

Federation of Fly Fishers Certified Casting Instructor Study Guide

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Introduction

This study guide is designed to assist candidates preparing for certification as Federation of Flyfishers (FFF) Certified Casting Instructors. It has two parts.

Part One discusses:

- The certification process including the pre-test workshop
- The written test
- The casting performance test
- Test statistics
- Tips on preparing for the test

Part Two includes information on:

- Casting mechanics
- Style in fly casting
- Observations on teaching
- Attributes of a good instructor
- Characteristics of poor instructors
- A sample teaching scenario/lesson plan
- A method for analysis of casting problems
- Common casting problems and cures
- A list of books, videos, and websites related to casting

Part One

The Certification Process

The certification process consists of three parts: a Certified Instructor (CI) workshop; a written test; and a casting performance test. One member of the Board of Governors or two Master Certified Instructors will serve as examiner(s) and administer the tests. Master candidates or other observers may request to be present at the time of testing. The candidate may honor such requests or not without fear of hurting his or her chances of passing.

Pre-Test Workshop

The purpose of this workshop is for the examiner(s) to provide a brief history of the Casting Instructor Certification Program, provide tips on teaching and answer any questions candidates may have regarding any aspect of the tests. Other topics may be included, depending on the time available for the workshop and the examiner(s) preferences. These include casting mechanics, techniques for analysis of casting faults, attributes of a good instructor, and other related topics. The workshop will normally take place in a quiet classroom or small conference room.

The Written Test

The test is designed by members of the Board of Governors to provide insight into your level of knowledge regarding casting, teaching and fly fishing equipment. The test consists of 36 true/false and multiple choice questions. Occasionally, additional "trial" questions will be included, but will not be counted in your score. Passing requires 30 correct answers.

Casting Performance Test

The Performance Test includes both casting and instructing ability. The test is straightforward. You should thoroughly study and practice the tasks for the Performance test. See the requirements on the FFF web site at www.fedflyfishers.org.

Policy on Testing

The Executive Committee of the Board of Governors implemented the following policy on testing candidates for Certified Instructor, effective February 2007:

1. Candidate must complete a CI test workshop prior to the testing, it can be done the day of the test, or anytime in the preceding 12 months.

2. Candidate must pass both a written and performance test. They can be taken in any order, and it is not necessary to take or pass them on the same day. Both tests must be passed within a 12 month period or the entire process starts over, all parts of the test and workshop must be repeated.

3. Two attempts at each test are allowed in this 12 month period for the original test fee. If the first part of the test is failed, it is the candidate's choice to continue and take the rest of the test, or not.

4. Examiners must inform FFF test administrators of test results after each test, including: attendance at workshop, pass/fail written test, pass/fail performance test. FFF test administrators will keep records of the status of each candidate.

It is important to note that the Board of Governors does not advocate any casting style as superior to the rest. Each is valid, as long as it allows the rod to move in a way that results in a good cast. The choice of style is your own. The boards' only concern is that you cast well and teach well.

If your examiner asks you to do something you didn't anticipate, don't argue. Find out exactly what he or she wants and then do your best to meet their expectations. Sometimes an examiner might ask for something not on the regular test to confirm or dispel a perceived weakness. Again, don't argue, just do it.

The casting portion of the tests will ideally occur on water at a pond, lake, or a casting pool, however, if water is not available it could take place on grass or carpet at one of the fly fishing shows. You will be given allowances for roll casting if casting on carpet or grass. And, some allowances may be given for other circumstances, such as unusually high wind. The examiners will be fair about casting conditions and they won't measure down to the inch on distance or accuracy. However, you must demonstrate, with comfort and ease, the casts you are asked to execute.

Your responses in the 'insructing ability' portion of the performance test should be concise and straightforward. When you know the main points about each cast to be made, it's a matter of organizing those into a clear and concise explanation that must match your demonstration. Practice or rehearse to the point that it becomes very easy, an almost "automatic" response. In your first rehearsals you will likely use far too many words. It may help to write out your explanation, and then edit to reduce the number of words. Rehearsing with a Certified Instructor, Master Instructor or member of the Board of Governors can help.

