UNIT 3

Housing the Great Migration

UNIT OVERVIEW

Summary: Students will study why poor whites and African Americans migrated from the south to the north during the first half of the 20th century, and discover the harsh conditions and discrimination these people faced after moving to northern cities such as Cincinnati and Dayton. Students will explore some of the roots of, and responses to, racially based housing discrimination in the urban north, and propose ideas for remedying such discrimination.

Activities at a Glance

- Write poetry focusing on the plight of rural migrants.
- Investigate family migrations.
- Prepare a case study on a 20th century housing initiative.
- Write an alternative historical account of a 20th century housing initiative.

Learning Outcomes

By the end of this unit, students will:

- Understand the 20th century's great black migration from the south to the north;
- Have explored the origins and effects of racial discrimination in urban settings;
- Have examined housing trends in 20th century U.S. cities;
- Have investigated and analyzed a local case of urban development;
- Have discovered connections between local and national housing trends;
- Have gained skills in preparing and delivering oral presentations; and
- Have explored ways to express historical ideas through poetry.

Curriculum Connections

- U.S. history, urban planning, and architectural history

Materials Needed

- 20th Century Interactive CD-ROM
- Internet
- Library resources
- Optional: videocassette player

Along the way, students will investigate the intriguing housing initiatives created in Cincinnati and Dayton to solve the problems of overcrowding and discrimination running rampant in the inner cities during this era. Students will meet such colorful figures as Mary Emery, who created an idyllic community designed to solve the problems associated with urban blight; Jacob Schmidlapp, who built progressive, integrated housing in the heart of Cincinnati; and Bertrand Goldberg, who attempted to design an integrated neighborhood in the middle of downtown Dayton.

Setting the Stage

On a rainy Saturday night in 1925, a young Richard Wright climbed aboard a northbound train in Jackson, Mississippi. He was moving to the north, which he believed was the land of opportunity.

"It's my life," he told himself. "I'll see now what I can make of it."

Wright's feelings were not unusual. Thousands of other southerners — both African-American and Appalachian people — migrated to the northern industrial world during the first half of the 20th century. Although life in many ways was better in the north than in the south, the north was far from the "promised land."

Words to Know

Teacher Tip: Explain the meaning of the following words as they are introduced in the context of this unit.

de facto: in reality; actually

gentrification: the restoration or upgrading of deteriorated urban areas by middle-class people, often resulting in the dislocation of lower-income people

ghetto: section of a city whose residents are from a certain ethnic or racial group because of de facto segregation, either by economic pressure or social discrimination

GI Bill: common name for the Servicemen's Readjustment Act of 1944, which offered benefits such as low-interest mortgages to World War II veterans

pull factors: attractive features, conditions, and incentives (e.g., job opportunities and good housing) that make people want to live in a certain region or neighborhood

push factors: poor features and conditions (e.g., lack of work and poor housing) that make people want to leave a certain region or neighborhood

redlining: practice of refusing home mortgages or home insurance to areas or neighborhoods considered to be poor financial risks

slum: a heavily populated, poor area of a city that is in extreme disrepair

suburb: a residential community built on the outskirts of a city

urban blight: run-down inner-city areas; generally caused by whites fleeing to the suburbs to avoid living near blacks

urban renewal: the means by which run-down city areas are rebuilt and adapted to current and future needs

white flight: the practice of middle-class whites leaving the inner city to avoid living with people of a different class or race

CD-ROM Materials

The 20th Century Interactive CD-ROM contains highly relevant historical reference materials — such as letters, background documents, book excerpts, newspaper and magazine articles, speeches, opinion pieces, leaflets and pamphlets, statements, songs, interviews, and photographs — for convenient, easy access by both teachers and students. Teachers are encouraged to review the CD-ROM, print out the List of Resources, and refer to this list frequently when preparing to teach each unit.

