

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  
**[5]**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  
**[10]**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  
**[15]**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  
 Now don't try to kid me, man-cub, I made a deal with  
**[20]**you  
 What I desire is man's red fire to make my dream's  
 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  
**[25]**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  
**[30]**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  
**[35]**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  
**[40]**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  
**[5]**I know but  
 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  
**[10]**But  
 Shh! Trust me, pet  
 Mother knows best  
 Mother knows best  
 Listen to your mother  
**[15]**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  
**[20]**Cannibals and snakes, the plague  
 No! Yes! But  
 Also large bugs  
 Men with pointy teeth, and  
 Stop, no more, you'll just upset me  
**[25]**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  
[15]Massive paws, killer claws for the feast  
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  
**[5]** 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  
**[10]** Under the sea  
Darling it's better  
Down where it's wetter  
Take it from me

Up on the shore they work all day  
**[15]** Out in the sun they slave away  
While we devotin'  
Full time to floatin'  
Under the sea  
Down here all the fish is happy  
**[20]** As off through the waves they roll  
The fish on the land ain't happy  
They sad 'cause they in their bowl  
But fish in the bowl is lucky  
They in for a worser fate  
**[25]** One day when the boss get hungry  
Guess who's gon' be on the plate?

Under the sea  
Under the sea  
Nobody beat us  
**[30]** 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  
**[35]** 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  
**[40]** 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  
**[45]** Under the sea

The newt play the flute  
The carp play the harp  
The plaice play the bass  
And they soundin' sharp  
**[50]** The bass play the brass  
The chub play the tub  
The fluke is the duke of soul  
(Yeah)

The ray he can play  
**[55]** The lings on the strings  
The trout rockin' out  
The blackfish she sings  
The smelt and the sprat  
They know where it's at  
**[60]** An' oh that blowfish blow

Yeah, under the sea (Under the sea)  
Under the sea (Under the sea)  
When the sardine  
Begin the beguine  
**[65]** It's music to me (It's music to me)  
What do they got? A lot of sand  
We got a hot crustacean band  
Each little clam here  
Know how to jam here  
**[70]** Under the sea  
Each little slug here  
Cuttin' a rug here  
Under the sea  
Each little snail here  
**[75]** Know how to wail here  
That's why it's hotter  
Under the water  
Ya we in luck here  
Down in the muck here  
Under the sea

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, Abracadabra, let 'er rip

[35] And then make the sucker disappear?

So dontcha 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

[50] 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!

