

Examiners' report

A LEVEL

MEDIA STUDIES

**OCR Level 3 Advanced GCE in
Media Studies**

H409

For first teaching in 2017

H409/02 Summer 2025 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate responses is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from [Teach Cambridge](#).

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Paper 2 series overview

The Evolving media paper is constructed to allow candidates to demonstrate their knowledge and understanding of the changing media landscape through the set media products. The June 2025 series saw candidates respond for the first time to the new set products for the film industry, video games and long form television drama topics. Candidates approached the questions in varied ways and generally demonstrated a secure understanding of the set products.

Examiners reported seeing a wide variety of responses accessing the full range of marks. It was clear that candidates understood the questions and were able to provide detailed and, in the main, well-structured responses. As noted in previous reports, it is pleasing to see centres incorporating feedback from the examiners' reports into their teaching. The discussion of economic contexts in Question 1 was again an improved aspect of candidates' responses, and the evaluation of academic ideas and arguments in Question 4 is becoming more fluent as candidates engage with theoretical concepts.

There was a good range of comprehensive and perceptive responses from candidates at the top end of the mark range. In many cases, these candidates engaged with each question in depth, incorporating a variety of relevant and appropriate knowledge and understanding which remained focused on the requirements of the question. More successful responses were characterised by insightful and targeted use of examples from the set products to illustrate ideas clearly linked to the question. These responses were typically fluent and well expressed.

Candidates at the lower end of the mark range made some factual errors, particularly in response to the questions in Section A. Candidates need to think carefully about whether the facts they prepare for the exam are accurate or relevant. Some candidates made sweeping generalisations about the representations of reality in their chosen long form television dramas in Section B. Less successful responses were often overly descriptive and sometimes included irrelevant theories, seemingly attempting to 'shoehorn' them into their answers instead of writing detailed responses that directly addressed the question.

Question 4 showed much improvement again, and it is clear that candidates have a good understanding of some of the more complex theories on this specification. Most centres are now well-versed in teaching these theories, and it seems that candidates have a solid grasp of the basic aspects and are able to apply them to their two long form television dramas. More candidates are now explicitly focusing on evaluating the theories. However, a lack of exploration of their limitations continues to prevent some from achieving the highest marks. The biggest misconception this series was in relation to Lévi-Strauss's theory of structuralism, with a number of candidates confusing it with Todorov's theory of narratology.

Timing was less of an issue than in previous series, with most candidates completing the paper in full. However, it is important to emphasise the value of planning, as it was clear that effective planning (often done in the answer booklets) led to more coherent and structured essays. Candidates were able to refer back to their initial plans throughout their responses. Many candidates demonstrated a systematic approach by beginning their essays with clear and concise introductions, structuring their points logically, and ending with well-rounded conclusions that directly addressed the question. This was particularly evident in Question 3, where candidates showed awareness of the bullet points provided as a steer, using them effectively to structure their paragraphs. Effective exam preparation, including practice with past paper questions, continues to benefit candidates.

As with previous sessions, the strongest responses were those that did not rely solely on the OCR support materials and provided insights that had clearly been researched independently or were drawn from teaching of this component.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
• frequently employed case study examples, carefully chosen to substantiate their discussions and arguments • read and understood the specific requirements of the questions and consistently revisited them to stay on track • effectively managed their time, allowing for revisiting questions and adding additional ideas towards the end of the paper • effectively demonstrated a strong grasp of theorists' concepts and arguments, confidently delving into their main ideas • could confidently use appropriate terminology as relevant to the question • were confident in essay writing and demonstrated a well-organised and purposeful approach in addressing each question.	• wrote short or descriptive responses • did not manage their timing well • did not engage with or misread the question and provided generalisations that strayed away from the question focus • wrote responses using an unfocused approach or included inappropriate details from the set products • did not use theories or attempted to 'shoehorn' them into their response without explicitly embedding them in their discussion • did not use terminology well • were less confident in essay writing skills.