The Test is Rigorous

Unfortunately, less than half pass the test on the first attempt. The primary reason for this failure rate is lack of preparation – not understanding the casting performance test requirements including the instructional ability portion (the explain and demonstration tasks), and not practicing correctly or adequately. Make sure you know the casts required on the test and practice them. Organize and practice your answers to the explain-and-demonstrate tasks and be very brief in your answers. Get a Certified Instructor, Master Instructor, or member of the Board of Governors to give you a ‘dry run’ of the test, then incorporate their recommendations and practice !

Of those who failed the first or second attempts at the tests, a significant percentage that retested passed on their second or third attempt. This suggests they were not well prepared initially. However, they returned for the retest better prepared and were successful. Initial preparation may have been lacking, but persistence paid off.

Preparation Is the Key to Success

If you regard the test seriously and prepare yourself, you will significantly improve your probability of success. If you take it lightly, you may be disappointed.

Take these actions to prepare:

General and Written Test

- Develop an in-depth understanding of the equipment we use -- particularly rods, lines, leaders.
- Expand your understanding of casting mechanics - know what action produces what result.
- Study how to teach, teach frequently and refine your own teaching methodology as you go.
- Develop a broad knowledge of fly fishing, including coldwater, warmwater and saltwater.
- Fish for as many different popular species as possible. Understand the fish, tackle and techniques.
- Read, watch videos and talk with flyfishers who have fished for species unfamiliar to you. (See Read and Study materials at the end of this document.)
- Where a gap in experience exists, learn specialty casts and knots and read extensively to understand as much as possible about that type of fishing.

- Observe, listen carefully and take notes when other instructors teach, particularly Master Instructors and members of the Board of Governors.
- Continue to learn.

Casting Performance Test

- Choose your equipment carefully – make sure your line has a head length long enough for the 45-50 foot roll cast. (Check the FFF website for equipment restrictions.)
- When practicing, pay particular attention to the 75-foot distance cast, the 45-foot off-shoulder accuracy cast, effective double hauling, and throwing tailing loops on command.
- Use a leader that will easily straighten (a suggestion - 7.5' - 1X)
- Practice with the same equipment you will use on the test, preferably a bright line, e.g., orange.
- Practice casting in short sessions, frequently.
- Make consistent tight loops during the performance test; be able to perform all casts easily on your first attempt.
- Ensure that front loops and back loops are the same size. A narrow loop is considered to be around 2 feet in height.
- Ensure you know the fishing applications of each cast, including advantages and disadvantages of the cast.
- Understand how wind conditions affect each cast and how you would explain and teach each cast.
- Practice casting using measured distances – not estimates – and use a measuring tape and markers. For accuracy practice, use targets that are approximately 30 inches in diameter.
- Rehearse the “explain and demonstrate” tasks until they become automatic – and be brief. Rehearsing with knowledgeable friend can be very helpful.
- If examiners ask you to do something differently than the way you learned it, don’t argue – just do it.
- Cast slowly – as good instructors do.
- Make your casting look very easy and comfortable by practicing frequently.

Be Concise

Examiners are looking for answers that are brief and on-target. You should be able to concisely explain concepts and answer students’ questions. Do not feel compelled to recite your entire knowledge bank on the topic of the Explain and Demonstrate task. It is better to say less than more, using as few words as possible to respond.

Be Relaxed and Confident

Your attitude about the test can help you. While examiners recognize the pressure of the situation and are sympathetic, you must perform the casts and explain and demonstrate with comfort and ease. Look at the test as a “checkpoint” in your never-ending learning curve of teaching, casting, and fly fishing. If you pass, great! If you are unsuccessful the first time, you will undoubtedly have learned something useful. With this attitude you will be more relaxed, confident, and able to think more clearly. The test will not take on a “pass or die” context and you will perform much better. You fail only when you quit trying to learn.

