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RAINBOWS

The Jungle Book

Joseph Rudyard Kipling

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Joseph Rudyard Kipling

The Jungle Book

Adaptation, dossiers and activities by
Giorgia Canazza

edisco

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The Author
Joseph Rudyard Kipling

Joseph Rudyard Kipling was born in 1865 in Bombay (now Mumbai), India. Kipling's father, John Lockwood Kipling, is an artist and a scholar[1], and, with his wife, they are part of the upper[2] Anglo-Indian society.

Kipling has a sister, Alice, and much of their childhood[3] in England is unhappy because they live in a foster home[4] without their parents.

When Kipling grows up, he travels a lot in England, the United States, South Africa, and India. He works as a journalist for seven years in India, from 1883 to 1889, then he returns to England, and in 1892 he gets married. He and his wife move to the United States where Mrs Kipling has a property in Vermont, but they decide to return to England in 1896.

He dies in 1936 in London, England. His ashes[5] are in the Poet's Corner, in Westminster Abbey, London. That is a great honour because it means that he is a great writer.

1. *scholar:* a person who is good at learning by studying.
2. *upper society:* person in the highest social class who is generally rich.
3. *childhood:* the time when a person is a child.
4. *foster home:* house where children go for a limited time and people look after them.
5. *ashes:* soft, grey powder after you burn something.

Kipling is an English short-story writer, poet, and novelist. He receives the Nobel Prize for literature in 1907. His native country is very inspiring to him and it is the setting for many stories in his books.

His first book of short stories is *Plain Tales from the Hills* (1888) and his most famous book is *The Jungle Book* (1894). Other books are *The Second Jungle Book* (1895), *Captains Courageous* (1897), *Kim* (1901), and *Just So Stories* (1902).

Captains Courageous is an adventure romance about the sea adventures of the teenager Harvey Cheyne Jr.; *Kim* is a spy romance about the life of a poor Indian orphan called Kimball O'Hara, and *Just So Stories* is a collection of stories for children with animals as protagonists.

Kipling's books are about the celebration of British imperialism, tales and poems of British soldiers in India, and tales for children.

Mowgli's Brothers

1 Chapter

BEFORE READING

1 Circle what you already know about the setting and the characters of *The Jungle Book*.

a. The story is set in *Russia / India / America.*
b. Mowgli is *a snake / a black panther / a boy.*
c. Baloo is *a bear / a wolf / a tiger.*
d. The name of the tiger is *Raska / Shere Khan / Bagheera.*
e. The setting is *a big town / the jungle / the mountains.*

2 You will read these words about nature in the first chapter. Match them to the correct picture.

a.

b.

c.

d.

hill
cub
jackal
rock
stone
root
bull
deer

e.

f.

g.

h.

3 Read the sentences and match the verb in bold with the right Italian infinitive.

ridere • nascondere • arrampicare • ~~cacciare~~ • catturare • urlare • ruggire

a. The wolf **is hunting** a rabbit. → *Cacciare*
b. The squirrel **is climbing** the apple tree. → .....
c. Baloo usually **catches** salmon in the river. → .....
d. Don't **shout**! I can hear you. → .....
e. Mowgli **laughs** at Raksha. → .....
f. When the lion sees an elephant, it **roars**. → .....
g. Father Wolf and Raksha **hide** their cubs in the cave. → .....

The Jungle Book
Mowgli's Brothers

Chapter 1

Dear young readers, I'd like to tell you an extraordinary story set in a far away and wonderful country. Are you ready? 1

One hot evening in the hills of south India, the moon is big in the sky. Father Wolf is sleeping in his cave with Mother Wolf and their four cubs.

He wakes up and says,

"It's time to hunt[1] again."

"Hello!" says a voice.

It is the jackal Tabaqui. Wolves do not like jackals; they are afraid of[2] them because they are dirty, always angry and they eat the rubbish near the villages, too. They also tell lies[3] and create problems for the other animals.

"Tabaqui! Why are you here?" asks Father Wolf.

"Good morning, chief of the wolves, have you got something for me to eat?"

"There's nothing here for you," Father Wolf answers.

Looking at the cubs, Tabaqui says,

"Your children are so beautiful!" but this is not a good thing to say. In India, people and animals believe it is unlucky[4] to tell children they're beautiful in front of them.

"Shere Khan the tiger is coming here to hunt," says Tabaqui.

"What? He can't do that. He must respect the Law of the Jungle, he must tell us first," says Father Wolf, surprised.

1. *to hunt:* to kill animals for food.
2. *to be afraid of:* to feel fear or worry about something or someone.
3. *lie:* something that is not true.
4. *unlucky:* when good things do not happen to you frequently, unfortunate.

"Shere Khan wants to hunt food in new territory because the people of the village are angry at him. His leg is bad, and he can't run fast so he can only kill bulls," says Mother Wolf.

Tabaqui leaves, and soon after Mother Wolf says,

"The woods! Listen! It's his voice… you can hear Shere Khan!"

Father Wolf listens and says,

"Shere Khan is not a clever animal! He's making a lot of noise. All the animals are running away and hiding[5] in the jungle. I can't look around for food now!"

"Shut up, listen! There's a noise…" says Mother Wolf.

Father Wolf is ready to jump to defend his family, but Mother Wolf says,

"It's the noise of… a man!"

"What…? A man?" shouts[6] Father Wolf.

The Law of the Jungle says that animals must not kill men because many men with guns can come to the jungle and then all the animals are in danger.

"Look!" says Mother Wolf. "Someone's coming near the cave. Be careful!"

Father Wolf sees a baby in front of him under the leaves of a tree. The baby is chubby[7] and brown. He has no hair and clothes. He can't walk very well. The small baby looks at Father Wolf and laughs[8].

"What's that? Is that a man cub?" says Mother Wolf curiously. "I want to look at it, bring it here, please."

Father Wolf carries it to Mother Wolf carefully[9]. The baby starts drinking her milk with the other cubs.

Mother Wolf says happily,

"He's not afraid, look! He's drinking my milk with our cubs."

5. *to hide:* to go in a place where people can't see or find you.
6. to shout: to speak with a very loud voice.
7. *chubby:* a little fat, in a pleasant way.
8. *to laugh:* to smile and make sounds of happiness.
9. *carefully:* with a lot of attention.

Illustration by Christian Broutin, *El Libro de la Selva*, Ediciones Gallimard, 1994

"Look, he is happy here, he is well with us."

Shere Khan arrives and puts his big head inside the cave. It is immediately dark. Tabaqui is with him.

"We're really pleased to see you, Shere Khan. What do you want?" says Father Wolf with his angry eyes.

"I want the man cub, it's mine! Give it to me!"

'Shere Khan can't fight… he can't enter the cave because he's too big', thinks Father Wolf.

"The man cub is ours and you have no right to have him," says Father Wolf. "Wolves obey[10] the leader of the pack[11]… He can decide what to do with the cub, not you."

Shere Khan starts roaring[12] and his eyes are very angry.

"The man cub is mine!" repeats Shere Khan and his voice is like thunder[13] in the cave. "His parents and men are afraid of me, and they run off[14] when they see me! Now I can eat the child!"

Raksha, Mother Wolf, quickly jumps in front of Shere Khan to defend her cubs and shouts,

"No! He's my son! The man cub is mine and you can't kill him! Go away!"

10. *to obey:* to act following rules.
11. *pack:* group of animals that live and hunt together.
12. *roaring:* making a loud sound like that of lions.
13. *thunder:* loud noise that comes from the sky during a storm.
14. *to run off:* to leave someone by running away.

