

Thesis: The films *The Elephant Man* and *The Phantom of the Opera* depict formulas of tone and wealth to advocate for a sense of sympathy and humor. Both films utilize theatrical performances in front of educated or other crowds. By having two sets of audience members, it allows for a reflection of dignity or despair. Craniofacial differences must be accompanied with power and pity to paint a representation of reality. The truth is that people do both sympathy and ridicule in order to have proper media representation.

The Elephant Man (1980)

Representation of disability is effective.

Demonstration of class

how each refers to John. There is sympathy, compassion, praise, and trust with the wealthy side. There is the interest of education and how John appears special. Often people with visual impairments are looked at to be observed. In the case of Frederick Treves, he takes it on a personal level and attempts to pity John.

There is pity, disgust, and dehumanizing attributes with the peasant side. There will always be abuse, ridicule, and inflicting pain to others that are different.

How each side views John elaborates on how different people think about a person with a visual disability.

With the last sentence above, focus on tone, guiding of the eye, camera placement, and shot movement and length. Focus on representation of media, and how the rhetoric of film plays into these.

Mention clothing and how looks can deceive the mind. There is a scene that has John dress up in a black suit. It appears that he fits in with society, and he starts to act properly. Yet, when he is forced to go back with his freakshow man, he appears to know his place. Elaborate on having manners.

Depiction of a monster

Necessary to capture the view of impairment. Folks feel this detachment from society, as if constantly looked at from the inside of a cage.

There needs to be a feeling of being trapped, and there always needs to be some form of escaping. Whether it is by a rich, powerful man or not there always needs to be

The Phantom of the Opera (2005)

Representation of disability is lacking.

Employs a musical tone.

Now, opera does involve the theatrics and sing alongs, yet the approach to handle a craniofacial difference here does not work.

It does not deliver a feeling of understanding the person with an impairment. It does the opposite of hating the character.

There is a specific scene that brings up the tragic backstory of The Phantom. It reveals labeling of “devil's child” and mistreatment in freak shows/carnivals. This film tries its best to have this appeal to having a craniofacial difference.

There are scenes that incorporate on stage performances, but the film is constantly bombarded with musical performances. There are some scenes that take a pause from this musical setting and incorporate dialect that is serious. Mention how this can potentially highlight taking craniofacial differences seriously.

The use of violence

Advocates The Phantom as this monster without any remorse. This hurts representation of characters with an impairment, showing that in order to gain attention there must be death involved.

Here, the public despises a “monster” who took the lives of others and the general cast appears to fear for The Phantom. There are moments that show The Phantom with a mask, and how the cast loathe him for existing. It is not until Christine shows herself and takes an admiration for the “monster” that the Phantom feels emotion.

This outline appears to have no consistent throughline; instead, it collects a number of random observations. You need a guiding, debatable thesis statement to make sense of this all and give it a superstructure atop which to build more detailed claims.

4 hrs late