# Curriculum planners

# Model 1: Two year A Level

| **Year One**  **A Level** | **Component/Content** |
| --- | --- |
| Autumn term  September and October | **Introductory concepts – elements of film form**  Introduce learners to the micro-elements of film form: cinematography (including lighting), editing, sound, mise-en-scène and performance.  **Component 01 Film History Section A: Film Form in US Cinema from the Silent Era to 1990**  Learners should be taught to identify the micro-elements of film form and how they function. They should understand how meanings are constructed and how they contribute to the aesthetics of film. From this point they should analyse one of the set films.  **Possible learning activities**   1. Cinematography – learners should view a short sequence from a Silent Era film which should be paused so that learners can create a storyboard for the sequence. They should then reshoot and reconstruct the sequence focusing purely on recreating the sequence shot for shot. Review and reflect on task. 2. Editing – learners should be given the rushes from a sequence from a US film from 1961-1990 e.g. the opening of The Conversation and asked to assemble the sequence so that it makes sense. It is important not to screen the actual version prior to this. Review and reflect on task. 3. Sound – provide learners with a sequence from a film from 1930 -1960 which has had all sound removed. Provide them with the script and make them record all the missing sounds which they think they would hear in that sequence. Provide them with a choice of music tracks if required as well. Review and reflect on task. 4. Mise-en-scène – in pairs learners are given an individual still from any of the set films (Silent Era/1930-1960/1961-1990) and need to recreate it as best they can include costume, props, setting and performance. This needs to be photographed. Review and reflect on task. 5. Screening of set film – learners to view one of the set films. Focus should be on how meaning has been generated by micro-elements of film form. Practice close analysis using the opening of the film. What does it tell us about the characters? How are we being positioned as spectators? |

