

L40 SOC 3810, Spring 2021

Film and the City

Instructional Team:

Instructor: Rick Moore, PhD

Pronouns: he/him/his

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Pronouns: she/hers

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Class Information:

Meeting Time: 4:00-5:20p

Mode:

- Weeks 1-2: [Remote via Zoom](#)
(Link also on Canvas)
- Week 3 & beyond: In-person,
January Hall 110

Course Prerequisites: Previous SOC experience or instructor approval

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The Basics

An Invitation to our Course

“And you thought we wouldn't have any fun. Shame on you.”
– Ferris Bueller, in *Ferris Bueller's Day Off*, 1986

“Hey kid, this is the city. I don't help anybody but myself.”
– Dawson, in *Adventures in Babysitting*, 1987

“The city is, rather, a state of mind...”
– Robert Park, in *The City*, 1925

What makes a city a city? Is there something unique about urban life, in comparison to the way life is lived in rural areas and small towns? Only recently has over half of the world's population started to live in urban centers. What issues, if any, might have arisen from this development?

In this course, we will think about and explore how sociology and related disciplines have approached the study of cities. We'll read classic and contemporary theorists on urban life and consider how cities shape the human experience. We'll then apply what we learn to consider the city as portrayed in film. Movies will become our lab where we grapple with the good, the bad, the ugly, and also the beauty of cities.

We'll use films because movies allow us to visit faraway places and examine the city in both its realistic and fanciful imaginings. Robert Park, one of the founders of the original Chicago School of urban thought, long ago argued that the city is a “state of mind.” The medium of film will let play with this idea, as each week we will view a different movie giving us a new presentation of urban life with a fresh take on the state of mind that a city cultivates. Taken together, films and a diverse array of scholarship tackling urban issues will allow us to gain a deeper understanding of contemporary social life.

The movies we will watch are set in many places, including the actual cities of New York, Chicago, Los Angeles, Singapore, Manilla, and others. Some of the films take place in fictional locations like Wakanda in *Black Panther*, or the unnamed city featured in the futuristic utopia/dystopia of *Metropolis*. Their stories will help us work through that question of what makes a city and engage both the promise and challenges that they present. Each week you'll watch one of these films on your own (think of it as part of your assigned reading) and we'll discuss the film and related urban theory in class.

In addition to thinking about cities in film, the course also asks you to visit some St. Louis neighborhoods in person and make firsthand observations of what you find in order to compare what we've witnessed on the screen and in text with our local reality. The course then culminates in a final project for you to showcase what you've learned during the semester: either a research paper on a theme related to the course or a creative project of your choosing.

So, pop some popcorn, grab your reading glasses, and get ready to think about cities!

Learning Goals

The learning goals are the specific things that we're working towards this semester. Think of them as our destinations on a road trip. The rest of the syllabus is the map of how we get there.

In this course, participants should...

1. Become familiar with both classic and contemporary sociological approaches to studying cities and urban life.
2. Apply these theories to analyze the portrayal of urban life in film.
3. Apply these theories to analyze what they observe within the St. Louis metropolitan area.
4. Use fictional portrayals of urban life in cinema to theorize about the past and current role of the city in human society.
5. Recognize major issues of inequality in cities and their causes.

A Note on Course Material

We will deal with some challenging subject matter over the semester in studying cities, such as racial violence, sex work, and other sexual content. Many of the films we watch are rated R and may contain adult themes, strong language, violence and sexual content.

If there is a particular topic or issue that you cannot address for whatever reason (and I do not expect you to disclose personal history to me), I can provide an alternative assignment. Please see me if this is the case. If you feel like you are unable to engage with a significant portion of the course content, then you may want to think about whether or not this is a class that would be good for you. You are responsible for reviewing the topics, films and readings during the add/drop period.

If ever feel the need to step outside during one of our discussions, you may leave the room or Zoom session without explanation, excuse yourself from a conversation, or contact me about alternative assignments. If you find yourself unexpectedly troubled by content and need to talk to a mental health professional, please practice good self-care and [see someone](#) at Habif Health and Wellness Center. I recognize that these themes can bring sensitive topics to the fore, and I hope that you will communicate with me by email or during office hours to work together to address any concerns you might have.

Course Requirements

This part of this syllabus explains what you actually do as a member of our course community.