INTRODUCTORY ACTIVITY

Activity: Write poetry focusing on the plight of rural migrants

Approximate time needed: 2 hours in class, plus time for reading outside class

1. **Introduce the unit.** Ask students to investigate the 20th century migration of rural whites and African Americans from the southern United States to northern cities such as Chicago, Cincinnati, and Dayton. Students may want to:
   - Read **Handout 3-A: Background Essay — Housing the Great Migration**.
   - Read an excerpt from Nicholas Lemann's book, *The Promised Land*: *The Great Black Migration and How It Changed America*.
   - Watch a portion of *A Dream Deferred*, a video documentary based on Lemann's book.
   - Read Harriette Arnow's *The Dollmaker* for a firsthand account of a white woman from Appalachia moving north.
   - Read an excerpt from Ida B. Wells' autobiography, *Crusade for Justice*, which discusses southern racism and the reasons why African Americans fled the south.
2. **Ask students to write poetry.** Help students understand and empathize with the plight of the rural migrants. Invite students to write a poem that conveys the sentiments of one person featured in one of the readings or videos they studied. See **Handout 3-B: Tips on Writing Poems.**

Finding Information

Students may check the website (www.20thcenturyinteractive.org), Recommended Resources, or Additional Resources listed at the end of this unit.

PART I — FAMILY STORIES

Activity: Investigate family migrations

Approximate time needed: 1 hour in class, with interviews conducted outside class

1. **Uncover family stories about migration.** If time permits, invite students to investigate various migrations made by people in their own family. Ask students to talk informally with elderly relatives about their experiences moving from one part of the country or one part of the world to another. Students should consider the following questions:
   - *What obstacles did these people face?*
   - *Why did they decide to move?*
   - *Were they "pushed" from their former location or "pulled" to a new one?*
2. **Discuss findings as a class.** Ask students: *Based on these conversations, what lessons did you learn about migration?*

PART II — CASE STUDIES OF URBAN RENEWAL

Activity: Prepare a case study on a 20th century housing initiative

Approximate time needed: 4 to 5 hours

1. **Introduce the project.** Tell students they will explore some of the various housing initiatives that Cincinnati and Dayton used to address their housing and discrimination problems. The cases are:
   - Jacob Schmidlapp, the Model Homes Company, and Laurel Homes (Cincinnati area);
   - Avondale (Cincinnati area);
   - Dayton's Model Cities Program;
   - Burns-Jackson Project (Oregon District, Dayton area); and
   - Mariemont (Cincinnati area) and Dayton View (check the 20th Century Interactive CD-ROM for more information about these cases).
2. **Explain the case method.** Tell students the case method requires them to investigate a real historical case and examine concepts, relevant issues, and ideas of consequence. Once students thoroughly understand the case, they should analyze what went wrong and what was successful in the case. Tell students that the case method goes beyond learning the names, dates, and important facts of a case; students will be expected to prepare an analysis and perhaps even some solutions.
3. **Outline requirements for a presentation.** After students closely examine their case, they should be prepared to give a 10-minute oral and visual presentation discussing their findings. The visual portion should be a PowerPoint show, a slide presentation, or a poster displaying additional important information to supplement the brief oral presentation. Tell students to follow these steps in preparing for their presentation:
   - Read information about the assigned case included on **Handout 3-C: Case Narratives**.
   - Review all material on the 20th Century Interactive CD-ROM that relates to the case.
   - Review library books, articles, websites, and videos that may be relevant to the case or that provide background information on urban blight, urban renewal, and suburbanization.

Teacher Tip

Options for the Case Study Project

- Divide the class into teams and assign a different case to each one.
- Ask students to work individually on the same case.
- Divide the class into teams, and ask teams to investigate the same case.

Finding Information

Students may check the website (www.20thcenturyinteractive.org), Recommended Resources, or Additional Resources listed at the end of this unit.

- Complete **Handout 3-D: Case Study Questionnaire**.
- Read **Handout 3-E: Tips for Oral Presentations**.
- Create an outline for the presentation; revise as needed.
- Write note cards for the presentation.
- Prepare visuals (a PowerPoint show, slide presentation, or poster) for the presentation.
- Practice, practice, practice! (The presentation must be intriguing and informative and must not exceed 10 minutes.)

