Component 1
Section A
Advertising & Marketing

Media Language & Representation

Case Study 3: Kiss Of The Vampire
What type (genre) of media product is this?

How can you tell?

What are the codes (and genre conventions) that are present?

Which decade is this media product from?

Which clues suggest the decade to you?
Kiss of A Vampire

Product Context,

- Produced by Hammer Film Productions and distributed by J. Arthur Rank and Universal,
- *Kiss of the Vampire* was intended to be the second sequel to 1958’s *Dracula*, although the film’s script actually makes no reference to Stoker’s character.
- This is perhaps to distance itself from unfavourable comparisons to the superior Christopher Lee who starred in the original film.
- In addition to *Dracula*, Hammer had, by 1963, success with other ‘monster movie’ franchises such as *The Mummy* and *Frankenstein*.
- Distributers Universal also saw early success with films in this genre.
Kiss of A Vampire: Historical Context

The film was released in 1963.
What other significant cultural and social developments were happening at this time?
Kiss of A Vampire: Historical Context - 1963

The early stages of ‘Beatlemania’ and The ‘swinging sixties’, the assassination of JFK and the Soviet Union launching the first woman into space. The (contraceptive) pill (1960)
Kiss of A Vampire

Cultural Context,

- The 1960s audience for this advert could be assumed to be familiar with the codes and conventions of ‘monster movie’ film posters – such as its composition, fonts and representations of ‘the monster’ and its (usually female) victims.

- Consider the following posters. Identify and note down the genre conventions of horror film posters at this time.
HALF-MAN...HALF-WOLF...

He fought the hideous curse of his evil birth, but his ravished victims were proof that the cravings of his beast-blood demanded he kill...Kill...KILL!

The CURSE OF THE Werewolf

in Eastman COLOR

Starring CLIFFORD EVANS • OLIVER REED • YVONNE ROMAIN • CATHERINE FELLER

Screenplay by JOHN ELDER • Directed by TERENCE FISHER • Produced by ANTHONY HINDS • Executive Producer MICHAEL CARRERAS

A HAMMER FILM PRODUCTION • A UNIVERSAL INTERNATIONAL RELEASE
The TERRIFYING Lover—
who died — yet lived!

Universal International presents A Hammer Film Production

PETER CUSHING in

DRACULA

(Cert. X) Adults only

Also starring MICHAEL GOUGH
and MELISSA STIRBLING

with CHRISTOPHER LEE " Dracula"

In Eastman Colour processed by Technicolor

Screenplay by JIMMY SANGSTER  Associate Producer ANTHONY NELSON-KEYS
Produced by ANTHONY HINDS  Directed by TERENCE FISHER
Executive Producer MICHAEL CARRERAS

Distributed by Rank Film Distributors Ltd.

DON'T DARE SEE IT ALONE!
NO-ONE WHO SAW IT LIVED TO DESCRIBE IT!

THE CURSE OF FRANKENSTEIN

CERT X

EASTMAN COLOUR

PETER CUSHING
Hazel Court
Robert Urquhart
Christopher Lee

AS THE CREATURE

A HAMMER FILM PRODUCTION

Distributed by WARNER BROS.
Kiss of A Vampire: Representation
Kiss of A Vampire:
Representation: Social and Cultural Context

The 1960s is often seen as a period of societal change including the start of women’s sexual liberation, aided by events such as the introduction of the contraceptive pill in 1960.
Kiss of A Vampire: Representation: Social and Cultural Context

More women than ever were entering the paid workforce and sixties feminists were campaigning for equal pay, an end to sexual harassment and more equality between men and women in wider society. In America, equal pay legislation was passed in 1963.
Kiss of A Vampire: 
Representation: Social and Cultural Context

‘Older’ stereotypes of women as passive victims of men and more modern ‘male fears’ of women challenging male dominance could both be seen to be encoded in this film poster.
Kiss of A Vampire: Representation

What parts of the ‘world’ (i.e. groups of people, places, ideas, etc) are portrayed?

Are these representations stereotypical?
Do they go against stereotype in any way?
How is media language used to construct these representations?

Complete your tables. What aspects of reality have been selected and omitted?

What values and beliefs (ideologies) are present within the representation?

What factors do you think have impacted upon this representation?
Kiss of A Vampire: Representation

How can you apply the following theories? (see theory summary sheet in content library for help)

- Stuart Hall: Representation & Stereotyping
- David Gauntlett: Representation & Identity
- Liesbet Van Zoonen: Representation and Gender stereotypes
- Bell hooks: Representation and Intersectionality
- Judith Butler: Representation and Gender Performativity
- Paul Gilroy: Representation and Post colonialism
Task:

Compare and contrast the use of media language and construction of representations in the Kiss Of The Vampire Poster with the Bloodfest film poster from 2018 below.