OCR support



A range of resources on the new set products is available in the Teaching section of [Teach Cambridge](#). Several [blogs](#) discussing approaches to the new set products can be found on the OCR website. Termly online [teacher networks](#) offer an opportunity to discuss ideas with the Subject Advisor and other teachers. There are a range of professional development [events](#) which support teaching of this component.

Section A overview

Section A focuses on the changing media industry and its audience. This year the focus was on film and video games. It is clear that centres are confident in teaching the set products, which was particularly pleasing to see this series. The most successful responses continued to adopt a 'macro' approach to the industry, using the set products to support and illustrate their discussions effectively.

Question 1 focused on how media ownership can influence the film industry. Candidates were asked to support their responses with reference to economic contexts. Given the broad nature of the question, candidates could have discussed any aspect of the film production process. The most successful responses were succinct and tightly focused on how media ownership can influence the film industry, using a range of accurate examples.

Question 2 focused on how video game producers can reflect the needs of both mass and niche audiences. Candidates generally demonstrated some understanding of the key terms in the question. Most candidates were confident in their discussion of mass audiences. However, a smaller proportion addressed the niche audience element as effectively.

Question 1

- 1 Explain how ownership of media organisations can influence the film industry. Use *Snow White and the Seven Dwarfs* (1937) and *Shang-Chi and the Legend of the Ten Rings* (2021) to support your answer.

In your answer you must also consider how economic contexts can influence the film industry.

[15]

Overall, this question was well addressed by candidates. Most demonstrated a sound understanding of the key concept of ownership and used the two set films to support their responses effectively. As noted, candidates should carefully check the source of their facts and statistics to make sure they are accurate and plausible.

More successful responses began with a brief introduction outlining the concept of ownership and how it relates to Disney and the wider oligopoly of today's evolving industry. The most successful answers contextualised this within the different time periods, explaining how ownership of Disney in 1937 differed from ownership in 2021. These responses often provided clear examples of how ownership has influenced the production, distribution, circulation and marketing stages of both films. Examples chosen were precise and succinct, avoiding overly long descriptions. These responses remained tightly focused on how ownership can influence the film industry, both at a company level and mirroring trends in the macro industry.

Less successful responses often provided a cascade of facts and statistics about the two films without directly addressing the question. These candidates were sometimes able to discuss how economic contexts can influence the film industry reasonably well, but only a few managed to take this approach and answer the question about ownership effectively. Some answers read as though they were responding to a question from a previous series, rather than the one set in this paper.

Candidates were generally able to provide a range of relevant examples from the two set films to support their responses. References to Disney's invention of the multiplane camera, his earlier success with the *Silly Symphonies* cartoons, the oligopolistic practices and block booking systems that characterised 1930s film ownership (with RKO), the shortened 45-day release window for *Shang-Chi and the Legend of the Ten Rings*, and the differing budgets of the two films were often well handled by candidates.

Economic contexts were, on the whole, discussed effectively by candidates, although there were occasional inaccuracies in citing budget and profit figures. Some candidates attempted to convert budgets, which proved problematic. Generally, candidates considered budgetary constraints and opportunities, production costs, and financial returns, often noting how larger budgets can contribute to a film's success. Some candidates applied Hesmondhalgh's theories about risk effectively, although the use of theory is not required for Section A. The most successful responses used economic contexts to drive their discussions.

Exemplar 1

1.	thats Due to large conglomerates and ownership of media organisations, it can influence the film industry significantly from the 1930s to modern day as the film industry ownership of media organisations have grown through vertical and horizontal integration. In Shang-Chi and the Legend of The Ten Rings (2021), the company primarily sells television (cable and broadcasting) cruises, parks, holiday resorts and merchandising. In the pre-pandemic, this accounts for \$51 billion of the company's overall revenue of \$ \$70 billion. the film industry This shows how the film industry has become more competitive with higher budgets in order to attract there already built fan-base due to Disney being a huge conglomerate now. With the their ownership of media organisations so large, the ^{their} streaming platforms such as Disney plus and Hulu have grown rapidly in revenue. Disney's films are now key to establishing brand awareness where growth of audience share of their streaming services have a higher priority than profitability. This shows how much the film industry has changed from the 1930s to now due to Disney being a huge, successful company. Shang Chi is produced by Marvel Studios and
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Disney's ownership of Disney plus ~~the~~ and Hulu ~~King~~ represents a partial return to vertical integration where ~~the~~ Marvel studios owns its producers and distributes their distribution arm. Therefore, ~~the~~ the changing film industry from the 1930s to modern day is heavily influenced by ownership of ~~the~~ ~~large~~ media organisations.

