Clitheroe Royal Grammar Sixth Form: Transition Pack

Welcome to the Art Department

We look forward to meeting you and welcoming you to the Sixth Form.

This Transition Pack contains information to support your transition from GCSE to A Level study.

Please read all the pack ready to begin Year 12:

- Art Independent Learning
- Frequently Asked Questions (FAQs)
- Art A Level – Useful Resources
- Art Student Handbook
- Art Department Expectations
- Art Introductory Task

✓ **Read the Subject Information Sheet** which is available here: CRGS Sixth Form Subject Sheet - Art & Design

✓ **Download the exam board specification** which is available here: AQA A Level Art and Design

✓ **Read the section called 'Specification at a Glance'**, focusing on the A Level content.

✓ Some of these resources will become more useful when you have moved further through the course, such as the A Level specification, so store them where you can revisit them over the next 2 years.

✓ Don't worry if some of the work sounds challenging. A Level work is more difficult than GCSE work after all. Your teachers will be supporting you through this transition. Please talk to us if you are unsure about any aspect of the course.

We look forward to seeing you soon.

Mr M H Matthews – Head of Learning, Art & Design

Art and Design – Fine Art A Level
Frequently Asked Questions (FAQs)

You can find more specific detail on the AQA A Level Art and Design website.

Q. How many units of work are submitted at A level and how is the time allocated?
There are two components in total at A Level – Component 1 is a coursework portfolio of artworks that will include at least one extended project and is completed from September to January in the second year of the course. Component 2 is a practical project completed in response to a selection of starting points provided by the examination board. The two components are completed by May of the second year of the course.

Q. How are the marks allocated between the units?
Component 1 accounts for 60% of the overall A level result, with Component 2 accounting for 40%.

Q. What does a coursework portfolio of artwork consist of?
The coursework portfolio is an edited collection of work selected with the guidance of your teacher from work produced for that particular unit. It must include at least one piece of extended project work but may also include a variety of other work.

Q. What are the examination unit questions like?
The board provides a selection of starting points for Component 2 to stimulate ideas and encourage you to explore your own responses creatively. There are no right/wrong responses as such. See the AQA site for examples.

Q. What sort of media is available to students?
You will be encouraged to explore unfamiliar media and processes in order to develop your skills. You will have the opportunity to develop work through painting, drawing, printing, photography and mixed media. You will also be able to explore more unusual approaches such as installation and found objects, digital media and conceptual art.

Q. How is my work assessed at the end of the course?
Your work will be monitored throughout the course. At the end of the course you will exhibit your work. Final assessments will be made by your teacher during May and marks forwarded to the examination board. A moderator appointed by the examination board will then visit the school to verify that the assessments are in line with the appropriate standards, although final outcomes will not be known until results are published in August.

Q. Are there specialist facilities for photography?
We have cameras and software programmes such as Adobe Photoshop and A4 and A3 printers which allow you to be inventive with your photographs, but many students have clearly enjoyed following a City and Guilds Photography course at a local college. We highly recommend the Life Drawing class which also leads to a qualification. The skills and confidence which students have gained clearly benefits their A level studies. TAKE NOTE: you may be required to sign up for these courses at a college in late August/early September before our A level course gets started.

Q. Do I need to do a foundation course in art and design after A levels, before going on to university?
Not necessarily – many courses will take students directly after A levels. It is important to do your research as course requirements change all the time (see UCAS website). The offer of a place on many courses – including architecture – may well require a portfolio of artwork to be submitted with possibly an interview.

The advantage of a foundation course is that there is the opportunity to work in more depth in specialist areas such as digital media or sculpture before committing yourself to a full degree course in an area that you may not have much experience of. A foundation course has effectively changed some students' minds about the area they want to specialise in – and it is another year to study art with great facilities at hand!

Q. How many students go on to study art related courses after A levels?
Historically, the vast majority of students go on to study an art-related course. Destinations include Manchester Metropolitan University, Leeds Arts University, The Courtauld Institute London, Northumbria University, Nottingham University and Blackburn College. Courses cover areas such as Art and Design, Graphic Design, Architecture, Interior Design, History of Art, Photojournalism and Foundation Studies.

A Level Art & Design – Fine Art
Useful Resources

Congratulations! By choosing to study Fine Art at A Level you are giving yourself the opportunity to become a highly effective, creative, independent learner with excellent problem solving skills, alongside honing and developing your techniques with varied media as you explore concepts in depth.

