



Student Booklet

Activity 1.

Introduction. Look at the three artworks displayed by your teacher. Each of them shows an historical event that took place just before the artist was born.

These paintings are part of a series of sixty individual panels painted by Jacob Lawrence during 1940 and 1941. This series depicts the migration of African-Americans from the South to the North in the first decades of the twentieth century.

Work with a partner to answer the following questions, then participate in a class discussion led by your teacher.

Step A. What visual clues has the artist included in the painting to help you learn about the people, time, place, and kind of event depicted?

Step B. How did the artist use formal and expressive qualities to convey his view of this event?



In this task, you will be investigating the **Great Migration** by viewing other paintings in the series, photographs from the Library of Congress, poetry, and letters from migrants describing their experiences. You will then create your own artwork to make a personal visual statement about the **Great Migration**.

Activity 2.

Step A. On the lines below, list reasons why people move.

Step B. At the direction of your teacher, share your list with your partner and add any reasons you may have missed.

Step C. At the direction of your teacher, participate in a class discussion of these reasons as they are added to a class list.

Activity 3.

Step A. Take notes in the space below as your teacher explains the geographic terms “push” and “pull” as they relate to the movement of goods, people and ideas.

PUSH

PULL

Step B. At the direction of your teacher, work with your class to label each of the reasons listed in Activity 2, Step C as a “push” or a “pull” factor.

Step C. Look at the numbered paintings that your teacher has displayed. Pick three paintings that show “push” factors and three that show “pull” factors. Complete the chart below by identifying the number of each painting you selected and the “push” or “pull” factor that you think has been depicted.

**Painting
Number**

“Push” or “Pull” Factor Depicted

	Push:
	Push:
	Push:
	Pull:
	Pull:
	Pull:

Activity 4.

On your own, look at the transparency of the map that your teacher has placed on the overhead projector.

Step A. What title might you give to this map? Why?

Step B. What information can you learn from the map that the **Great Migration** paintings of Jacob Lawrence do not show you?

Step C. What information about the **Great Migration** might you learn from other sources (poetry, letters and photographs) that you could not learn from the paintings and the map?

Activity 5.

Following a discussion led by your teacher that will provide further information about the African-American migration from the South, you will work with a group to examine one of the sets of materials listed below.

Step A. Circle the type of materials assigned to your group, and study the information in the packet carefully.

book

photographs

poems

letters

Step B. According to the materials your group examined, what were the specific push/pull factors responsible for the migration of African-Americans from the South?

Step C. Based on the materials your group analyzed, select the single strongest “push” factor and the single strongest “pull” factor from those listed in Step B. Complete the chart below by identifying each factor. Then, select the numbered Jacob Lawrence painting you think best depicts the factor, and provide an explanation for your choice.

Strongest Factors	Painting Number	Explanation
“push”		
“pull”		

Stop and wait for
directions
from your teacher



Activity 6.

You will now join a team made up of one member from each group that completed Activity 5.

On the lines below, work with your new team to make a complete list of specific push/pull factors responsible for the migration of African-Americans from the South. Use the information from Activity 5, Steps B and C. Leave the boxes blank. You will use them in Activity 7.

A.	<input type="checkbox"/>
B.	<input type="checkbox"/>
C.	<input type="checkbox"/>
D.	<input type="checkbox"/>
E.	<input type="checkbox"/>
F.	<input type="checkbox"/>
G.	<input type="checkbox"/>
H.	<input type="checkbox"/>

Stop and wait for
directions
from your teacher 

Step B. Select one of the Jacob Lawrence paintings and identify it by number.

Painting Number:_____

On the lines below, explain how the artist used formal and expressive qualities and what point of view he conveyed by using them in this specific painting.

Activity 10.

Step A. Now, you must consider what formal and expressive qualities you might use to make a personal visual statement depicting one or more “push” or “pull” factors responsible for the migration of African-Americans from the South.

List these on the lines below.

Step B. At the direction of your teacher, discuss your ideas with a partner to help refine them. Make any additional notes that you might need.

Activity 11.

Develop a list of criteria to use in evaluating the personal visual statement you create and the visual statements created by other students. State the criteria below.

	Criteria
4:	
3:	
2:	
1:	
0:	

Stop and wait for
directions
from your teacher



Activity 12.

Working independently, select art tools, media and processes. Then make a personal visual statement depicting one or more “push” or “pull” factors responsible for the migration of African-Americans from the South. Be sure to include the ideas you stated in Activity 10.

Activity 13.

Step A. On your own, apply the criteria developed by your class to the personal visual statement you created to evaluate your success in completing Activity 12. Complete your evaluation in the space below.

Go on to the next page. 

Step B. Follow the directions of your teacher to apply the criteria/scoring tool developed by your class to evaluate the artwork of other students in your class.