Researchers in Schools

The Greatest Showman: Was it so great? An exploration of ableism

Key Stage 3 Programme

Pupil Name	
Coursebook Designed by	**Dr Zoe Chadwick**

Contents

Timetable and Assignment Submission 1
Course Rationale 2
Uni Pathways Mark Scheme 2021 – Essay-based assignments 3
Baseline Assignment (essay based): Pupil Feedback Report 5
Final Assignment (essay based): Pupil Feedback Report 7
Subject Vocabulary 9
Launch Event 10
Tutorial 1 – Introduction to Victorian Freak Shows 11
Tutorial 2 – P. T Barnum and his treatment of Freak Show performers 19
Tutorial 3 – Julia Pastrana (The original bearded lady) 25
Tutorial 4 – Chang and Eng Bunker (The original Siamese Twins) 29
Tutorial 5 – University level essay skills 33
Tutorial 6 – Feedback tutorial 38
What is the Purpose of Tutorial 6? 38
Final assignment feedback from your Uni Pathways Teacher 38
Tutorial 7 – Final tutorial 40
Appendix 1 – Referencing correctly 42
How do I reference? 43
Appendix 2 – Primary Source Extracts (Extracts from Biographies) 44
Extracts from 'The Life of P.T. Barnum' by P.T. Barnum: 44
Extracts from 'A Cabinet of Medical Curiosities' by Jan Bondeson: 46
Extracts from The Lives of Chang and Eng by Joseph Orser: 47
Appendix 3 – Critical Source Extracts (Extracts to use for critical support) 50

Timetable and Assignment Submission

Timetable – Tutorials

Tutorial	Date	Time	Location
1			
2			
3			
4			
5			
6 (Feedback)			
7 (Feedback)			

Timetable – Homework Assignments

Homework Assignment	Description	Due Date
Tutorial 1	Baseline Assignment: How is disability represented in 'the Greatest Showman'?	
Tutorial 2	Research an example of P. T Barnum being different in real life to the way he is portrayed in 'The Greatest Showman.'	
Tutorial 3	Research other performers who were associated with "Maternal Impression" in the 19th century.	
Tutorial 4	Find a source on the Victorian Freak Show. Remember the difference between reliable and unreliable sources.	
Tutorial 5	Final assignment (draft).	

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after midnight on due date	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Course Rationale

Throughout this course we will answer the question, 'The Greatest Showman: Was it so great?' The Greatest Showman has taken the world by storm, first as a stage production and in recent years as a Golden Globe-winning film. The main character of the film, P. T. Barnum (played by Hugh Jackman) is based upon the real-life Phineas Taylor Barnum, the famous showman of Victorian Freak Shows. The reality of the Victorian Freak Show, however, was not the musical glamour that we see in the hit film 'The Greatest Showman.'

In this course you will learn about the real people behind the characters of the hit film. You will learn about P. T Barnum himself, but more importantly about the performers that made him so famous. In particular you will learn about Julia Pastrana (the original bearded lady) and Chang and Eng Bunker (the original Siamese twins). You will learn about their lives, the gruesome medical treatments that they endured, and how they became famous.

Alongside learning about the real people behind the showbusiness glamour, you will learn valuable skills to prepare you for college and university. You will learn how to use critical resources, do your own research, plan a university level essay, and finally write your own university level essay.

The skills learnt on this are transferable for university, college, job opportunities, and most importantly an awareness of how to treat everyone kindly and equally!

Uni Pathways Mark Scheme 2021 – Essay-based assignments

	Subject Knowledge	Critical Thinking	Written Communication
1st	The essay shows a breadth of knowledge and understanding of the key concepts and issues, through engaging with and interpreting a wide range of relevant sources. Knowledge is used to build and support highly effective arguments.	Analyses, key ideas, information, and arguments. Interprets meaning and makes connections. Identifies and critically evaluates key arguments and statements, deciding on their credibility, strength and relative significance, drawing convincing conclusions.	The essay has a clear and engaging structure, taking the reader on a journey from the introduction to the conclusion. The writing style is appropriate; key terms are used with fluency. There are no, or very few, errors in spelling or grammar. Referencing is used consistently and matches the style taught in the course.
2:1	The essay shows an understanding of key concepts and issues, drawing on a range of relevant sources Knowledge is used to build and support effective arguments	Analyses key ideas, information and arguments. Identifies relevant arguments and statements, deciding on their credibility and strength, drawing reasonable conclusions. Shows some understanding of the relative importance of arguments.	The essay has a clear structure, and the arguments are easy to follow. The introduction outlines the essay effectively and the conclusion summarises the arguments. The writing style is appropriate; key terms are used correctly. There are few errors in spelling or grammar. Referencing is mostly consistent and matches the style taught in the course.
2:2	The essay shows an understanding of key concepts and issues, with no major misconceptions. Beginning to apply this knowledge to build and support arguments.	Begins to analyse ideas, information and arguments. Identifies some arguments and statements and attempts to evaluate their quality. Not yet showing understanding of the relative strengths and weaknesses of arguments.	The essay structure could be made clearer to better guide the reader through the arguments. The writing style can sometimes be informal. Occasionally key terms are not used when it

			would be appropriate to do so. There are some errors in spelling or grammar, but they do not get in the way of communicating the content. There is some consistency to the referencing.
3rd	Shows a developing understanding of key concepts and issues, with some misconceptions. Not yet applying this knowledge to build and support arguments.	Begins to analyse ideas and information. Describes statements and arguments while not yet evaluating them.	The grammar, spelling, style, and structure of the work need improving in order to communicate ideas to the reader. The essay has no or a limited introduction and conclusion. Key terms and references are not always used correctly.

Baseline Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	
Name of RIS teacher	
Title of Assignment	

How your assignment is graded:

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Marks

OVERALL MARK / 100		FINAL MARK / 100 (including any deductions)	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Mark Breakdown and Feedback

Subject knowledge	
	mark
Critical thinking	
	mark
Written communication	
	mark

Final Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	
Name of RIS teacher	
Title of Assignment	

How your assignment is graded:

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Marks

OVERALL MARK / 100		FINAL MARK / 100 (including any deductions)	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Mark Breakdown and Feedback

Subject knowledge	
	mark
Critical thinking	
	mark
Written communication	
	mark

Subject Vocabulary

Word	Definition	In a sentence
Ableism	To discriminate against someone with a disability or bodily difference.	"I was subject to ableism when the restaurant I went to wouldn't let me in whilst I was using my wheelchair."
Disability	A person who has a medical or health condition that affects their daily life for an extended period of time, may consider themselves disabled.	"Now that my illness has been classed as a long-term condition, I am considered medically disabled."
Bodily Difference	A person with a visible difference but doesn't consider their condition to be a disability because it does not affect their daily life.	"I would class mine as a bodily difference because it's noticeable to other people but doesn't cause me any pain or medical issues."
Freak Show/ Freak Show Performer	A Freak Show was a type of performance that displayed performers with unusual bodies. Freak Show performers were the people in the show.	"Julia Pastrana was a Freak Show performer. She toured America and participated in many Freak Shows."
Stage persona	Many Freak Show performers exaggerated their unusual features or abilities on stage. This was their stage persona. Off stage they led relatively normal lives.	"Chang and Eng Bunker's stage persona included them singing, answering questions and even shooting a gun."
Biography	A biography is the story of someone's life written by another person. They often research this person for years.	"Julia Pastrana's biography tells us the journey of how she became famous."
Derogatory	A derogatory statement is something that is said to hurt someone or talk down to them.	"I was offended by that statement, I thought that it was derogatory."
Teratology	Teratology was a branch of Victorian medicine which specialised in bodily differences or 'monstrosities'.	"I feel that the medical branch of teratology treats patients badly by comparing them to monstrosities."

