

The Migration Series #57 1940-41, by Jacob Lawrence [1917-2000]

1. Ask students what they think this woman is doing.
2. What shapes do you see in this painting?
3. What do the large rectangles and the irregular rounded shapes represent?
4. Lawrence painted all the panels for *The Migration Series* at the same time, one color at a time. How did this affect the way the series looks?
5. Who was migrating in *The Migration Series*. Where were they going?
6. Why were they leaving the South?
7. What type of jobs had African Americans traditionally done in the South?
8. What type of jobs were many migrants hoping to find in the North?
9. Ask students how Lawrence learned about scenes from the migration.
10. Find Harlem on a New York City street map. (It is just north of Central Park.) Ask students why Jacob Lawrence's art was first exhibited in Harlem.
11. What was significant about Lawrence being asked to exhibit his art in a downtown gallery?
12. Compare Jacob Lawrence's image of a migrant mother with Dorothea Lange's photograph *Migrant Mother* (18-B). What does each artist emphasize about the lives of these women?
13. Why was Lawrence like a West African griot. (A griot is a professional poet who perpetuates history and genealogy through tales and music.)

Historical Connections: the Great Migration; Harlem Renaissance; the Great Depression

Historical Figures: Marcus Garvey; Langston Hughes; Booker T. Washington; W. E. B. DuBois

Geography: Southern sharecropping states (Miss., Ala., Ga., Ark., S.C., N.C., Fla.); Industrial cities of the North (Detroit, Chicago, New York, Philadelphia, Boston)

Literary Connections and Primary Documents: "Theme for English B," Langston Hughes (secondary); *Black Boy* and *Native Son*, Richard Wright (secondary); *Invisible Man*, Ralph Ellison

Music: jazz