1. Film Viewing Guides (25%)

In this course we will use 13 films to explore issues surrounding modern cities. You are responsible for viewing each week's film outside of class (think of them as part of your assigned reading). Films will be on reserve in the library for streaming online.

For 6 of the 13 films, you must complete and submit a viewing guide by Monday at noon of each week. Three of these guides should be completed during the Studying Cities unit (roughly the first half of the course) and three should be completed during the Issues of Urbanism and Global Cities (roughly the second half of the course). The film the last week of class (Class Choice film) is not eligible for writing a film guide.

These viewing guides are a chance to reflect on a week's film and its relationship to the course readings. As they are due before we've discussed the week's film in class, they also ensure that each week there are several of us who have spent some extra time thinking carefully about the topics we'll be covering. This helps enrich the overall class discussions. Finally, the guides are a chance to try out ideas, practice writing, and get feedback from the instructional team in preparation for the final project of the semester.

Sometimes the prompts for the guides may ask you specific questions about the film and its relationship to the week's readings. Other times the guides will allow you to explore whatever themes you find most relevant (much like response papers often used in seminars). Guides and instructions for each film can be found on Canvas. They will mainly be graded for completion. You can choose the weeks that you write a guide, but remember you are still responsible for watching the film and doing the reading, even if you are not writing a guide that week.

2. Class Participation, in-class exercises (15%)

This course is based on [active learning](#) principals where more class time is spent doing and discussing, and less time is spent listening to the instructor talk. I structure the class like this because there's [a lot of evidence](#) that people learn better this way, sometimes even [learning more than they think they do](#). This means, however, that your attendance and participation are vital to our collective learning project. If people don't come prepared or don't participate fully, our class won't work. Therefore, attendance is mandatory, but only as long as it's safe for you to do so. We are still in a pandemic, so do not come to our in-person class if you feel sick or you suspect that you have COVID. *Missing class due to health reasons will not adversely affect your class participation grade*. In addition, if you have to miss class because of health reasons, we'll make sure that you still get a full learning experience.

Course participation will be evaluated around midterms and at the end of the course. Participation can take many forms, including being a strong group member during groupwork, contributing to online activities, asking questions, making comments, etc.

When it is safe to be in class, remember that class participation is more than just attendance: You should come to class having viewed the week's film, read the assigned readings for that day, and be prepared to discuss both of them in detail. Bring copies of the readings to class; we will refer to and discuss specific pages. Most days there will also be ungraded exercises to complete in class. In-class exercises cannot be made up at a later date.

For at least the first two weeks we will have our class on Zoom. Participation on Zoom can be challenging but it is just as important as participating in person. Camera use is not required, but I strongly encourage that you turn your camera on, if you are in a space that you are able to do so. Part of creating a successful class involves being present in the moment and building community; it's very hard to do these things when we're all just represented by empty squares on a screen. If for some reason you cannot come to class (in person or on Zoom), please refer to the procedures in the course

attendance policy located under COVID-19 Health and Safety Protocols and the General Course Policies section of this syllabus.

3. Analytical Essays & Field Visits (30%)

You will write two short analytical essays where you will relate concepts from the films, readings and in-class discussions to our immediate urban environment here in St. Louis. One essay will be related to the first section of the course (Studying Cities) and the second will be related to the following sections (Issues of Urbanism and Global Cities). Each essay will require you to visit various parts of the St. Louis metro to make firsthand observations of urban life.

Essay topics and further instructions will be distributed in class.

Essays due dates:

Essay 1 (Studying Cities): Friday, March 11th at 5p (Friday before Spring Break)

Essay 2 (Issues of Urbanism): Monday, April 11th at 9a

4. Final Project (30%)

You will complete a final project that will be an analysis of cities or a concrete issue of urban sociology of your choosing. The analysis should draw on course readings, films, as well as other additional outside material. You have 2 choices for the format:

Option 1: You can write a traditional research paper of 3,000 – 4,000 words on a theme from the course. Your paper must be more than simply descriptive; it should contain both an analysis and an argument.

Option 2: Propose a creative alternative project (e.g video, podcast, website, interviews, etc.). Think of this option having to do analytical work similar to that which is required in a standard research paper, but instead of writing a paper you're presenting your analysis in a different format or making significant use of primary data. If you choose this option, you and I will agree to the details of the chosen format/method in advance.

Whichever option you choose, you must have a brief meeting with either Prof. Moore or Cilka during the week of April 4th to discuss your plans for the project. Before meeting with us, you must complete a short proposal exercise on Canvas.