In Snow White and the seven Dwarfs (1937), ~~Disney was the main Disney~~ it generated \$8 million in its first release and is now the first full length featured production and first full length cel animation. With ~~a~~ little budget and lack of technology in comparison to the film industry today, it is still the tenth most successful Hollywood film of all time. Disney did not have any ownership of media organisations however, it was distributed by a major studio, RKO, but was not produced by one. This suggests that distribution was at a much slower pace with celluloid films being passed from city to city, ~~then~~ starting from bigger cities to less prestigious venues ~~moving~~ to the point where film reels ~~have~~ had lost much of their sound and picture quality. ^WWith no ownership of media organisations, they relied on the use of technicolour which was ~~available~~ the most widely used colour process in Hollywood at the time and was often touted as a mark of quality for film

		promotion due to its rich and saturated colours.
		Disney's staff had also invented the a complex
		and expensive camera called the multiplane for
		camera effects. Therefore due to Disney not being
		as large of a conglomerate as it is now, production
		and and distribution of the film industry has
		changed from the 1937 in comparison to 2021.
		In summary, the ownership of media organisation
		influence the change in the the film industry
		such as effecting it production and distribution
		stages. With a higher budget now for films,
		the film industry today is more competitive when
		targeting audiences.

This exemplar refers clearly to the focus of the question with awareness of economic contexts. Both *Shang-Chi* and *Snow White* are discussed with relevant detail, demonstrating understanding of ownership and integration. However, the response lacks precision at points. As a result it just reaches the bottom of Level 3.

Assessment for learning



For the film industry element of this component, candidates must be able to explore how historical and economic contexts can influence films. To clarify, the budget for *Snow White and the Seven Dwarfs* was initially \$150,000. However, Disney increased this to \$1.5 million due to developments such as the multiplane camera. Candidates may refer to the film's box office returns either from 1938 or the most up-to-date total box office return.

For *Shang-Chi and the Legend of the Ten Rings*, the budget was between \$150 and \$200 million. Of this, \$18 million AUD was provided by the Australian Government, and an additional \$8 million grant was given by the New South Wales Government through its *Made in NSW* initiative. This support was designed to attract large-scale international film productions to the region, helping to boost the local economy.

Teaching of the terms oligopoly, conglomerate, vertical integration and horizontal integration are key for understanding changes in business practices.

Question 2

- 2 Explain how video game producers reflect the needs of mass and niche audiences. Use *Animal Crossing: New Horizons* to support your answer.

[15]

Overall, this question was well addressed by candidates, though not as successfully as Question 1. Candidates generally showed a secure understanding of the key terms 'mass' and 'niche' audiences although at times candidates drifted into describing audience needs and categorisation. There was a clear engagement with the new set product. However, some candidates were unable to provide specific examples to support their discussion of how video game producers reflect the needs of niche audiences. Some provided a narrative journey of how the game was released during the pandemic and attracted a wider following.

A few candidates slightly misread the question and responded more broadly to how video game producers target audiences in general, which led to some responses being overly generic and lacking focus on the specific requirements of the question. Centres may wish to guide their candidates to carefully consider the focus of the question before they start writing and use topic and clincher sentences to make sure that their responses are focused and include relevant content.

More successful responses began with a brief introduction outlining the target audience of *Animal Crossing: New Horizons* and briefly contextualised this in terms of mass and niche audiences. These responses often then went on to provide a range of relevant and precise examples of how *Animal Crossing: New Horizons* reflects the needs of these audience segmentations. Some candidates chose to structure their entire response around the Uses and Gratifications theory, which was often done well when the discussion remained tightly focused and balanced on the concepts of mass and niche audiences.

