



STUDY GUIDE

REEL BAD ARABS:

HOW HOLLYWOOD VILIFIES A PEOPLE

FEATURING DR. JACK SHAHEEN

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NOTE TO TEACHERS

This study guide is designed to help you and your students engage and manage the information presented in this video. Given that it can be difficult to teach visual content—and difficult for students to recall detailed information from videos after viewing them—the intention here is to give you a tool to help your students slow down and deepen their thinking about the specific issues this video addresses. With this in mind, we’ve structured the guide so that you have the option of focusing in depth on one section of the video at a time. We’ve also set it up to help you stay close to the video’s main line of argument as it unfolds. The structure of the guide therefore mirrors the structure of the video, moving through each of the video’s sections with a series of key summary points, questions, and assignments specific to that section.

Pre-viewing Discussion Starters are designed to inspire preliminary discussion about the issues the video addresses prior to viewing.

Key Points provide a concise and comprehensive summary of each section of the video. They are designed to make it easier for you and your students to recall the details of the video during class discussions, and as a reference point for students as they work on assignments.

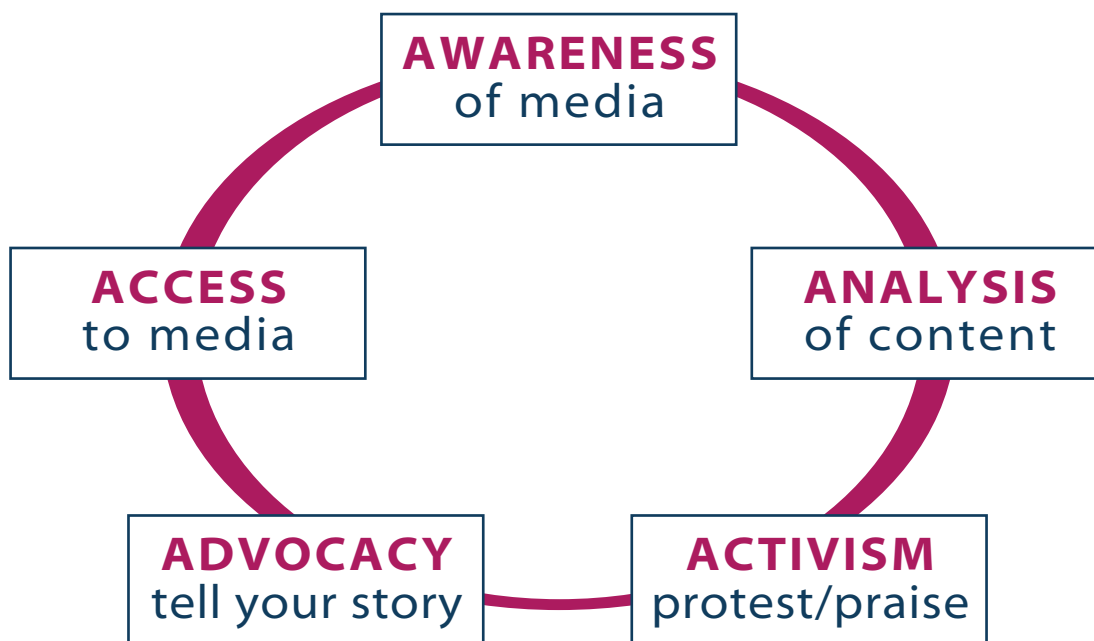
Questions for Discussion & Writing provide a series of questions designed to help you review and clarify material for your students; to encourage students to reflect critically on this material during class discussions; and to prompt and guide their written reactions to the video before and after these discussions. These questions can therefore be used in different ways: as guideposts for class discussion, as a framework for smaller group discussion and presentations, or as self-standing, in-class writing assignments (*i.e. as prompts for “free-writing” or in-class reaction papers in which students are asked to write spontaneously and informally while the video is fresh in their mind*).

Assignments for each section encourage students to engage the video in more depth—by conducting research, working on individual and group projects, putting together presentations, and composing formal essays. These assignments are designed to challenge students to show command of the material presented in the video, to think critically and independently about this material from a number of different perspectives, and to develop and defend their own point of view on the issues at stake.