4. **Discuss.** After all presentations have been given, discuss as a class which case was most effective (and which case was least effective) in overcoming the challenges of urban blight, white flight, and racial discrimination.

PART III — APPLYING AND REFLECTING

Activity: Write an alternative historical account of a 20th century housing initiative

Approximate time needed: 1 hour

1. **Ask students to "rewrite history."** Invite students to write a one-page alternative historical account for the case history they studied. Students should imagine that this alternative case history would be included in a textbook on Ohio history. This alternative historical account should be written so that some of the problems identified in the students' research are overcome. Tell students their alternative account must be as true to the actual historical circumstances, events, and key players as possible. Encourage students to begin by asking: *Would the layout or design of the neighborhood be different? Would the key players do something else? Would other people be involved in the planning? How would I ensure that the housing initiative was truly integrated and successful?*

2. **Share the accounts.** Invite students to read their historical accounts aloud to the class. Ask students: *Were the alternative solutions similar or different?*

Assessment

Design your own grid or rubric for grading based on previous models or the model used in Unit 1 of this Teacher's Guide (**Handout 1-I: Historical Reenactment Assessment Grid**). As you design the grid or rubric, ask yourself: *What primary traits do I want students to exhibit during these assignments?*

RECOMMENDED RESOURCES

Avondale

Casey-Leininger, Charles F. "Making the Second Ghetto in Cincinnati: Avondale, 1925-70." *Race and the City: Work, Community and Protest in Cincinnati, 1820-1970.* Ed. Henry Louis Taylor, Jr. Urbana and Chicago: University of Illinois Press, 1993. 232-257.

ADDITIONAL RESOURCES

Books

Arnow, Harriette Louisa Simpson. *The Dollmaker*. 1954. Lexington, KY: University Press of Kentucky, 1985.

Catanese, Anthony J. and James C. Snyder. *Introduction to Urban Planning*. New York: McGraw-Hill, 1979.

Drake, Richard B. *A History of Appalachia*. Lexington: University Press of Kentucky, 2001.

Lemann, Nicholas. *The Promised Land*: *The Great Black Migration and How It Changed America*. New York: Alfred A. Knopf, 1991.

Marks, Carole. *Farewell, We're Good and Gone: The Great Black Migration*. Bloomington: Indiana University Press, 1989.

Obermiller, Phillip J., Thomas E. Wagner, and E. Bruce Tucker, eds. *Appalachian Odyssey: Historical Perspectives on the Great Migration*. Westport, CN: Praeger, 2000. (See especially chapters 7 and 11 on Appalachian migration to Cincinnati.)

Philliber, William W. *Appalachian Migrants in Urban America: Cultural Conflict or Ethnic Group Formation?* New York: Praeger, 1981. (Focuses on Appalachian migration to Cincinnati.)

Relph, Edward. *The Modern Urban Landscape: 1880 to the Present*. Baltimore, MD: Johns Hopkins University Press, 1987.

Roberson, Susan L., ed. *Women, America, and Movement: Narratives of Relocation*. Columbia: University of Missouri Press, 1998. (See especially the chapter on Arnow's *The Dollmaker*.)

Sennett, Richard, ed. *Classic Essays on the Culture of Cities*. Prentice-Hall, 1969.

Taylor, Henry Louis, ed. *Race and the City: Work, Community and Protest in Cincinnati, 1820-1970*. Urbana and Chicago: University of Illinois Press, 1993. (See especially chapters 6, 7, and 9, which address housing issues.)

Wells-Barnett, Ida B. *Crusade for Justice: Autobiography of Ida B. Wells*. Ed. Alfreda M. Duster. Chicago: University of Chicago Press, 1970.

Websites

Civil Rights Movement (Library of Congress) — http://memory.loc.gov/ammem/aaohtml/exhibit/aopart9b.html#09c

Desegregation (Library of Congress) — http://memory.loc.gov/ammem/aaohtml/exhibit/aopart9.html#09a

Historical Text Archives for African-American History (Don Mabry) — http://historicaltextarchive.com/

Videos and Films

Blacks in Suburbia. Princeton, NJ: Film for the Humanities, 1994. [VHS; 28 min.] (Phil Donahue focuses on the relocation of poor black families from one of Chicago's worst public housing projects.)