Less successful responses were generally short and descriptive, focusing on the visual aspects of *Animal Crossing: New Horizons* and the way representations are constructed in the video game, rather than considering the audience element of the media theoretical framework. Some responses attempted to 'shoehorn' theories into their answers. Centres are reminded that theories are not required in Section A, and unless specifically used to underpin discussion, the inclusion of theories such as Jenkins or Gauntlett can detract from constructing an argument and using substantiating information to answer the question.

Exemplification was typically secure. Most candidates were able to support their responses with a wide range of examples drawn from their study of the video game. Some successful responses referred to FroggyCrossing and DanTDM as 'pro-ams' who reflect the hardcore niche audience element of the video game. Equally, simpler examples were also often used, presumably drawn from candidates' own consumption and gameplay, including the game's unique ludological features, the social simulation genre aspects, the circadian rhythm of the game, Tom Nook and Isabelle as non-playable characters, and perhaps the most frequently mentioned example – the Black Lives Matter and Hong Kong democracy protests that were held within the game. Marketing aspects of the video game were also widely discussed by candidates this series.

Exemplar 2

2		Videogame producers reflects the needs of—mass and niche audiences through the use of genre and repeated narratives which allow mass audiences to appeal to videogames. Furthermore, producers take advantage of audience habits to attract niche audiences, too.
		The videogame industry has grown exponentially from the 1980s due to technological advancements, and is now worth more than the film, TV and music industries combined. This has led to producers satisfying the needs of their mass audiences to ensure the popularity of their games, and minimising risk. An example of this is producers' choices to categorise their games into different categories and genres to allow them to market them to a large range

of different audiences, who are able to judge for themselves what they enjoy, and what they don't. An example of this in use is Nintendo, a global conglomerate who produces videogames for ~~sa~~ consoles such as the Nintendo Switch, and the newly released Nintendo Switch 2. Nintendo is able to attract a large range of audiences thanks to being a global conglomerate, and through their official 'Nintendo seal of quality', highlighting that they produce high quality games which don't depreciate. One of their games, Animal Crossing: New Horizons, released in March 2020 during the Covid-19 pandemic where everyone was stuck at home, takes advantage of genre to remain successful. Like other videogame producers, Nintendo categorises their games to ensure they appeal to a mass audience. Genres made it so that AC:NH was able to be enjoyed by everyone, with genres such as 'Mystery', 'Strategy' and 'Casual' being used so that any person was able to enjoy the content it had to offer. This, therefore, shows one of the various ways videogame producers are able to satisfy the needs of their mass audience.

Alongside mass audiences, videogame producers also reflect the needs of niche audiences, who play videogames in unique ways. Niche audiences of the video game industry can be categorised into 'Core', 'Hardcore', and 'Casual', to reflect their habits

and how they have evolved over time. 'Casual' audiences are those who play videogames for fun, and do not take them seriously, allowing them to play it as intended. 'Core' audiences are those who balance playing for fun & unlocking new content which takes a set amount of time to do. 'Hardcore' players are those who attempt to unlock all the content a game has to offer, and spend large amount of time doing so. Videogame producers such as Nintendo have been able to reflect the needs of their niche audience in their games, by adding a large amount of unlockable content which can be accessed over time. A great example of this is seen by AC: NH, which features a relaxing storyline which audiences can enjoy, which is only able to be progressed over time, which allowing Nintendo to sustain their audience (appeal for casual & core). However, the Nintendo Switch and Switch 2 allow Hardcore audiences to access all of the content at once, by allowing them to change the date & time on their consoles.

In conclusion, video game producers such as Nintendo satisfy the needs of mass & niche audiences through the use of genre, categorisation & using content which niche audiences can enjoy, as seen by *Animal Crossing: New Horizons*.

This is a well developed response that uses relevant examples and terminology effectively. This exemplar explores how producers meet the needs of both mass and niche audiences and gives clear reasoning behind the examples in *Animal Crossing: New Horizons*. It shows a strong understanding of audience segmentation and industry practice.