USING THIS VIDEO IN THE CLASSROOM

- » View the video prior to showing it to your students.
- » Review the study guide and choose which exercises you will use with your students.
- » Use the previewing activities to help your students prepare for the ideas presented by the video.
- » Encourage *active listening*. Because the content of this video is likely to elicit emotional responses from the students, it is important that the students engage with each other in ways that ensure everybody has the opportunity both to speak and to be listened to. It is advised that you set guidelines for active listening in advance of classroom discussions. Check out MEF’s handout, *Techniques for Active Listening* (<http://www.mediaed.org/handouts/pdf/ActiveListening.pdf>).
- » Have the students keep a journal. It will be an effective place for them to explore their own attitudes and opinions and to record their observations about the media.
- » Review and discuss the handout *How to be a Critical Media Viewer* (<http://www.mediaed.org/handouts/pdf/CriticalViewing.pdf>).
- » Incorporate activism and advocacy into your media literacy study. They are an important part of empowering students.

THE MEDIA LITERACY CIRCLE OF EMPOWERMENT



THE MEDIA LITERACY CIRCLE OF EMPOWERMENT EXPLAINED

AWARENESS

Students learn about the pervasiveness of the media in their lives.

ANALYSIS

Students discuss the forms and contents of the media's various messages as well as the intent of most media to persuade an audience.

ACTIVISM

Students develop their own opinions about the negative and positive effects of the media and decide to do something about it – this can be in the form of praise for healthy media, protest of unhealthy media, or development of campaigns to educate others with regard to the media, to change media messages, etc.

ADVOCACY

Students learn how to work with media and use their own media to develop and publicize messages that are healthy, constructive, and all too often ignored by our society.

ACCESS

Students gain access to the media – radio, newspaper, internet, television, etc. – to spread their own message. This in turn leads to further awareness of the media and how it works, which leads to a deeper analysis and so forth.

OVERVIEW

REEL BAD ARABS: HOW HOLLYWOOD VILLIFIES A PEOPLE

Dr. Jack Shaheen is the world's foremost expert on representations of Arabs and Muslims in American popular culture. In this film, Shaheen discusses the myriad and persistent ways that Hollywood has maligned Arabs since the beginning of the movie age as a sinister, untrustworthy, and violent people motivated by greed, global domination and the destruction of America. In movie after movie, he shows how the Arab world has been depicted as a strange, exotic land that is peopled by cruel and savage men who are alternately demonized and ridiculed as lecherous sheikhs and incompetent, yet still highly dangerous, terrorists. And at the same time, he reveals a pattern of stereotypical Arab women portrayed almost exclusively as seductive belly dancers, female terrorists, and burqa-clad props with no real identity of their own. The film links these cultural representations in the "reel world" with political developments in the real world, making the case that Hollywood's dehumanization of an entire group of people has stoked irrational fears in the West of Arabs and Muslims by reducing their distinctive cultural and religious differences and traditions to mere caricatures. In the end, Dr. Shaheen calls for a more humane cinema that represents Arab and Muslim people in all of their complexity, points to the richness of real life in the Arab world, and challenges a new generation of American filmmakers and movie viewers to refuse Hollywood's longstanding perpetuation of Arabs as subhuman and worthy of our disdain.

INTRODUCTION

KEY POINTS

- Dr. Jack Shaheen has been studying the images of Arabs in the cinema for over thirty years. In the book that this film was based on, he examined more than 1,000 films ranging from the earliest days of film production to contemporary Hollywood blockbusters.
- Through his analysis, he uncovered a disturbing and consistent pattern of rigid and demeaning stereotypes that are repeated over and over again.
- Arabs are constantly depicted as subhuman villains and there is little variation from this portrayal.
- Dr. Shaheen argues that Arabs are “the most maligned group in the history of Hollywood.”

DISCUSSION QUESTIONS

1. Can you think of any examples of films you have seen that include depictions of Arab people? What were those images like?
2. Why do you think Arabs are represented so negatively in Hollywood films?
3. Do you agree with the statement that Arabs are “the most maligned group in the history of Hollywood”? What other groups of people have also been depicted negatively in Hollywood films? What are some consequences of negative media representations?