Launch Event

The launch event is your opportunity to learn more about this course and Uni Pathways. You will watch some videos, listen to your teacher and have some discussion. Below is some room to make notes for some of the videos you will watch during the event.

Virtual Campus Tours

Notes…

The Scholars Programme Alumni

Notes…

Student Ambassadors

Notes…

Tutorial 1 – Introduction to Victorian Freak Shows

P. T Barnum and some of his most famous performers. His depiction in *The Greatest Showman* (Top left)

What is the Purpose of Tutorial 1? – Introducing the performers that made Barnum famous!

Learning Objectives:

- **Skill:** You will be able to perform a search online to retrieve relevant historical information and recognise reliable sources.
- **Knowledge:** You will be able to describe the main aspects of Victorian Freak Shows (e.g., The role of the showman, the role of performers and their health, and a brief history of P. T Barnum and his most famous performers.)

DO NOW: Can you answer the questions? Write your answers below.

1. Name a main character from *The Greatest Showman*.
2. Who were the most famous performers?
3. Explain the difference between a disability and a bodily difference.

Make notes on the main people involved in creating a Freak Show below. Think about the different roles, and especially how performers were treated.

Use the space below to write down the difference between disability and bodily difference. Think about the way conditions affect people's day-to-day lives.

Finding and using reliable sources is an essential part of research. At university you will need to be able to find reliable information and quote from it in your essays. Below are examples of reliable and unreliable sources, annotate them as we look at the differences.

American Quarterly / Vol. 63, No. 4, December 2011 / The "Case of a Bearded Woman": Hypertric...

JOURNAL ARTICLE

The "Case of a Bearded Woman": Hypertrichosis and the Construction of Gender in the Age of Darwin

Kimberly A. Hamlin

American Quarterly
Vol. 63, No. 4 (December 2011), pp. 955-981 (27 pages)
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The "Case of a Bearded Woman": Hypertrichosis and the Construction of Gender in the Age of Darwin

Kimberly A. Hamlin

In 1877 Dr. Louis Duhring, a founding member of the American Dermatological Association and professor of skin diseases at the University of Pennsylvania Hospital, published a case study that riveted his colleagues and was later republished as a monograph.[1] In the "Case of a Bearded Woman," Duhring described a patient unlike any he had ever seen before: a young, healthy mother with a full beard (fig. 1). This woman, referred to as Viola M., was so unusual that Duhring also exhibited her to medical students at the university as part of his lectures on hair growth.[2] What confounded Duhring was not so much the thick, dark hair covering Viola's face and neck but the extent to which she lived an otherwise normal life as a married woman and mother of

BuzzFeed News Quizzes TV & Movies Shopping Celebrity Video

16 Real Life Side Show Workers That Probably Inspired "American Horror Story: Freak Show"

Don't call them freaks.

by **Adam Ellis**
BuzzFeed Staff

Be one of the first to comment

Edward Mordrake

Edward Drake was a 19th century man who suffered from Diprosopus, or cranial duplication. While there is some dispute to the veracity of his story, according to the 1990 book *Anomalies and Curiosities of Medicine* he was purported to have a second face on the back of his head that could only laugh and cry. He claimed the face spoke to him at night, and was so distressed that he killed himself at age 23.

The third and fourth episodes of *Freak Show* feature a fictionalized Edward Mordrake.

Schlitzie

Compare the two sources that we have looked at and think about sources that you might look for in the future. Make a list below of three places that you might find reliable sources, and three places that you might find unreliable sources.

Reliable sources can be found on the websites of:

Unreliable sources can be found on the websites of:

The following quote is from P. T Barnum's autobiography:

"I had heard of a remarkably small child in Bridgeport; and by my request my brother brought him to the hotel. He was the smallest child I ever saw that could walk alone. He was not two feet in height, and weighed less than sixteen pounds… his name was CHARLES S. STRATTON, son of Sherwood E. Stratton. He was only five years old, and to exhibit a dwarf of that age might provoke the question, How do you know that he is a dwarf?"

Make notes here on examples of ableism in this extract:

Baseline assignment question:

How is disability represented in 'The Greatest Showman'?

Details of the assignment:

Write three paragraphs on how you think disability is represented in 'The Greatest Showman'.

You can use online sources and lines from the film to support your argument. Remember to use full sentences and correct spelling and grammar.

Success criteria – how to structure your assignment and what to include:

Introduction – Introduce your argument and tell me how you plan to prove your point using evidence.

Main paragraph – Use the 'What, How, Why' structure to explain your argument:

What = tell me what your argument is.

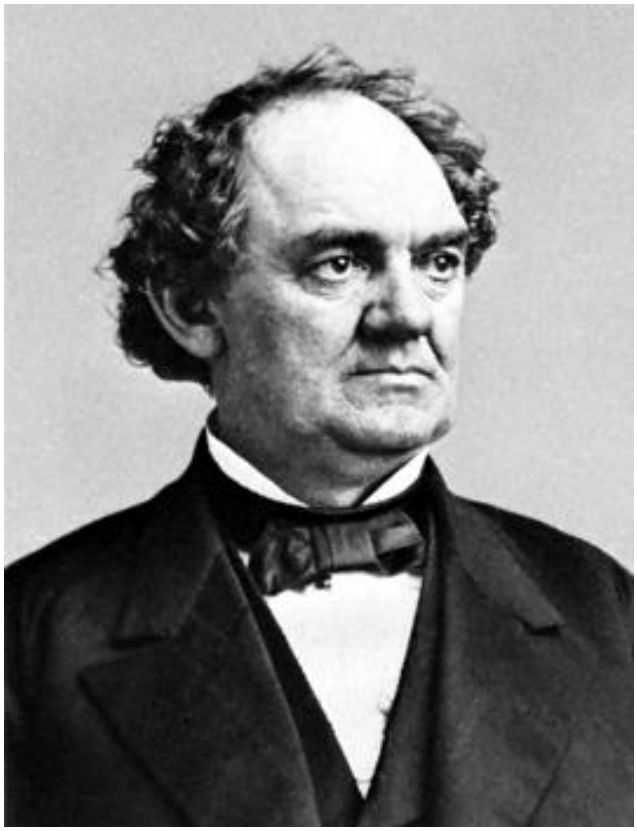
How = tell me what evidence you have to show how this is done.

Why = why would the filmmakers/P. T Barnum do this? What do you think was the point?

Conclusion paragraph – Summarise your argument and tell me why it is important.

In this assignment, show me that you **understand**:	Show me that you **are able to**:
• Disability. • How disabled people are treated in society. • How they might have been treated in the past.	• Write a 'What, How, Why' paragraph. • Use full sentences. • Use correct spelling and grammar.

Tutorial 2 – P. T Barnum and his treatment of Freak Show performers



P. T Barnum

What is the Purpose of Tutorial 2? – To understand Victorian ableism and P. T Barnum's exploitation of performers.

Learning Objectives:

1. **Skill:** You will be able to identify appropriate extracts from the text (P. T Barnum's Autobiography) to support your point.
2. **Knowledge:** You will be able to identify examples of ableism in P. T Barnum's treatment of his performers.

DO NOW: Can you answer the questions? Write your answers below.

1. Who are the two performers that we will focus on?
2. During which era was P. T Barnum's show at the height of its fame?
3. What were some of the souvenirs that audiences could buy after a show?
4. Who would have been paid more, the showman or the performers?
5. What is the difference between disability and bodily difference?