Part Two

Most of the material that follows comes from the wonderful minds of a few of the world's best casting instructors -- Mel Krieger, Joan Wulff, Lefty Kreh, Bruce Richards, Bill Gammel, Denise Maxwell, Al Kyte, Macauley Lord, Gary Borger, Jason Borger, Allen Rohrer, Joe Libeu and Ed Jaworowski. I've compiled many of their ideas about casting and teaching into this document in a fashion that suites my thinking about casting.

Simplified Definition of Casting

Any rod can do only one thing of its own accord, and that is straighten. In order to cast a line we must bend or load the rod, then rely on its straightening to throw the line. This bending - straightening process is the heart of every cast. Laws of physics govern this process and I refer to them as the principles of casting.

Principle 1.

Tension against the rod tip. Before you can load the rod, you must have line tension against the tip, so that when you move the rod, the weight of the line, aided by water and air resistance, will hold back the tip, causing the rod to load (bend). You can't load the rod in either direction unless the rod tip is pulling against the weight of the line.

Principle 2.

Load and unload the rod. With tension against the tip, the rod is best loaded by a smooth, even acceleration of the hand, producing a constant increase in speed throughout the stroke. The rod unloads when the rod is stopped. An uneven acceleration produces less desirable loops, taken to extreme, tailing loops result. A firm, solid stop unloads the rod just below the oncoming line, producing a tight, narrow loop. A soft stop, moving the rod tip over a longer distance during the stop, results in a wider loop. The more abrupt the stop, the tighter the loop.

Principle 3.

The line goes where the rod tip goes -- the line can go only in the direction the tip is traveling. If you want the line to go straight ahead, the tip must finish going straight ahead. If you want the line to go farther, the angle of trajectory should be elevated slightly. When casting closer, the finishing point should be lower than the starting point of the cast. In each cast, your target, hence the direction and angle of elevation, may vary.

Variables in Casting

Hand speed (power), stroke length, casting arc, and timing are variables casters adjust to achieve a straight-line movement of the rod tip. A short line requires little hand speed, a short casting stroke, narrow casting arc, and a short pause (timing) between strokes. A longer line requires more hand speed, longer stroke, wider arc, and longer pause.

- **Hand Speed (power).** Adequate hand speed is demonstrated when the line has enough energy to straighten at the desired distance, or, the fly reaches its target with the desired shape in the line as in a curve, pile, or ‘S’ cast. With a constant length of line, generally, the amount of power applied on both the back cast and forward cast should be the same. However, shooting line which adds more line (weight) to be cast, and/or differences in wind velocity and direction will ultimately dictate the amount of hand speed needed for each casting stroke.
- **Stroke length.** The length of the casting stroke is the distance the hand moves throughout the casting stroke. Generally, this distance varies with the amount of line outside the rod tip – short line, short stroke; longer line, longer stroke.
- **Casting Arc.** The V-shaped arc between the rod butt in the start position (at the beginning of distinct acceleration) and the rod butt in the stop position is called the casting arc. The caster must adjust the size of the casting arc to fit the amount of bend in the rod to produce a relatively straight-line path of the rod tip to produce a narrow loop. The amount of bend in the rod is determined by: 1) the amount of weight (fly line) you cast, 2) the amount of hand speed (power) you apply, and 3) the stiffness of the fly rod. Matching the amount of hand speed you apply (which determines rod bend) with the casting arc size is one of the keys to good flycasting. That translates into a narrow arc for short casts and a wider arc for longer casts.
- **Timing.** Good timing is demonstrated when the pause between strokes is long enough to allow the line to straighten fully without losing its tension and falling dramatically in the process.

The path of the rod tip is a key element of the casting stroke.