ASSIGNMENTS

1. If you do a keyword search for the term “Arabs” on the Internet Movie Database (www.imdb.com) you will get hundreds of hits. Go to a local video store and browse the shelves looking for some of the films that are included on that list and any other films that clearly include representations of Arabs. Then report back to the class on how prevalent these films seem to be and how Arabs seem to be portrayed in them (based on summaries and images you find in the promotional material).
2. View a few of the movies you find and write essays about the films’ portrayals of Arabs and whether they seem to reinforce negative stereotypes.

MYTHS OF ARABLAND

KEY POINTS

- The image of Arabs on display in Hollywood films is one that has a long history. It is an image that is handed down to us from European writers and artists who have historically depicted the Middle East and its peoples as a strange and exotic Oriental land.
- Dr. Shaheen calls this mythic location “Arabland.” It is a place that never existed, except in the imaginations of Europeans, but it is a fictional setting that has nevertheless been recreated over and over in the cinema.
- Arabland includes iconic images of threatening deserts, beautiful oases, and fabulous palaces complete with torture chambers and dungeons.
- Arabland is stocked with props taken from what Dr. Shaheen calls the “instant Ali Baba kit.” This includes belly dancer outfits, long scimitars, magic carpets, turbaned snake charmers, and the like.
- This image has changed little over the years and can be seen even in contemporary children’s films like Disney’s *Aladdin* (1992).
- *Aladdin* was viewed by millions of children all over the world, and was hailed as a breakthrough in modern animation, but it revives some of the most demeaning stereotypes of Arabs from the early days of the cinema.
- An opening song from *Aladdin* included these lyrics about the Arab world: “Where they cut off your ear if they don’t like your face, it’s barbaric but hey it’s home.”
- In many films Arabs are nothing more than caricatures, used simply as stock villains and/or comic relief.
- In a strange contradiction, Arab men are represented both as incompetent buffoons and as highly dangerous.
- Arab men are also portrayed as rich lechers, lusting after blonde European and American women.
- Nearly 25% of the films that Dr. Shaheen examined included purely gratuitous slurs of Arabs, meaning that Hollywood randomly injects demeaning images of Arabs into films that have nothing to do with the Middle East.
- Arab women are also demeaned by Hollywood stereotypes, represented in three primary ways: as sexualized belly dancers, female terrorists, or “bundles in black”— submissive and veiled. These repeated caricatures ignore the actual progress that Arab women have made in the real world.

MYTHS OF ARABLAND

DISCUSSION QUESTIONS

1. When you think of the phrase “Arabland,” what sorts of images come to mind? Where do you think those images come from?
2. *Aladdin* is an animated film aimed primarily at children. Do you agree that we should take the images and representations of a film like this seriously? Why or why not? Can you think of other children’s films that include stereotypical representations of groups of people?
3. How is it possible that Hollywood can simultaneously depict Arabs as incompetent and as a dangerous threat? Why do you think this contradiction occurs?
4. Arab men are often depicted as lusting after Western women. How has this stereotype also been used against other groups throughout history?
5. Why do you think Hollywood inserts demeaning images of Arabs into films that have nothing to do with the Middle East?
6. When you think of Arab women, what sorts of images come to mind? Where do you think those images come from?

ASSIGNMENTS

1. Research the term “Orientalism” and write a short summary of what you find. In your essay you should also offer your own speculation on why the theory of Orientalism has been a controversial one.
2. Search the web for reviews of some of the films Dr. Shaheen mentions in this or other sections of the documentary, and see whether any of the reviewers mention the stereotyping of Arab people. Report your results to the class.
3. Research the controversy over the opening song in *Aladdin* and the role that Dr. Sheehan and others played in getting Disney to change the lyrics.