Section B overview

This synoptic section allows candidates to explore and compare an English and non-English language long form television drama. Responses to the two questions in this section demonstrated some very successful approaches to tackling the highest tariff question in this qualification.

Centres appear to have engaged well with the teaching of the new set products in this section. The *Stranger Things* and *Deutschland 83* combination remains the most popular, though responses to all set products were seen. Centres have also engaged enthusiastically with *Killing Eve*, *Money Heist (La Casa de Papel)* and *Lupin*, which produced some truly excellent and perceptive responses this series. There were only a few responses on *Atypical*.

As mentioned previously, there were again marked improvements in responses to Question 4. Candidates continue to improve in their responses to this question, attempting to engage with the explicit command to 'evaluate' the theory more often than before.

Question 3*

In **Question 3** use your knowledge and understanding from your full course of study, including different areas of the theoretical framework and media contexts.

You have studied **two** set episodes of long form television dramas: one from **List A** and one from **List B**.

Use examples from **both** long form television dramas you have studied to support your answer.

List A	List B
<i>Mr Robot</i> (Season 1, Episode 1)	<i>Lupin</i> (Season 1, Episode 1)
<i>Killing Eve</i> (Season 1, Episode 1)	<i>Money Heist / La Casa de Papel</i> (Season 1, Episode 1)
<i>Atypical</i> (Season 1, Episode 1)	<i>Trapped</i> (Season 1, Episode 1)
<i>Stranger Things</i> (Season 1, Episode 1)	<i>Deutschland 83</i> (Season 1, Episode 1)

3* 'No matter where they are made, long form television dramas must be realistic to succeed.'
How far do you agree with this statement?

In your response, you must:

- explain the contexts in which long form television dramas are produced and consumed
- explain how media contexts may have influenced representations of reality in the set episodes you have studied
- refer to academic ideas and arguments
- make judgements and reach conclusions about the reasons for similarities and differences in representations of reality between the two episodes.

[30]

Impressive responses were seen to this question. Candidates engaged well with the idea that long form television dramas must be realistic to succeed. Most responses followed the four bullet points outlined in the question, using them to structure and plan their essays effectively.

More successful responses demonstrated a clear understanding of the demands of this question and appropriately addressed both assessment objectives. These responses effectively incorporated a contextual discussion throughout, using it to support their arguments rather than treating it as an afterthought.

Less successful responses tended to describe the episode in detail without incorporating analysis or judgement, or merely listed examples of representations of realism without any analysis or evaluation of why they might have been constructed. Some candidates took the idea of 'realism' very literally and discussed examples of things that are or are not real in their set episodes.

In regard to AO1, candidates who fully understood the distinctions of the question often produced the most insightful and comprehensive responses. Knowledge of social and cultural contexts was generally strong, and candidates often selected appropriate characters or events from their chosen long form television drama to explain how representations of realism were constructed and how contexts influenced them. Historical contexts were frequently addressed through broader themes related to representations of realism, such as the influence of the women's liberation movement or the historical influence of patriarchy or colonial movements. Political contexts were not addressed in a number of responses. Even when mentioned, they were often reduced to cursory statements about events that held little relevance to the discussion. This missed opportunity limited the depth of analysis in some cases.

In regard to AO2, the inclusion of the word 'must' in the question allowed candidates to present arguments from various angles (agreeing, disagreeing, or adopting a balanced position) all of which were acceptable. Candidates who presented a well-structured argument generally achieved the highest marks. This was often achieved through a clear statement outlining the student's stance or thesis, which was consistently referred to throughout the essay using clincher sentences. This was then followed by a concise introduction addressing the economic contexts of production and consumption, developed main body paragraphs, and a succinct conclusion. These responses typically selected relevant and precise examples to discuss in detail, supporting their analysis with specific reference to contexts.