Father Wolf is really surprised at Mother Wolf's reaction, but then he remembers that Raksha was very strong and brave[15] when she was young; her nickname[16] was "The Demon".

Shere Khan goes away because he knows he can't fight Mother Wolf in the cave.

"One day that cub will be mine… the pack must decide for him…" he says, angry.

"He's right," says Father Wolf when Shere Khan leaves. "We must show the man cub to the pack on the next full moon. Do you really want to keep[17] him? Are you sure?" he then asks looking at Mother Wolf.

"Yes, I do. I'm sure! Look, he is happy here, he is well with us. I want to call him Mowgli the frog."

The Law of the Jungle says that the pack must see all the wolf cubs when they can walk during the pack council[18], then the cubs are free to go where they want. All the wolves meet for the council once a month at full moon. They look at all the wolf cubs carefully so that they can recognise them.

The Law of the Jungle also says that an adult wolf can't kill a wolf cub before the wolf cub kills a deer[19]. The punishment is death.

After some time, when their four cubs can walk, Father Wolf and Mother Wolf take them and Mowgli to the Council Rock[20] – a high hill with big stones where all the wolves meet.

Akela, the leader of the pack, is sitting on a big rock. He is a grey wolf, strong and brave. He lives alone. Many wolves of different ages are around him and all the wolf cubs are in front of him inside the circle of their parents. For each wolf cub Akela says,

"Look carefully, wolves! You know the Law of the Jungle. Look carefully!"

15. *brave:* showing no fear of danger.
16. *nickname:* a name given by friends or family based on your character or personality.
17. *to keep:* to continue to have.
18. *council:* group of wolves elected to make decisions.
19. *deer:*
20. *rock:*

Finally, Father Wolf pushes[21] Mowgli in front of Akela and the other wolves and says,

"This is Mowgli, the frog."

Mowgli, in the centre of the circle, is laughing and playing with some little stones.

Akela repeats the same sentence,

"Look, wolves, look carefully," but suddenly the wolves hear Shere Khan's voice behind the hill.

"The man cub is mine! Give him to me!" he shouts.

Akela does not move and says,

"Look carefully! Who speaks for this man cub? Two voices must speak for him, but not his father and mother."

A big, brown, sleepy[22] bear appears in front of Akela.

"Baloo!" says Akela with surprise.

Baloo teaches the Law of the Jungle to wolf cubs and can speak at the meetings of the Council. Everyone likes him because he doesn't hunt, and eats only roots[23], honey and nuts.

"I speak for the man cub… I can teach him the Law of the Jungle with the other wolf cubs…" says Baloo with his low voice.

"Very well," says Akela, "but it's not enough… another animal must speak for the man cub. Who speaks for Mowgli?"

A black shadow[24] jumps down into the circle. It is Bagheera, the black panther. He is brave, strong and clever.

"Akela, can I speak?" asks Bagheera gently[25].

"Yes, you can," answers Akela.

21. *to push:* to use physical pressure to move something into a different position.
22. *sleepy:* tired and wanting to sleep.
23. *roots:*
24. *shadow:* dark area that appears near all things on the ground when there is light.
25. *gently:* with calm.

"The Law of the Jungle says that it is possible to buy the life of a cub. I can give you a fat bull[26] to eat. Don't kill the man cub, he can't hurt[27] you. Let[28] him live!" says Bagheera.

"Very good," says Akela. "Look carefully, wolves! Look carefully!"

All the wolves walk in a circle around Mowgli and look at him carefully. Then they go down the hill to take the bull because they are very hungry.

Only Akela, Baloo, Bagheera and Mowgli's family are at the Council Rock, and they can hear Shere Khan roaring angrily in the night under the full moon.

"I'm very happy. Men and their cubs are clever," says Akela. "One day this man cub can help us. Now take him away with you all and teach him everything he must know."

Thanks to Baloo's good words and Bagheera's fat bull, Mowgli is now a member of the Seeonee Wolf Pack. He can grow up[29] in the wolf family and learn the meaning of all the things in the jungle.

Baloo and Bagheera are very good teachers. Bagheera teaches Mowgli that he must never kill bulls even when there is nothing to eat because Bagheera's bull saved his life.

Mowgli also learns to climb[30] trees, swim in the river and hunt for his food. When he is not learning, he sits in the sun and sleeps. Sometimes, at night, he leaves the forest and goes to the village, but he does not trust[31] men because they catch animals and put them in square boxes. He takes his place at the Council Pack meetings, too. He is a very happy boy and grows up quickly.

26. *bull:*
27. *to hurt:* to cause someone pain.
28. *to let:* to give someone the permission to do something.
29. *to grow up:* to become an adult.
30. *to climb:* to go up.
31. *to trust:* to think that someone is good and honest.

WORKING ON THE TEXT

1 **Say if the sentences are true (T) or false (F). Correct the false ones.**

	T	F
a. Mother Wolf and Father Wolf have got five cubs.	☐	☐
b. Tabaqui is always hungry.	☐	☐
c. Shere Khan can run very fast.	☐	☐
d. Mowgli is a frog.	☐	☐
e. Shere Khan wants to eat Mowgli.	☐	☐
f. An adult wolf can't kill a wolf cub before the wolf cub kills a bull.	☐	☐
g. Akela is a black wolf, strong and brave.	☐	☐
h. Baloo is a bear and Bagheera is a black panther.	☐	☐
i. Baloo offers a bull for the life of Mowgli.	☐	☐
j. Mowgli can't swim.	☐	☐

2 **Complete the description of Mowgli with the correct words.**

milk • well • chubby • hair • baby • wolf • cubs • leaves • small • drinking

Father Wolf sees a **a.** ..... in front of him under the **b.** ..... of a tree.
The baby is **c.** ..... and brown.
He has no **d.** ..... and clothes.
He can't walk very **e.** ..... .
The **f.** ..... baby looks at Father **g.** ..... and laughs.
The baby starts **h.** .....
i. ..... with the other **j.** ..... .

WORKING ON VOCABULARY

3 **Anagram these words from the story.**

a. omon → M _ _ _
b. sevlow → W _ _ _ _ _
c. glejun → J _ _ _ _ _
d. capk → P _ _ _
e. wal → L _ _
f. dealer → L _ _ _ _ _
g. xebos → B _ _ _ _
h. seret → T _ _ _ _

4 **Use the words from activity 3 to complete these sentences.**

a. Akela is the ..... of the Seeonee wolf pack.
b. ..... don't like jackals.
c. All the wolves meet at the Council Rock once a month at full ..... .
d. Mowgli learns to climb ..... .
e. Baloo teaches the ..... of the Jungle to wolf cubs.
f. Men catch animals and put them into square ..... .
g. All the members of the ..... meet at the Council Rock.
h. The Law of the ..... says that animals must not kill men.

WORKING ON GRAMMAR

5 ***Can or can't?*** **Write the right form of *can* in these sentences.**

a. Shere Khan ..... hunt in the pack territory without telling the wolves.
b. Shere Khan ..... run fast so he ..... only kill bulls.
c. Father Wolf ..... look for food because Shere Khan is making a lot of noise and all the animals are running away.
d. Akela ..... decide what to do with the man cub at the Pack Council.
e. Baloo ..... speak at the meetings of Council and ..... teach the Law of the Jungle to wolf cubs.
f. Bagheera ..... give a fat bull to the pack. He thinks that Mowgli ..... hurt the other wolves.