Makes notes on P. T Barnum and the performers that made him famous here:

Victorian Freak Show Quiz answers:

Annotate the extract below from P. T Barnum's autobiography. Look for examples of ableism, discrimination and unkind treatment.

Barnum discussing Harvey Leach: "On the same visit to New York, I was called upon by "Hervio Nano," who was known to the public as the "gnome fly," and was also celebrated for his representations of the monkey. His malformation caused him to appear much like that animal when properly dressed... They stained his face and hands, and covered him with a dress made of hair, and resembling the skin of an animal. They then advertised him as a curious "nondescript," called "WHAT IS IT?"

Choose one of the quotes below and write your own paragraph on the ways in which P. T Barnum discriminates against performers. Remember to use the <u>Point, Evidence, Explain</u> structure.

"I am always on the look-out for curiosities."

"I had heard of a remarkably small child in Bridgeport; and by my request my brother brought him to the hotel. He was the smallest child I ever saw that could walk alone his name was CHARLES S. STRATTON, son of Sherwood E. Stratton. He was only five years old, and to exhibit a dwarf of that age might provoke the question, How do you know that he is a dwarf?"

"Pardon me, madam," said I, "this is not a child. This is General Tom Thumb." "Indeed!" exclaimed both the lady and the gentleman in a breath. They had seen the announcements of our visit, which had largely preceded us, and what they had heard of the pigmy-prodigy was more than confirmed by what they saw."

Tutorial 3 – Julia Pastrana (The original bearded lady)

Julia Pastrana

What is the Purpose of Tutorial 3? – To learn about Julia Pastrana, her life as a performer and the discrimination she faced.

Learning Objectives:

1. **Skill:** You will be able to structure your ideas and extracts into a paragraph of point, evidence, explain.
2. **Knowledge:** You will learn about Julia Pastrana and the treatment she faced as a bearded lady through extracts from her biography.

DO NOW: Can you answer the questions? Write your answers below.

1. Who are the two acts that we will focus on today and next tutorial?
2. Name ONE way that P. T. Barnum discriminated against his performers.
3. Name the three parts of a well-structured paragraph.

Make notes on Julia Pastrana, her career, and her cultural significance here:

Annotate the extract below from Julia Pastrana's autobiography. Look for examples of ableism, discrimination and unkind treatment.

'Mr. Lent who must have written or at least supplied material for the pamphlet, seems to have considered her a model freak, a house-trained monster who behaved well in front of an audience.'

Choose one of the quotes below and write your own paragraph on the ways in which Julia is discriminated against. Remember to use the <u>Point, Evidence, Explain</u> structure.

'Julia Pastrana was one of the most famous human curiosities of her time.'

'She was a Mexican Indian woman with excessive hairiness over large parts of the body, as well as an overdevelopment of the jaws which gave her an apelike visage.'

Tutorial 4 – Chang and Eng Bunker (The original Siamese Twins)

Chang and Eng Bunker

What is the Purpose of Tutorial 4? – To learn about Chang and Eng Bunker and different types of Freak Show performers.

Learning Objectives:

1. **Skill:** You will be able to perform online research for reliable sources and explain the difference between disabled and non-disabled performers.
2. **Knowledge:** You will learn about Chang and Eng Bunker and their career with P. T. Barnum through extracts from their biography and the pamphlets that accompanied their performances.

DO NOW: Can you answer the questions? Write your answers below.

1. When was Julia Pastrana born?
2. What was she known as in her home village in Mexico?
3. What was she marketed as in America?
4. Who did she marry?
5. When was she finally buried in Mexico?

Make notes on Chang and Eng Bunker and their career here:

Annotate the extract below from Chang and Eng Bunker's biography. Look for examples of ableism, discrimination, and unkind treatment.

"Yes, the twins were men, and this book explores the very human strategies they followed to express their humanity to the world. But to many, if not most, observers, they were not men but objects, commodities, curiosities, freaks, and monsters. To acknowledge this is not to embrace it but to recognize it, and making this acknowledgment is the first step toward exploring the lessons Chang and Eng offer about the America in which they lived." – Joseph Orser from 'The lives and Chang and Eng Bunker' page 14

Use the quote below from Lisa Kochanek's article and the quote that you annotated earlier to write a paragraph on ableism towards Chang and Eng.

'"Monstrosity" had, by mid-century, taken on a specifically medical meaning.' (From *Reframing the Freak: From Sideshow to Science* by Lisa A. Kochanek page 228.)

Tutorial 5 – University level essay skills

Bangor University Library

What is the Purpose of Tutorial 5? – To learn the research and writing skills needed to produce university level essays.

Learning Objectives:

1. **Skill:** You will be able to produce references in a correct format.
2. **Skill:** You will be able to quote extracts from reliable sources as evidence in your essay.
3. **Skill:** You will be able to structure your essay and each paragraph to meet university level essay writing standards.

University level essays.

They **MUST** be typed.

They **MUST** be in size 12 font.

They **MUST** be typed in Times New Roman.

They **MUST** use references.

They **MUST** be within 10% of the word count.

(For 1,000 words this means that 10% under = 900 words,

and 10% over = 1,100 words.)

What should the structure look like?

The finished essay should be 1,000 words long.

Introduction:

Tell me what you're going to discuss in your essay.

Tell me what order you'll discuss it in.

(This should be about 100 words long.)

Main body paragraphs – for each paragraph:

Tell me what your point is at the start of the paragraph.

Tell me what evidence you have from the text (the biography/autobiography).

Tell me what critical support you have from your reliable source.

Summarise your point.

(Each main body paragraph should be about 200 words long.)

Conclusion:

Tell what points you've made throughout your essay.

Tell me what your points do to change our current knowledge on the subject.

(This section should be about 100 words long.)

Referencing Guide:

- When choosing a quote, make sure it is NOT longer than two lines.
- Remember to put quote marks around your quotation, 'like these'.
- At the END of your quote, insert a reference number. Do this by clicking on the 'references' tab in Microsoft word. Then click 'insert footnote' and a small number should appear like this one: [1]
- Once the footnote has appeared at the bottom of the page, add in the information about your reference.
- Start with the Author's name, Surname first. (Lisa A. Kochanek will be Kochanek, Lisa. A).
- Then add the title of the article or book. (Re-framing the Freak: From Sideshow to Science).
- Then the year that it was published. The date should be in brackets. (1997) for example.
- And finally, the page number/s, (page 228, or pages 228-230 for example).

See the reference below for an example of a completed, correct reference.

[1] Kochanek, Lisa. A. Re-framing the Freak: From Sideshow to Science. (1997) page 228.

Write your practice paragraph here:

Remember your structure – Main body paragraph 1:

1. Tell me what your point is at the start of the paragraph.
2. Tell me what evidence you have from the text (the biography/autobiography).
3. Tell me what critical support you have from your reliable source.
4. Summarise your point.

And use the extracts from biographies to find your quotes, and the extracts from critical sources to find your critical support. (These are in the appendices).

Final assignment question:

What can we learn about ableism by studying the treatment of bodily difference in Victorian literature?

Details of the assignment:

A 2,000-word essay answering the research question above.

Success criteria – how to structure your assignment and what to include:

- Introduction: outline how you will answer the question, the text you have chosen and set out your main points. Each point should be an example of how disability is characterised in your chosen text, and an explanation of what we can learn about ableism from this.

- Main point 1 (followed by evidence and explanation)
- Main point 2 (followed by evidence and explanation)
- Main point 3 (followed by evidence and explanation)

- Conclusion, restate your answer to the question outlined in your introduction and explain how you have answered the question by summarising your main points.