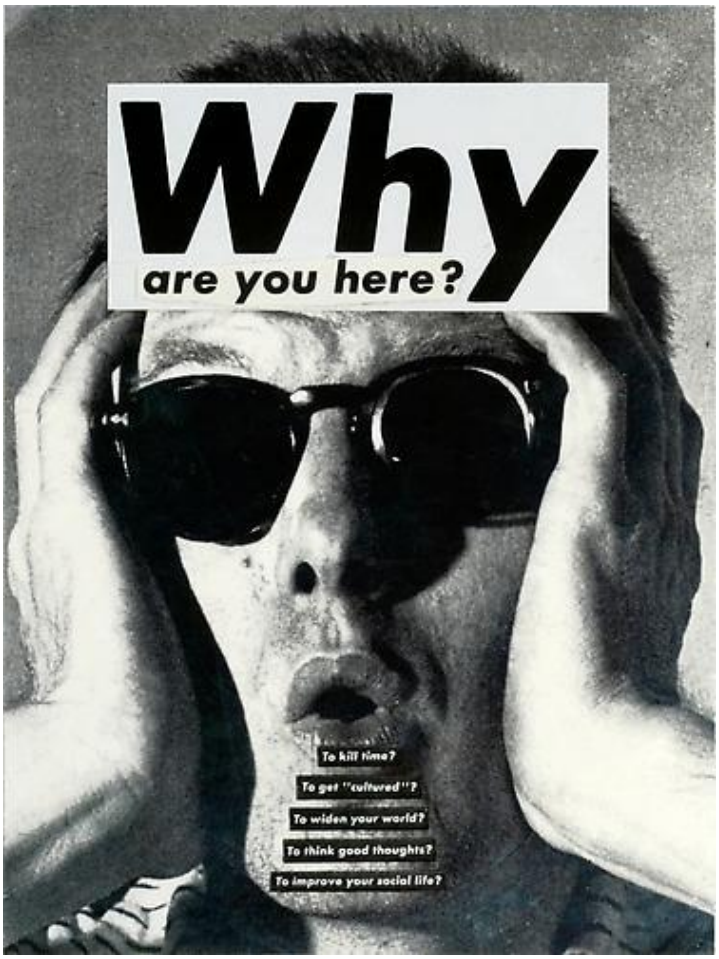
You may find these websites a useful starting point as you begin your A Level journey:

http://www.tate.org.uk/?gclid=EAIaIQobChMI6IaCwv6F1QIVT77tCh14xgbpEAAYASAAEgK2j_D_BwE is an excellent resource to discover more about modern and contemporary art.

http://www.nationalgallery.org.uk/?gclid=CJLIteH_hdUCFcZAGwodPBQCdA The National Gallery website provides a wealth of resources related to the national art collection.

https://www.aqa.org.uk/subjects/art-and-design/a-level/art-and-design-7202/specification will give you a lot of detailed information about the specification and course content. We follow the Fine Art option.

Art & Design A Level
Student Handbook



Instead of thinking outside the box, get rid of the box.

~ Deepak Chopra ~

WELCOME to the A Level Art course! Over the next two years you will have the opportunity to develop your artistic skills using a wide range of media and techniques.

You will need to be self-motivated and have an open mind. This will allow your work to develop in exciting and inspirational ways.

You may well develop completely new ways of working and you will get credit for this.

Art is a wonderfully exciting, rewarding and enriching subject and the Art Department at Clitheroe Royal Grammar is committed to helping you realise your potential and enjoy your Art education, but it is you and your ideas that will really make the course a success and we are really looking forward to seeing what you can achieve. We really hope that you enjoy the course. *M Matthews – Head of Learning Art and Design*

How can you get the most out of the courses?
You should possess a genuine interest in the subject and be self-motivated and willing to experiment with materials and techniques. The course provides an exciting opportunity to further develop creative ability. You will continue to develop your understanding of aesthetics, form, composition, materials and the need to be able to solve problems creatively. The Advanced GCE course requires development of the skills already attained at GCSE level. The course follows AQA Art and Design – Fine Art.

How will you benefit from the course?
The skills learnt through the course will equip you for future creative careers such as artist, architect, product designer, graphic designer, fashion designer, photographer or stage set designer to name but a few, but it also provides a sound background for other less obvious careers where the ability to think differently and creatively gives an individual the edge on the competition. Self-expression is actively encouraged through the artwork, the written word and discussion. These are valuable tools for all aspects of future life. The Art Department is committed to providing a diverse, innovative course which will provide a rewarding and exciting element to your A Level choices.