The final project is due on Monday, May 9th at 9a. Further information for both options will be distributed later in the semester. There is no final exam, and we will not meet during exam week.

Course Requirements Summary:

Film Viewing Guides	25%
Analytical Essays & Field Visits	30%
Class Participation	15%
Final Project	30%
TOTAL	100%

On Deadlines and Late Work

As someone once said, “Life moves pretty fast. If you don’t stop and look around once in a while, you could miss it.” To help you look around and/or to deal with anything unexpected that comes up, you have two automatic 48-hour extensions on an assignment, no questions asked. Just email me and say that you’re taking your extension. The only exception to this is the final research project (so I can grade them in time to meet the university deadline for final grades).

Other assignments that are accepted late may be penalized 1/3 of a grade for each day overdue – for example, A will become A-, B- will become C+ etc. In theory, late assignments could receive grades below failing (< 59%) as there may be a continued reduction of 3.3% credit each day late beyond the time the work would receive an F. In-class assignments and quizzes will not be accepted late and cannot be made up. No work will be accepted after the end of exam week.

All of that said, remember we’re still in a pandemic, so if you find yourself getting behind for any reason, come talk to me and I’ll can help you get back on track.

Books, Readings and Films

The readings in this course were chosen to provide an introduction to the sociological analysis of cities and urban life. Reading and engaging with these texts is a vital part of your learning journey in this course.

There are 2 required books, available in the WashU Campus Store and the usual places online. Other required readings will be posted on Canvas.

Required Books:

Kasinitz, Philip, ed. 1995. *Metropolis: Center and Symbol of Our Times*. New York: New York University Press.

Park, Robert E., and Ernest W. Burgess. 2012 [1925]. *The City: Suggestions for Investigation of Human Behavior in the Urban Environment*. Chicago: University of Chicago Press.

Films:

In addition to readings, each week will also include a film that you need to watch outside of class. All of these films should be streaming on library reserves. Links will be posted on Canvas.

Our Class During a Pandemic

It’s been a couple of crazy years, hasn’t it? But whatever the Spring semester brings, we’ll work though it together. In the hopefully unlikely event that we have to remain online past the first two weeks, we’ll be ok – I’ve led similar discussions of this kind of material online and it worked very well. If some of us have to miss classes due to illness or quarantine, we’ll be ok – we’ll work with those people to make sure they get a great educational experience and remain integrated within our class community. All of this means that we may have to make some changes as the semester goes on. If we do, we ask that you’re open to being flexible and we’ll together make this work.

If you have any questions or concerns, please feel free to reach out to me and we'll be happy to discuss them with you.

COVID-19 Health and Safety Protocols

We're still in the middle of the pandemic and the most important thing is that we stay safe and treat each other with compassion.

If you have a COVID-19 diagnosis, symptoms consistent with COVID-19, or exposure to a person with a confirmed or suspected COVID-19 diagnosis that requires quarantine or isolation, please contact me ASAP. We will work out appropriate accommodations as needed.

Most importantly: Do not come to our in-person class if you feel sick or suspect that you may have COVID.

While on campus, it is imperative that students follow all public health guidelines established to reduce the risk of COVID-19 transmission within our community. The full set of University protocols can be found at <https://covid19.wustl.edu/health-safety/>. This includes:

- **Completing a self-screening using the [WashU COVID-19 Screening app](#) every day before coming to campus or leaving your residence hall room.** If you do not receive a green check and pass the screening, you are not permitted to come to campus or leave your residence hall room. You must contact the COVID Call Center (314-362-5056) or the Habif Health and Wellness Center (314 935-6666) immediately. **Note:** In addition to the symptoms listed in the screening tool, everyone also should pay attention to symptoms that are new or different for you, including things like headache and congestion, particularly in combination with diarrhea. These can also be signs of COVID-19. **Call the COVID Call Center or Habif to report these symptoms.**
- **Complying with universal masking.** All individuals on campus must wear disposable masks or cloth face coverings while occupying indoor public settings, including: multi-person offices, hallways, stairwells, elevators, meeting rooms, classrooms and restrooms. Masks are encouraged but not required for outdoor activities, particularly at large events or in crowded settings. Students with disabilities for whom masked instructors or classmates create a communication barrier are encouraged to contact Disability Resources (www.disability.wustl.edu) or talk to their instructor for assistance in determining reasonable adjustments. Adjustments may involve amplification devices, captioning, or clear masks but will not allow for the disregard of mask policies.
- **Maintaining physical distancing as needed.** While distancing requirements have been removed for vaccinated students, those who are not fully vaccinated are strongly encouraged, for their own health, to maintain a distance of 6 ft from others in the classroom. If you are not able to be vaccinated or have conditions that may put you at increased risk of failed immunity and classroom activities would bring you in frequent proximity to other students, contact your instructor to discuss alternatives.
- **Practicing healthy personal hygiene,** including frequent handwashing with soap and warm water for at least 20 seconds and/or using hand sanitizer with at least 60% alcohol.