| **Year One**  **A Level** | **Component/Content** |
| --- | --- |
|  | **Key terms to study** – cinematography, lighting**, mise-en-scène**, editing, sound, performance, aesthetics, film poetics, narrative, genre, spectator.  **Possible reference material**  Bordwell, D. & Thompson, K. (1996). *Film Art: An Introduction*. McGraw-Hill Inc. US. ISBN: 978-0070066342.  Bordwell, D. & Thompson, K. (1994). *Film History: An Introduction*. McGraw-Hill Inc. US. ISBN: 978-0073386133.  Ross, E. (2015). *Filmish*. SelfMadeHero. ISBN: 978-1910593035. |
| Autumn term  November and December | **Component 01 Film History Section A: Film Form in US Cinema from the Silent Era to 1990**  Drawing on the skills used in the first half term learners should analyse the two remaining set films. Learners should also practise analysing film extracts from different time periods and making comparisons between them and the way they generate meanings.  **Possible learning activities**   1. Learners need to practise the analysis of short sequences from set films. They should practise identifying and analysing the micro-elements from different parts of the film identifying how these elements construct meanings and contribute to the aesthetics of film. 2. Learners can be given nine key frames from a sequence to base notes around prior to a whole class analysis of a particular scene from a set film to help establish an appreciation of film poetics: film as a constructed artefact, resulting from processes of selection and combination. 3. In groups, learners could analyse a different sequence from a set film. They could then produce group notes for this sequence which could be used to scaffold a practice answer. It would be best if all the time periods were covered in this type of task.   **Possible reference material**  Kramer, P. (2016) *The General (BFI Film Classics)*. BFI Publishing. ISBN: 9781844579150.  Barr, C. (2012) *Vertigo (BFI Film Classics)* 2nd Ed. BFI Publishing. ISBN: 9781844574988.  Guerrero, E. (2001) *Do the Right Thing (BFI Modern Classics)* BFI Publishing. ISBN: 9780851708683.  Lee, S. & Matloff, J. (2014) *Spike Lee Do The Right Thing: 25th Anniversary Edition*. AMMO Books LLC. ISBN: 9781623260422.  Hayes, K. (Ed). *Martin Scorsese’s Raging Bull* (2010). Cambridge University Press ISBN: 9780521536042.  These are an illustration of the types of supporting texts that exist for the set films. The other films have supporting texts that are easily found online or via a bookshop. The BFI Film Classics, BFI Modern Classics and Cambridge Film Handbooks series are all easily understood and provide a wealth of information. |
| Spring term January and February | **Critical Approaches to Film Section A: Contemporary US and British Film**  This section focuses on contemporary British and US film, focusing on both film as a text and the contexts that surround filmmaking.  **Film as a text**  Learners are required to build on their analytical skills of the micro-elements and develop a knowledge and understanding of how film form, narrative and the concept of genre (including generic conventions and genre as a principal structuring element of narrative) contribute to the creation of representations of societies and cultures in contemporary British and US films.  **Possible learning activities**  *Digital, viewing experience and spectatorship.*   1. Ask students to personally reflect on how they view films:  * Have they seen a film in IMAX? * Do they watch films on their computer? * On their mobile phone? * Do they go to the cinema? * What type of films do they watch there?  1. Both chosen films should be screened. Learners should analyse the films and think about the following questions:  * What genre is the film? * How can you tell? * If they have already seen the film where did they watch it? * Who did they watch it with?   Learners should reflect on the best viewing context for this film:   * Is it at the cinema? * Or can you enjoy it elsewhere?  1. Having watched the films learners should identify key differences between the films. This could focus on the use of digital technology and vfx within the films. An example of this would be a comparison between *Ex Machina* and *Jurassic World*. Both use vfx but what is the impact of this on the spectator? How does it aid the narrative?      1. Learners need to identify the elements of each film that they feel identifies the film as a UK or US production. This could include the following:  * Genre * The representations of characters * It may also include narrative e.g. does the film have a suitable resolution at the end?  1. In groups Learners can produce case studies for the chosen UK and US film. This can cover the use of technology, finance, budget, theatre roll out and other valid contexts affecting the production. The presentations can be shared. 2. Ask students to think about and research:  * How are the films marketed? * How important is the ‘director’ in the marketing? * Is there a difference between the films?   **Key terms to study** – production, exhibition, digital, Auteurism, narrative, genre, generic conventions, representation.  **Possible reference material**  DVD extras  Web resources such as articles on visual effects e.g. *Ex-Machina* [http://www.dneg.com/dneg\_vfx/ex-machina](http://www.dneg.com/dneg_vfx/ex-machina%20)  and *Jurassic World* e.g. <http://www.cinemablend.com/new/See-How-Jurassic-World-Looked-Visual-Effects-Were-Filled-109617.html>  *Side by Side*, (2012 Documentary), Christopher Kenneally. Trailer: <http://www.imdb.com/video/imdb/vi3788088601?ref_=tt_ov_vi> |
| Spring term March and April | **NEA Making Short Film**  **Preliminary research work**  In the Making Short Film section there is a choice for centres and learners as to what to produce. Either a complete short film (4-5 minutes) or a screenplay for a new short film (10 pages) with accompanying digitally photographed storyboard of a key section of the screenplay (20 frames).  To prepare for the production of the short film or screenplay for a short film all learners must watch and make notes on the selected list of short films. The aim of this is to develop learner’s knowledge and understanding of narrative in short film and how it functions.  **Possible learning activities**   1. After viewing a film learners should try to summarise the narrative of the film into a ‘log line’ or a single sentence synopsis. The aim is to illustrate the simple idea at the centre of the film. 2. Learners need to examine the micro-elements and identify how they contribute to the narrative, aesthetics, genre, representations and meanings and responses within the film. It would be useful for learners to storyboard a section from a film. How many shots are used? What is meant to be happening in the film at this point? What are spectators meant to be feeling? 3. Using one of the shorter Short Films learners should produce a screenplay for the film. What is the dialogue like? What is being shown on screen? How would this look on the page?   **Preliminary planning and skills development**  **Filmed production task**  **Possible learning activities**   1. Create a storyboard from an existing screenplay. What shots would you use and why? What impact do you want to have on the spectator? 2. Learners are given a single page of screenplay and need to shoot digital stills to illustrate how they would block the scene.   **Screenplay task**  **Possible learning activities**   1. Look at existing commercial screenplays for short fiction films identifying the correct formatting and structural techniques. It is important that learners use the correct format. 2. Learners are given a paragraph from a piece of fiction and need to transfer this into a screenplay using the correct format. 3. Learners are given a single page of screenplay and need to shoot digital stills to illustrate how they would block the scene. |
| Summer term  May and June | **NEA Making Short Film**  Students plan and produce their chosen production task keeping a production diary to inform their evaluation. |
| Summer term July | **NEA Making Short Film**  **Individual Evaluation**  Learners need to produce an evaluative analysis of their work. To aid learners with this it would be beneficial for their work to be peer reviewed and for them to gain feedback highlighting the relative merits of their work. For the Short Film this may be a screening whilst for the screenplay it may be a read through. |