In this assignment, show me that you **understand**:	Show me that you **are able to**:
Ableism and how representations of bodily difference affect our treatment of people with disability or bodily difference.	Produce a structured and well-informed research essay, using examples from the texts to give a sophisticated answer to the research question. You should also be able to reference your sources properly.

Tutorial 6 – Feedback tutorial

What is the Purpose of Tutorial 6?

- To receive feedback on your final assignment
- To respond to the feedback from your Uni Pathways teacher
- To write targets for improvement on your final assignment

Final assignment feedback from your Uni Pathways Teacher

(Remember to look at the mark scheme to help you understand what you have done well so far, and how you can do even better in your final assignment)

Here are three things that my Uni Pathways Teacher thought I did well in my draft assignment
•   •   •

Here are three things that my Uni Pathways Teacher thinks that I could do to get a higher mark in my final assignment
•   •   •

Tasks from my Uni Pathways Teacher to do during the feedback tutorial to help me improve
•   •   •
My response:

Actions I will take to improve my final assignment after this tutorial…
•   •   •

Hand in date for my final assignment:	

Tutorial 7 – Final tutorial

What is the Purpose of Tutorial 7?

- To receive feedback and a grade on your final assignment.
- To reflect on the programme including what you enjoyed and what was challenging.
- To ask any questions you may have about university.

Final assignment feedback from my Uni Pathways Teacher

Final mark:	University style grade:
Feedback: Here are three things that my Uni Pathways teacher thought I did well in my final assignment • • •	

Here are three things that my Uni Pathways teacher thinks I should remember for when I am doing this kind of study in the future
• • •

University

What questions do you still have about University after taking part in Uni Pathways?
• • •

Reflecting on Uni Pathways

What did you most enjoy about Uni Pathways?
• • •

What did you find challenging about the programme?	How did you overcome these challenges?
• • •	• • •

Appendix 1 – Referencing correctly

When you get to university, you will need to include references in the assignments that you write, so we would like you to start getting into the habit of referencing in your Brilliant Club assignment. This is really important, because it will help you to avoid plagiarism. Plagiarism is when you take someone else's work or ideas and pass them off as your own. Whether plagiarism is deliberate or accidental, the consequences can be severe. In order to avoid losing marks in your final assignment, or even failing, you must be careful to reference your sources correctly.

What is a reference?

A reference is just a note in your assignment which says if you have referred to or been influenced by another source such as book, website or article. For example, if you use the internet to research a particular subject, and you want to include a specific piece of information from this website, you will need to reference it.

Why should I reference?

Referencing is important in your work for the following reasons:

- It gives credit to the authors of any sources you have referred to or been influenced by.
- It supports the arguments you make in your assignments.
- It demonstrates the variety of sources you have used.
- It helps to prevent you losing marks, or failing, due to plagiarism.

When should you use a reference?

You should use a reference when you:

- Quote directly from another source.
- Summarise or rephrase another piece of work.
- Include a specific statistic or fact from a source.

How do I reference?

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important to thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment. Here is a basic system of referencing that you can use, which consists of the following two parts:

- **A marker in your assignment**: After you have used a reference in your assignment (you have read something and included it in your work as a quote, or re-written it your own words) you should mark this is in your text with a number, e.g. [1]. The next time you use a reference you should use the next number, e.g. [2].
- **Bibliography**: This is just a list of the references you have used in your assignment. In the bibliography, you list your references by the numbers you have used, and include as much information as you have about the reference. The list below gives what should be included for different sources.

  1. **Websites** – Author (if possible), title of the web page, website address, [date you accessed it, in square brackets].

     E.g. Dan Snow, 'How did so many soldiers survive the trenches?', http://www.bbc.co.uk/guides/z3kgjxs#zg2dtfr [11 July 2014].
  2. **Books** – Author, date published, title of book (in italics), pages where the information came from.

     E.g. S. Dubner and S. Levitt, (2006) *Freakonomics*, 7-9.
  3. **Articles** – Author, 'title of the article' (with quotation marks), *where the article comes from* (newspaper, journal etc.), date of the article.

     E.g. Maev Kennedy, 'The lights to go out across the UK to mark First World War's centenary', Guardian, 10 July 2014.

<u>Referencing Guide:</u>

- When choosing a quote, make sure it is NOT longer than two lines.
- Remember to put quote marks around your quotation, 'like these'.
- At the END of your quote, insert a reference number. Do this by clicking on the 'references' tab in Microsoft word. Then click 'insert footnote' and a small number should appear like this one:[2]
- Once the footnote has appeared at the bottom of the page, add in the information about your reference.
- Start with the Author's name, Surname first. (Lisa A. Kochanek will be Kochanek, Lisa. A).
- Then add the title of the article or book. (Re-framing the Freak: From Sideshow to Science).
- Then the year that it was published. The date should be in brackets. (1997) for example.
- And finally, the page number/s, (page 228, or pages 228-230 for example).

[2] Kochanek, Lisa. A. Re-framing the Freak: From Sideshow to Science. (1997) page 228.

Appendix 2 – Primary Source Extracts (Extracts from Biographies)

Extracts from 'The Life of P.T. Barnum' by P.T. Barnum:

I had heard of a remarkably small child in Bridgeport; and by my request my brother brought him to the hotel. He was the smallest child I ever saw that could walk alone. He was not two feet in height, and weighed less than sixteen pounds. He was a bright-eyed little fellow, with light hair and ruddy cheeks, was perfectly healthy, and as symmetrical as an Apollo. He was exceedingly bashful, but after some coaxing he was induced to converse with me, and informed me that his name was CHARLES S. STRATTON, son of Sherwood E. Stratton. He was only five years old, and to exhibit a dwarf of that age might provoke the question, How do you know that he is a dwarf? (p. 214)

They arrived in New York on Thanksgiving Day, Dec. 8, 1842, and Mrs. Stratton was greatly astonished to find her son heralded in my Museum bills as Gen. TOM THUMB, a dwarf of eleven years of age, just arrived from England! This announcement contained two deceptions. I shall not attempt to justify them, but may be allowed to plead the circumstances in extenuation. The boy was undoubtedly a dwarf, and I had the most reliable evidence that he had grown little, if any, since he was six months old; but had I announced him as only five years of age, it would have been impossible to excite the interest or awaken the curiosity of the public. The thing I aimed at was, to assure them that he was really a dwarf – and in this, at least, they were not deceived. (p. 214)

I took great pains to train my diminutive prodigy, devoting many hours to that purpose, by day and by night, and succeeded, because he had native talent and an intense love of the ludicrous. He became very fond of me. I was, and yet am, sincerely attached to him, and I candidly believe him at this moment to be the most interesting and extraordinary natural curiosity of which the world has any knowledge. (Ref to Charles Stratton). (p. 215)

"Pardon me, madam," said I, "this is not a child. This is General Tom Thumb." "Indeed!" exclaimed both the lady and the gentleman in a breath. They had seen the announcements of our visit, which had largely preceded us, and what they had heard of the pigmy-prodigy was more than confirmed by what they saw. The reality of their gratification could not be questioned, for they immediately advised me, in the most complimentary and urgent terms, to bring the General to Manchester, (where they resided,) with the assurance that his exhibition in that place would be highly profitable. (pp. 222-223).

Thence we passed to the house in which the leg of Lord Uxbridge (Marquis of Anglesey) was amputated. A neat little monument in the garden designates the spot where the shattered member had been interred. In the house is shown a part of the boot which is said to have once covered the unlucky leg. The visitor feels it but considerate to hand a franc or two to the female who exhibits the monument and limb. (The Anglesey Leg) (p. 235).