COURSE SCHEDULE ON NEXT PAGE

Course Schedule and Readings

C = The City; M = Metropolis; all other readings posted on Canvas. Readings may change and additional readings may be added. Check Canvas for the most up-to-date information.

<u>Wk</u>	<u>Unit</u>	<u>Topic / Film</u>	<u>Date</u>	<u>Reading</u>	<u>Due</u>
	Studying Cities		NO CLASS	N/A	Film guides due throughout
1		Intro	1/19	None.	
2		City as Celebration <i>Ferris Bueller's Day Off</i>	1/24	Sutherland and Feltey (2013) - "Cinematic Sociology - Introduction" (selections, 8 pages) / Ward (2015) - "Ferris Bueller's Day Off and the History of Teen Film" (6 pages)	
			1/26	Park (1925) "The City: Suggestions for Investigation of Human Behavior in the Urban Environment" Ch 1 in C (45 pages)	
3		City as a Problem <i>Adventures in Baby Sitting</i>	1/31	Simmel – "Metropolis & Mental Life," Ch 3 in M (15 pages)	
			2/2	Lefebvre (1996) "The Specificity of the City" (4 pages, but dense, read slowly) / Wirth (1938) - "Urbanism as a Way of Life" in M (28 pages)	
4		Chicago School <i>Taxi Driver</i>	2/7	Burgess – "Growth of the City," in The City (16 pages)	
			2/9	Drake & Cayton - Ch 8, The Black Ghetto (38 pages)	
5		L.A. School & Beyond <i>The Big Lebowski</i>	2/14	Dear (2002) - "Los Angeles and the Chicago School: Invitation to a Debate" (24 pages) / Abbott (2002) - "Los Angeles and the Chicago School: A Comment on Michael Dear" (5 pages)	
			2/16	Lloyd (2012) - "Urbanization and the Southern United States" (18 pages)	
6		Structure of Urban Space <i>Tangerine</i>	2/21	Jacobs (1961) – "The Use of Sidewalks," Ch 8 in M (18 pages)	
			2/23	Ellingson et al (2004) - "The Theory of Sex Markets" (selections, 30ish pages, but includes some tables and things to skim)	

<u>Wk</u>	<u>Unit</u>	<u>Topic / Film</u>	<u>Date</u>	<u>Reading</u>	<u>Due</u>
7		Suburbia <i>American Beauty</i>	2/28	Gans (1991) - "Urbanism and Suburbanism as Ways of Life: A Reevaluation of Definitions" Ch 11 in M (25 pages); Derder (2017) - "What Do We Do with the Art of Monstrous Men?" (10 pages)	
			3/2	Jacques and Write (2015) - "The Pursuit of Coolness" (21 pages)	
8	Issues of Urbanism	Class Inequality <i>Metropolis</i>	3/7	Desmond (2016) - <i>Evicted</i> (Selections, 40-ish pages)	Last Chance for 1 st half film guides
			3/9	Hanlon (2009) - "A Typology of Inner-Ring Suburbs: Class, Race, and Ethnicity in U.S. Suburbia" (24 pages, some skimable) / Reading on Inequality in St. Louis (TBD)	Essay 1: Friday, 3/5
N/A		SPRING BREAK	NO CLASS		
			NO CLASS		
9		Racial Tensions <i>Do the Right Thing</i>	3/21	Doering (2016) "Visibly White" (12 pages)	
			3/23	Quillian and pager (2001), selections on Canvas	
10		Dystopian Futures <i>Soylent Green</i>	3/28	TBD	
			3/30	TBD	
11		Hopeful Futures <i>Black Panther</i>	4/4	TBD	Meeting with instructors this week
			4/6	TBD	
12	Global Cities	Global Cities <i>Crazy Rich Asians</i>	4/11	Sassen (2001) - <i>The Global City</i> (selections, TBD)	Essay 2: Monday, 4/11
			4/13	TBD	
13		Urbanization <i>Manila in the Claws of Light</i>	4/18	TBD	Last chance for 2 nd half film guides
			4/20	TBD	
14		Class Choice!	4/25	No reading	
			4/27	No reading	
N/A		Finals Week	5/9		Final Project: 5/9

