1. Pelvis upright, straight, and level
 2. Stomach pulled in
 3. Diaphragm and rib-cage well lifted
 4. Shoulders straight and level with the neck
 5. Head poised gracefully above them
 6. Back well stretched, up to the top of the back of the head

3. Breath Control

- A. Deep breathing should be developed as a natural habit commencing from the lower rather than the upper ribs

- B. The mind must measure the utilization of the exhalations
- C. "Season" it with spice and variety of tone, pitch and volume.
- D. Shyness usually impedes breathing - Positive thinking must over-ride

"nerves"

4. A Natural Manner

- A. Combining ease, confidence, sincerity and a degree of urgency

TEACHING VOICE & COMMUNICATION

"Thinking Riding" by Molly Sivewright p. 33 - 35

EXERCISES TO IMPROVE AN INSTRUCTOR'S ABILITY AND RANGE:

1. Practice correct, *deep* breathing - this is also excellent for general health.
 - A. Start with a big expansive yawn, and lift the diaphragm well in order to inflate the lungs from the lower ribs and stomach area.
 - B. Inhale for as long as possible, and then count slowly while exhaling.
 - C. Gradually deepen and lengthen the inhalation, the pause and the exhalation.
 - D. Repeat for 2 - 3 minutes, before a rest and further repetition
2. Mouth Opening - to allow the sound to come out!
 - A. Use the words, 'Why' and 'Loud', several times each, quite quietly but really working and stretching the lips and lower jaw.
 - B. Say 'Why' five times, then stick out the tongue and stretch it up, down and about before returning to say 'Loud' five times.
 - C. Repeat this exercise several times
 - D. This is helpful for mumblers or those who speak through gritted teeth
3. Using the Bone Structure of the Skull - to develop a resonant quality to the voice
 - A. Hum, with the lips just touching
 - B. Choose an easy note to work on it - Think about and listen to the sound
 - C. Hold the palm of the hand in front of the mouth and turn up the volume
 - D. Stretch the hand away - crescendo; Bring it near - diminuendo
 - E. Play with the volume - feel the resonance
 - F. Eventually, the hum can be 'thrown' against a wall 3 - 4 yards away without straining the voice
4. Reading Aloud Slowly, with Exaggerated, Overemphasis of Enunciation and Articulation
5. Preparing and Giving Short Lectures on Simple, Practical Subjects
6. Using a Tape Recorder
 - A. Read out loud into tape recorder - then listen for areas voice could be improved

TEACHING

B/HA/A Manual p. 200 - 201

COMMON LESSON TERMS & COMMANDS

- Track** - riders should ride on outer track (next to the rail) unless told to do otherwise
- "On the right rein" or "Right handed"** - means clockwise (right hand toward inside)
- "On the left rein" or "Left handed"** - means counterclockwise (left hand toward inside)
- "Track right"** - means turn right on reaching track
- "Track left"** - means turn left on reaching track
- "Leading file"** - means the leader
- "Form a ride"** - means to form a line behind a leader keeping 1 horse spacing
- "Whole ride"** - means everyone together
- "In succession" or "In turn"** - means one at a time
- "Go large"** - means return to the outer track and continue on same rein

WORDS OF COMMAND

WHO is being given the command
("Whole ride", "In succession", or the rider's name, etc.)

WHAT to do
("Track left", "Prepare to Canter", etc.)

WHEN to carry out the command
("Ride go TR-ot", "Leading file, begin", etc.)

WHERE to carry out the command
("At the letter K", "As you cross the center line", etc.)

Give students plenty of time to prepare for transitions, and use your tone of voice to help them (and the horses) understand your commands. Your voice should rise when you ask for an increase of pace, and fall for a decrease of pace, and give cadence when needed. Use consistent commands - don't change mid-stream.

Example: "Whole ride prepare to go trot posting" - pause - "And whole ride go TR-ot!"

Example: "Leading file, prepare to track left at the letter E" - pause - "Track left NOW"

Example: "Mary, at the letter C, prepare to circle left, full width of the arena" - pause
and when time is right - "Circle NOW"

Example: "Whole ride prepare to track left across the diagonal, following Mary, letter H to letter F" - pause, and when time is right - "Leading file NOW"

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B/HA/A Manual p. 195 - 197

LESSON ORGANIZATION

1. **Preparation** - gathering information on lesson material & lesson planning
2. **Warm-up** - Ten to fifteen minutes of progressive exercises to get horses & riders physically and mentally ready to work.
3. **Review and Evaluation** - observe and evaluate riders as they perform skills they already know.
4. **Explanation** - Explain day's objective - what you will teach and why
5. **Demonstration** - Demonstrate on ground or mounted
6. **Application (Trial)** - Students try out new work.
7. **Critique** - Discuss student's performance and how it went - what went right and areas to improve.
8. **Practice and Evaluation** - Practice exercise again in both directions - Developing "Muscle memory" takes repetition
9. **Summary** - Review day's objectives and success. Discuss problems and how to solve them. Assign "homework" or practice.

"POSITIVE" INSTRUCTION by EXERCISES HUNTER SEAT EQUITATION by George Morris

Everything in my teaching system is an exercise. Whatever we do, the sequence is the same:

Isolate the problem
Select an exercise
Get a result

I see a rider with a poor leg on a horse--it's loose--and I hear the teacher say, "Oh your leg, you've got a loose leg, tighten it" That's not the way to correct a poor leg. What you have to do is say, "You do not have a leg on a horse. Now I'll give you an exercise to give you a leg." We put the leg in position, get him standing in his stirrups for about three minutes a day, and in two or three days he's developing a leg. Maybe in ten days he's got it.