Brokers, Buyers and Bias: An Introduction to Fair Housing Compliance. Chicago, IL: National Association of Realtors, 1985. [VHS; 100 min.] (Explains how discriminatory behavior can occur and what can be done to prevent it.)

Call It Home: The House That Private Enterprise Built. Santa Monica, CA: Voyager Co., 1992. [Videodisc; 56 min.] (A pictorial history of suburban development planned by developers, government agencies, and savings and loan companies. Begins at the time of the Depression and concludes with the 1960s. Includes discussion of garden cities, Levittowns, and racial segregation.)

A Dream Deferred. Bethesda, MD: Discovery Channel, 1995. [VHS; 90 min.] (Documents the migration of rural southern blacks from the segregated south to Chicago; cultural and political gains are offset by overcrowding and the ghettoization of blacks. Includes historical footage and personal interviews.)

HUD: America's Slumlord. New York: A & E Home Video, 1994. [VHS; 50 min.] (Documentary exploring the corruption, mismanagement, and scandal within the U.S. Department of Housing and Urban Development; reveals how urban renewal has turned into urban blight.)

Racial Integration: *America's Long* March. Princeton, NJ: Films for the Humanities and Sciences, 1998. [VHS; 75 min.] (A BBC production looking at American social and economic policies and focusing on the status of racial relations and integration.)

The Right to Live, the Right to Choose. Cleveland, OH: WKYC-TV, 1984. [VHS; 53 min.] (Studies housing discrimination in Ohio's cities.)

A Tale of Two Cities. New York: Ambrose Video Publishing, 1993. [VHS; 14 min.] (Focuses on racial discrimination in employment and housing in Illinois.)

Why Can't We Live Together? New York: NBC News, 1997. [VHS; 49 min.] (Examines the reality of racial separation in American suburbia even after the end of legal discrimination in housing. Discusses the social and economic consequences of black families moving into middle-class, predominantly white suburbs and the resulting white flight.)

Job Opportunities in the North

During the first few decades of the 20th century, rural people living in the south had trouble making a living. Jobs were often unavailable, and rural people had few opportunities for education. African Americans faced severe racism: Lynchings, beatings, and other forms of racial violence not only cost dozens of innocent African Americans their lives but also terrorized many others.

During World War I, northern industries expanded to meet the demands of war, and many white men went overseas to serve in the military. As a result, the north offered more job opportunities for rural people than ever before. African Americans in the south and whites living in the mountains of Appalachia began to migrate to northern cities in large numbers. By 1920, half a million blacks had moved north, and hundreds of thousands more followed in later decades. During the 1940s and ’50s, thousands of Appalachians also moved north, particularly to Ohio’s industrial cities. But the north didn’t offer these migrants as much success as they had hoped. Although more jobs were available in the north, they often didn’t pay well enough to cover basic living expenses.

White Flight

At times, native white residents resented Appalachians and African Americans taking jobs; often, natives did not want to live in the same buildings or neighborhoods as Appalachians and African Americans. Thus, as soon as these migrants began moving into apartments and homes in the inner city, whites began moving away, and landlords stopped keeping the buildings in good shape.

This pattern, known as white flight or urban blight, created two new trends in urban life: the expansion of the suburbs and the need for urban renewal. Suburbs boomed after World War II. Benefits from the Servicemen’s Readjustment Act of 1944, also known as the GI Bill, made it possible for veterans to leave the inner city since the GI Bill gave veterans low-interest mortgages to purchase new homes. What’s more, white flight occurred because of the increase in automobile production and highway construction. The 1956 Interstate Highway Act provided $26 million to build an interstate highway system more than 40,000 miles long.

Suburban Communities

At the same time, developers such as William J. Levitt were designing new suburban communities. Levitt created mass-production techniques in home building, using pre-assembled or prefabricated materials so homes could be built in weeks instead of months. Although these homes all tended to look alike, Levitt’s homes were popular because they were affordable. Kettering, near Dayton, is an example of a new suburban community that cropped up in Ohio during this era.