While in the showmen's vans seeking for acquisitions to my Museum in America, I was struck with the tall appearance of a couple of females who exhibited as the "Canadian giantesses, each seven feet in height." Suspecting that a cheat was hidden under their unfashionably long dresses, which reached to the floor and thus rendered their feet invisible, I attempted to solve the mystery by raising a foot or two of the superfluous covering. (Anna Swan)(p. 246).

On the same visit to New York, I was called upon by "Hervio Nano," who was known to the public as the "gnome fly," and was also celebrated for his representations of the monkey. His malformation caused him to appear much like that animal when properly dressed. He wished me to exhibit him in London, but having my hands already full, I declined. He, however, made immediate arrangements with two Americans, who took him to London. They stained his face and hands, and covered him with a dress made of hair, and resembling the skin of an animal. They then advertised him as a curious "nondescript," called "WHAT IS IT?" (Harvey Leach) (p. 311).

The giants whom I sent to America were not the greatest of my curiosities – the dwarfs were the least; and the Scotch boys were interesting, not so much on account of their weight, as for the mysterious method by which one of them, though blindfolded, answered questions put by the other respecting objects presented by spectators. In June, 1850, I added the celebrated Chinese Collection to the attractions of the American Museum. I also engaged the Chinese Family, consisting of two men, two women, and two children. My agent exhibited them in London during the World's Fair. (pp. 311-312).

I am always on the look-out for curiosities. (p. 326).

Extracts from 'A Cabinet of Medical Curiosities' by Jan Bondeson:

'Julia Pastrana was one of the most famous human curiosities of her time.' (p. 217)

'She was a Mexican Indian woman with excessive hairiness over large parts of the body, as well as an overdevelopment of the jaws which gave her an apelike visage.' (p. 217)

'Julia Pastrana's husband…continued to exhibit the mummies of his hairy wife and child.' (p. 217)

(a contemporary newspaper account) Lusus Natura means Freak of nature in Latin: 'The eyes of this lusus natura [sic] beam with intelligence, while its jaws, jagged fangs and ears are terrifically hideous.' (p. 219)

(the same newspaper as above) 'Its voice is harmonious, for this semi-human being is perfectly docile, and speaks the Spanish language.' (p. 219)

'She was first examined by Alexander B. Mott., M. D., who declared her to be…a hybrid between human and orangutan.' (p. 219)

Julia was exhibited as a 'nondescript', 'At this time, "nondescript" was a term freely applied to strange animals and monsters from beyond the seas.' (p. 221)

‘She was kindly and affable during the shows and willing to submit to any examination to demonstrate that her extraordinary appearance was not an imposture.’ (p. 221)

‘Mr. Lent who must have written or at least supplied material for the pamphlet, seems to have considered her a model freak, a house-trained monster who behaved well in front of an audience.’ (p. 221)

‘German obstetricians strongly objected to the public exhibition of Julia Pastrana, for fear that pregnant women might miscarry at the sight of her, or even have children exactly like her through a “maternal impression.” (p. 222)

Extracts from The Lives of Chang and Eng by Joseph Orser:

When, in February 1874, surgeons at Philadelphia's College of Physicians reported the findings of their postmortem examination of conjoined twins Chang and Eng Bunker, the world-famous "Siamese twins," they spoke of "the monster now before us." The good doctors meant this quite literally. The twins had long been classified in the field of teratology—teras was Greek for "monster"—as Xiphopages, which Dunglison's definitive Medical Lexicon identified as "a monstrosity in which twins are united by the epigastrium, as in the case of the Siamese twins." Additional specialization in the field of "diploteratology"—the study of "compound human monsters"—further categorized the twins as Xiphopages of the third order: terata anacatadidyma. The twins were monsters; great books and learned men said so. (p. 1)

Nineteenth-century Americans gave concrete meaning to "monstrosity" and made wide use of the term in medical and cultural arenas in ways that audiences today, sensitive to its derogatory and marginalizing influence, do not. Nevertheless, scholars today have borrowed the concept of the monster to offer insightful analysis of the ways societies have organized and monitored their members. (p. 13)

Monstrosities defied easy categorization because they existed at the extreme margins of many categories, as did the twins. Monstrosities exhibited striking differences from societal norms but had enough of the familiar to register on mental maps of normality, as was the case with the twins. And it was this recognition of a common ground that so unnerved observers and audiences, driving them to react with ridicule, disgust, fear, and menace. Ultimately, it was observers—the public—who determined the monster. The twins' "monstrous" characteristics were nothing but projections cast upon them of American fears, evidence of the public's recognition that American society had its own monstrously ambivalent qualities. (p. 13)

Yes, the twins were men, and this book explores the very human strategies they followed to express their humanity to the world. But to many, if not most, observers, they were not men but objects, commodities, curiosities, freaks, and monsters. To acknowledge this is not to embrace it but to recognize it, and making this acknowledgment is the first step toward exploring the lessons Chang and Eng offer about the America in which they lived. (p. 14)

Throughout their lives, Chang and Eng were a frequent topic of conversation, and the public's fascination with them revolved around the ways these two men constructed "normal" lives in spite of their monstrous bodies. This intrigued people, and it scared them. (p. 18)

Some attributed physical characteristics to the tropical climate from which they had come, while others described their appearance in terms of deformity and disease. (p. 41)

Medical men examined the twins, often in very intimate and invasive ways, then vouched for the authenticity of the deformity in widely reprinted pamphlets and letters to newspapers. These reports often became part of the advertisements for the twins' exhibitions. As part of this publicity function, experts invariably attested to the harmlessness of the twins, that women and children could view them safely without harm or offense. (p. 46)

Clearly there was demand for medical services that could fix physical anomalies, to take deformities and make them fit the ideal human form. (p. 138)

Of course, to their wives, the twins had been husbands, and to the children, they had been either father or uncle. But to the medical community, the twins were monsters, and to the popular press, the whole lot appeared monstrous. This served the doctors and the press fine; it provided them with chances to make names for themselves and to write titillating stories that sold newspapers. (p. 304)

Appendix 3 – Critical Source Extracts (Extracts to use for critical support)

Reframing the Freak: From Sideshow to Science

LISA A. KOCHANEK

In January 1865, the *Lancet* published a long, illustrated account of an unusual deformity. Case histories of abnormal anatomy were not uncommon in medical journals, but this particular account caused a minor uproar in the mid-Victorian medical press. "A Remarkable Case of Double Monstrosity" recounts the case of Juan Battista dos Santos, a young man whose third leg and extra set of genitalia was one of the most unusual cases of deformity yet seen by nineteenth-century medical men. *Seen*, because in addition to describing the "double monstrosity" in clinical detail, the article also provides engravings which illustrate the genitalia from several perspectives. These engravings were the focus of harsh and immediate criticism from the rival *British Medical Journal*, which denounced the *Lancet*'s representations as pornographic; the *BMJ* condemned the use of "physiology ... as a mere mask for obscenity" and accused the *Lancet* of "pandering ... to the lowest and foulest tastes" (cited in Fox and Lawrence 26). In equating abnormal physiology with Victorian pornography, the *BMJ*'s comments express an anxiety about the propriety of the medical gaze, especially over the right manner in which to represent its appropriate subjects. "A Remarkable Case" presents similar concerns, yet its standard is not morality but clinical accuracy.

Both the *BMJ* and the *Lancet*, however, are concerned with the wider and more pervasive issue of representing the medical gaze as distinct from every other form of looking. The *Lancet*'s medicalizing of monstrosity constitutes the clinical gaze as both discrete from and superior to established modes of seeing abnormal physiology, while the *BMJ*'s rhetoric of pornography suggests that the gap between scientific and popular sight is worryingly small. In attempting to raise the freak from a sideshow attraction to a scientific commodity, "A Remarkable Case" betrays the broader, cultural roots of medicine's look at monstrosity.