If the path of the rod tip is relatively straight throughout the stroke -- 180 degrees from starting point to stopping point, and you smoothly accelerate the rod to a firm

stop, with the rod tip firmly stopping just below the oncoming line, the result will be a tight, narrow loop of line. If the rod tip path is convex (a doming path – higher in the middle than at each end), a wider loop is the result. If the rod tip path is concave (lower in the middle than each end), a tailing loop will result.

A poor cast results from failure to properly satisfy a principle or execute a variable. On the other hand, the world's best casters use motions that satisfy the principles and execute variables superbly to achieve a straight movement of the fly line. Elite casters:

- Straighten line more completely on the back cast with less sag in the line.
- Smoothly accelerate the rod tip along a very straight path.
- Stop the rod abruptly at the end of the casting stroke.

Elite casters, while satisfying the principles and executing the variables superbly, use different styles to achieve the same desirable end results.

Style in Fly Casting

Elements of style define a caster's form and include the caster's stance, grip, and body movements. The Board of Governors does not advocate any casting style as superior to the rest. Each is valid as long as it allows the rod to move in a way that results in a good cast. Each style will have advantages and disadvantages.

The most significant help – other than encouragement and inspiration – that instructors can offer a developing fly caster may well be good casting form. Unfortunately, many people develop awkward styles that are often limiting, fatiguing and a handicap to further progress in fly casting and fishing. Better form at the outset makes learning easier and results in a more natural and comfortable casting stroke.

New students especially look to the instructor to exhibit good form and instructors should demonstrate the smooth, fluid movements that result in a good casting stroke. However, instructors need to be especially careful not to be rigid or demand fixed positions in fly casting. Comfort is the key to good form – a coordinated effort of stance, grip, and body movements. What is comfortable to the instructor may not fit the student. Each person will adopt a particular style among these elements that best suits that person. Excellent casters often change styles based on the purpose of the cast. As teachers, we help the student by being

able to demonstrate good form and explain the different styles, with their advantages and disadvantages, without dictating or imposing a particular style.

Grip - There are at least three basic grips, with numerous variations. Some instructors teach the 'key' grip to basic students and omit the others in order to avoid providing new students with too much information.

- The 'key' grip or 'extended finger' grip places the thumb directly on top of the handle with the index finger directly below. This is a very powerful grip since the thumb is the strongest digit on the hand. This grip is particularly useful for distance casting or casting into the wind. While this grip offers superb strength and control, this grip can contribute most to the problem of bending the wrist too much on the back cast for the beginner.
- Placing the index finger straight along the top of the handle is a grip useful for precision, close-in casting. This grip does not provide a great deal of strength needed for distance casting but is an aid in helping prevent too much wrist bending on the back cast.
- The 'palm-out' or 'three-point' grip places the index finger along the top-side with the thumb placed along the opposite top-side of the rod handle. The knuckle of the index finger is directly on top of the handle. This is an excellent grip for both precision and distance casting. It is the least-tiring grip. This grip also helps prevent too much wrist bending on the back cast.

Stance - Foot position, like grip, has many variations. Two basic positions are discussed here:

- The 'square-to-the-target stance' places the feet comfortably apart perpendicular to the target. This stance is preferred for medium-distance and sometimes close-in, accurate casting with short casting strokes. With superb timing, control, and strength, this stance can be used for distance casting as well.
- The 'open stance' drops the foot on the rod-hand side of the body back to the rear and results in an open, side-ways stance. This foot position is very useful for longer casting strokes since the rod-hand, shoulder, and torso can be turned easily to the rear. This stance is not particularly useful for short, precision-accuracy casts.

Body Movements

Casters move differently from one another, even when the casting purpose is identical. Casting strokes differ as do hand positions and degrees of wrist movement. Casters ‘self-optimize’ by unconsciously selecting movements that seem to work best for them. This tendency to self-optimize grows from differences in anatomy, physiology, size, and strength. For example, a tall person may cast farther than a shorter person, by generating greater tip velocity that results from moving a longer lever system (the arm and the fly rod) at the same speed. A shorter person may cast longer by possessing the strength or arm speed to move the lever system faster than a taller person. Casters begin to rely on slightly different movement patterns to gain an advantage, often without realizing how this advantage is achieved.