WORKING ON SKILLS

Writing

6 **Choose a character from the first chapter, draw and describe it in your notebook. Use about 40 words.**

Speaking

7 Mowgli lives in the jungle with his family of wolves and has some animal friends. Talk to another student about your family and friends. Follow the prompts.

- Have you got any brothers or sisters? If so, describe them.
- Have you got any pets? If so, describe it/them.
- How many friends have you got? Have you got a best friend? Describe him/her to the class.

Listening

2 8 Listen to the four rules of the Law of the Jungle you can find in this chapter. Fill in the missing words.

1. Shere Khan can't change his **a.** ..... territory without telling it to the animals that live in the **b.** ..... .
2. Animals must not kill **c.** ..... because many men with **d.** ..... can come to the jungle and then all the animals are in **e.** ..... .
3. The pack must see all the wolf cubs when they can **f.** ..... during the **g.** ..... council, then the cubs are free to go where they want.
4. An adult wolf can't kill a **h.** ..... before the wolf cub kills a **i.** ..... .

THE JUNGLE BOOK AND SCOUTING

Sir Robert Baden-Powell (1857-1941, British Army officer) with his sister Agnes, was the founder and first "Chief Scout" of the *Scout Movement* (1907).

The *Scouts* welcome girls and boys aged eight to about twenty.

There are more than 31 million Scouts in 216 countries and only six countries in the world have got no Scouts: Cuba, Laos, China, North Korea, Myanmar, and Andorra. They wear a uniform to erase[1] differences among the various members, and a coloured neckerchief[2] around their neck to indicate the group they belong to[3].

The organisation is based on loyalty[4], friendship, kindness, obedience, adventure, and fun and its objective is helping boys and girls to become better adults in their future. Members are always challenged[5] to learn new things and behave[6] well, to help other people and improve their characters. For every success, they earn badges[7], which decorate their shirt.

During his life, Baden-Powell writes some books to explain his method of working with the Scouts, and one in particular is very similar to *The Jungle Book*. He and Rudyard Kipling live in the same period and in the same places in India and Africa and are friends, so Baden-Powell takes inspiration from the history and universe of *The Jungle Book* and in 1917 he writes *The Wolf Cub's Handbook* for the junior members of the Scout Movement.

Following the stories in the book, the young Scout members re-live Mowgli's adventures thanks to the help of their Scout leaders (the names of *The Jungle Book* characters are still used for Cub Scout Leaders, for example Akela for the Leader of a Cub Pack) to grow up and work in a cooperative way.

1. *to erase:* to remove something.
2. *neckerchief:*

3. *to belong to:* to be part of something, a group.
4. *loyalty:* feeling of support.
5. *challenged:* when someone asks to do something difficult.
6. *to behave:* to act in a particular way.
7. *badge:*

A1 (***Breakthrough***)
BEGINNER
Approx. number of headwords: 400

R A I N B O W S

The Jungle Book

Many people would like to talk to animals and understand what they say. It is impossible, but not for "man-cub" Mowgli. He lives with a family of wolves, is part of a pack and can talk to his great friends Bagheera (a black panther) and Baloo (a big, brown bear). They all help him in the dangers of the jungle. Read these classic stories by J.R. Kipling and follow Mowgli's exciting adventures in the jungle, among noisy monkeys, a big snake and a dangerous tiger!

✓ **beginner**	• **A1** (*Breakthrough*)
elementary	• **A2** (*Waystage*)
pre-intermediate	• **B1** (*Threshold*)
intermediate	• **B2** (*Vantage*)
post-intermediate	• **C1** (*Effectiveness*)

Levels of accredited examination boards:

Cambridge English:	*Flyers / KET*
Trinity:	*Grade 1, 2*
City & Guilds (Pitman):	*Basic*
ESB:	*Foundation 1, 2*
Edexcel:	*Quickmarch*

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ANIMATION

by PRESTON BLAIR

LEARN HOW TO DRAW ANIMATED CARTOONS

Price U.S.A. $2.00

PUBLISHED BY WALTER T. FOSTER

CONSTRUCTION OF THE HEAD

THINK OF THE HEAD AS A ROUNDED MASS, EITHER BALL SHAPED, PEAR SHAPED OR EGG SHAPED AS THE CASE MAY BE — IN ANIMATION THIS HEAD SHAPE MAY CHANGE PERSPECTIVE AND FORM A GREAT NUMBER OF TIMES DURING A SCENE — TO SIMPLIFY MATTERS A CORRECT PERSPECTIVE FRAMEWORK SHOULD FIRST BE DRAWN, THEN THE DETAILS CONSTRUCTED ON THIS FORM.

THIS CHARACTER STARTS WITH A ROUND GLOBE

DRAW AROUND THIS A CIRCLE THAT WILL DIVIDE FACE IN THE MIDDLE LENGTHWISE. — THIS DETERMINES THE TILT OF HEAD

AT RIGHT ANGLES TO THIS PUT IN THE EYE LINE CIRCLE — THIS SETS FACE UP OR DOWN.

BASE OF EYES AND TOP OF NOSE TIE INTO EYE LINE — NOTICE PERSPECTIVE MAKES LEFT EYE SMALLER THAN RIGHT

NOW THE DETAILS ARE PUT IN OVER THE FRAMEWORK

TAKE AN EGG — DRAW THE GUIDE CIRCLES AROUND IT — THEN PUT IN THE FACE — NOW TURN THIS EGG IN EVERY CONCIEVABLE POSITION AND DRAW IT — ANIMATION PRESENTS THE SAME PROBLEMS.

— NOW ADD A FEW DETAILS AND DRAW THESE HEADS IN EVERY POSITION USING THE ABOVE EGG AS A GUIDE. — CARTOON STUDIOS OFTEN MAKE SMALL CLAY MODELS TO AID THE ANIMATOR DRAW DIFFICULT CHARACTERS FROM ALL THE ANGLES CORRECTLY.

HERE IS THE BASIS OF A GREAT MANY CARTOON HEADS — DRAW UP AN EGG LIKE THIS AND STUDY IT FROM ALL ANGLES — THEN USING THIS AS A BASIS ADD DETAILS + DESIGN SOME ORIGINAL HEADS OF YOUR OWN! — WATCH THE PERSPECTIVE!

A NOTE ABOUT THE AUTHOR

Preston Blair, Cartoon Director, is one of the fine artists of Animation. Associated with the Disney Organization he developed a "Pinocchio," "Bambi," and "Fantasia," in the latter he designed the hippos. Later for Metro-Goldwyn-Mayer, he designed and animated the highly successful, "Red Hot Riding Hood," and directed cartoon shorts. Blair is active in magazine illustration and fine arts, and is a member of the California and American Watercolor Societies. Recently when he won first prize in the National Print Exhibition at the Laguna Beach Art Gallery, I met him and suggested he make this book for you. I am sure it will prove interesting and helpful to all those studying this popular cartoon medium.

Preston Blair

MORE HEADS CONSTRUCTED

START WITH AN OVAL AND PERSPECTIVE GUIDE LINES.

ADD NOSE CONSTRUCTION-SEE THAT THIS FITS SOLIDLY ON.

