1. The following lines are delivered by King Louie, one of the main antagonists from Walt Disney’s *The Jungle Book*. In this scene, King Louie has just met Mogali—a boy from the village—for the first time; King Louie apparently needs his help. Read the lines. Then, in a well-developed paragraph, analyze how King Louie uses rhetorical strategies to achieve his purpose as he addresses the young boy.

Now I'm the king of the swingers, the jungle V.I.P.
I reached the top and had to stop
And that's what bothering me
I want to be a man, man-cub, and stroll right into town
And be just like those other men
I'm tired of monkeying around
Now don't try to kid me, man-cub, I'll make a deal with you

What I desire is man's red fire to make my dreams come true
So give me the secret, man-cub, clue me what to do
Give me the power of man's red flower so I can be like you

Ooh-bi-doo, I wanna be like you
I want to walk like you, talk like you, too
You see it's true, an ape like me
Can learn to be like you, too

Break it down boys, break it down boys, break it down
Break it down boys, break it down boys, break it down
Now I'm the king of the swingers, the jungle V.I.P.
I reached the top and had to stop
And that's what bothering me
I want to be a man, man-cub, and stroll right into town
And be just like those other men
I'm tired of monkeying around

Ooh-bi-doo, I wanna be like you
I want to walk like you, talk like you, too
You see it's true, an ape like me
Can learn to be like you, too

Can learn to be someone like me

2. The following lines delivered by Mother Gothel, the main antagonist from Walt Disney’s *Tangled*. In this scene, she is responding to Rapunzel’s—her daughter’s—request to go see the floating lights for her birthday. Read the lines. Then, in a well-developed paragraph, analyze how Mother Gothel uses rhetorical strategies to achieve her purpose as she addresses Rapunzel’s request.

You want to go outside? Why, Rapunzel!
Look at you, as fragile as a flower
Still a little sapling, just a sprout
You know why we stay up in this tower

That's right, to keep you safe and sound, dear
Guess, I always knew this day was coming
Knew that soon you'd want to leave the nest
Soon, but not yet

But
Shh! Trust me, pet
Mother knows best
Mother knows best
Listen to your mother

It's a scary world out there
Mother knows best
One way or another
Something will go wrong, I swear
Ruffians and thugs, poison ivy, quicksand

Cannibals and snakes, the plague
No! Yes! But
Also large bugs
Men with pointy teeth, and
Stop, no more, you'll just upset me

Mother's right here
Mother will protect you
Darling, here's what I suggest
Skip the drama
Stay with mama
Mother knows...
3. The following lines are delivered by Gaston, the main antagonist from Walt Disney's *Beauty and the Beast*. In this scene, Gaston and the local villagers have just been exposed to the fact there is a beast that lives within a seemingly local castle. Read the following lines. Then, in a well-developed paragraph, analyze how Gaston uses rhetorical strategies to achieve his purpose as he addresses the villagers.

We're not safe until he's dead
He'll come stalking us at night
Set to sacrifice our children to his monstrous appetite
He'll wreak havoc on our village if we let him wander [5]free
So it's time to take some action, boys
It's time to follow me
Through the mist, through the woods
Through the darkness and the shadows
[10]It's a nightmare, but it's one exciting ride
Say a prayer, then we're there
At the drawbridge of a castle
And there's something truly terrible inside
It's a beast he's got fangs, razor sharp ones
Hear him roar, see him foam
But we're not coming home 'til he's dead
Good and dead
Kill the Beast
[20]Light your torch, mount your horse
Screw your courage to the sticking place
[You]re counting on Gaston to lead the way
Call it war, call it threat
You can bet [you] all will follow
[25]For in times like this, [you]'ll do just as I say
There's a beast running wild, there's no question
But I fear the wrong monster's released
Sally forth! tally ho!
Grab your sword, grab your bow
[30]Praise the Lord and here we go
We don't like what we don't understand in fact it scares us
And this monster is mysterious at least
Bring your guns bring your knives
[35]Save your children and your wives
We'll save our village and our lives
We'll kill the Beast
Hearts ablaze, banners high
We go marching into battle
[40]Unafraid although the danger's just increased
Raise the flag, sing the song
Here we come, we're fifty strong
And fifty Frenchmen can't be wrong
Let's kill the Beast
4. The following lines are delivered by Sebastian the Crab from Walt Disney’s *The Little Mermaid*. In this scene, Sebastian is responding to Ariel’s emphatic ramblings about journeying to the world above the ocean (for a man!). Read the song carefully. Then, in a well-developed paragraph, analyze the rhetorical choices Sebastian makes as he conveys his message to Ariel.

