**Study Question for “Persepolis in Retrospect: Histories of Discovery and Archeological Exploration at the Ruins of Parseh”**

1. What type of corrective does Ali Mousavi offer in his review of the history of archeological explorations at Persepolis? What motivates his retelling of that history? How would you describe his main argument(s)?

1. What distinguishes European and Iranian interests in excavations on the site of the ruins of Parseh? Do these interests overlap?
2. What role did photography play in generating interest in the ruins of Persepolis? What did photography offer the discipline of archeology?
3. How did the creation of museums in Europe affect the ruins of Persepolis? What enabled and empowered Europeans to remove ancient artifacts from the site?
4. How would you assess the work of the German archeologist, Ernst Herzfeld? Would Herzfeld’s work in Iran be regarded as continuing in the tradition of Orientalism? Or was he interested in helping Iran establish its own institutions for understanding the past?
5. When and how did American institutions enter the excavation and preservation efforts in Persepolis?
6. In the section “Postwar Excavations,” chronology appears to be more prominently displayed than in the earlier sections of the article. How would you explain this shift in narrative style?

**Study Questions for Stephen Kinzer’s “Inside Iran’s Fury”**

1. Analyze the photograph selected to accompany the article. Does it complement Kinzer’s perspective on Iran’s relationship with Europe and the United States?
2. Does the word “Fury” in the title of Kinzer’s article appropriately convey the history of Iran’s nationalist opposition to foreign intervention?
3. Did Prime Minister Mossadegh’s efforts to nationalize Iranian oil adhere to the spirit and conventions of international law? How would you compare his tactics to those of the British and American governments?
4. How does Kinzer justify Iran’s sense of pride? Does this history uniformly support this argument?
5. Examine the Cat and the Coup, a 2011-made documentary puzzle game by Peter Brinson and Kurosh ValaNejad <http://www.thecatandthecoup.com>, and assess whether it contributes to better understanding of the role the US played in the 1953 coup.