NOW PUT IN OVALS FOR THE EYES ... WATCH PERSPECTIVE AND CONSTRUCT THE REMAINING DETAILS

ALL ANIMATED CARTOON CHARACTERS CAN BE REDUCED TO A BASIC FORMULAE.. THIS MAKES THEM EASY TO MASTER AND INSURES UNIFORMITY THRUOUT A FILM, ALTHO SEVERAL ARTISTS WORK ON THE SAME CHARACTER

STUDY THE BASIC FORMULAE I HAVE INDICATED HERE, THEN DRAW THIS DOG IN OTHER POSITIONS

ASSEMBLE THESE HEADS AS THO THEY WERE SOLID AND FIT + HINGED TOGETHER

BODY BUILT FROM ROUNDED OR CIRCULAR FORMS

THE SKELETON FOUNDATION

BUILD THE CARTOON UP FROM A ROUGH SKELETON -- DONT EXPECT TO GET THE RIGHT SKELETON THE FIRST TRY ALWAYS -- NO ONE CAN DO THAT -- EXPERIMENT - DISCARD - MAKE SEVERAL THEN PICK THE BEST ONE -- BE SURE TO WORK LOOSE IN CONSTRUCTING THE CHARACTER.

WORK OUT A SKELETON — CONSTRUCT BODY MASSES AROUND IT — THEN BUILD DETAILS OVER THIS

LINE OF ACTION

AN IMAGINARY LINE EXTENDING THRU THE MAIN ACTION OF THE FIGURE IS THE "**LINE OF ACTION**" -- PLAN YOUR FIGURE AND IT'S DETAILS TO ACCENTUATE THIS LINE -- BY SO DOING YOU STRENGHTEN THE DRAMATIC EFFECT -- THE FIRST THING TO DRAW WHEN CONSTRUCTING A FIGURE IS THE LINE OF ACTION -- THEN BUILD OVER THAT.

WRONG! LINES OF ACTION UNFIT --- RIGHT! LINES OF ACTION FIT AND ARE ACCENTUATED

STUDY THESE DRAWINGS IN WHICH I'VE INDICATED THE LINE OF ACTION

In constructing an animated character, visualize it as a three dimension puppet that you are joining together with solid masses. Each part has a definite place to fit according to a formula.

These are progressive steps taken by an animator in drawing a cartoon character

1 Draw in "Line of Action" to establish general stance of figure.

2 Rounded masses for head and body are put in.

3 Perspective lines around these masses are put in to establish front, side, tilt etc. of body and head.

4 Now arms, legs and eyes are constructed or "anchored on" in their definite position to perspective lines.

5 Details are now fitted in or hinged into their position.

6 Character is cleaned up around these construction lines.

BIRDS

"The natural wing of a bird can change for an expression to a modified arm and hand—and then revert back to a natural handling again. — See below.

THE FLIGHT OF BIRDS

HERE ARE SOME IDEAS FOR DRAWING A SQUIRREL-AS IN CUTE CHARACTERS, HEAD IS LARGE—IMPORTANT ARE THE TWO FRONT TEETH.
THIS SQUIRREL FORMULA CAN BE CHANGED TO A MOUSE RABBIT OR CHIPMUNK JUST BY SIMPLY CHANGING THE TAIL OR THE EARS OR THE FEET.

THE CUTE CHARACTER

CUTENESS IS BASED ON THE BASIC PROPORTIONS OF A BABY + EXPRESSIONS OF SHYNESS OR COYNESS.

EARS ARE SMALL IN RELATION TO ADULT SIZE.

NO NECK – HEAD JOINS ON TO BODY DIRECTLY.

BODY PEAR SHAPED AND ELONGATED.

SWAY BACK-WITH THIS LINE CONTINUING UP BACK OF HEAD AND DOWN INTO FANNY.

FANNY PORTRUDES-NEVER BULGES-BUT FITS INTO LEG LINES AND BASE OF BODY.

HEAD LARGE IN RELATION TO THE BODY.

HIGH FOREHEAD IS VERY IMPORTANT.

EYES SPACED LOW ON HEAD + USUALLY LARGE AND WIDE APART.

NOSE + MOUTH ARE ALWAYS SMALL.

ARMS ARE SHORT AND NEVER SKINNY AND TAPER DOWN TO THE HAND AND TINY FINGERS

TUMMY BULGES – LOOKS WELL-FED.

FAT LEGS - SHORT AND TAPERING DOWN INTO SMALL FEET FOR TYPE.

NOTICE HOW ABOVE POINTS ARE USED IN THESE ANIMALS

THE "SCREWBALL" TYPE

IN THIS FORMULAE YOU WILL RECOGNIZE SOME FEATURES THAT ALL THESE COCKY-WISE GUYS HAVE IN COMMON

THE ANTICS OF THESE BAD BOYS HAVE BEEN SOME OF THE FUNNIEST ON THE SCREEN

GOOFY CHARACTERS

HERE IS THE BASIC FORMULAE FOR GOOFY TYPES THAT ACT LIKE A SIMPLE SIMON CLOD-HOPPER:

LONG SKINNY NECK.

HUMP BACK - STOOP SHOULDERED.

LONG DROOPY ARMS. WITH BIG HANDS.

OVER-HANGING FANNY.

PANTS LOW AND LOOSE + BAGGY.

ENORMOUS + CLUMSY FEET.

SMALL HEAD - HELD FORWARD

HAIR HANGS OVER EYES

DROOPY HALF-AWAKE EYES

BIG BEAK OR NOSE

BUCK TEETH

ABSOLUTELY NO CHIN ! - THIS IS VERY IMPORTANT.

BOBBLING ADAMS APPLE

SUNKEN CHEST

BIG STOMACH PORTRUDES

LOW CROTCH IN PANTS

-- TRY DESIGNING A CHARACTER OF YOUR OWN USING THESE POINTS.

THE "HEAVY" PUGNACIOUS CHARACTER

ABOVE IS A FORMULAE FOR THESE BAD BOYS WHICH APPLIES ALSO TO FOUR LEGGED TYPES ---- AS THE BEAR BELOW AND THE BULL-DOG ON THE NEXT PAGE.

Make a repeat cycle of this bulldog running using drawing to right for one position. See "run" in "movements of the four legged figure" on page 25 for guide.

HANDS

TO DRAW THE HAND FIRST START AS IF IT WERE A MITTEN (A) AND (B) — THEN PUT THE TWO MIDDLE FINGERS IN FOLLOWING THIS SHAPE (C) — THE LITTLE FINGER IS THEN PUT IN, VARYING IT IN ANY FASHION TO PREVENT MONOTONY (D) — IT IS OFTEN A GOOD IDEA TO EXAGGERATE THE BASE OF THE THUMB.

CARTOON HANDS ARE TRICKY — SO BELOW I'VE DRAWN AN AVERAGE HAND IN ALL KINDS OF POSITIONS TO GIVE YOU SOME IDEAS. — NOTICE THAT THE FINGERS SHOULD BE UNEVENLY PLACED TO PREVENT A MONOTONOUS QUALITY.

FACIAL EXPRESSIONS

AN ANIMATOR'S JOB IS THE SAME AS AN ACTOR'S JOB IN LIVE ACTION PICTURES.--BOTH SHOULD BE MASTERS OF PORTRAYING EMOTIONS.--STUDYING YOUR OWN GRIMACES IN A MIRROR IS A MUST.--PICK A CHARACTER YOU KNOW + GO THRU THE EXPRESSIONS WITH HIM, AS I HAVE HERE WITH THIS LITTLE PUP.