| **Year Two**  **A Level** |  |
| --- | --- |
| Autumn term September and October | **Film History Section B: European Cinema History**  This section focuses upon the study of at least two major European movements or stylistic developments in film history, characterised by the significant contribution they made and continue to make to film aesthetics. Learners must study one compulsory, distinctly experimental film movement (surrealist film) and one other film movement from a choice of two: German Expressionism or French New Wave.  **Possible learning activities**   1. After viewing the surrealist films learners try to reconstruct it using a conventional narrative structure. What has happened? How would this be shown in a more conventional way? Would it have the same power to challenge the spectator? 2. To support learners understanding of the film movements it would be useful to discuss and look at examples of other surrealist art and its political connections. The work of Dali would be most useful given his involvement with both texts. 3. Learners create a presentation or poster to illustrate key terms e.g. Realism with images from the chosen texts.   **Key terms to study** - narrative (including formalist and structuralist approaches) naturalism, realism, expressionism, style, aesthetics, messages and values, genre, auteur.  **Possible reference material**  Adamowicz, E. (2010) Un chien andalou: French Film Guide. I.B.Tauris Publishers (8.Jan 2010). ISBN: 9781848850569.  *The Story of Film: An Odyssey* (2011 documentary), directed Mark Cousins. Information is here: <http://www.imdb.com/title/tt2044056/?ref_=fn_al_tt_1> |
| Autumn term November and December | **Critical Approaches to Film Section B: Documentary**  Close textual analysis of one documentary film using micro-elements of film form. When analysing documentaries learners should:   * Identify the conventions of documentary film. * Discuss and examine the claims of naturalism and realism in relation to documentaries studied (e.g. through camera shots used, how have events and characters been selected and shown on screen and for example through editing, considering what was included in the finished documentary and what was excluded). * Consider how the contexts surrounding the documentary production/filmmaker influenced its style, mode of address, narrative and representations.   **Possible learning activities**   1. Screening of selected documentary. Focus on the story, what is it about? Learners have to identify what the film is about and create a narrative timeline. 2. Using the central characters learners identify how they have been represented. Draw some key frames with how a particular character is framed and positioned. What does this tell us about this particular character? 3. What is realism? What is naturalism? Learners identify the techniques used to present information. 4. Using the six modes of documentary proposed by Bill Nichols (poetic, expository, participatory, observational, reflexive, performative), identify which mode the documentary studied most closely fits. Is this type of categorisation useful? Does it help establish spectator expectations? (<http://nofilmschool.com/2015/09/nichols-6-modes-documentary-can-help-expand-your-storytelling>)   **Key terms to study** - naturalism, realism, genre, convention.  **Possible reference material**  The ‘Documentary Form and Style section’ within Bordwell, D. & Thompson, K. (1996). *Film Art: An Introduction*. McGraw-Hill Inc. US. ISBN: 9780070066342.  (NB earlier editions can be purchased at much cheaper rates than the latest edition.)  Cousins, M. & Macdonald, K. Ed. (2006) *Imagining Reality: The Faber Book of Documentary*. (Revised ed.) Faber. ISBN: 9780571225149.  Winston, B. (2013) *The Documentary Film Book*. BFI/Palgrave Macmillan. ISBN: 9781844573417.  Nichols, B. (2002) *Introduction to Documentary*. Indiana University Press. ISBN: 9780253214690. |
| Spring term  January and February | **Critical Approaches – Section C: Ideology**  Synoptic unit. Build on previous learning to study three thematically linked set films. Investigate the social, cultural, political, historical contexts of the three films. Compare the three films with reference to the way they shape and have been shaped by ideology.  Further explore the concept of representation in an ideological context and consider set films’ messages and values and how set films ideologies have influenced, or been influenced by their social, cultural, political and historical contexts. Revisit genre and narrative. Explore comparisons between the films and practise comparative writing skills.  **Key terms to study** – ideology, narrative, narrative structure, genre, representation, aesthetics, meanings and responses, critical approaches. |
| Spring term  March and April | **Critical Approaches – Section C: Ideology**  **Possible learning activities**  Practise textual analysis of how ideological messages and values have been constructed in key scenes from the chosen set films and other teacher selected exemplar clips; also consider the contexts behind viewpoints. In their analysis students should compare and contrast the ideological approaches taken by films, encouraging learners to make some early conclusions about how the look, the form used, representations, messages and values and narrative structure all contribute to ideological viewpoints.  **Possible reference material**  Bordwell, D. & Thompson, K. (1996). *Film Art: An Introduction*. McGraw-Hill Inc. US. ISBN: 978 0070066342. (NB earlier editions can be purchased at much cheaper rates than the latest edition.)  *The Story of Film: An Odyssey (2011 documentary)*, directed Mark Cousins.  **Revisit Film History and European Film movements.** |
| Summer term | **Revision** |