Many candidates addressed the 'argument' aspect of the question by initially focusing on the extent to which their selected long form television dramas are realistic, before analysing other elements of long form television drama they considered more significant. These often included genre, intertextuality and narrative. This approach proved most effective when the analysis was balanced and sufficient attention was given to the central focus of the question (realism) before exploring other elements.

Occasionally, textual examples were either generic or disconnected from the argument being made, recycled from previous exam question responses. Crucially, textual examples must be directly relevant to the question for them to be effective.

When academic ideas were applied effectively, they were an embedded aspect of the response's overall structure and line of reasoning. Neale's genre theory, Hesmondhalgh, Hall, Van Zoonen, Butler, and hooks were among those most successfully applied to support discussion this series. Some candidates also looked at ways to explore theorists from Question 4 into their responses, with Baudrillard offering an interesting theoretical perspective on reality.

Exemplar 3

3		I disagree with the statement that LFTVDs must be realistic to succeed no matter where they are made, as Baudrillard argues media products construct a fake version of reality which are enjoyed by audiences, seen in the LFTVDs <i>Lupin</i> & <i>Stranger Things</i> .
		LFTVDs LFTVDs have evolved overtime, achieving more recognition around the globe as more people access streaming services. The streaming industry is oligopolistic, dominantly controlled by Netflix who had over 300,000,000 subscribers worldwide from a host of different companies. As streaming services such as Netflix must compete with rivals such as Disney+ to retain audiences & maximise their success, they must offer large entertainment values within their shows to maintain audiences over a large period. Amid the cost of living crisis in recent times, audiences must justify spending a minimum of £5.99 on a Netflix subscription, so will have more reason to expect high entertainment values in their shows. To provide such entertainment, Netflix must often construct hyperreal representations of reality in their LFTVDs to provide a narrative which can be enjoyed by mass audiences. As argued by Baudrillard, media producers such as Netflix construct fake versions of reality in their products which audiences can no longer distinguish as being untrue; this is known as hyperreality. While a non-hyperreal

representations in LF TVD allow audiences in specific countries to appeal to and identify the content they are consuming, they do not aid international audiences who will not identify the narratives used and will not enjoy the ~~so~~ shows; this results in a loss of profit for producers such as Netflix. Therefore producers are forced to include repeated narratives which are identifiable by audiences to be successful, which construct hyperreality. This supports the theory of Hermoultz, who argues that producers use repeated narratives to minimise risk & maximise success.

Stranger Things is an LF TVD produced by Netflix and is set in 1980s America, amid the ongoing Cold War with the USSR. Written by the Duffer Brothers, Stranger Things has been able to be successful through the use of intertextuality which allows American nationals who grew up in the 80s to appeal to the show, and hyperreal versions of reality to attract younger & international audiences. An example of realism being used through intertextuality is the producers chosen to pay homage to real media products such as E.T., which allows 80s nationals to identify the narrative, and enjoy Stranger Things more as a result. Additionally, Stranger Things makes use of 80s actress Winona Ryder to further appeal to this national audience and provide a sense of nostalgia, commonly referred to as the 'nostalgia bangwagon'. However, the repeated use of intertextuality

only attracts a niche, 80s audience who grew up in America, and does not aid in attracting an international audience; to do this, Nelfin had to create a hyperreality. Such an example is seen through the representation of children, in which they are shown to be unsafe and vulnerable in order to construct a suspenseful & dramatic narrative, which can be enjoyed by all audiences. This is seen through Will Byers, in which he is portrayed as weak & vulnerable before and after his encounter with the demogorgon. This is demonstrated through the dark setting of his disappearance and use of diegetic sound to exaggerate his vulnerability. This idea that children are unsafe is also constructed by the representation of Eleven, in which ~~she~~ her background is unknown & she appears as vulnerable & isolated. This idea is also reflected by the fact she inadvertently results in other being harmed, as seen by the murder of Benny. These distortions of reality are useful for understanding Gerbner's theory of Cultivation, in which audiences construct their own beliefs around repeated messages & representations seen in media products, often resulting in 'Mean World Syndrome'. Additionally, the reference to the Cold War and M4 Ultra through the opening scene of the film constructs an entertaining & intriguing narrative which are hyperreal.