Other Useful and Important Information

Course Hashtag

When I see news related to topics we're covering in the course I occasionally post it on Twitter using the #FilmAndCity hashtag. Feel free to post things there too! My twitter handle is @prairiedogking. More information will be given during the semester.

Course Policies

Course Policies:

University-wide policies and student resources can be found on our Canvas page and are also part of the syllabus for this course. I encourage you to read through them by following the links below.

University-Wide Policies: <https://wustl.instructure.com/courses/73030/pages/university-wide-policies>

Student Resources: <https://wustl.instructure.com/courses/83075/pages/student-resources>

Academic Integrity:

Academic integrity is at the core of all academic work, and I encourage you to uphold the highest standards in this area. Naturally, all work that is not your own must be cited appropriately. Academic dishonesty *of any sort* will not be tolerated and may result in a failing grade for an assignment, the entire course and/or other actions the instructor and university deem appropriate. Unless I have informed you otherwise in writing, reusing material from previous work you wrote for this class or other classes also constitutes an academic honesty violation. You should work on assignments individually unless instructed otherwise. It's ok to talk to your peers about your assignments, but what you turn in needs to have been written by you. Ignorance of academic honesty expectations (including citation practices) or "unintentional plagiarism" do not excuse violations; it is your responsibility to ensure that your work and conduct comply. If you have any questions about what constitutes plagiarism or academic honesty, please speak with me and I will be happy to help you.

WashU's Academic Integrity Policy: <https://students.wustl.edu/academic-integrity/>

Arts & Sciences Academic Integrity Policy: <https://artsci.wustl.edu/academic-integrity>

A helpful page with resources for citation practices is <http://guides.lib.uchicago.edu/cite>

Attendance:

Attendance is mandatory as long as you are healthy because of the active learning structure of the course. If you are sick or you suspect that you have COVID-19, do not come to our in-person class. If you do become sick (or suspect you may have COVID) please email me within 24 hours of the class you missed and we will work out accommodations.

For other excused absences (e.g. athletic participation), please notify me by email at least 48 hours before the absence in order for it to count as excused. Absences on exam days should be avoided whenever possible as long as you are healthy; if the absence cannot be avoided you must email me at least 2 weeks before the exam date to arrange an alternate time to take the exam. Frequent or extended absences may require additional documentation.

Course Changes:

Over the quarter there might be changes made to the syllabus, especially concerning the exact readings. If any changes are made, we will go over them in class.

Grade Changes:

If you feel that I, or an AI, have graded something incorrectly, or not entered the correct grade in the Canvas gradebook, please contact us within one week from the time the assignment was returned (or graded on Canvas) to discuss the possibility of any changes.

Grade checks:

If you require a grade check form signed for any reason, please inform me via email 48 hours before you would like me to sign it. If I do not receive an email from you ahead of time, I cannot sign any grade check forms.

Grading Scale:

A	> 93%	A-	90.0 – 92.9%	B+	88.0 – 89.9%
B	83.0 – 87.9%	B-	80.0 – 82.9%	C+	78.0 – 79.9%
C	73.0 – 77.9%	C-	70.0 – 72.9%	D+	68.0 – 69.9%
D	63.0 – 67.9%	D-	60.0 – 62.9	F	< 60%

An A+ may be awarded in rare circumstances.

Email and Electronic Etiquette:

Communication between us and our classmates is a big part of this course. Therefore, it's important that you regularly check your official WashU email account, as important class messages will be periodically sent to it. Having not checked that account or having technical problems are not excuses for missing something in the course. We will also post things on Canvas and using Canvas announcements, so you are also responsible for being aware of any items posted on our Canvas page. I [recommend turning on email \(or others\) notifications](#) for this class so that you don't miss anything.