Component 1: Personal Investigation
No time limit
96 marks
60% of A-level

You will undertake a practical investigation into an idea, theme, issue or concept. This practical work will be supported by written material. The focus of the investigation will be identified independently by you and will lead to a finished outcome (a final piece of work). The investigation will demonstrate your ability to develop a cohesive line of argument whilst evidencing your practical skill. A wide range of techniques will be explored using an appropriate range of materials.

Component 2: Externally set assignment
Preparatory period +15 hours supervised time
96 marks
40% of A-level

You will be provided with an externally set question paper. The question paper consists of a choice of eight questions to be used as starting points. You will be required to choose one of these questions as the focus for your investigations. The question papers will be provided on 1st February or as soon as possible after this date. Following the preparatory period you will undertake 15 hours of unaided supervised time in which they will develop an outcome or a series of outcomes.

Clitheroe Royal Grammar Sixth Form: Transition Pack

Assessment Objectives

Marks	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	**Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops**	**Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress**	**Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements**
24 Convincingly 23 Clearly 22 Adequately 21 Just	An exceptional ability to develop ideas through sustains investigations informed by contextual and other sources. Demonstrates exceptional analytical and critical understanding.	An exceptional ability to explore and select appropriate resources, media, material, techniques and processes. Reviews and refines ideas in a confident and purposeful manner as work develops.	An exceptional ability to record ideas, observations and insights relevant to intentions. Demonstrates an exceptional ability to reflect critically on work and progress.	An exceptional ability to present a personal and meaningful response. Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
20 Convincingly 19 Clearly 18 Adequately 17 Just	A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates confident and highly developed analytical and critical understanding.	A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops.	A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress.	A confident and highly developed ability to present a personal and meaningful response. Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
16 Convincingly 15 Clearly 14 Adequately 13 Just	A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates consistent analytical and critical understanding.	A consistent ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with increasing confidence as work develops.	A consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a consistent ability to reflect critically on work and progress.	A consistent ability to present a personal and meaningful response. Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
12 Convincingly 11 Clearly 10 Adequately 9 Just	A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding.	A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with a degree of success as work develops.	A reasonably consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a reasonably consistent ability to reflect critically on work and progress.	A reasonably consistent ability to present a personal and meaningful response. Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
8 Convincingly 7 Clearly 6 Adequately 5 Just	Some ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates some analytical and critical understanding.	Some ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with limited success as work develops.	Some ability to record ideas, observations and insights relevant to intentions. Demonstrates some ability to reflect critically on work and progress.	Some ability to present a personal and meaningful response which is uneven. Demonstrates some ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
4 Convincingly 3 Clearly 2 Adequately 1 Just	Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates minimal analytical and critical understanding.	Minimal ability to explore and select appropriate resources, media, materials, techniques and process. Minimal evidence of reviewing and refining ideas as work develops.	Minimal ability to record ideas, observations and insights relevant to intentions. Demonstrates minimal ability to reflect critically on work and progress.	Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding. Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual and other elements.
0 No work				

Component 1 – Personal Investigation 2026 – 2028

Start date – September 2026 End date - 31st January 2028

Over the next 2 years you will be developing your artistic and creative skills through practice, investigation and analysis. You will be involved in a range of workshops, exploring new techniques and processes before developing a component of work with a theme that you generate.

There will be an emphasis on drawing in all its different forms, as this underpins all artwork development. The topic focus of the workshops will be **Growth and Decay**. This is a purposefully broad theme that could encompass the following.

Erosion, ageing, weathering, corrosion, breakage, abrasion, sun bleached, cracking, crumbling, smashing, bleeding, fracture, passage of time, damage, plant life, the natural world, pattern, colour, new life, contrast, texture…….

You will be set a weekly homework which will generally focus on drawing, recording and research skills.

You will produce sketchbook work as well as work outside of your sketchbook. You need to keep your work organised in a portfolio or drawer so that you can see it developing. Your work will include observational studies, critical studies, media experimentation in 2D and 3D and idea development.

You will be encouraged to make use of spare time at home and also remember that you can use the art room outside of lessons when they it free.

Sketchbook advice

- This is a visual subject and you MUST present your work well. Look at the journals and video diaries of Teeshia Moore (Google image search, You Tube etc) She produced sketchbooks with real visual impact. Take inspiration from this but try to develop your own style of presentation.