In Lupin, realism is also used to attract national audiences, with hyperreality being used to appeal to

international audiences. *Lupin* was produced by Netflix and Gaumont Television & is set in modern France, allowing it to appeal to French nationals. One way they do this is by making references to the French Revolution within the show, a historic event in French culture, through showcasing Marie Antoinette's necklace and various revolutionary paintings in the house, a famous landmark in France. These references, however, are only targeted at a niche audience who can understand them, and does not attract international audiences.

The storyline does present a realistic version of France, subverting the hyperreal idea that Paris is a city of love, by showing how immigrants are mistreated in society due to colonial past (Gilroy's theory) and how they face hardship in their lives. In this case, reality is used to construct an intriguing narrative, as the character development of Assane throughout the first episode subverts the expectations & prejudice of the audience to draw them in. However, hyperreality is seen through the host in the house, which provides a sense of action and entertainment to audiences, but is hyperreal and could never occur in reality.

Stranger Things and *Lupin* are similar through their use of realism, as ~~they~~ despite the fact they are produced in different countries they both have national audiences which they maintain through either intertextuality or references to real life events. However, *Stranger Things* and *Lupin* are different through their uses of hyperreality.

		as while both both LFTVDs use 'it' to construct an entertaining & dramatic narrative which international audiences can enjoy, <i>Lupin</i> does use reality to do this through representation of immigrants, while <i>Stranger Things</i> does not, showing that <i>Lupin</i> is more effective in utilising realism to succeed.
		In conclusion, I disagree that LFTVDs must be realistic to succeed no matter where they are made, as while both <i>Stranger Things</i> and <i>Lupin</i> use 'it' to attract American & French nationals, they choose to create a hyperreality to construct an entertaining & intriguing narrative to appeal to a large international audience, helping them be a large success.

This is a strong, well-structured argument that explores both *Lupin* and *Stranger Things* equally, with good use of theory (Baudrillard, Gerbner, Gilroy, Hesmondhalgh). The response shows a clear line of reasoning and applies theoretical ideas confidently. However, the contextual awareness is underdeveloped, which limits the depth of analysis. It is adequate for AO1, comprehensive for AO2.

Assessment for learning



Centres could work with candidates to encourage them to construct thesis statements that address the question from the outset.

The most successful responses often establish a clear argument that runs like a thread throughout the essay. Effective sentence starters such as 'It could be argued that...' or personal responses like 'I agree/disagree with the statement...' are effective ways to begin an essay, allowing candidates to construct a well-formed argument upon which to base their essay points.

Centres could also explore how to incorporate contextual influences into answers as some candidates often neglect this aspect of the question.

Question 4

- 4 Evaluate the usefulness of **one** of the following theories in understanding long form television drama:

EITHER

- Lévi-Strauss's theories about Structuralism

OR

- Baudrillard's theories about Post-Modernism.

[10]

This question was generally well answered. Candidates were well prepared to apply and evaluate their chosen theory. Baudrillard was the more commonly chosen theorist and was marginally more successfully applied than Lévi-Strauss.

The most successful responses not only explained the theory in detail but also engaged with its more nuanced aspects. These responses applied the theory to both long form television dramas and evaluated its limitations within this context.

While the question focuses on evaluating an academic idea, candidates are also rewarded for their application of the theory to their chosen long form television dramas. Responses that effectively applied their theory to one or both dramas typically achieved at least Level 2 marks. However, to progress beyond Level 2, candidates need to demonstrate a specific evaluation of the theory's usefulness and its limitations. This aspect was sometimes missing from lower to mid Level 2 responses which prevented candidates from accessing higher Level 2 or Level 3 marks.

Candidates generally had a sound understanding of Lévi-Strauss's concept of 'binary opposition' and were often able to apply it to at least one long form television drama. The application was sometimes brief or generic, frequently limited to stating that certain characters are binary opposites. A few candidates used the theory in an instrumental manner, unintentionally but ineffectively, stating that long form television dramas 'do not use Lévi-Strauss's theory' rather than using it as a framework to analyse these dramas structurally.