Slums

Meanwhile, inner-city ghettos were fast becoming slums. The houses and apartment buildings needed repair; some lacked indoor plumbing. The situation became so bad that in 1949 and 1954, the federal government passed National Housing Acts and began financing urban renewal projects in certain cities. In 1968 it passed another Civil Rights Act to reduce racial discrimination in housing markets. The goal of the government’s urban renewal plan was to rebuild run-down inner-city areas and help them adapt to current and future needs.

Some Solutions?

Many cities launched large housing projects in an attempt to end overcrowding. A later effort to solve the housing problem was the Model Cities Program, begun in the 1960s. Designed to improve inner-city areas, the model cities program required citizens to participate in the planning process. Generally, this program failed because neighborhood groups and city governments usually disagreed about neighborhood planning; many of the citizen planners had no experience in urban development and planning.

By 1970, another trend in urban renewal began to emerge: environmental planning. Wasteful use of natural resources as well as pollution dangers led the federal government to restrict harmful industrial activities in residential areas. The Environmental Protection Agency was created to help maintain healthy neighborhood environments. Planners had to prove that their buildings would not have a harmful impact on the environment.

In the 1980s, urban planners became interested in restoring old neighborhoods through neighborhood planning projects. They tried to preserve old buildings and recreate the historic flavor of neighborhoods. Architects also tried to give neighborhoods the flavor of the past by adding sidewalks, front porches, and picket fences.

More recently, cities have confronted the problem of urban blight by encouraging public-private partnerships that allow the use of public money to stimulate private investment in the neighborhoods. The government provides incentives for private businesses to move into a neighborhood. Cincinnati has attempted this approach in its Over-the-Rhine district but without much success.

Did You Know?

The concept of escaping from life in big cities occurred well before the growth of suburbia. At the turn of the century, Ebenezer Howard, an Englishman, developed the concept of garden cities. Each city would have a preplanned layout, be community-owned, and have a population of about 30,000 people. Howard's ideas inspired the City Beautiful Movement in the United States. Several U.S. cities such as Chicago and Kansas City, Missouri, redesigned their inner cities with beautiful parks and boulevards, which residents still enjoy today.

By 1950, blacks constituted 6.5 percent (513,000) of Ohio's population, and people from the southern region of Appalachia constituted 7.2 percent (568,000) of Ohio's population.

In 1960, the U.S. Census of Housing reported that 16 million units, or 25 percent of the nation's housing, needed major repairs or lacked essential plumbing.

The mobile home began making a significant contribution to U.S. housing in the 1960s.

Handout 3-B Tips on Writing Poems

Directions: Review these tips on poetry writing before composing your poem focusing on the plight of rural migrants.

Poetry, Defined

Poetry has four fundamental qualities that make it different from prose:

1. Concern for the poetic line and not the sentence;
2. Greater attention to the sound of language;
3. Development of rhythms; and
4. Tendency to create thickness or density by compressing both meaning and emotions.

1. Concern for the Poetic Line

While most poems progress from one visual image to the next, different poems have different forms. In metered verse, for example, the length and rhythm of the line is guided by a recurring pattern of stressed and unstressed syllables. Because free verse has no overall structure, the length and nature of each line is determined as the poem develops. Each line can be used to set the pace of the reading, to emphasize a key image, to create a certain rhythm, or to give the poem a particular shape on the page.

2. Attention to the Sound of Language

Using rhyme is the most obvious way poets can effectively use sound. Here are some common types of rhyme:

- **True rhyme:** A word that corresponds with another in its ending sound, such as “crime” and “sublime.”
- **Eye rhyme:** Words that are similar in spelling but not in sound, such as “heard” and “herd.”
- **Slant rhyme:** Words that are similar but not identical in sound, such as “account” and “about.”