THE ARAB THREAT: MIDEAST POLITICS AND HOLLYWOOD

KEY POINTS

- There is a strong link between politics and film. Real world political events influence the stories that are told in the movies, and the stories that are told in the movies shape our understanding of real-world politics.
- Jack Valenti of the Motion Picture Association of America has said, “Washington and Hollywood spring from the same DNA.”
- Dr. Shaheen notes that the Arab image in the U.S. became even more negative after World War II for three primary reasons: U.S. support for Israel in their conflict with the Palestinian people, the Arab oil embargo of the 1970s that resulted in higher gas prices, and the Iranian revolution and the capture of American hostages.
- As a result of these events, one of the primary Hollywood images that changed was that of the Sheik, who was now represented as both a threat to the U.S. and as a corrupt oil tycoon who was using his wealth to buy up America.
- In the 1976 film *Network*, for example, one of the most famous scenes in film history revolves around a television news anchor calling for the American people to rise up against the selling of America to the oil-rich Arabs.
- This scene was a reflection of the tremendous anger that arose from fear of a mythic economic threat to the American way of life. This sort of fear has galvanized a nation in the past. The Nazis used a manufactured threat to enrage the German populace against the supposed economic domination of the Jews.
- Hollywood’s image of the scheming Arab closely resembles anti-Semitic representations of Jews throughout history.

DISCUSSION QUESTIONS

1. Dr. Shaheen says that politics and film go hand in hand. What do you think he means by this? Do you agree? Why does Jack Valenti say that Hollywood and Washington “spring from the same DNA”? What are some examples of films that you think were influenced by real world political events or that carry political messages?
2. Though usually identified with Jewish people, the word “Semitic” actually refers to both Jewish and Arab peoples. What parallels do you see between anti-Semitism directed at Jews and anti-Semitism directed at Arabs?
3. Do you believe that films have the power to reinforce or challenge stereotypes and group animosities?

THE ARAB THREAT: MIDEAST POLITICS AND HOLLYWOOD

Why or why not?

4. Given that the vast majority of those who live in Iran are not actually Arab, but Persian, why might it be that images of Iranian terrorists in the seventies produced an anti-Arab backlash? Does this itself reinforce Shaheen's larger point about stereotypes and how they reduce reality and complexity?

ASSIGNMENTS

1. Find examples of anti-Jewish propaganda and compare them to images of Arabs in Hollywood films. What similarities and differences do you see?
2. Watch the film *Network* and write an essay on how the film reflected some of the political anxieties of the 1970s.
3. Research and write a summarizing essay on tensions between the U.S. and the Arab world since the end of World War II. Then participate in a class discussion about how this history might give wider context to the 9/11 terror attacks on the United States.

TERROR INC: DEMONIZING PALESTINIANS AND MUSLIMS

KEY POINTS

- Since Israel became a nation in 1948, every U.S. administration has sided with them in their conflict with the Palestinians.
- The U.S. alliance with Israel has been reflected in Hollywood movies that have routinely depicted Palestinians as evil, ruthless, terrorists.
- Beginning with the film *Exodus* in 1960, Hollywood has consistently portrayed Israelis as innocent victims of murderous Palestinians.
- Dr. Shaheen argues that the dialogue in the 1966 film *Cast a Giant Shadow* sounded like it could have been written by an Israeli public relations office because of its representation of the Israelis as beleaguered innocents merely trying to defend themselves against a wicked enemy.
- Over the decades, this depiction has not changed. Washington's policy of support for and allegiance with Israel is reflected in dozens of films in the 1980s and 1990s featuring savage and cruel Palestinian terrorists with virtually no counter-representation of innocent Palestinian victims of the conflict.
- Two Israeli producers who formed Cannon Pictures released at least thirty films in the U.S. (including the very successful *Delta Force* in 1986) that functioned as pure propaganda in their negative portrayals of Arabs, Palestinians in particular.
- But American filmmakers have also reinforced this pattern in films such as the incredibly popular *True Lies* (1994), which has become a staple on U.S. television.
- Meanwhile, we rarely if ever see stories of Palestinian suffering, Palestinian victims, even Palestinians as human beings.
- Dr. Shaheen asks, "Aren't Palestinians just as human as Israelis, aren't their lives just as worthy? And if so, why can't we ever see evidence of this in the movies?"