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"Monstrosity" had, by mid-century, taken on a specifically medical meaning. Earlier in the century, the French zoologist and natural historian Geoffroy Saint-Hilaire had named the study of abnormal anatomy 'teratology'; its various classifications of terata, such as conjoined torsos, extra limbs and missing limbs were more commonly referred to as monstrosities. Charles Darwin's *Origin of Species* uses the term in a slightly different manner, calling a monstrosity "some considerable deviation of structure, generally injurious, or not useful to the species" (54).[1] Not useful, perhaps, to the species, but for Victorian showmen, monstrosities could draw considerable crowds. Any and all sorts of deformity in stature or weight, in excessive body hair or body parts could be put on display. An 1847 cartoon in *Punch* captures the popular attitude toward viewing such monstrosities; "Deformo-Mania" depicts a mob of people entering halls placarded with advertisements for various human oddities. "The walls of the Egyptian Hall in Piccadilly," notes *Punch*, "are placarded from top to bottom with bills announcing the exhibition of some frightful object within, and the building itself will soon be known as the Hall of Ugliness" (in Altick 254).

The theater of freakishness was already a long-established tradition in England, and particularly in London.[2] George Reynolds' immensely popular *Mysteries of London* reflects one aspect of deformity as a public spectacle in its depiction of a chemist's apprentice, now fallen on hard times, who regularly disfigures his arm with acid in order to be a more effective object of pity. The chemist, a fictionalized portrait of a real beggar (according to Reynolds), "obtained his living by displaying a fearfully ulcerated arm, having himself originally produced the sores by means of corrosive acids. ... He regularly revived and aggravated the ulcers every time they began to heal, and his arm was really shocking to contemplate" (69). Of those suffering deformities from birth, many displayed their physical maladies in even more visible (and more profitable) forums. Handbills announced showings of extraordinary deformities, such as the "new species of Man," advertised in 1820 as being "covered with Scales, with the exception of the face, soles of the feet and palms of the hand" (Thompson 111). For one shilling, anyone could gaze at him, including "Physicians and Natural Philosophers," who would find "an extensive field opened to their enquiries" (Thompson 111). In 1838, for the same fee, one could witness an exhibition of "THE LANCASHIRE PRODIGY," an

EXTRAORDINARY MALE CHILD! having FOUR ARMS, FOUR LEGS, and FOUR FEET, with TWO BODIES, and only ONE HEAD, Each body performing the Ordinary functions of Nature independent of each other ... ADMISSION 1s. EACH. N.B. – A PRIVATE ROOM FOR LADIES (Mould 8).

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Just over a decade later, however, the theater of freakishness found its geographical home in the 'halls of ugliness' mocked by *Punch*.

Leicester Square, with its numerous anatomical and ethnological museums, was perhaps the most prominent and infamous expression of deformo-mania.[3] Its popular exhibition halls claimed to possess scientific value, but profited by appealing to much less objective curiosity. Ethnological museums, with their displays of bushmen and baboons, were little more than extensions of British colonialism, while anatomical museums showed specimens, whether preserved in wax or in jars, of the physiologically abnormal and the socially taboo. Some museums encompassed both British and foreign bodies. An 1853 advertisement in the *Illustrated London News* proclaims the following:

SAVILLE HOUSE, LEICESTER SQUARE. OPEN EVERY DAY. – Mr. J. W. REIMERS has the honour to announce the exhibition of his great ANATOMICAL and ETHNOLOGICAL MUSEUM, consisting of upwards of 300 superb and nature-like Anatomical figures, in wax, &c. For gentlemen only. From 11 a.m. to 10 p.m. Admission, One Shilling" (Altick 341).

Reimers' advertisement hints at the mix of sensationalism and the science that was deeply embedded in many of the Leicester Square museums. The most infamous Leicester Square exhibition, however, was Dr. Kahn's Museum, with its live and waxen monstrosities and its lectures on male and female anatomy, supplemented by inexpensive, explicit pamphlets on sexual hygiene. Unlike J.W. Reimers, Dr. Kahn encouraged women to patronize his museum and offered separate lectures for ladies, given by a female attendant. Blending propriety with titillation, Kahn's museum used medical curiosity as a "come-on for [Kahn's] real trade: that of administering counsel and treatment to the victims of both 'secret vice' and promiscuity" (Altick 341) Eventually, Kahn's operation was exposed, and the 'doctor,' as well as his exhibits, disappeared.

Leicester Square, which continued to house various exhibitions, went into decline in the 1860s, and became more distinguished for being the site of Dr. Hunter's museum than for Dr.Kahn's. John Hunter, a fellow of the Royal College of Physicians and Surgeons, had amassed hundreds of pathological specimens by 1783, when he built a museum for them in Leicester Square.[4] Two years later, the British government purchased the collection and presented it to the Royal College, which intended the specimens to be used for educating medical men.[5] By mid-century, the Hunterian Museum was widely acknowledged to be the foremost exhibit of unusual pathological anatomy and was regularly open to doctors, and, on a restricted basis, to the public.

British medical colleges, reflecting Hunter's achievement as well as the

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Victorian rage for collection and classification, began to build their own visual libraries of pathological specimens, while the monthly *Transactions* of the Royal Pathological Society reported the wide variety of abnormal specimens shown and lectured on at its meetings. Subjects discussed at these gatherings included everything from Chang and Eng, the "Siamese Twins," to cases of enlarged scrotums, enormous mammary tumors and deformed limbs, to double fetuses sealed in jars, which were exhibited for the edification of physicians and surgeons. The spectacle of the freakish was becoming an institutional tool of the medical profession; deformities were not to be looked at, but to be examined, speculated on, catalogued, and put under glass as object lessons in abnormal physiology. By encasing monstrosity, whether in medical museums or in a strict, analytical rhetoric, the mid-Victorian medicals were attempting to transform the spectacular into the scientific.

Extraordinary prodigies, as showmen called them, became "cases" as medical men learned to see them analytically. This process involved two broad questions: knowing what the monstrous body did not look like (i.e., the healthy body of Henry Gray's 1858 *Anatomy*)[6] and knowing what it did look like. However, establishing the categories for what was, by definition, abnormal complicated the process of learning how to view such extreme bodily difference. Medical men had to evolve a way of seeing and representing monstrosity, because no systematic, scientific methods of seeing deformities (whether individual or typical) existed. Earlier reports of teratologic monstrosities were flawed by their limited number of cases, their superstitiousness, or by their impossibility. Writing at the end of the nineteenth century, a Dr. Ballantyne observed the lack of scientific accuracy in such reports, arguing that

> Classical writings [and] the literature of the Middle Ages ... contain views concerning teratologic subjects which so closely resemble those of the Chaldean magi as to be indistinguishable from them. Indeed, such works as those of Obsequens, Lycosthenes, Licetus, and Ambroise Pare only repeat, but with less accuracy of description and with greater freedom of imagination, the beliefs of ancient Babylon (cited in Gould 161–2).

Neither could medical men rely completely on the museums and pathological associations open to them. Each provided a forum for spectacular cases, but neither meetings nor museums systematically articulated a way of seeing monstrosity. Almost by default, the medical press became the discoverer and, simultaneously, the creator of clinical monstrosity.