Variations in style illustrate the significant differences that can be used to accomplish the same end result. These variations often appear contradictory to new casters, creating confusion instead of clarification, in inhibiting learning rather than enhancing it. Defining “substance”, that part of fly casting this is fundamental (principles and variables), and individual ‘styles’ that may vary widely between good casters, can be extremely important to the learner. By defining substance and style we will clear up previous and possibly contradictory instruction our students may have received, and prepare them for future help that will come from other instructors, guides, friends, shops, books, and videos. A clear understanding will also direct students to an acceptable amount of latitude in developing their own style.

Observations on Teaching Fly Casting

The instructor serves as a model for the students and provides direction and encouragement. Be acutely aware that students will often try to mimic your casting movements – you must be prepared to demonstrate excellent casting technique and be prepared to point out that style is an individual matter, as discussed above. You must be knowledgeable and practiced.

Students should leave your instruction differently than when they arrived, feeling more prepared, having a greater sense of self-esteem and confidence in casting and a solid foundation from which to grow. Make the learning experience fun. Be enthusiastic and hopefully inspire the student to want to learn more.

When you begin an instruction session, explain the outline of instruction. Ask the student to indicate previous experience. This question gets the student involved immediately.

Present an honest picture of learning to fly cast - it will take practice to become reasonably proficient and to control the line and fly well enough to fish comfortably. Present a positive side of the degree of difficulty. Casting a fly is a lifetime of reaching new plateaus. While people reach their peak in games like tennis and golf at an early age then decline, our sport offers continued growth for a lifetime.

Use three methods of communication: visual - demonstrate; auditory - explain; and kinesthetic - hands-on practice by the students, sometimes with the instructor physically guiding the rod, to convey concepts to students. Instructors demonstrate, explain and help the student execute the cast.

Use pantomime. Pantomiming, in slow motion, is a proven method for teaching new body movements. Both the left brain and right brain work together to assimilate new movements.

Be brief and concise when beginning your teaching session, moving through initial explanations fairly quickly, avoiding lengthy explanations or technical discussion that could cause students to lose interest. Explain the mechanics and style, but do it BRIEFLY. Get a rod in the student's hands as soon as reasonably possible.

Be careful with the words you use. Student's egos come into play quickly when they cannot execute movements you ask them to execute. Avoid the negatives – don't say "don't do it this way", or, "you're doing it wrong". These comments set a negative tone to the instruction and can be quite debilitating to some sensitive students. Say something like "let's try it this way". Always try to put your direction, correction, or suggestion in a positive, constructive tone.

Be concise and as simple in your teaching as possible. Over-teaching, a universal problem in fly casting instruction, consists of two major parts: not allowing the student enough alone time – time to learn without the impediment of instruction, and of course too much instruction. Keep it simple.

Change – can be good, especially if the student has reached a stumbling block in learning a concept or technique. Do not force continued repetition if the student is not progressing. Try a different method of communication, take a break, or do

something different to convey the message. For example, if your student simply does not understand your description of the application of power, you might demonstrate the concept more effectively to that student by having him stand next to you and cast in synchronization with your own casting stroke. Or, you might physically control the rod by placing your hand above or below his hand to guide or accelerate as the stroke is made.

Consider using the horizontal plane instead of the vertical plane in your teaching. The students will be able to see both strokes role out completely in the horizontal plane. Many of our best instructors advocate watching the back cast, especially during practice sessions – horizontal casting facilitates this nicely. Teaching the basic casting stroke, loop control, the double haul, and shooting line are particularly suited to the horizontal plane.

Practice to cast incorrectly as well as correctly. Be able to demonstrate as you correct casting errors. Wide loops, collapsed loops, loops out of plane, creep, and tailing loops are examples that you should be able to easily demonstrate.