- Annotate intelligently! If you draw a horse you don't need to write "This is a horse" but you could write why and how you drew a horse.

- If you add photographs consider manipulating them to best effect. Look at Befunky.com, a quick, easy online image manipulation tool. There are also lots of apps available for your mobile phone.

Critical Studies

You will be introduced to a wide range of artists and artworks and you will be expected to make clear, thorough links to the work of art practitioners through your own developmental work.

Component 2 – Externally Set Assignment 2026

In February of the second year of the course you will receive the Externally Set Assignment question paper. You will choose one of the questions to base your research on. Work will develop through recording, experimentation, analysis, and research in much the same way

as your personal investigation did. You will produce a final outcome or outcomes during exam conditions in April and May of that year.

Course Work plan
The course takes a fluid form and will develop depending on how your work progresses. This means that if there are some skills that need greater attention, the course will be modified along the way to accommodate this. We will be ensuring that work progresses to fulfil the requirements of the Assessment Objectives. Exactly how your work develops and in what order the Assessment Objectives are fulfilled very much depends on your approach to your studies. Ideally you will adopt a proactive approach, which will result in work and ideas progressing swiftly.

This is an outline plan of how the course will develop but as previously stated, this will evolve in line with your work.

<table>
<tr><th>Year 1</th><th colspan="2">Focus of work</th></tr>
<tr><td>Sept
Oct
Nov
Dec
Jan
Feb</td><td colspan="2">Observational studies, different ways of representing observations and experiences
You will be led through a variety of recording methods and processes including drawing, painting and photography.

Critical and contextual studies
You will be introduced to a range of artists and artworks. You will be encouraged to make clear links between your work and the work of others. You will learn how to analyse the work and explore artists' techniques through your own work.

Media experimentation
You will be encouraged to experiment with a wide range of media including paint, 3 dimensional materials, collage and assemblage, photography and digital image manipulation.</td></tr>
<tr><td>March</td><td>Development of theme of Personal Investigation</td><td>You will decide on an area, aspect or theme to focus on whilst developing your work. By this stage you might already have decided on an area relating to “Growth and Decay” which can be explored and developed further. You might also be able to use work already produced as part of your Personal Investigation.</td></tr>
<tr><td>April
May
June
July</td><td>Continuation of Personal Investigation</td><td>Your work, from this point onwards will develop through recording, experimentation and the analysis of the artwork of others. You will also start to develop the written element of the course. This is a report of between 1000 and 3000 words that has a direct link to your practical work. You will be supported in developing this report.</td></tr>
</table>

Year 2	Focus of work
Sept	Continuation of Personal Investigation and development of final outcomes. Final outcomes could take the form of paintings, drawings, sculpture, installation, digital media or other art forms.
Oct	
Nov	
Dec	You will be completing your Personal Investigation during this period. All Personal Investigation work must be handed in by the end of January.
Jan	
Feb	You will receive the Externally Set Assignment question paper and choose one of the starting points as a focus for your work. Work will develop through recording, research, investigation, experimentation and analysis in much the same way as the Personal Investigation did.
March	
April	You will produce a final outcome or outcomes during exam conditions at a time to be decided during this period.
May	
June	END OF COURSE
July	

The following information is taken directly from the AQA A Level Art Specification. It provides greater detail regarding the nature of the course.

Fine Art
Students should be introduced to a variety of experiences that explore a range of fine art media, processes and techniques. They should be made aware of both traditional and new media. Students should explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales. Students may use sketchbooks / workbooks / journals to underpin their work where appropriate. Students should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples. This should be integral to the investigating and making processes. Students' responses to these examples must be shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions. Students should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented. They should be aware of the importance of process as well as product.

Areas of study
Students are required to work in one or more area(s) of fine art, such as those listed below. They may explore overlapping areas and combinations of areas:

- drawing and painting
- mixed-media, including collage and assemblage
- sculpture
- ceramics
- installation
- printmaking (relief, intaglio, screen processes and lithography)
- moving image and photography.

Component 1 Personal investigation
This is a practical investigation supported by written material.

Students are required to conduct a practical investigation, into an idea, issue, concept or theme, supported by written material. The focus of the investigation must be identified independently by the student and must lead to a finished outcome or a series of related finished outcomes.