In addition to rhyme, other ways of developing the lyrical, musical, or percussive aspect of poetry include:

- **Alliteration:** The repetition of consonants, particularly those at the beginning of words (“slap … sea … sand”).
- **Assonance:** The repetition of similar vowel sounds regardless of their location in the word (“since … whinny”).
- **Consonance:** The repetition of consonant sounds, usually sounds within the words (“silent balloons”).
- **Onomatopoeia:** A word that sounds like the object or action that it describes (“slap of sea”).

3. Development of Rhythms

Because English words consist of stressed and unstressed syllables, it’s fairly easy to create regular patterns of these syllables. Most poetry written in the 20th century can be described as free verse because these poems do not follow a regular rhythmical system. Each unit of stressed and unstressed syllables is called a foot. Some popular forms of the foot are:

Foot	Adjective	Stress Pattern	Example
Iamb	Iambic	ta-*tum*	the deer
Trochee	Trochaic	*tum*-ta	lost it
Anapest	Anapestic	ta-ta-*tum*	understand
Dactyl	Dactylic	*tum*-ta-ta	talk to me
Spondee	Spondaic	*tum-tum*	faithful
Pyrrhic	Pyrrhic	*ta*-ta	in the

Another consideration besides types of feet are number of feet per line. Some varieties include:

Number of feet per line	Name
Two feet to each line (rare)	dimeter
Three feet to each line (fairly common)	trimeter
Four feet (sometimes combined with trimeter)	tetrameter
Five feet (most common)	pentameter
Six feet (used only occasionally in 20th century poetry)	hexameter
Seven feet (rare)	heptameter

4. Creation of Thickness or Density by Compressing Meaning and Emotions

Compared to poetry, fiction is loose and wordy. Poets achieve thickness or density by selecting words and phrases that make readers think deeply or see images. All words have a **denotative** meaning (their literal definition), but most also have a **connotative** meaning (their associations). Poets carefully consider and apply a word's connotations. Poetry also achieves density through **imagery** (any concrete detail), through comparisons known as **similes** (which link two elements explicitly with "like" or "as"), and through **metaphors** (which link two elements without using "like" or "as").

General Tips

- **Write about what you know; use familiar language.** Avoid odd or old-sounding language. When possible, use a specific personal experience or someone else's experience that you are familiar with.
- **Use the five senses.** While the sense of sight is used most frequently in poetry, consider the other senses. For example, the feel of grit on a cafeteria table, the coarse lick of a cat, and the smell of a pine grove in August can prove to be powerful images in poetry.
- **Take pleasure in language.** Find unique ways of combining words so you convey precisely the images you wish to convey. Avoid worn-out combinations and clichéd imagery.
- **Avoid generalities.** Writing about a sweeping, abstract idea such as love or nature typically will not produce a powerful poem. Focus on a specific situation, person, scene, or event. Use very specific words instead of vague ideas. Use verbs and nouns that are solid, precise, and visual.
- **Compress, compress, compress.** As you revise, keep making your ideas, images, and phrases more brief or compact.
- **Ensure that your final poem has a sense of unity and structure.** You can achieve unity and structure through image clusters, narrative elements, or repetitions, or visually through the poem's physical shape on the page.

Jacob G. Schmidlapp, the Model Homes Company, and Laurel Homes

During the early 20th century, Jacob G. Schmidlapp, the son of a poor German immigrant, moved to Cincinnati. He founded the Union Savings Bank and Trust Company and devoted much of his time to charities. One of his primary concerns was housing; Schmidlapp believed America's workers were not being given decent, affordable housing. So in 1911, Schmidlapp decided to use part of his fortune to construct housing for Cincinnati workers. Between 1911 and 1914, Schmidlapp built 96 apartments in various residential neighborhoods. Because he believed that good housing should be available to everyone, not just whites, he created the Model Homes Company in 1914 to create better housing for African Americans and whites.

For many of his homes and apartments, Schmidlapp used a "square house" design, which featured a kitchen and living room on the first floor, and two bedrooms and a bath on the second. His goal was to have sunlight enter each room. The company's first big project was Washington Terrace, a community within itself designed specifically for African-American working families. Washington Terrace, which housed more than 500 people and had spaces for recreation, meeting rooms, and picnic areas, also had a cooperative grocery store. Although this project was hailed across the nation as innovative and successful, its success was limited. Washington Terrace housed only a small number of families; many could not afford the rent. In 1916, the Model Homes Company built Lincoln Terrace for white families. Because the city lacked low-rent housing, the city of Cincinnati built Laurel Homes, the first public housing project, in the late 1930s. While Laurel Homes was originally built for some of the poorest whites, African Americans protested, and this housing project was soon integrated.