Good instructors:

- want their students to perform well
- suppress their own ego
- demonstrate instead of displaying knowledge and skills
- are patient, listen carefully, and encourage questions
- avoid lengthy discussions, demonstrations, and explanations
- allow the student time for self-discovery
- balance critique with justified praise
- try to convince the student that he or she alone has made the discoveries that allowed them to reach new plateaus in fly casting.

Poor instructors:

- demonstrate big egos – focus on themselves instead of the student
- are poor listeners
- are disorganized
- don't set high enough standards
- lack consideration of students' needs
- fail to prepare properly
- lack patience

An instructor should never interrupt or interject comments when another instructor has the floor, period! This behavior is rude and can overwhelm or confuse

students. If invited, by all means step forward, but only if invited by the instructor who has the floor. The same caution is appropriate regarding offering unsolicited advice to casters you are observing. If a caster wants your help he or she will, in some way, indicate your advice would be welcome.

Teaching Scenario

A written lesson plan will help you refine your teaching approach. By developing your own lesson plan you will be forced to evaluate your logic and likely you will make refinements. Below is one example of a lesson plan for basic instruction. This may help you in developing your own plan.

For intermediate or advanced students, the key is to find out what the student wants from the instruction. Simply ask. Then, watch the student cast, focusing particularly on the back cast. Many problems occur from poor back casts. You will see immediately if a correction or multiple corrections are in order. A straight path of the rod tip, adequate acceleration to an abrupt stop, producing a reasonably narrow loop, should be a priority before venturing into new areas.

Basic Instruction Scenario

Set up: 1) a rod with the top piece strung. 2) casting targets (paper plates, cones, etc) on the ground about 3 rod lengths from casting positions. 3) a measuring tape or other device to provide a baseline for horizontal casting. 4) optional - casting hoops on vertical stands.

- Welcome students, introducing yourself and other instructors who will assist.
- Ask the students to introduce themselves and indicate previous experience. (Determine what they would like to get out of the class.)
- Explain what this class will cover.
- Tell students that they will not become experts today - it will take good practice to become proficient...fly casting is simple, but not easy -- its a lifetime of learning. Don't get discouraged. Have fun. There will be no test!
- Explain and demonstrate the simple definition of casting, using the top piece of the strung rod. Explain and demonstrate the principles and variables, defining terms -- casting loop, stroke length, timing, etc. as you proceed. ALWAYS USE VERY SLOW MOVEMENTS to permit students to see clearly what you are demonstrating and avoid lengthy discussion. Use a line color that students can easily see. Position the students, with regard to the sun, to ensure they can comfortably observe. Encourage questions.

- Define the elements of style (grip, foot positions, and body movements) explaining that these are variable among students and any will work as long as the principles and variables are satisfied.
- Casting in the horizontal plane, along the extended measuring tape, explain and demonstrate wide and narrow loop shapes.
- Provide each student with a rod. Have them turn the palm up and using only the forearm, keeping the wrist firm, cast in the horizontal plane, along the baseline. The goal is for the student to cast reasonably narrow loops in the horizontal plane. Work with each student, explaining, demonstrating, and guiding their casting stroke with your own hand to obtain the desired loop.
- Explain and demonstrate false casting. Have each student perform continuous false casting in the horizontal plane and gradually bring the casting strokes up to the vertical plane, then casting to the plate or cone in front of them beyond the baseline. The loops will widen – have them return to the horizontal plane for more practice.
- Take a break. Ask for questions. Summarize and encourage practice.

Six-Step Method to Analyze and Cure Casting Problems

The heart of good instruction is communication. Too many instructors try to cure a casting problem before the student even knows what the problem is or why it is a problem. Also, some instructors try to cure every problem they see all at once, and don't use clear, concise language that the student will understand. To address these concerns, Bruce Richards of Scientific Anglers and a member of the FFF Casting Board of Governors, developed a six step method that allows an instructor to clearly and concisely analyze, communicate, and then cure casting problems.