Numerous medical men read the *Lancet* and the *British Medical Journal*, and, by default, created a semi-private "objective" arena for discussing questions of the body that the general public might consider too technical

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or indelicate.[7] Regular publication of cases of or correspondence about teratologic beings created an appropriate field for professional discussion, one as well-regulated and geographically distributed as Leicester Square. In the *Lancet*, for example, cases of monstrosity are specifically designated as "remarkable" or "extraordinary," a set of rhetoric that echoes sideshow handbills. Yet the cases themselves use a language that is anything but popular; another effect of the wide dissemination of monstrosity is the creation of a technical representation, a set description which both affects, and is affected by, the making of monstrosity into a clinical category. By offering their strange cases for discussion in the pages of a medical journal, physicians created monstrosity as they invented a methodical system of deciphering and representing monstrous corporal space.[8]

Yet despite the clinical, analytical rhetoric employed by the *Lancet* to describe Juan Battista dos Santos' "double monstrosity," this patient history too closely resembles popular narratives and exhibitions of deformity; its positioning as a clinical history echoes representations of the abnormal or taboo body as a spectacular commodity. "A Remarkable Case of Double Monstrosity in an Adult" is a problem because it is a spectacular case, or perhaps more accurately, a case of the problematical spectacular in medicine. In establishing a way of talking about abnormal bodies, the case history must recreate the freakish as a medical commodity.

II. Making the Medical Commodity: "A Remarkable Case of Double Monstrosity in an Adult"

Robert Bogdan, commenting on American freak shows, suggests that the freak show has very little to do with the person whose deformity is exhibited. Rather, the person's physical abnormality is the starting point for a construction of freakishness. A freak, according to Bogdan, is defined "not by the possession of any particular quality, but by a set of practices, a way of thinking about and presenting people with major, minor, and fabricated physical, mental, and behavioral differences" (267). Victorian medicine, operating within a cultural framework that included "deformo-mania" and Leicester Square's exhibits, needed a way of thinking about and representing deformity but one which also differed from popular understandings of freakishness. Case histories of deformity became that necessary way; these case histories are an effect of medicine's need to explore deformity empirically and of the professional need to distance medical looking from sideshow voyeurism.

Case histories were a regular feature in the *Lancet*. Physicians frequently submitted reports about unusual cases, reports which often

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FIG. 1 Vine's patient

included the patient's history, the physician's diagnosis and treatment of the case, and, especially in cases of deformity, engravings which illustrated the extent of the abnormality. In 1859, for example, Dr. Charles Vine described the case of a baby born with a nine-inch tumor attached to the back of her head. Vine's history of the child, who died five weeks after birth, concludes with the information that "A cast of the child's head has been taken and placed in the museum of the Royal Barks Hospital" ("On a Case of Congenital Encephalocele"). Also included at the end of the article is a large illustration of the (presumably deceased) child's head and the attached tumor. In the course of the article, Vine gives the clinical information gathered from the tumor:

> The tumor, which projected from the posterior part of the cranium, measured nine inches in its vertical circumference, and was slightly furnished with hair at the upper part. On dissection, it was found covered at the upper portion by scalp, at the lower by skin merely: beneath this were dura matter and the normal coverings of the brain, extremely attenuated. The greater portion of the tumor consisted of cerebellum; but on cutting into it about two ounces of straw-colored fluid escaped.

Observation, measurement, clinical methodology, and scientific anatomical vocabulary constitute the representation of this case. Vine, however, appends to his description an illustration of the dead child's face, head and tumor before dissection. The engraving of the child's head,

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"Skinless Wonders": *Body Worlds* and the Victorian Freak Show

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Abstract. In 2002, Gunther von Hagens's display of plastinated corpses opened in London. Although the public was fascinated by *Body Worlds*, the media largely castigated the exhibition by dismissing it as a resuscitated Victorian freak show. By using the freak show analogy, the British press expressed their moral objection to this type of bodily display. But *Body Worlds* and nineteenth-century displays of human anomalies were linked in more complex and telling ways as both attempted to be simultaneously entertaining and educational. This essay argues that these forms of corporeal exhibitionism are both examples of the dynamic relationship between the popular and professional cultures of the body that we often erroneously think of as separate and discrete. By reading *Body Worlds* against the Victorian freak show, I seek to generate a fuller understanding of the historical and enduring relationship between exhibitionary culture and the discourses of science, and thus to argue that the scientific and the spectacular have been, and clearly continue to be, symbiotic modes of generating bodily knowledge. ***Keywords:*** *Body Worlds*, freak shows, Gunther von Hagens, spectacle.

In 1862, a handbill advertised that an example of a "NEW AND UNPARALLELLED DISCOVERY in the ART OF EMBALMING, Whereby the Original Form and Almost the Natural Expression of Life are Retained" was now open to the

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public.[1] The dead body on display at 191 Piccadilly, a gallery usually reserved for high art, was Julia Pastrana who five years earlier had exhibited herself in London as a hairy woman. Alive she was sometimes billed as "the Nondescript," "the Gorilla Woman," or the "Ugliest Woman in the World." When she died in 1860, her body was preserved and re-exhibited to an even more fascinated public[2] (Figure 1).

Although the bodies of dead freaks were often displayed in the context of medical museums, it was rare for a human oddity who had already made the rounds alive to be exhibited commercially after death. Pastrana's exhibitors thus reassured the public that there was nothing "death-like or in any way resembling an ancient Egyptian mummy" in the display. In fact, the advertisement continued, "the figure is perfectly natural and exceedingly life-like." Publicity material claimed that "her skin is as fresh and her body is as plump, as if she were alive" and that the corpse was "without odour, stain, or the faintest evidence of corruption." There is nothing, her exhibitors declared, "that can by any possibility offend the taste or disturb the sensibility of even the most fastidious lady."[3]

The posthumous exhibition of Julia Pastrana created little controversy in its own day and has largely been forgotten by the general public. In contrast, in almost every city where it has appeared, *Body Worlds*, Gunther von Hagens's display of preserved corpses, has stimulated heated public debate. Although the ubiquitousness of *Body Worlds* (to say nothing of its spin-offs and copy-cats), which has now appeared across Europe, Asia, and North America, has rendered it a "cross-cultural enterprise," the anxieties it has

1. Handbill for Julia Pastrana, 1862, 191 Piccadilly, John Johnson Collection, Human Freaks Box 2, Oxford University, Oxford, England.

2. Janet Browne and Sharon Messenger, "Victorian Spectacle: Julia Pastrana, the Bearded and Hairy Female," *Endeavour*, 2003, *27*, 39–53; Rebecca Stern, "Our Bear Women, Ourselves: Affiliating with Julia Pastrana," in *Victorian Freaks: The Social Context of Freakery in Britain*, ed. Marlene Tromp (Columbus: Ohio State University Press, 2008), 200–33; Rosemarie Garland Thomson, "Narratives of Deviance and Delight: Staring at Julia Pastrana, 'The Extraordinary Lady,'" in *Beyond the Binary: Reconstructing Identity in a Multicultural Context*, ed. Timothy B. Powell (New Brunswick: Rutgers University Press, 1999), 81–104; Eva Åhrén, *Death, Modernity, and the Body: Sweden 1870–1940* (Rochester: University of Rochester Press, 2009), 73–75.

3. Handbill for Julia Pastrana.

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Fig. 1. Julia Pastrana, the embalmed "nondescript." Reproduced courtesy of the Wellcome Library, London.

generated are nevertheless often culturally and regionally specific.[4] In Germany, critics of the show have underscored the exhibition's relationship to debates over the uses and abuses of vulnerable bodies

4. Alicita Rodriguez and Joseph Starr, "Introduction," in *The Anatomy of Body Worlds*, ed. T. Christine Jespersen, Alicita Rodriguez, and Joseph Starr (Jefferson: McFarland and Company, 2009), 1–7, 2.