Avondale

Cincinnati's first black ghetto emerged during the 1920s in the West End, one of the city's oldest neighborhoods. Between 1910 and 1940, the West End neighborhood was home to most of the city's new African-American population. By 1940, 60 percent of Cincinnati's African-American population lived in small areas or enclaves within Avondale. Whites began fleeing at alarming rates, and real estate agents and landlords began charging the African-American residents high rents and mortgage rates. To make matters worse, the city decided to build an interstate highway through the area, which produced an even greater housing shortage.

By the late 1950s, the city of Cincinnati embarked on the Avondale-Corryville Redevelopment Project in an attempt to improve these neighborhoods for residents. The plan, which included fixing up old buildings and upgrading shopping areas, eventually failed because the city was unable to create affordable housing and put too much money into commercial buildings instead of homes. Crime and poverty rose in the area. In early 1966, Cincinnati police passed an anti-loitering ordinance to keep people from being outside.

In 1967, after a controversial conviction of an African-American man in court, some Avondale residents rioted. The city eventually responded by creating a new plan for the neighborhood, "Project Amen," in the late 1970s. This project, funded by federal grants and All-American basketball star Oscar Robertson, involved local black leaders in the planning.

Dayton's Model Cities Program

At 3:30 a.m. on Sept. 1, 1966, a longtime black resident of West Dayton — one of Dayton's largest ghettos — was cut down by gunfire from a passing car. After rumors flew that Lester Mitchell was shot by "white marauders," rioting began, which resulted in the destruction of several city blocks. The mayor called in the Ohio National Guard to restore order.

After the riot, the city of Dayton realized it had to do something to improve the living conditions of its poor African-American residents. Blacks living in West Dayton had an infant mortality rate and an unemployment rate twice that of other areas of Dayton, and a substandard housing rate three times that of other areas of Dayton. It was time for action.

In 1967, the city of Dayton applied for the federal government's Model Cities Program and was approved for a multi-year grant. The program's goal: to involve West Dayton residents in the improvement of their neighborhoods. In particular, the Model Cities Program wanted to expand living opportunities, create better job opportunities and job training, and improve recreational facilities and other buildings in the area. False starts and other difficulties delayed the project, which didn't begin officially until 1973 and was headed by Ron Gatton. In general, the program was considered a failure because of poor fiscal management, lack of available land for residential development, and poor planning.

Burns-Jackson Project (Oregon District)

In the mid-1960s, some residents of the Burns-Jackson area in east Dayton — concerned that their neighborhood was decaying — formed an organization called the Burns-Jackson Corporation. These residents wanted to preserve the historic flavor of the neighborhood and create an integrated community that would be home to a diverse range of residents. In 1966, the corporation secured Bertrand Goldberg, a Chicago architect, to create an exciting new plan for renovating the area. Goldberg's plan called for relocating residents into new quarters within the area while construction took place. He would restore 197 dwellings, building a whole new community around them. Unfortunately, the city government disagreed with Goldberg's plan, and the corporation disbanded in 1972.

Later that year, the city of Dayton devised its own plan for the district and began restoring it in 1973. This plan has been considered a mixed success. Although the city successfully restored the neighborhood — making it a beautiful addition to the inner city — many lower income residents could not live there because housing costs were too high.

Handout 3-D Case Study Questionnaire

Directions: Complete this questionnaire to help you prepare for your case study presentation.