The six steps analyze the cause of the problem from top to bottom, then cure the problem from bottom to top. The initial step of the CAUSE analysis is to describe to the student what is wrong with the (1) LINE. The next step is to explain what the (2) ROD is doing to cause the line problem. The final step is to explain what the (3) BODY (usually hand/wrist/arm) is doing to make the rod and line misbehave.

The CURE part of the process tackles the same steps, but in reverse order (bottom to top). The initial step is to explain what to do differently with the (4) BODY. The next step is to describe how the body modifies the motion of the (5) ROD, then how that affects the (6) LINE in order to produce the desired results.

Each step should be as concisely stated as possible – extra words can be confusing, especially to beginners. Only work on one flaw at a time, start with the one that is most detrimental to progress. Speak slowly and clearly and demonstrate what you mean with the rod if appropriate. If you demonstrate, make sure you cast as slowly as possible and exaggerate what is right and wrong so the difference is clear to the student.

The six steps can be a learning process for the instructor too. It is imperative that the instructor have a thorough understanding of the dynamics of both good casting and bad. If you try this and find you struggle with any of the steps, it may indicate that your understanding is not as complete as you thought. One useful exercise for instructors is to pose a particular problem and then write down the six steps of cause and cure.

Following is an example of the process, analyzing the typical open loops of a beginner. Assume that both loops and loop terminology have been explained to the student.

CAUSE (top to bottom, line to body)

LINE: See the big, wide loop we talked about?

ROD: Remember that the big, wide loops are caused when the rod tip travels in a big, wide arc?

BODY: See how your wrist is bending a lot and how that makes the rod tip travel in a big arc?

CURE (bottom to top, body to line)

BODY: Don't bend your wrist so much.

ROD: See how that makes the rod tip travel in a much straighter line?

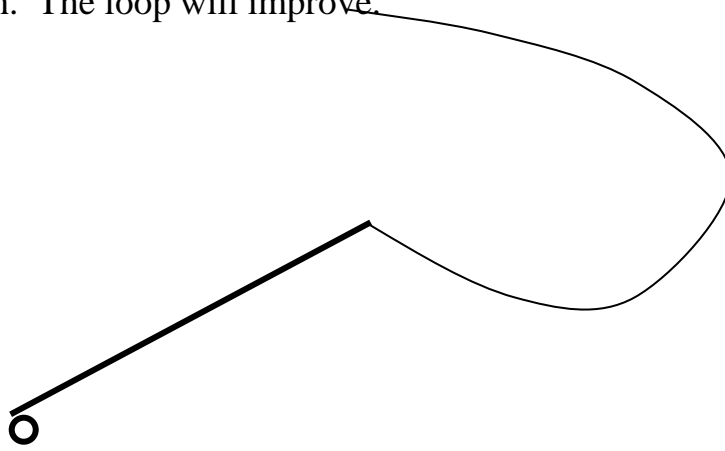
LINE: Look, your loop got much smaller.

In this example, the student would likely not be throwing perfect loops after one pass, but the loops should be improved and the student should know why. At that point the instructor would re-analyze the student's cast, decide on the next biggest problem (or repeat the loop exercise), then proceed to the next series of six steps.

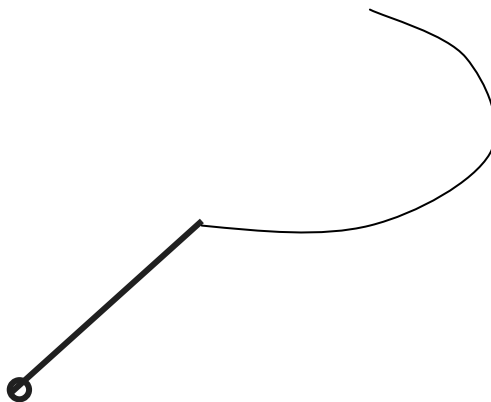
Common Casting Problems and Cures

Some common casting problems and cures are provided below. Instructors should use the six step CAUSE and CURE method described above, or a similar method, when explaining the problems and solutions.