# Model 2: Co-teaching AS and A Level, one teacher

**\*More detail and ideas for each of the elements below can be found in the two year A Level planner\***

The chart below is an indicative model of how AS and A Level can be taught together with one teacher.

| **Year One AS and A Level** | **Component/Content** |
| --- | --- |
| Autumn term  September and October | **Introductory concepts – Elements of film form**  **A Level component - Film History Section A: Film Form in US Cinema from the Silent Era to 1990**  **AS Level component - Elements of Film (development of film form 1930 -1960)**  AS Level students only need to study the 1930-1960 film and 1961-1990 film.  AS Level micro elements of film form are: cinematography, editing, mise en scene, sound  A Level students need to study the above and a film from the silent era.  A Level micro elements of film form include performance in addition to those listed for AS. |
| Autumn Term  November and December | **A Level component -** **Film History Section B: European Cinema History**  **AS Level component - Elements of Film (European non-English Language Film)**  Tip: To facilitate co-teachability use the investigation of the key movement to explore narrative, representation and genre as required for both AS and A Level. A Level students could also look at the AS Level set European film to broaden their studies through analysing how elements of historic movements are still reflected within more contemporary European films.  **Key terms to study** – narrative (including formalist and structuralist approaches) naturalism, realism, expressionism, style, aesthetics, messages and values, genre, auteur, representation. |