A "TAKE" REGISTERS A CHARACTERS SUDDEN SURPRISE IN A CARTOON. -- THE AVERAGE CARTOON IS FULL OF THESE -- SOME ARE SUBDUED TAKES OTHERS ARE VIOLENT LIKE THE ONES ON THIS PAGE -- THE TAKE IS NEARLY ALWAYS PRECEEDED BY A GOOD ANTICIPATION DRAWING LIKE (B) BELOW -- THIS METHOD OF GOING INTO THE TAKE GIVES IT A SOCK. -- BELOW A STAG JIVE HOUND AT (A) SEES UGLY DAME (B) STAG SCRINGES INTO ANTICIPATION (C) FLIES UP INTO WILD TAKE.

THE CARTOON "TAKE"

ALMOST ANYTHING CAN HAPPEN IN A TAKE — THE FIGURE MAY STAGGER OR FLY THRU THE AIR — THE EYES MAY POP OUT — LOOSE HAIR + COAT TAILS ETC. ALL FLY UP + CONTRIBUTE TO THE SURPRISE EFFECT

THE BASIC BOUNCING BALL ACTION

NOTICE BALL FOLLOWS A DEFINITE PATH OF ACTION -- STUDY CLOSELY THE SPACING OF BALL ALONG THIS PATH -- NOTICE THE BASIC SIMILARITY OF THIS BALL ACTION TO THE HOP AND JUMP BELOW - ALSO TO THE WALK-RUN-LEAP-SKIP-ETC.

NOTICE A-C-E ARE LIKE 5-7-12-14 ABOVE WHEN CHARACTER STRETCHES -- B IS LIKE RECOIL ON 6-13 AND D IS LIKE THE NORMAL 2-10-17

MOVEMENT OF BODY MASSES

HERE ARE SOME SIMPLIFIED FIGURES IN ACTION TO SHOW YOU THE TWIST AND TURN AND VARIATION OF PERSPECTIVE IN THE MAIN BODY MASSES AS THE FIGURE ANIMATES--BUILDING THE FIGURE IN SOLIDS MAKES ANIMATION EASIER TO "FEEL" OUT.

MOVEMENTS OF THE TWO LEGGED FIGURE

HERE IS A COMPARISON OF THE VARIOUS TWO LEGGED FORWARD MOVEMENT CYCLES--I HAVE DRAWN ONE-HALF OF EACH CYCLE BELOW--REVERSE HANDS + FEET FOR THE OTHER HALF--THESE CYCLES CAN BE USED AS "REPEATS"-(THAT IS THE DRAWINGS MAY BE REPEATED OVER + OVER IF THE FIGURE REMAINS CENTERED ON THE SCREEN AND THE BACKGROUND MOVES.

WALK—

DOUBLE BOUNCE WALK—

STRUT—

SHUFFLE—

SNEAK—

RUN—

JUMP—

FAST RUN—

TIP TOE—

SKIP—

MOVEMENTS OF THE FOUR LEGGED FIGURE

HERE IS A COMPARISON OF THE MAIN CYCLES OF FOUR LEGGED MOVEMENT.-- SOME OF THESE CYCLES ARE COMPLETE --OTHERS ARE ONE-HALF OF THE CYCLE - ON THESE REVERSE FEET FOR THE OTHER HALF. --STUDY THE DIFFERENCES IN THESE.

WALK-

TROT-

CANTER-

GALLOP-

SNEAK-

TIP-TOE-

STRUT-

SNIFF-

WALK, TROT, SNEAK, STRUT, + TIPTOE ARE ½ CYCLES. — — GALLOP, CANTER + SNIFF ARE COMPLETE CYCLES

DIFFERENCE BETWEEN WALK + RUN

Above are the contact drawings from (A) The Walk (B) The Run (C) The Fast Run. The contact drawing is the drawing on which the foot, after being lifted, strikes the ground. In laying out a run or walk for animation, usually it is these contact drawings that are determined first. This sets the speed, size of character, etc. of the action. Then the rest of the action is built around them.

The position of the back foot on the contact drawing determines the speed more than any other single factor. Notice on (A) the back foot is down still contacting the ground. On (B) the back foot has left the ground. On (C) the position of the back foot is still higher.

The front foot is stretched out further on the walk contact position, the body is more upright, denoting less speed. On the run drawing the body leans forward, and the front foot is back further. On the fast run drawing the body leans away forward denoting speed, and the front foot is back now under the body.

The arms swing conversely with the legs. The left arm swings with the right leg and vice versa. Also the arms swing more violently in the run. In the fast run the swing on the arms would be too violent. It has been found they are more effective when held straight out in a reach position.

Compare the action of the walk with the run, and you will note that in the walk, the drawing in which the arms and legs are stretched out further is the contact drawing. On the run, however, the stretch comes when the figure is up in mid-air at the high point in the action.

THE WALK

THE RUN

① RIGHT FOOT DOWN IN CONTACT POSITION ② RIGHT FOOT TAKES WEIGHT OF BODY ③ RIGHT FOOT PUSHES BODY OFF ④ BODY AT HIGHEST POINT IN RUN

⑤ LEFT FOOT REACHES FOR GROUND ⑥ RECOIL - RIGHT FOOT COMING THROUGH ⑦ LEFT FOOT STRETCHES FOR TAKE-OFF ⑧ ARMS + LEGS STRETCH NO.① FOLLOWS THIS.

THE FAST RUN

In animating a fast run here is a rule about animation to remember: To have an action drawing in practically the same silhouette position as another within one or two frames (exposures) is not a good practice. The action will be apt to look monotonous and might often give a false illusion and a different effect than the one you are striving to create. As for example, those moving wheels in old fashioned movies, that appear to be going backwards instead of forwards. In the walk and run there are enough drawings between similar silhouette positions (1 and 5 above) so that there is no problem here. But that is not the case with this four drawing cycle of a fast run. Notice that all foot action drawing is varied and not similar to any other. 3 is varied to be different from 1, and the same with 2 and 4. There is a single circular action on the head and body instead of a double circular action as in the walk and run.

The speed lines around the feet help in a fast action like this.

The crosses above and below drawings represent a fixed point on the screen. If you trace these repeats be sure that they coincide.

THE SKIP

HERE ARE THE EXTREMES OF A 24 DRAWING SKIP CYCLE -- THE MISSING DRAWINGS ARE "INBETWEENS" (DRAWINGS SPACED EVENLY BETWEEN THESE DRAWINGS) THIS IS WITH THE EXCEPTION OF 12+24 -- NOTICE THE CHARTS EXPLAINING THE UNEVEN SPACING ON THESE DRAWINGS -- 12 INSTEAD OF BEING EVENLY INBETWEEN 11+13 IS 1/3 OF THE WAY -- AND CLOSER TO 11 -- THE SAME HAPPENS WITH 24 WHICH IS 1/3 OF THE WAY BETWEEN 23+1 -- DRAWING 24 THUS COMPLETES THE CYCLE. -- THE SKIP IS THE SAME AS THE RUN ON THE BODY AND HANDS -- THE DIFFERENCE IS IN THE ACTION OF THE FOOT WHICH PUSHES THE BODY OFF THE GROUND AND THEN RAISES IN AN ARC AND CONTACTS THE GROUND ITSELF FIRST. -- THE CROSSES ABOVE AND BELOW EACH DRAWING ARE REGISTRATION MARKS -- TRACE EACH DRAWING ON A SEPERATE SHEET OF PAPER (MAKING SURE THESE CROSSES OVERLAP) THEN FLIP THE DRAWINGS AND STUDY THE ACTION THIS WAY

THE SNEAK

THESE ARE THE KEY DRAWINGS IN A 64 DRAWING SNEAK CYCLE
-MISSING NUMBERS ARE INBETWEENS--DRAWING ① FOLLOWS ⑥④.
-IN TRACING, BE SURE CROSSES ABOVE + BELOW INDIAN COINCIDE.
NOT ALL SNEAKS ARE AS VIOLENT AS THIS ONE, BUT THEY ALL ARE BASED ON THE SAME PRINCIPLE. THIS IS ALSO A SLOW SNEAK;-LESS IN-BETWEENS WILL SPEED IT UP.
THE SNEAK IS A WALK IN WHICH THE RECOIL (AFTER THE FOOT CONTACTS THE GROUND) HAS BEEN EXAGGERATED AND THE SPEED THE FOOT COMES DOWN INTO THE CONTACT POSITION SLOWED UP --- THIS GIVES THE ILLUSION OF STEALTH --- THAT THE FEET ARE CAREFULLY PUT DOWN TO EVADE NOISE AND DETECTION

LINE OF ACTION IN ANIMATION

IN ANIMATION THE LINE OF ACTION IS THE BASIS FOR RHYTHM-SIMPLICITY + DIRECTNESS!

