PRODUCT CONTEXT		MEDIA LANGUAGE	
Production company	**Hammer Film productions** Distributed by Universal and Rank Organisation. Sequel to *Dracula* (1958), starring Christopher Lee; Hammer had rights to remake Universal 'monster movies' including *The Mummy* (1959) and *The Curse of Frankenstein* (1957)	**Codes and Conventions**	**Theoretical Perspectives: Semiotics (Roland Barthes)**
		Font: capitalized, **serif**, wooden (vampire **genre connotations** – coffin, stake)	**Hermeneutic Code** – suspense created through **enigmas** to do with relationship between male / female vampires, **connoted** through **composition** and "Kiss" in title, and fate of victims
		Colour palette: gloomy grey, black and brown reinforcing film's dark, scary **conventions**; red **highlight** colour draws attention to attacking bats, vampire, blood – **visual signifiers** of **genre**	
Historical	**1963:** Swinging 60s, Beatlemania, Doctor Who, Marvel Comics, JFK assassination; Women's liberation: Campaign against harassment; Contraceptive Pill on NHS (1961); US Equal pay legislation; First woman in space (Soviet Valentina Tereshkova)	**Billing block**: **conventionally**, **stars** listed in order of fame, more highly paid male actors first – Clifford Evans from *Curse of the Werewolf* (Hammer, 1961)	**Semantic Code** – **conventional** association of bats with vampirism & horror
			Symbolic Codes of horror, darkness and fear reinforced through **signifier** of the moon, **gesture codes** of victims

COMPARATIVE STUDY TEXTS	REPRESENTATION	
The Curse of Frankenstein (1957) *Dracula* (1958) *The Mummy* (1959) *Curse of the Werewolf* (1961) *The Evil of Frankenstein* (1964) *Blood From The Mummy's Tomb* (1971)	**Stereotypes** – older ideas of women as passive victims of men; more modern male fears of women challenging male dominance	**Stuart Hall's theory of representation**
		Generic iconography of horror, **culturally shared** and **decoded** by **audience** (castle, bats, vampire's cape, dripping blood)
	Dress codes – women's pale dresses of light materials highlight curves of bodies, reveal flesh of upper chests and arms (vulnerability, sexualisation)	**David Gauntlett's theory of identity**
	Gesture code – left hand pair: passive female victim held by strong dominant man; right hand pair reverses gender with dominant woman	Does female vampire act as role model for women struggling against oppression or demanding to be seen as equal to men?

A LEVEL THEORY: MEDIA LANGUAGE	A LEVEL THEORY: REPRESENTATION
Structuralism – Claude Levi-Strauss **Binary oppositions** in opposing **representations** of vampires and victims, romantic **connotations** of "kiss" opposed to **stereotypical** "vampire"	**Liesbet Van Zoonen's feminist theory** Assuming **'co-antagonist'** role, female vampire may contribute to social change by non-traditional representation (but passive victim reinforces)

AS Media Component 1 – Kiss of the Vampire (1963)