TERROR INC: DEMONIZING PALESTINIANS AND MUSLIMS

DISCUSSION QUESTIONS

1. Why do you think Hollywood never seems to question Washington's official stance on the Israeli/Palestinian conflict?
2. How might Hollywood films influence public opinion on Israel and Palestine? Does the fact that these are fictional films designed as "entertainment" matter in terms of their potential to influence real-world public opinion?
3. Why do you think these depictions have changed so little over the decades?
4. Why do images of Palestinian suffering seem to be systematically excluded from the movies?
5. What is your response to Dr. Shaheen's last questions? Are Palestinian lives just as valuable as Israeli lives?
6. Discrimination against Jewish people is real. How can one stand up against violence against Jews and simultaneously hold Israel accountable for the violence the state commits against Palestinians?

ASSIGNMENTS

1. Research official U.S. government policy toward Israel over the decades and report your basic findings to the class.
2. View the MEF documentary *Peace, Propaganda, and the Promised Land*, and discuss parallels between U.S. news coverage of Israel and Palestine, and the depictions of the conflict in Hollywood films. Participate in a discussion on the potential impact on public knowledge when various media stories all seem to support the same narratives.

THE ONLY GOOD ARAB...

KEY POINTS

- A clear indicator of the connection between Washington and Hollywood is the many films that are produced in cooperation with the U.S. Department of Defense.
- Dr. Shaheen says that the most racist of all of these films, which invariably portray Arabs as the enemy, is the 2000 film *Rules of Engagement*, written by a former Secretary of the Navy.
- This film paints all Yemeni civilians as terrorists, even a little girl. A brutal massacre of civilians by U.S. soldiers is thus framed as justifiable, necessary, and even heroic.
- In these films the humanity of Arab people is completely absent—and thus their slaughter is presented as acceptable.
- Film after film depicts the killing of Arabs as an entertainment spectacle without any moral ramifications whatsoever.
- Dr. Shaheen points out that these films are regularly seen throughout the Arab world and asks us to consider the consequences of this for fostering understanding and peace between our societies.

QUESTIONS FOR DISCUSSION & WRITING

1. Why do you think Hollywood film producers are so willing to cooperate with the Department of Defense?
2. What does this history of cooperation suggest about the claim that all of Hollywood has a “liberal” bias?
3. After seeing the clips from *Rules of Engagement* do you agree with Dr. Shaheen’s statement that this is a racist film? Why or why not?
4. Why is the murder of Arab people considered entertaining?
5. How do any Arab or Muslim students in the class feel about these films? If you were a citizen of an Arab nation how would you feel after watching these movies?
6. How do you think these films might shape perceptions of the United States in the Arab world, especially among young people?

THE ONLY GOOD ARAB...

ASSIGNMENTS

1. Do research on the Internet and assemble a list of films that have been made in cooperation with the Defense Department. Look into what it means to be “made in cooperation with the DoD.” What was the nature of this cooperation? What kinds of conditions were there on each side? Report back to the class on what you find, and as a class try to compile a comprehensive list of these films.
2. Read and discuss “Operation Hollywood: How the Pentagon Bullies Movie Producers into Showing the U.S. Military in the Best Light.” This article is available on the Web at www.motherjones.com/news/qa/2004/09/09_403.html