START YOUR ANIMATION FIRST WITH A LINE OF ACTION-THEN A SKELETON + DETAILS

OVERLAPPING ACTION – FOLLOW THRU – SQUASH + STRETCH

OVERLAPPING ACTION—Here is a rule that holds in the majority of animation actions: "In animating a character from one point to another, don't go there all at the same time." By this I mean the main action can be preceeded and followed by lesser actions that all relate or are the result of the main action. These are known as "Overlapping Actions" and the proper use of them will greatly improve the quality of your work. Notice from an anticipation on 8 this cop comes up to an extreme accent on 10 as he starts saying "all right." This main action on the figure causes a lesser action or reaction on the cop's stomach. Down on 10 it recoils up like rubber on 13 to 16, bounces back on 18 and then finally settles back up on 24. In other words a main action between 8 and 10 has caused an overlapping lesser action to occur from 10 all the way to 24. Study this cop closely and you will see other examples of overlapping action on all parts of the figure.

SQUASH AND STRETCH—When a sand bag moves thru the air, it will stretch the direction of movement and when its progress is arrested it will squash out. If it were alive (anything can happen in a cartoon) it would also squash in anticipating an action in which it stretches. Notice 8 and 10 here. The proper use of squash and stretch will strengthen an action and it is essential in creating a feeling of weight in characters. You can bet I used it when I designed and animated the Hippos in Disney's "Fantasia!"

FOLLOW THRU—Another pointer on animation is: When a flag is waved or jerked around, the flag will follow a definite curving path determined by the position of the mast a split second before. This natural law is called the rule of "follow thru" in animation. Study the ends of the coat here for example. Put a follow thru action on flexible loose waving things like dog's ears and tails, coats, etc. In a strict sense, any object that gives in animation has a certain amount of follow thru action.

If you trace this character, remember crosses above and below each drawing are a fixed point on the screen so be sure they coincide.

DIALOGUE

HERE ARE THE MAIN MOUTH EXPRESSIONS USED IN DIALOGUE ·· FEEL THAT THE FACE IS AN ELASTIC MASS THAT CAN BE SQUASHED OR STRETCHED TO FIT THE MOUTH EXPRESSIONS. ··· THIS GIVES A GOOD CONTRAST BETWEEN POSITIONS AND THAT HELPS YOUR ANIMATION ·· STUDY YOURSELF IN A MIRROR AS YOU SPEAK THE WORDS YOU ARE ANIMATING ·· PRONOUNCE THE WORDS VERY DISTINCTLY AND THE CORRECT POSITIONS WILL BE APPARENT

THE VOWELS

A AND I

E

O

U

ANOTHER THING TO REMEMBER IN DIALOGUE — WHEN ANIMATING A GROUP OF WORDS, STUDY THE WAY THE WORDS MIGHT BE QUICKLY SPOKEN TOGETHER ·· IT'S BETTER TO FOLLOW THIS OVER-ALL MOUTH PATTERN, AND HOLD DOWN OR MODIFY INDIVIDUAL SYLLABLES NOT IMPORTANT TO THE WHOLE

THE CONSONANTS

C D G K N R S TH Y AND Z

W AND Q

M B AND P

L (SOMETIMES LIKE D OR TH)

F AND V

(SOMETIMES LIKE D OR TH)

NOW BELOW TO HELP YOU GET STARTED - I'VE COMBINED A FEW MOUTH POSITIONS TO MAKE WORDS

HELLO

PETE

FINE

DAY

ISN'T

IT

HOW

ARE

YOU?

HOW CARTOONS ARE MADE

The simplest form of animation is the "flip" book. Near the edge of a note book draw a dot, circle, or skeleton, and on the next page draw the same figure slightly progressed. Do this for 15 or 20 pages then flip the edges and an illusion of movement will be created. Good animators retain the same spirit of fun and simplicity of the "flip" book in their work.

In the film studios this same basic idea is enlarged upon. Pencil drawings are made on paper (10½" x 12½") by animators and their assistants: this work is then traced in ink on celluloid transparent sheets, and opaque colors are painted on. These series of inked and painted celluloids are then photographed in sequence on a painted background. The motion picture cartoon film thus made is then projected on a screen.

HOW TO MAKE A BOARD AND USE IT

You will be greatly aided by the use of an animation board in your study of this medium. Buy some unruled loose leaf note book paper about 10" x 12" which is punched with two holes. Construct pegs of wood or metal on your board (as illustrated) so that the paper fits snugly over the pegs. The glass should be the same size as the paper you use.

With the light on in your board you will be able to see thru several sheets of paper and note how your series of drawings vary in position. Visualize and plan your action, then start with a key drawing or "extreme." The next "extreme" in your action should be made on another sheet of paper, with the lights on so that you can see and work from your proceeding position. Follow this proceedure until all the extremes of your action have been "roughed" in, then make the drawings between the "extremes" to tie the action together.

If your background does not move to right or left, your scene is known as a "still." If the background moves your scene has a "pan" action, and is called a "pan" scene. Remember during a "pan" action, everything that touches the ground moves with and at the same speed as the "pan"; for example, feet that touch the ground in a walk or run, etc.

POINTERS ON ANIMATION TO REMEMBER

(1) Work "rough" in laying out animation. Feel out the basic main construction of all your drawings in a scene first. Put in details later. The drawings on pages 38 and 39 are "roughs." "Clean-up" drawings (like pages 36 and 37) are made similar to tracings by working over "roughs" with a new sheet of paper on your animation board.

(2) It is always a good idea to "anticipate" an action. In animating a character from one place to another, always go the other way first, as a baseball player draws back and cocks his arm before a throw.

(3) To help accent a pose on a character, go past it a little when animating into the pose. As in a quick point, the finger goes out fast and past for an instant the position it finally stops at.

(4) Get "overlapping action" whenever you can. That is when animating a character from one point to another, don't go there with all parts of the character at once—Arrive at different times. See page 33.

(5) Always get a good "follow thru" action on loose moving things, like coat-tails, etc. see page 33.

(6) Remember "squash and stretch." Feel that your character is an elastic mass and not rigid like a glass statue. This type of distortion will give "sock" to your work. The "recoil" is a type of squash drawing and is essential for a feeling of weight in your characters. Study the bouncing ball action on page 22 also see page 2 and 33.

(7) Appreciate the value of a good silhouette in your key drawings. A good drawing should be able to be blacked in solid, and the resulting silhouette still register the meaning and attitude of the pose.