The investigation should be a coherent, in-depth study that demonstrates the student's ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation.
The investigation must show clear development from initial intentions to the final outcome or outcomes.
It must include evidence of the student's ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials.

The investigation must be informed by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople.

The written material must confirm understanding of creative decisions, providing evidence of all four assessment objectives by:

- clarifying the focus of the investigation
- demonstrating critical understanding of contextual and other sources
- substantiating decisions leading to the development and refinement of ideas
- recording ideas, observations and insights relevant to intentions by reflecting critically on practical work
- making meaningful connections between, visual, written and other elements.

The written material must:

- be a coherent and logically structured extended response of between 1000 and 3000 words of continuous prose.
- include specialist vocabulary appropriate to the subject matter
- include a bibliography that, identifies contextual references from sources such as: books, journals, websites, through studies of others' work made during a residency, or on a site, museum or gallery visit
- be legible with accurate use of spelling, punctuation and grammar so that meaning is clear.

Annotation must not be included in the word count for the written material.
Students can present the written material as a single passage of continuous prose or as a series of shorter discrete, but linked, passages of continuous prose incorporated within the practical work.

There is no restriction on the scale of practical work produced. Students should carefully select, organise and present their work for their Personal investigation to ensure it is well structured and provides evidence that meets the requirements of all four assessment objectives. The personal investigation will be assessed as a whole. Evidence of meeting the requirements of all four assessment objectives must be provided in both the practical and written material. Please refer to Assessing the Personal investigation of the specification for more information on how to assess the
Personal investigation.

Students must identify and acknowledge sources which are not their own.

Component 2 Externally set assignment
Separate question papers will be provided for each title. Each question paper will consist of a choice of eight questions to be used as starting points. Students are required to select one. Students will be provided with examination papers on 1 February, or as soon as possible after that date.

Preparatory period – from 1 February
Following receipt of the paper students should consider the starting points and select one. Preparatory work should be presented in any suitable format, such as mounted sheets, design sheets, sketchbooks, workbooks, journals, models and maquettes.

Supervised time – 15 hours
Following the preparatory period, students must complete 15 hours of unaided, supervised time. The first 3 hours of the supervised time must be consecutive. In the 15 hours students must produce a finished outcome or a series of related finished outcomes, informed by their preparatory work. Students must stop work on their preparatory work as soon as the first period of supervised time starts. Students may refer to their preparatory work in the supervised time, but it must not be added to or amended.
Preparatory work and the work produced in the supervised time must be kept secure in between sessions of supervised time.

The work produced during the supervised time must be clearly identified as such. Students must identify and acknowledge sources which are not their own. Annotation and/or notes should use appropriate specialist vocabulary and be legible with accurate use of language so that meaning is clear. At the end of the 15 hours of supervised time all the work submitted for this component must be kept secure. Preparatory work and the work produced during the 15 hours of supervised time will be assessed together, as a whole, against all four assessment objectives. Students will be assessed on their ability to work independently, working within the specified time constraints, and developing a personal and meaningful response. There is no restriction on the scale of work produced. Students should carefully select, organise and present work to ensure that they provide evidence which meets the requirements of all four assessment objectives.

The guidelines set out in the JCQ document ‘Instructions for the conduct of examinations’ must be followed.

Further Supporting Information

A Level Art Personal Investigation
Use this table to write down ideas for your Personal Investigation.

Name……

Title of your personal investigation	
Explanation	
Possible artists to study	
Notes	

WRITING THE ESSAY – A Basic Skeletal Plan

The essay should contain the following components and should be written from a personal viewpoint (e.g. When I was standing in front of this painting in the Pompidou Gallery I noticed that…..) It should be around 2000 words and definitely no more than 3000.

INTRODUCTION: 200-250 words

This is very straight forward; you just deal with the four points listed below:

- What the essay is about.
- Which galleries you have visited. Paris?
- Websites visited.
- The artists and art you are looking at.
- How it links with your work.

THE MAIN BODY OF THE ESSAY: 1500-2500 words

Your essay title poses a question or states a viewpoint and the whole point of your analysis is to provide evidence to support this. It should also link to your practical work. Include the following:

- Analyse artwork
- Discuss the artwork in terms of how it relates to your developing artwork.
- Add what you have found out through research- always give the dates of artists and artwork.
- How does the painting reflect broader trends in art at the time? Refer to other artists.
- You will need to think about what your essay is trying to show and make sure you deal with this in relation to your own experimentations and the work of other artists.