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in the context of the Holocaust.[5] In Britain, however, *Body Worlds* was widely condemned as a resuscitated Victorian freak show. Throughout its 2002–3 run, the print media castigated the London exhibition by comparing it to the displays of human oddities that were so central to nineteenth-century British popular culture. In this critique, the freak show functions as a shameful episode in the nation's past, the skeleton in the closet that *Body Worlds*'s own human remains have forced back out into the open. British responses to the exhibition were thus shaped by this country's own complicated relationship not only to the history of anatomy, a subject that has been extensively discussed, but also to the history of displaying other types of spectacular bodies.[6]

This essay argues that the analogy between *Body Worlds* and the freak show, which has been endlessly and often uncritically reproduced by both the media and scholarship on the exhibit, holds not because this show is merely a voyeuristic, exploitative, and lurid exhibit of human bodies, as its critics have implied. Rather, the relationship between these displays is relevant precisely because both *Body Worlds* and nineteenth-century displays of human anomalies attempted to be simultaneously entertaining and educational. They are both examples of the dynamic relationship between the popular and professional cultures of the body that we often erroneously think of as separate and discrete. By reading *Body Worlds* against the Victorian freak show, I intend neither to celebrate nor condemn what von Hagens calls "event anatomy."[7] I seek instead to generate a fuller understanding of the historical and enduring relationship between exhibitionary culture and the discourses of science, and thus to argue that the scientific and the spectacular have been, and clearly continue to be, symbiotic modes of generating bodily knowl-

5. Peter M. McIsaac, "Gunther Von Hagens's Body Worlds: Exhibitionary Practice, German History, and Difference," in *Museums and Difference*, ed. Daniel J. Sherman (Bloomington: Indiana University Press, 2008), 155–202; Alexandra Ludewig, "The Echo of German Horror Films," in *The Anatomy of Body Worlds*, ed. Jespersen, Rodriguez, and Starr, 136–49.

6. Stephen Johnson, "The Persistence of Tradition in Anatomical Museums," in *The Anatomy of Body Worlds*, ed. Jespersen, Rodriguez, and Starr, 68–85; Patricia Pierson, "The Amethyst Seal: Anatomy and Identity in Bentham and Von Hagens," in *The Anatomy of Body Worlds*, ed. Jespersen, Rodriguez, and Starr, 94–104.

7. Joseph Starr, "The Plastinate's Narrative," in *The Anatomy of Body Worlds*, ed. Jespersen, Rodriguez, and Starr, 8–15, 8.

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edge.[8] Although historians of anatomy have demonstrated that the spectacularization of medicine has a long history in Western culture, a history of the freak show makes the obverse more transparent. As I will argue, by the nineteenth century, freak shows were self-consciously engaging in a dialogue with the medical profession rather than constructing themselves as belonging to a wholly distinct corporeal domain. Placing *Body Worlds* in the context of the history of freakery thus helps both to clarify and to complicate the connections between popular and professional understandings of the modern body. But this reading also forces a reconsideration of what *Body Worlds* can tell us about the relationship between Self and Other, a discussion that has not been as clearly articulated by merely locating the exhibit within the history of anatomy.

In 2002, Gunther von Hagens, a German anatomist and inventor, brought his exhibition, *Body Worlds*, to London. *Body Worlds* is a display of real anatomized human corpses arranged in highly dramatic poses. The bodies are preserved through a process that von Hagens invented and patented called "plastination." This process removes the waters and fats from bodily tissue and replaces them with a liquid polymer. The polymer saturates the tissue and preserves the body as a "plastinate" that will not decompose, apparently, for a period of at least a thousand years.[9]

The *Body Worlds* London show cost £10 to attend and attracted almost a million visitors during its ten-month run; in fact, it was twice held over to accommodate overwhelming public demand. But von Hagens's own graphs of audience response suggest that London audiences were not entirely convinced by the show's proclaimed didactic and moralistic message: they consistently rated its impact on their attitudes to health and fitness lower than spectators in other European and Japanese cities.[10] In part this was because the educational message of the show was quickly overshadowed by accusations that the bodies on display had not been obtained through legal and

8. For an extended discussion of multiple contexts for this dynamic relationship, see Elizabeth Stephens, *Anatomy as Spectacle: Public Exhibitions of the Body from 1700 to the Present* (Liverpool: Liverpool University Press, 2011).

9. Gunther von Hagens, *Donating Your Body for Plastination* (Heidelberg: Institute for Plastination, 2004), 11–12; Tony Walter, "Plastination for Display: A New Way to Dispose of the Dead," *J. Roy. Anthro. Inst.*, 2004, *10*, 603–27.

10. Von Hagens, *Donating Your Body for Plastination*, 20.

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ethical channels but instead had come from prisons and other institutions in Siberia.[11] This charge had particular resonance in Britain in the wake of the Alder Hey scandal that had erupted in the late 1990s around the illegal harvesting of body parts from deceased children in state hospitals.[12]

Public reception of the London show, as the press frequently noted, was shaped by this recent national uproar around the uses and abuses of the dead body. But what also structured the audience's engagement with the plastinates was the media's condemnation of the exhibition as "a shameless Victorian freak show."[13] The charge that *Body Worlds* was merely a twenty-first-century freak show seems to have been lodged first by the British art critic Waldemar Januszczak. He condemned it as a sign of "civilisational regression" precisely because of its alleged relationship to the Victorian exhibition of "human oddities." "The nearest comparison I can think of is with the freak shows that used to tour the backwaters of civilisation in the nineteenth century," he declared. "The ones in which the poor old elephant man was forced to appear. Or the bearded lady. Or the boy with two heads."[14] All of the major British daily newspapers seized on this connection and repeated the analogy *ad nauseum*. Headlines for articles about, and reviews of, the exhibit repeatedly gestured to nineteenth-century displays of human anomalies such as "Dr. Death and His Travelling Freak Show" or "A Bit of a Freak Show, but Where's the Harm?"[15] But they also obviously uncritically reproduced *Body Worlds*'s sensational advertising that they themselves seemed to condemn precisely because of its

11. Nick Paton Walsh, "Pathologist Charged in Plastination Case," *Guardian*, October 17, 2002, 17; Clem Cecil, "Scientist 'Supplied Body Parts,'" *Times*, October 17, 2002, 20; Amelia Gentleman and Kate Conolly, "Siberians Fear for Exported Bodies," *Guardian*, April 12, 2001, 13; Luke Harding, "Body Blow," *Guardian*, January 23, 2004, 20; Ruth Levy Guyer, "Anatomy without Integrity," in *The Anatomy of Body Worlds*, ed. Jespersen, Rodriguez, and Starr, 202–10; Lucia Tanassi, "Twilife: The Art and Science of Consuming Death," in *The Anatomy of Body Worlds*, ed. Jespersen, Rodriguez, and Starr, 228–39.

12. Dalya Alberge, "Body Parts Show to Go Ahead Despite Protests," *Times*, March 21, 2002, 6.

13. Anon., "Exhibition Gets under the Skin," *Times*, March 23, 2002, 14.

14. Waldemar Januszczak, "It's a Wicked Joke but It Isn't Art," *Sunday Times*, March 24, 2002, 3G, 11.

15. "Dr. Death and His Travelling Freak Show," *Sunday Times*, March 24, 2002, in Clippings File HH (Body Worlds), Wellcome Institute for the History of Medicine, London, England; Simon Jenkins, "A Bit of a Freak Show, but Where's the Harm?," *Evening Standard*, November 21, 2002, 11.

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