Your name: ____

Title of the case: ____

Where is your case located? Be specific. You may want to identify it on a map. ____________________

Present any relevant historical background information (e.g., consider discussing the origins and evolution of the neighborhood). ____

____

Who are the key stakeholders in this case? Briefly describe their roles. ____________________

____

What are the problems in this region or area that necessitated this housing development? ____________

____

____

What are the goals of this housing development? ______________________________

____

____

Give a timeline or chronology of key events related to this development effort. ____________________

____

____

What obstacles did developers encounter along the way? ______________________________

____

What are the strengths of this project? ______________________________

____

What are the weaknesses of this project? ______________________________

____

What should have been done differently? ______________________________

____

____

In your opinion, who or what was at fault? ______________________________

____

Handout 3-E Tips for Oral Presentations

Know Your Audience

Gear your dialogue toward your audience. Be sure to:

- Speak to the interests of the audience.
- Speak so you are easily understood.
- Involve the audience in the presentation through questions or other active approaches such as role playing or demonstrations.

Establish Your Aim

To create an effective presentation, you must know:

- What you want to achieve;
- How you are going to achieve it; and
- Who your audience is.

At the beginning of your presentation, clearly establish your purpose. Most presentations either give information (tell) or persuade and influence (sell).

Create a Structure

Select a structure that fits the aim of your presentation. While all presentations have a beginning, middle, and end, each component varies according to the presentation's aim.

- The beginning often sets the scene, introduces the overall picture, explains key terms, offers background, or provides the scope of the presentation topic.
- The middle often describes the problem or situation; gives a logical sequence of thought that leads to the conclusions; and includes a statement of conclusions, recommendations, or solutions.
- The end provides details that reinforce the topic, results, or reasoning behind the conclusions.

Create an outline of the presentation's structure, write out your presentation completely, and practice it several times before delivering it.

Use Appropriate Language

- Try not to read directly from your notes. Practice your presentation enough times so that you only have to refer to your notes from time to time.
- Use normal conversational speech that's appropriate for your audience.
- Don't deliberately use long or pretentious words.
- Use words with precise meanings, and know the precise meanings of the words you use.
- Avoid jargon such as "optimal management flexibility."
- Use active, not passive, sentences (e.g., "Mary hit the ball" is better than "The ball was hit by Mary").
- Be enthusiastic, making dramatic inflections as needed.

Incorporate Effective Visuals

- Ensure your audience can see your visuals.
- Keep visuals simple. The larger the audience, the plainer your visuals should be. Make sure the text and graphics are clear.
- Less is more. Include lots of open spaces in your visuals.
- Include a maximum of six subheadings and a maximum of six points under any subheading. Use parallel structure in bulleted text.
- Use one visual aid every 3 to 5 minutes so you don't risk overwhelming the audience.
- Offer handouts with any additional information you don't have time to deliver orally.

Don’t Bore Your Audience

- Be enthusiastic!
- Stay within the stated time limit.
- Pay attention to the audience. If you are losing the audience’s attention, adjust your presentation accordingly.
- Be prepared to change the pace or topic as needed.
- Use visuals or audiovisuals to enhance your points. Add color.
- Involve your audience actively in the presentation through questions and answers, demonstrations, surveys, etc. Remember that learning is a two-way process: The audience should learn from you, and you should learn from the audience.

Avoid Equipment Problems

- List all the equipment you’ll need for your presentation (e.g., pens, chalk, flipchart, pencils, overhead transparencies, projector, computer, and cords) and ensure all needed items are available.
- Test all the equipment one week before the presentation date. Then check it again the day before the presentation.
- Have a back-up plan. For example, if the PowerPoint presentation doesn’t work, have overhead transparencies to use instead.

Carefully Plan Group Presentations

- Make sure all presenters practice and help set up together.
- Choose the strongest presenter to handle the opening.
- Have the weakest presenters handle the middle of the presentation.
- Choose another strong speaker to handle the end of the presentation.
- Make sure everyone has a clear role for the presentation and remains within the time limit.

Develop Good Oral Communication Habits

- Stand still with feet flat on the floor.
- Establish eye contact with audience members, but don’t stare at any one person.
- Speak slowly and steadily.
- Practice, practice, practice.
- Be energetic and animated.
- Smile from time to time; incorporate humor when appropriate.
- Make sure your voice is loud enough for everyone to hear.

Notes