| **Year One AS and A Level** | **Component/Content** |
| --- | --- |
| Spring Term  January and February | **AS Level component : NEA Understanding British Film**  **Preliminary research work**  **Preliminary planning and skills development**  **A Level students**  Two options:   1. Complete the AS production exercise and evaluation as a skills development exercise in preparation for the A Level production. This option also provides a safety net if a student wishes to drop out of A Level and take the AS exam at the end of year one as they will have a completed AS production.   **Or**   1. Further consolidate understanding of Component 01 Film History with exploration and analysis of the set films for section A and B, including contextual analysis of the European Film Movement set films. Include further teacher selected extracts for exemplification For filmmakers’ theories in section B, further review critical writing and view interviews or directors’ comments as appropriate. |
| Spring term  March and April | **A Level component - Critical Approaches to Film Section C: Ideology**  **AS Level component - Comparative Study**  For co-teachability ensure that you use the same themes and set films for both AS and A Level students.  **AS Level students do not need to study the non-English language set film.**  A Level students need to study the three thematically linked set films. A Level students need to compare the three films with reference to the way they shape and have been shaped by ideology.  AS Level students need to study two of the three thematically linked set films (the US Indie and non-US English language films).  With both AS and A Level students explore the concept of representation (in an ideological context for A Level) and consider the films’ messages and values and how the set films have influenced, or been influenced by their social, cultural, political and historical contexts. Re-visit genre and narrative. Explore comparisons between the films and practise comparative writing skills. |
| Summer term  May and June | **AS Level revision for summer examination**  **A Level**  Short period of revision for mock exam for component 01: Film History – once complete move onto Critical Approaches to Film Section A: Contemporary US and British Film (as detailed below). |
| Summer term  June and July | **Critical Approaches to Film Section A: Contemporary US and British Film**  A level students could also take the opportunity to feedback on their learning to the AS students who are considering continuing to the full A Level. |

### Sample curriculum plan for A Level only

|  |  |
| --- | --- |
| **Year Two A Level** | **Component/Content** |
| Autumn term  September and October | **NEA Making Short Film**  **Preliminary research work**  **Preliminary planning and skills development** |
| Autumn term  November and December | **NEA Making Short Film**  Students plan and produce their chosen production task keeping a production diary to help inform their evaluation. |
| Spring term  January and February | **Critical Approaches to Film Section B: Documentary** |
| Spring term  March and April | Revision of all components in preparation for the summer examination. |
| Summer term | Revision of all components in preparation for the summer examination. |

# Model 3: Co-teaching AS and A Level, two teacher

**\*More detail and ideas for each of the elements below can be found in the two year A Level planner\***

The chart below is an indicative model of how AS and A Level can be taught together with one teacher.

| **Year 1**  **AS and A Level** | **Component/Content**  **Teacher 1** | **Teacher 2** |
| --- | --- | --- |
| Autumn term  1 and 2 | **Introductory concepts – Elements of film**  Narrative structure, genre, representation  **A Level component -** **Film History Section B: European Cinema History**  **AS Level component - Elements of Film (European non-English Language Film)**  To facilitate co-teachability use the investigation of the key movement to explore narrative, representation and genre as required for both AS and A Level. A Level students could also look at the AS Level set European film to broaden their studies through analysing how elements of historic movements are still reflected within more contemporary films | **Introductory concepts – Elements of film**  **A Level component - Film History Section A: Film Form in US Cinema from the Silent Era to 1990**  **AS Level component: Elements of Film (development of film form 1930-1960)** |
| Spring term 1 and 2 | **AS Level component - NEA Understanding British Film**  **Preliminary research work**  **Preliminary planning and skills development**  **Filmed production task**  **Screenplay task**  **Second half of spring term**  **AS Level: Comparative Study**  Explore the concept of representation and the influence of social, cultural, political and historical context on the two set films chosen. Re-visit genre and narrative. Explore comparisons between the films and practise comparative writing skills. | **A Level students**  Two options:  **Either**   1. Complete the AS production exercise and evaluation as a skills development exercise in preparation for the A Level production. This option also provides a safety net if a student wishes to drop out of A Level and take the AS exam at the end of year one as they will have a completed AS production.   **Or**   1. Drawing on the skills used in the first half term learners should analyse the two remaining set films. Learners should also practise analysing film extracts from different time periods and making comparisons between them and the way they generate meanings.   **Second half of spring term**  **Critical Approaches to Film Section B: Documentary** |
| Summer term  1 and 2 | **AS Revision**  AS students who indicate they now want to (and are able to) progress to the full A Level need to work on their A Level NEA during this term. | **A Level**  **Summer term 1 and 2**  Short period of revision for mock exam for component 01: Film History – once complete move onto Critical Approaches to Film Section A: Contemporary US and British Film (as detailed below).  **Critical Approaches to Film Section A: Contemporary US and British Film** |