ISLAMOPHOBIA

KEY POINTS

- Americans have internalized a constant fear of the Arab world. We now automatically perceive Arab and Muslim people as threats.
- Dr. Shaheen asks us to consider whether the invasion of Iraq in 2003 was made easier because of a century of images that suggest that all Arabs are evildoers who should be feared and slaughtered.
- Westerners seem to believe that the actions of a small group of extremists in the Muslim world actually reflect the beliefs of 1.3 billion people.
- We don't make this connection when it comes to Christian extremists like the Ku Klux Klan or those who bomb abortion facilities. We don't assume that all Christians behave in this way.
- When Timothy McVeigh blew up a federal building in Oklahoma City, for example, and slaughtered children and other innocent people, we didn't automatically begin to fear all young, Catholic white men. In fact, reporters immediately began to blame Middle Eastern terrorists before there was any real information about what had happened in Oklahoma City.
- The stereotype of the dangerous Arab fanatic has become so common that it has become invisible. We've grown up with these images and we have become so accustomed to them that we don't even recognize the ways that they distort our perceptions.
- These stereotypical images now appear in television programming as well, as in the programs *24* and *Sleeper Cell*, and on the Christian televangelist networks. They are a regular part of our culture.
- Thus, when innocent Arabs are killed or maimed or tortured we often feel no immediate outrage or compassion. Rush Limbaugh, for example, wrote off the torturing of prisoners at Abu Ghraib as similar to a fraternity prank.
- Hate crimes directed toward Muslims and Arabs intensified after 9/11 and the U.S. government introduced programs of profiling and detention that affected many innocent people.
- Dr. Shaheen believes that these patterns of fear and hatred reflect the power of film to influence us to accept myths and stereotypes even when we know that they aren't accurate or real. They become part of our psyches and affect us on an unconscious level.

ISLAMOPHOBIA

DISCUSSION QUESTIONS

1. What other words come to mind when you hear the words Arab or Muslim?
2. Do you agree with Dr. Shaheen's contention that the Iraq war was made easier by a century of demeaning stereotypes? Why or why not? What do you think he means by "easier"?
3. Why do you think reporters blamed Middle Eastern terrorists for the Oklahoma City bombing?
4. What are your thoughts on racial profiling? What would you say to someone who pointed out that Timothy McVeigh looked like the stereotypical wholesome All-American boy? Would it have made sense after he bombed the federal building, therefore, to demand that white men should be randomly stopped by police and searched? Why or why not?
5. Can you think of other stereotypes that are invisible to us but influence how we see the world?
6. What did you think when you first heard that U.S. soldiers were torturing prisoners at Abu Ghraib and Guantanamo Bay? What do you think about this now?
7. Do you think films have the power to influence how we see the world? Why or why not?

ASSIGNMENTS

1. In November, 2006 *CNN's* Glenn Beck interviewed Keith Ellison, the first Muslim elected to the U.S. Congress and told him he feared that he was working for the enemy. Watch this clip and discuss your response to it. Is this an example of Islamophobia? The clip is available on the Web at www.youtube.com/watch?v=JegKCAO6N7I
2. Research the treatment of Arab detainees after 9/11. Report what you find to the class and participate in a discussion on civil liberties.
3. Watch the MEF film *On Orientalism* with Edward Said and write a paper discussing how Dr. Said's work provides a theoretical context for Dr. Shaheen's analysis of Islamophobia.

GETTING REAL

KEY POINTS

- When Westerners think of Arabs and Muslims, the images that spring to mind are not likely to be those of real people, but misconceptions based on Hollywood and other cultural stereotypes.
- We tend not to recognize that, despite cultural differences, Arab people have much in common with people from around the globe.
- When we think of Arab women we often don't realize that real progress in women's rights is occurring in much of the Arab world and that Arab women are involved in a wide range of careers and occupations. In many Arab countries the majority of college students are women.
- When we think of Arab men we often don't see them as loving fathers and providers.
- When we think of Arab teenagers we often don't recognize that they have similar interests to those of teenagers around the globe.
- We often assume that religion dominates everything in Arab's lives. It is true that Arab societies are deeply religious—just as the U.S. is a deeply religious nation. But there are also many secular pursuits in the Arab world just as there are in the U.S..
- Not everyone in the Arab world is a Muslim. There are twenty million Christians in Arab nations and Muslims and Christians in this part of the world have lived in close, peaceful, contact for centuries.
- It is important to note that some filmmakers have recently begun to portray Arabs as real, complex, nuanced people. Representing Arabs as people who have human qualities that are no better or worse than those of any other group of people helps to erode the stereotypes of Arabs that have been prevalent for so long.
- One way to challenge stereotypes is through humor, and Muslim comedians, like Blacks and Jews before them, are using comedy to encourage people to examine their own prejudices and preconceptions.
- The film *Three Kings* (1999) is a good example of a movie that represents Arabs as complex people, not as evil caricatures.
- *Kingdom of Heaven* (2005), a film about the crusades, was popular overseas but not in the U.S. When it was shown in Beirut, a scene that symbolized religious tolerance by depicting a Muslim treating a Christian icon with respect, elicited a standing ovation from both Christians and Muslims in the audience.
- Arab audiences are hungry for nuanced, respectful portrayals like those found in the films *Hideous Kinky* (1998) and *Syriana* (2005).
- *Paradise Now* (2005) humanizes Arabs by showing that they are flawed and diverse human beings who have conflicting and complex perspectives on political resistance and terrorism.