Some candidates confused Lévi-Strauss's theory with Todorov's narratology theory and instead discussed and evaluated it as if it were Lévi-Strauss's. This error is costly as candidates cannot get marks for evaluating the wrong theory.

Baudrillard's ideas around postmodernism and hyperreality were generally well understood. More successful responses moved beyond surface-level analysis, often exploring examples of intertextuality or examining how marketing strategies blended reality and fiction. Some responses mistakenly treated Baudrillard's theory as a representation theory.

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We send a monthly bulletin to tell you about important updates. You can also sign up for your subject specific updates. If you haven't already, [sign up here](#).

OCR Professional Development

Attend one of our popular professional development courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

Please find details for all our courses for your subject on **Teach Cambridge**. You'll also find links to our online courses on NEA marking and support.

Signed up for ExamBuilder?

ExamBuilder is the exam paper builder platform for a range of our qualifications. [Find out more](#).

Free for all OCR centres with an Interchange account, it allows unlimited users per centre. We require an [Interchange](#) username to verify your centre's users for ExamBuilder.

If you do not have an Interchange account, please contact your centre administrator (usually the Exams Officer) to request a username.

Once you have an Interchange username, use the form on [this page](#) to sign up for ExamBuilder, or ask an existing user at your centre to create an ExamBuilder account for you.

Active Results

Review students' exam performance with our free online results analysis tool. It is available for all GCSEs, AS and A Levels and Cambridge Nationals (examined units only).

[Find out more](#).

Online courses

Enhance your skills and confidence in internal assessment

What are our online courses?

Our online courses are self-paced eLearning courses designed to help you deliver, mark and administer internal assessment for our qualifications. They are suitable for both new and experienced teachers who want to refresh their knowledge and practice.

Why should you use our online courses?

With these online courses you will:

- learn about the key principles and processes of internal assessment and standardisation
- gain a deeper understanding of the marking criteria and how to apply them consistently and accurately
- see examples of student work with commentary and feedback from OCR moderators
- have the opportunity to practise marking and compare your judgements with those of OCR moderators
- receive instant feedback and guidance on your marking and standardisation skills
- be able to track your progress and achievements through the courses.

How can you access our online courses?

Access courses from [Teach Cambridge](#). Teach Cambridge is our secure teacher website, where you'll find all teacher support for your subject.

If you already have a Teach Cambridge account, you'll find the link to the **Online courses** under the **Assessment** or **Training** tab – hover over **Assessment** or **Training** on the horizontal menu and select **Online courses** from the dropdown.

If you don't have a Teach Cambridge account yet, ask your exams officer to set you up – just send them this [link](#) and ask them to add you as a Teacher.

Access the courses **anytime, anywhere and at your own pace**. You can also revisit the courses as many times as you need.

Which courses are available?

We recommend all teachers complete the module on Online courses – NEA for their subject. These courses provide subject-specific information about course content; how to prepare for planning, marking and submitting; and support with understanding the marking criteria.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

We are also developing courses for some of the examined units, which will be available soon.

How can you get support and feedback?

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

We welcome your feedback and suggestions on how to improve the online courses and make them more useful and relevant for you. You can share your views by completing the evaluation form at the end of each course.

Tell us what you think

Your feedback plays an important role in how we develop, market, support and resource qualifications now and into the future. We want you and your students to enjoy and get the best out of our qualifications and resources, but to do that we need your honest opinions to tell us whether we're on the right track or not.

You can email your thoughts to resources.feedback@ocr.org.uk or visit our [feedback page](#) to learn more about how you can help us improve our resources.



Designing and testing in [collaboration with you](#) and your students



Helping young people develop an [ethical view of the world](#)



Equality, diversity, inclusion and belonging (EDIB) are [part of everything we do](#)

Contact the team at:

☎ 01223 553998

🖥 ocr.org.uk

To stay up to date with all the relevant news about our qualifications, register for email updates at ocr.org.uk/updates

Visit our Online Support Centre at support.ocr.org.uk



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