### Year 2 A Level Only

| **Year 2**  **A Level only** | **Component/Content**  **Teacher 1** | **Teacher 2** |
| --- | --- | --- |
| Autumn term  1 and 2 | **NEA Making Short Film**  **Preliminary research work**  **Preliminary planning and skills development**  **Filmed production task**  **Screenplay task**  **Evaluation** | **Critical Approaches to Film Section C: Ideology** |
| Spring term  1 and 2 | **Revision and exam practice for Film History Section B**  **Critical Approaches Sections A**  Also consider how students’ practical filmmaking and screenplay writing has further informed understanding of approaches, critical debates and theory. | **Revision and exam practice for Film History Section A**  **Revision of Critical Approaches Section B and C**  Also consider how students’ practical filmmaking and screenplay writing has further informed understanding of approaches, critical debates and theory. |
| Summer term  1 and 2 | Revision | Revision |

# Reading list

**In addition to the OCR Delivery Guides (coming soon) the following are an indicative list of reading materials to help introduce the AS/A Level Film Studies course.**

Overarching film analysis  
**(Micro elements, structural elements e.g. narrative and critical approaches)**

* Bordwell, D. & Thompson, K. (1996). *Film Art: An Introduction*. McGraw-Hill Inc. US. ISBN: 9780070066342.
* Bordwell, D. & Thompson, K. (1994). *Film History: An Introduction*. McGraw-Hill Inc. US. ISBN: 9780073386133.
* Ross, E. (2015). *Filmish*. SelfMadeHero. ISBN: 9781910593035.

The following are an illustration of the types of supporting texts that exist for the set films. The other films have supporting texts that are easily found online or via a bookshop. The BFI Film Classics, BFI Modern Classics and Cambridge Film Handbooks series are all easily understood and provide a wealth of information.

* Kramer, P. (2016) *The General (BFI Film Classics)*. BFI Publishing. ISBN: 9781844579150.
* Barr, C. (2012) *Vertigo (BFI Film Classics)* 2nd Ed. BFI Publishing. ISBN: 9781844574988.
* Guerrero, E. (2001) *Do the Right Thing (BFI Modern Classics)* BFI Publishing. ISBN: 9780851708683.
* Lee, S. & Matloff, J (2014) *Spike Lee Do The Right Thing: 25th Anniversary Edition*. AMMO Books LLC. ISBN: 9781623260422.
* Hayes, K (Ed). *Martin Scorsese’s Raging Bull* (2010). Cambridge University Press ISBN: 978-0521536042.

**European Film**

* Elza Adamowicz Un chien andalou: French Film Guide ISBN 9781848850569 I.B.Tauris Publishers (8 Jan. 2010)
* *The Story of Film: An Odyssey* (2011 documentary), directed Mark Cousins: <http://www.imdb.com/title/tt2044056/?ref_=fn_al_tt_1>

### Contemporary UK and US Film

* DVD extras from chosen set films.
* Web resources such as articles on visual effects e.g. Ex-Machina http://www.dneg.com/dneg\_vfx/ex-machina and *Jurassic World* e.g. <http://www.cinemablend.com/new/See-How-Jurassic-World-Looked-Visual-Effects-Were-Filled-109617.html>
* *Side by Side*, (2012 Documentary), Christopher Kenneally.Trailer: <http://www.imdb.com/video/imdb/vi3788088601?ref_=tt_ov_vi>

### Documentary Film

* The ‘Documentary Form and Style section’ within Bordwell, D. & Thompson, K. (1996). *Film Art: An Introduction*. McGraw-Hill Inc. US. ISBN: 9780070066342.
* (NB earlier editions can be purchased at much cheaper rates than the latest edition.)
* Cousins, M. & Macdonald, K. Ed. (2006) *Imagining Reality: The Faber Book of Documentary*. (Revised ed.) Faber. ISBN: 9780571225149.
* Winston, B. (2013) *The Documentary Film Book*. BFI/Palgrave Macmillan. ISBN 9781844573417.
* Nichols, B. (2002) *Introduction to Documentary*. Indiana University Press. ISBN: 9780253214690.

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