The seaweed is always greener
In somebody else’s lake
You dream about going up there
But that is a big mistake
Just look at the world around you
Right here on the ocean floor
Such wonderful things surround you
What more is you lookin’ for?

Under the sea
Under the sea
Down where it’s wetter
Take it from me

Up on the shore they work all day
Out in the sun they slave away
While we devotin’
Full time to floatin’
Under the sea

As off through the waves they roll
They sad ‘cause they in their bowl
But fish in the bowl is lucky
They in for a worser fate
One day when the boss get hungry
Guess who’s gon’ be on the plate?

Nobody beat us
Fry us and eat us
In fricassee
We what the land folks loves to cook
Under the sea we off the hook
We got no troubles
Life is the bubbles
Under the sea (Under the sea)
Under the sea (Under the sea)

Since life is sweet here
We got the beat here
Naturally (Naturally)
Even the sturgeon an’ the ray
They get the urge ‘n’ start to play
We got the spirit
You got to hear it

Under the sea
The newt play the flute
The carp play the harp
The place play the bass
And they soundin’ sharp
The bass play the brass
The chub play the tub
The fluke is the duke of soul
(Yeah)

The ray he can play
The lings on the strings
The trout rockin’ out
The blackfish she sings
The smelt and the sprat
They know where it’s at
An’ oh that blowfish blow
5. The following lines are delivered by Genie from Walt Disney's *Aladdin*. In this scene, Aladdin—trapped in the Cave of Wonders—has just rubbed the lamp to reveal the genie inside. Understanding that Aladdin has no idea what he’s looking at (or who he’s talking to), Genie sings the following song. Read the song carefully. Then, in a well-developed paragraph, analyze the rhetorical choices Genie makes to achieve his purpose as he addresses Aladdin.

Well Ali Baba had them forty thieves  
Scheherezad-ie had a thousand tales  
But master you in luck ‘cause up your sleeves  
You got a brand of magic never fails  
[5] You got some power in your corner now  
Some heavy ammunition in your camp  
You got some punch, pizzazz, yahoo and how  
See all you gotta do is rub that lamp  
And I’ll say  

[10] Mister Aladdin, sir  
What will your pleasure be?  
Let me take your order  
Jot it down  
You ain’t never had a friend like me  

[15] Life is your restaurant  
And I’m your maitre d’  
C’mon whisper what it is you want  
You ain’t never had a friend like me  
Yes sir, we pride ourselves on service  
[20] You’re the boss  
The king, the shah  
Say what you wish  
It’s yours, true dish  
How about a little more Baklava?  

[25] Have some of column A  
Try all of column B  
I’m in the mood to help you dude  
You ain’t never had a friend like me  
Can your friends do this?  
[30] Do your friends do that?  
Do your friends pull this out their little hat?  
Can your friends go poof?  
Well, looky here  
Can your friends go, Abra-cadabra, let ‘er rip  
[35] And then make the sucker disappear?  
So don’tcha sit there slack-jawed, buggy-eyed  
I’m here to answer all your midday prayers  
You got me bona fide, certified  
[40] You got a genie for your chargé d'affaires  
I got a powerful urge to help you out  
So what—cha wish?  
I really want to know  
You got a list that’s three miles long, no doubt  
[45] Well, all you gotta do is rub like so – and oh  
Mister Aladdin, sir, have a wish or two or three  
I’m on the job, you big nabob  
You ain’t never had a friend, never had a friend  
You ain’t never had a friend like me  
You ain’t never had a friend like me, hah!