I and the AIs do our best to answer emails quickly. However, I cannot guarantee that last minute emails will be answered as soon as you might wish. I generally don't work evenings and I try to limit my working time on weekends (especially Saturday), so please do not expect an answer to your email faster than 48 hours. Most likely I'll answer much sooner but there are no guarantees - please plan accordingly. Also, I will not answer emails related to an assignment after 5p the day before the assignment is due.

Computers are great for taking and organizing notes but can also be distracting from class discussion. If you choose to bring a laptop or tablet to class, please be respectful and do not use it for anything except taking notes relevant to this class (i.e. no browsing the web, email, messaging, working on other assignments, etc.). And of course, resist temptation to mess around with your phone. Remember, active participation is part of your class grade, as described in other parts of the syllabus.

Exceptions:

Any exceptions to standard course procedures due to exceptional circumstances must be worked out with me over email in addition to any in-person discussions we might have. This helps prevent any misunderstandings.

Inclusive Space:

This course is an inclusive space that strives to be LGBTQIA+ friendly. Check out these [LGBTQIA+ resources at WashU](#).

Incompletes:

An incomplete will only be given in exceptional circumstances.

Appendix

Acknowledgements

Parts of this syllabus draw on syllabi written by Omar McRoberts, Jeffrey Parker, and: Halasz, Judith R. "Sociology of Film Syllabus." Assignment, Film List, Syllabus published in *TRAILS: Teaching Resources and Innovations Library for Sociology*. Washington DC: American Sociological Association. (<http://trails.asanet.org>).

The section “A Note on Course Material” draws on language and policies used by Caitlyn Collins in her syllabi.

Full Citations for Course Readings

(only contains those included in the syllabus as of 1/17/22)

- Abbott, Andrew. 2002. “Los Angeles and the Chicago School: A Comment on Michael Dear.” *City & Community* 1(1):33–38.
- Dederer, Claire. 2017. “What Do We Do with the Art of Monstrous Men?” *The Paris Review*, November 20.
- Desmond, Matthew. 2016. *Evicted: Poverty and Profit in the American City*. New York: Crown.
- Doering, Jan. 2016. “Visibly White: How Community Policing Activists Negotiate Their Whiteness.” *Sociology of Race and Ethnicity* 2(1):106–19.
- Drake, St. Clair, and Horace R. Clayton. 1945. *Black Metropolis: A Study of Negro Life in a Northern City*. Chicago: University of Chicago Press.
- Ellingson, Stephen, Edward O. Laumann, Anthony Paik, and Jenna Mahay. 2004. “The Theory of Sex Markets.” in *The sexual organization of the city*, edited by E. O. Laumann, S. Ellingson, J. Mahay, A. Paik, and Y. Youm. Chicago: University of Chicago Press.
- Hanlon, Bernadette. 2009. “A Typology of Inner-Ring Suburbs: Class, Race, and Ethnicity in U.S. Suburbia.” *City & Community* 8(3):221–46. doi: [10.1111/j.1540-6040.2009.01287.x](https://doi.org/10.1111/j.1540-6040.2009.01287.x).
- Jacques, Scott, and Richard Wright. 2015. *Code of the Suburb: Inside the World of Young Middle-Class Drug Dealers*. Chicago: University of Chicago Press.
- Kasinitz, Philip, ed. 1995. *Metropolis: Center and Symbol of Our Times*. New York: New York University Press.
- Lefebvre, Henri. 1996. *Writings on Cities*. 1 edition. edited by E. Kofman and E. Lebas. Cambridge, Mass, USA: Wiley-Blackwell.
- Lloyd, Richard. 2012. “Urbanization and the Southern United States.” *Annual Review of Sociology* 38(1):483–506. doi: [10.1146/annurev-soc-071811-145540](https://doi.org/10.1146/annurev-soc-071811-145540).
- Park, Robert E., and Ernest W. Burgess. 2012. *The City: Suggestions for Investigation of Human Behavior in the Urban Environment*. Chicago: University of Chicago Press.
- Sassen, Saskia. 1991. *The Global City: New York, London, Tokyo*. Princeton, N.J: Princeton University Press.
- Sutherland, Jane-Anne, and Kathryn Feltey. 2013. “Introduction.” Pp. 1–23 in *Cinematic Sociology*, edited by J.-A. Sutherland and K. Feltey. Thousand Oaks, CA: SAGE Publications.
- Ward, Sarah. 2015. “Ferris Bueller’s Day Off and the History of the Teen Film.” *Screen Education* (76):116–21.