Eventually (though not in the first draft) you will need to add illustrations

CONCLUSION: 200-250 words

- Summarise what you have said in the essay and reach a conclusion.
- What have you learnt from doing the analysis?
- How has it affected your own practical work?

Developing a portfolio for interview

If you decide to progress onto an art related course at college or university you will be required to present a portfolio at interview. We will discuss this with you at the time, but here are a few helpful tips.

Use this checklist to help you choose work to put into the portfolio.

Different courses look for different things, so it is important that you think about what skills they will want to see evidence of.

Include the following:

- Examples of observational drawing in a range of different media
- Examples of your imaginative work demonstrating your expressive use of media
- Photographs of 3D work and 2D work that is too big to transport – make sure that the photos are high quality and show the work off at its best.
- Developmental work – sketch ideas etc. You might decide to photograph exciting pages of your sketchbook.
- Examples of your analytical work – work that has been annotated.

Avoid the following
Work that highlights your weaknesses

Do the following
Ask your art teachers to check through your portfolio before you go to interview.

Art Department Expectations

Please ensure that you read the following information and share it with your parents/carers.

Expectations
By opting to do an A Level Art course you are making a commitment. We are committed to providing you with the best possible opportunities to develop your artistic ability. In return our expectation is that you will do your best at all times and work effectively to reach your potential. As an A Level student you will experience greater freedom than in the past, but there are a number of ground rules that must be kept in mind:

Deadlines
Internal deadlines for coursework and exam work must be met. Deadlines will be clearly communicated to you by your teacher. Pressure of work from other subject areas should not be used as an excuse for missed deadlines or underdeveloped work. You will be provided with clear guidance throughout the course to ensure that your work is progressing at the correct pace.

Respect for artwork, art work spaces and equipment
The expectation is that you will tidy up effectively at the end of each art session. This includes putting away of work, cleaning of equipment, returning equipment to the correct storage space and wiping down of surfaces. You will be provided with a drawer to store your work in. Work that is needlessly left out might get lost or damaged.

Homework
You will be set homework every week and you are expected to complete it on time and to the best of your ability. You will also be expected to develop your artwork proactively at home.

Be ready to work
You must attend every lesson and arrive promptly. You should also ensure that you have the correct equipment with you to progress your work. This will include your sketchbook.

Attendance at help sessions
If it is felt that you are not making appropriate progress you will be given the opportunity to attend an after-school help session. The expectation is that you will attend until your work is back on track.

Art Department – Introductory Task

Have a go at these tasks ready for the beginning of Year 12:

1. **Take photographs based on the theme of 'Growth and Decay'** – Suitable starting points could include people growing up, families, old and new buildings, landscapes shaped by erosion, rivers, objects associated with time, trees and plants, the effects of time on objects (e.g. rusting and erosion). You might have your own camera or a camera on your phone. If you link your phone to Google Photos, it will automatically save your images in the cloud and you will be able to access them from any computer.

2. **Collect objects that could be linked in some way to 'Growth and Decay'.** These could be stones and pebbles, old rusty or weathered objects, twigs and leaves, objects associated with childhood. The objects should have visual interest because we will be developing observational drawings using them when we start the course.

3. A**ccess art resources by following the link below:**
   http://www.tate.org.uk/?gclid=EAIaIQobChMI6IaCwv6F1QIVT77tCh14xgbpEAAYASAAEgK2j_D_BwE

   This will provide you with a wealth of art information.

4. **Visit some galleries online, or in person if this is possible.** There is a lot to explore locally: Haworth Gallery in Accrington (best collection of Tiffany Glass in Europe); Gawthorpe Hall in Padiham (renowned collection of textiles from around the world); Towneley Hall in Burnley (Turner watercolours); Platform Gallery in Clitheroe (contemporary craft gallery); Harris Museum in Preston (varied collections of paintings, textiles etc.); Blackburn Museum (best collection of Japanese prints in Europe – but book your visit first). If you want to travel a little further then there is: The Tate Gallery, The Walker Art Gallery and World Museum – all in Liverpool; The Lady Lever Art Gallery in Port Sunlight (Pre Raphaelites), Liverpool; Manchester City Art Gallery (varied collections); Whitworth Art Gallery, Manchester (varied collections). Check out the guides in the Saturday papers of the main broadsheets such as The Guardian, they will list all the current exhibitions nationally, including London, or try the internet.