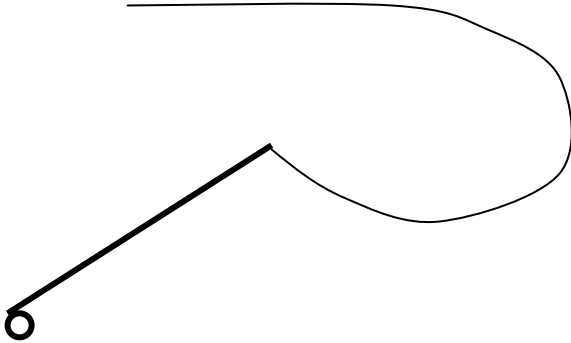
Classic big, wide, fat loop. Cause: Rod tip traveled in a convex path. Power was applied too early, and stopped too late. Bending the wrist too quickly, too soon, and not stopping soon enough. Cure: Keep the wrist firm..don't bend the wrist so much. Apply hand speed smoothly ...stop firmly. The rod tip will travel a straighter path. The loop will improve.



Top of loop too high. In the loop below, the bottom leg is where it should be, but the top of the loop is thrown too high. Cause: Rod tip traveled in an upward arc early in its path. Too much power was applied too quickly. Bending the wrist too quickly, too soon. Cure: Keep the wrist firm at first and throughout most of the casting stroke, smoothing accelerating to an abrupt stop. The rod tip will travel a straighter path. The loop will improve.



Bottom of loop too low. In the loop below, the top leg is where it should be, but the bottom leg is too low. Cause: The rod tip traveled in a downward arc at the end of its path. Power was continued too long and the rod not stopped soon enough. Bending the wrist too much before stopping the rod. Cure: Reduce wrist bend; stop sooner. The rod tip will travel a straighter path. The loop will improve.



Tailing loop. On the forward cast, or backcast, instead of unrolling and turning over at the end of the cast, the line and leader cross and often tangle, ruining the presentation. Cause: A concave path of the rod tip. Applying power abruptly somewhere in the casting stroke, often accompanied by an insufficient rod arc. Cure: Smoothly apply power with an even acceleration resulting in a steady increase in tip speed. Widen the casting arc. The rod tip will travel a straighter path. The loop will improve.



Read and Study

The Board of Governors believes that an instructor should be well read in the literature of fly fishing. There is an abundance of technical information, history and culture of which you should be aware. You should also be aware of the conflicting opinions and perspectives of various experts that your students may encounter. *Inclusion in this list below does not mean that everything in a particular book or video is 100 percent correct.* So, which references should you emphasize from the following list? Availability alone is a substantial limitation. Focus on the recognized masters who speak best to you, then seek out additional titles as you can in a quest to broaden your perspective. Three books, from the following list I believe to be essential: Krieger's *The Essence of Fly Casting*; Wulff's *Fly Techniques*; and Gammel's *Essentials of Fly Casting*.

Books

- A Fly Fisher's Life*. Charles Ritz, 1972. Crown Publishers.
- Advanced Speyfishing*. Mike Maxwell, 2002. Gold-N-West Flyfishers.
- Bluewater Fly Fishing*. Trey Combs, 1995. Lyons and Burford.
- Backcountry Fly Fishing in Salt Waters*. Doug Swisher and Carl Richards, 1995. Lyons and Burford.
- Casting and Fishing the Artificial Fly*. John Ball, 1972. Caxton Printers, Ltd.
- Casting Angles*. Mac Brown, 1997. Highland Press.
- Emergers*. Doug Swisher and Carl Richards, 1991. Lyons and Burford.
- Fishing the Flats*. Mark Sosin and Lefty Kreh, 1983. New Century Publications.
- Fish On!*. Floyd Franke, 2003. The Derrydale Press.
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