GETTING REAL

- Dr. Shaheen is optimistic about the future. He believes that young filmmakers will increasingly challenge the longstanding stereotypes of Arabs that have been so dominant in the cinema during the last century. He points to the progress that has been made in challenging demeaning stereotypes of other groups.
- Dr. Shaheen argues in the end that the key is that none of us can remain silent when confronted by the vilification of any group of people. We must speak out and challenge all forms of hatred and intolerance.

QUESTIONS FOR DISCUSSION & WRITING

1. What images come to your mind when you think of Arab men, women, and children? Are those images different after having seen this film? Why or why not?
2. Dr. Shaheen makes the point that the U.S. is also a deeply religious culture. Are there comparisons between the importance of religion in the Arab world and the importance of religion in the U.S.?
3. Dr. Shaheen mentions a number of films that he believes do a better job of representing Arabs as complex, diverse people. Can you think of any other examples of films or television shows that challenge stereotypes of Arab people? What about other groups?
4. What do you think of Dr. Shaheen's argument that comedy can challenge stereotypes? Can comedy also be used to reinforce stereotypes?
5. Do you share Dr. Shaheen's optimism about future portrayals of Arabs? Why or why not?
6. Dr. Shaheen encourages us not to remain silent when confronted by prejudicial stereotypes. Have you ever spoken up in a situation such as that? What was that experience like? What challenges do people who refuse to remain silent face? How can those challenges be met?

ASSIGNMENTS

1. Watch one of the films that Dr. Shaheen mentions as an example of more humane representations and write a review of it that focuses on its portrayal of both Arab and Western characters.
2. Research religious diversity in the Arab world and report your findings to the class.
3. Find articles about women's rights in Arab nations and write a report that discusses areas of progress and continuing concerns.
4. Look up Arab and Muslim in the dictionary. Summarize the definitions of each in your own words. Explain how it can be that an Arab does not necessarily have to be a Muslim, and that a Muslim is not necessarily an Arab. How do these real definitions square with what people around you seem to think?

FOR MORE INFORMATION

BOOKS BY DR. JACK SHAHEEN

[Arab and Muslim Stereotyping in American Popular Culture](#)
(Georgetown University, 1997)

[Guilty? Hollywood's Verdict on Arabs after 9/11](#) (Interlink Publishing Group, 2007)

[Reel Bad Arabs: How Hollywood Vilifies a People](#) (Interlink Publishing Group, 2001)

[TV Arab](#) (University of Wisconsin Press, 1984)

OTHER RELATED BOOKS

[Typcasting: On the Arts and Sciences of Human Inequality](#) by Stuart Ewen and Elizabeth Ewen (Seven Stories Press, 2006)

[Media Messages: What Film, Television, and Popular Music Teach Us About Race, Class, Gender, and Sexual Orientation](#) by Linda Holtzman (M.E. Sharpe, 2000)

[Camera Politica: The Politics and Ideology of Contemporary Hollywood Film](#) by Michael Ryan and Douglas Kellner (Indiana University Press, 1988)

[Covering Islam: How the Media and the Experts Determine How We See the Rest of the World](#) by Edward Said (Knopf Publishing Group, 1997)

[Orientalism](#) by Edward Said (Knopf Publishing Group, 1979)

[Unthinking Eurocentrism: Multiculturalism and the Media](#) by Ella Shohat and Robert Stam (Taylor and Francis, 1994)

["Evil" Arabs in American Popular Film: Orientalist Fear](#) by Tim John Semmerling (University of Texas Press, 2006)