(8) Be alert to use exaggerated foreshortening in animation. It is very effective. For example, a character is swinging a bat around horizontally. When the end of the bat comes out and towards the camera, force the perspective on the bat and make that end very big. When it's on the other side of the character make that end very small.

(9) Make "pose" drawings. Visualize first, plan your scene with "poses," then animate. Make a few drawings of how you think the character should look at the most important points in the scene. These should be carefully thought out in regard to dramatic presentation, interpretation of mood, character, action, and humor. Now with these drawings as a guide, start with your first "pose" and animate your "extreme" drawings toward the next "pose." When you reach this second "pose" do not use it as an "extreme" in your action if it does not fit into the logical progression of things, but make another that ties in with your animation. Then proceed toward the next "pose," etc.

(10) When possible always make a "path of action" and "spacing chart" of the action you are animating. For example, a character is running away from the foreground to off in the distance and over a hill. Make two lines charting the top and bottom of the character in its flight. Then mark off on this track the estimated position of each drawing. They will be seperated widely in the foreground and spaced closely in the distance. This procedure of mapping your action will increase its accuracy and save time.

(11) Under "timing" are these points: Vary the speeds of actions in a scene. A change of pace is usually highly desirable in animation. Learn the value of a "hold," that is just the right amount of time to linger on a "pose" so that it will register with the audience for all it is worth. Study the art of going into and out of "holds," of cushioning into "holds," of when to "freeze" a "hold" dead still, and when to keep up subtle animation during a "hold" to give it that breath of life. These points and others under "timing" are the essence of the art of animation as they are also of the art of acting, and an animator is the actor of the animated cartoon film. It is your job as it is an actor's to portray emotions, and that is highly individual. That is why animation is an art, an art of expressing your own personality. There is enough meat in these "pointers" for another book on advanced animation. Another subject untouched is the technical like pan movements—camera trucks—exposure sheets, etc. I have purposely stayed away from this stuff as it confuses the beginner.

Now go to it! And good luck!

Preston Blair

Preston Blair

You Can Draw
Why Not Try?

ULTIMATE

Pokémon™

ESSENTIAL HANDBOOK

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ULTIMATE

Pokémon™ ESSENTIAL HANDBOOK

SCHOLASTIC

PIKACHU

HOW TO SAY IT: PEE-ka-choo

Mouse Pokémon

REGIONS: ALOLA, GALAR, KALOS (CENTRAL), KANTO

Pikachu can generate powerful electricity. When Pikachu greet each other, they exchange electricity by touching their tails together.

TYPE: ELECTRIC

HEIGHT: 1 ft 4 in (0.4 m)
WEIGHT: 13.2 lb (6 kg)

SOME POSSIBLE MOVES:
THUNDER SHOCK
LIGHT SCREEN
TAIL WHIP

REGION: KANTO

PIKACHU LIBRE
SPECIAL MOVE: Flying Press

PIKACHU BELLE
SPECIAL MOVE: Icicle Crash

PIKACHU PHD
SPECIAL MOVE: Electric Terrain

PIKACHU POP STAR
SPECIAL MOVE: Draining Kiss

PIKACHU ROCK STAR
SPECIAL MOVE: Meteor Mash

DOES NOT EVOLVE

GIGANTAMAX PIKACHU

Only certain Pokémon can Gigantamax. The process can change the Pokémon's size and appearance. Pikachu's power expands, forming its supersized body and ginormous tail.

TYNAMO

HOW TO SAY IT: TIE-nah-moh

EleFish Pokémon

REGION: UNOVA

TYPE: ELECTRIC

HEIGHT: 8 in (0.2 m)
WEIGHT: 0.7 lb (0.3 kg)

SOME POSSIBLE MOVES:
THUNDER WAVE
SPARK
CHARGE BEAM

One Tynamo alone isn't very powerful – it can only produce a tiny amount of electricity. When a group of Tynamo gathers they are much more powerful.

FLAAFFY

HOW TO SAY IT: FLAH-fee

Wool Pokémon

REGIONS: ALOLA, JOHTO, KALOS (COASTAL)

TYPE: ELECTRIC

HEIGHT: 2 ft 7in (0.8 m)
WEIGHT: 29.3 lb (13.3 kg)

SOME POSSIBLE MOVES:
COTTON SPORE
THUNDER WAVE
POWER GEM

Flaaffy has rubbery skin with fleecy patches. The fluffy fleece stores electricity and if it holds too much, it will start to lose hair in those patches.

LEDYBA

HOW TO SAY IT: LEH-dee-bah

Five Star Pokémon

REGIONS: ALOLA, JOHTO, KALOS (CENTRAL)

TYPE: BUG-FLYING

HEIGHT: 3 ft 3 in (1 m)
WEIGHT: 23.8 lb (10.8 kg)

SOME POSSIBLE MOVES:
SWIFT
LIGHT SCREEN
SILVER WIND

Ledyba can be very cowardly so they stay in groups to protect their nest.

CUTIEFLY

HOW TO SAY IT: KYOO-tee-fly

Bee Fly Pokémon

REGIONS: ALOLA, GALAR

TYPE: BUG-FAIRY

HEIGHT: 4 in (0.1 m)
WEIGHT: 0.4 lb (0.2 kg)

SOME POSSIBLE MOVES:
BUG BUZZ
FAIRY WIND
SWEET SCENT

Cutiefly's favourite food is nectar and pollen. Cutiefly is often found flying around Gossifleur, trying to find some pollen.

GROWLITHE

HOW TO SAY IT: GROWL-lith

Puppy Pokémon

REGIONS: ALOLA, GALAR, KANTO

TYPE: FIRE

HEIGHT: 2 ft 4 in (0.7 m)
WEIGHT: 41.9 lb (19 kg)

SOME POSSIBLE MOVES:
HOWL
HELPING HAND
CRUNCH

GROWLITHE → ARCANINE

Growlithe is brave and trustworthy. It is extremely loyal to its Trainer and will do all it can to protect them from harm.

VICTINI

HOW TO SAY IT: vik-TEE-nee

Victory Pokémon

REGION: UNOVA

TYPE: PSYCHIC-FIRE

HEIGHT: 1 ft 4 in (0.4 m)
WEIGHT: 8.8 lb (4 kg)

SOME POSSIBLE MOVES:
QUICK ATTACK
FLAME BURST
FLARE BLITZ

DOES NOT EVOLVE

Victini can create never-ending energy and is often victorious. Trainers with this Pokémon can have great success.

CHARIZARD

HOW TO SAY IT: CHAR-iz-ard

Flame Pokémon

REGIONS: GALAR, KALOS (CENTRAL), KANTO

TYPE: FIRE-FLYING

HEIGHT: 5 ft 7 in (1.7 m)
WEIGHT: 199.5 lb (90.5 kg)

SOME POSSIBLE MOVES:
EMBER
GROWL
DRAGON BREATH

Charizard can create fire that is hot enough to melt stone. This Pokémon can fly higher than 4,000 feet!

PANGORO

HOW TO SAY IT: PAN-go-roh

Daunting Pokémon

REGIONS: ALOLA, GALAR, KALOS (CENTRAL)

TYPE: FIGHTING-DARK

HEIGHT: 6 ft 11 in (2.1 m)
WEIGHT: 299.8 lb (136 kg)

SOME POSSIBLE MOVES:
LEER
CRUNCH
WORK UP

Pangoro has a short temper and is super strong. It carries a leaf in its mouth, and Pangoro will use this to guess which moves its opponents will use.

GALARIAN FARFETCH'D

HOW TO SAY IT: FAR-fetched

Wild Duck Pokémon

REGION: GALAR

TYPE: FIGHTING

HEIGHT: 2 ft 7 in (0.8 m)
WEIGHT: 92.6 lb (42 kg)

SOME POSSIBLE MOVES:
PECK
BRAVE BIRD
DETECT

The Galar region Farfetch'd are fearless warriors, and they carry big leeks.

SEVIPER

HOW TO SAY IT: seh-VY-per

Fang Snake Pokémon

REGIONS: HOENN, KALOS (COASTAL)

TYPE: POISON

HEIGHT: 8 ft 10 in (2.7 m)
WEIGHT: 115.7 lb (52.5 kg)

SOME POSSIBLE MOVES:
LICK
HAZE
GLARE

Seviper live in grasslands and savannas. They do not get on well with Zangoose.

DOES NOT EVOLVE

WEEZING

HOW TO SAY IT: WEEZ-ing

Poison Gas Pokémon

REGION: KANTO

TYPE: POISON

HEIGHT: 3 ft 11 in (1.2 m)
WEIGHT: 20.9 lb (9.5 kg)

SOME POSSIBLE MOVES:
SMOKESCREEN
SLUDGE
CLEAR SMOG

Weezing has two bodies which produce harmful gases.

MUK

HOW TO SAY IT: MUCK

Sludge Pokémon

REGION: KANTO

TYPE: POISON

HEIGHT: 3 ft 11 in (1.2 m)
WEIGHT: 66.1 lb (30 kg)

SOME POSSIBLE MOVES:
POUND
SLUDGE WAVE
HARDEN

Muk smells so terrible, it can cause whoever smells it to faint.

ALCREMIE

HOW TO SAY IT: AL-kruh-mee

Cream Pokémon

REGION: GALAR

TYPE: FAIRY

HEIGHT: 1 ft (0.3 m)
WEIGHT: 1.1 lb (0.5 kg)

SOME POSSIBLE MOVES:
DECORATE
RECOVER
SWEET SCENT

Alcremie can create berries and cream for its Trainer. When it is happy, the cream it makes becomes richer and sweeter.

TOGEPI

HOW TO SAY IT: TOE-ghep-pee

Spike Ball Pokémon

REGIONS: GALAR JOHTO

TYPE: FAIRY

HEIGHT: 1 ft (0.3 m)
WEIGHT: 3.3 lb (1.5 kg)

SOME POSSIBLE MOVES:
CHARM
ANCIENT POWER
WISH

Togepi's shell is filled with happiness. When it's treated kindly it will share good luck.

FLAPPLE

HOW TO SAY IT: FLAP-puhl

Apple Wing Pokémon

REGION: GALAR

Flapple evolved from eating a sour apple. It flies using wings made from apple skin.

TYPE: GRASS-DRAGON

HEIGHT: 1 ft (0.3 m)
WEIGHT: 2.2 lb (1 kg)

SOME POSSIBLE MOVES:
DRAGON BREATH
FLY
RECYCLE

NOIVERN

HOW TO SAY IT: NOY-vurn

Sound Wave Pokémon

REGIONS: ALOLA, GALAR, KALOS (MOUNTAIN)

Noivern can make enemies weaker using ultrasonic waves.

TYPE: FLYING-DRAGON

HEIGHT: 4 ft 11 in (1.5 m)
WEIGHT: 187.4 lb (85 kg)

SOME POSSIBLE MOVES:
ABSORB
MOONLIGHT
SUPERSONIC

TYRUNT

HOW TO SAY IT: TIE-runt

Royal Heir Pokémon

REGIONS: ALOLA, KALOS (COASTAL)

TYPE: ROCK-DRAGON

HEIGHT: 2 ft 7 in (0.8 m)
WEIGHT: 57.3 lb (26 kg)

SOME POSSIBLE MOVES:
TAIL WHIP
ROAR
STEALTH ROCK

Tyrunt's large jaw has incredible strength and power. Tyrunt may just be trying to play, but sometimes it can be a little too rough.

CUBCHOO

HOW TO SAY IT: cub-CHOO

Chill Pokémon

REGIONS: GALAR, KALOS (MOUNTAIN), UNOVA

TYPE: ICE

HEIGHT: 1 ft 8 in (0.5 m)
WEIGHT: 18.7 lb (8.5 kg)

SOME POSSIBLE MOVES:
BLIZZARD
HAIL
REST

When Cubchoo is healthy, the goo from its nose becomes sticky and thick.

DELIBIRD

HOW TO SAY IT: DELL-ee-bird

Delivery Pokémon

REGIONS: ALOLA, GALAR, JOHTO, KALOS (MOUNTAIN)

TYPE: ICE-FLYING

HEIGHT: 2 ft 11in (0.9 m)
WEIGHT: 35.3 lb (16 kg)

SOME POSSIBLE MOVES:
PRESENT
DRILL PECK

Delibird likes to share the food it finds with people and Pokémon. There are stories about people who were lost that Delibird saved by sharing food with them.

DOES NOT EVOLVE

MAMOSWINE

HOW TO SAY IT: MAM-oh-swine

Twin Tusk Pokémon

REGIONS: GALAR, KALOS (MOUNTAIN), SINNOH

TYPE: ICE-GROUND

HEIGHT: 8 ft 2 in (2.5 m)
WEIGHT: 641.5 lb (291 kg)

SOME POSSIBLE MOVES:
FLAIL
MIST
POWDER SNOW

Mamoswine have been seen in cave drawings that are older than 10,000 years. It is a strong Pokémon, and in cold weather its ice tusks grow longer and thicker.

SWINUB → PILOSWINE → MAMOSWINE

ABRA

HOW TO SAY IT: AB-ra

Psi Pokémon

REGIONS: ALOLA, KALOS (CENTRAL), KANTO

TYPE: PSYCHIC

HEIGHT: 2 ft 11 in (0.9 m)
WEIGHT: 43.0 lb (19.5 kg)

POSSIBLE MOVE: TELEPORT

Abra's mind has magical powers while it sleeps. The dreams Abra has can change the powers that the Pokémon develops. Abra can learn more moves once it evolves to Kadabra.

MR. MIME

HOW TO SAY IT: MIS-ter MIME

Barrier Pokémon

REGIONS: ALOLA, KALOS (COASTAL), KANTO

TYPE: PSYCHIC-FAIRY

HEIGHT: 4 ft 3 in (1.3 m)
WEIGHT: 120.2 lb (54.5 kg)

SOME POSSIBLE MOVES:
COPYCAT
MIMIC
RECYCLE

Mr. Mime is known for its brilliant pantomime skills. It protects itself by creating walls with its fingers.

GARDEVOIR

HOW TO SAY IT: GAR-dee-VWAR

Embrace Pokémon

REGIONS:
GALAR
HOENN
KALOS (CENTRAL)

TYPE: PSYCHIC-FAIRY

HEIGHT: 5 ft 3 in (1.6 m)
WEIGHT: 106.7 lb (48.4 kg)

SOME POSSIBLE MOVES:
DREAM EATER
TELEPORT
WISH

Gardevoir uses its psychic powers to predict the future. Its power is strongest when it is protecting its Trainer.

RALTS → KIRLIA → GARDEVOIR → MEGA GARDEVOIR

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ULTIMATE EDITION

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DRAGON • PSYCHIC • POISON
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SCHOLASTIC