

# UNIVERSITY OF MINNESOTA

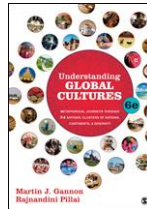
Duluth Campus

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22 January 2023



Anthropology of Europe Week 3



Direct Links  
to Canvas



Available on-line in your  canvas folder at

<sup>s2023</sup> [Canvas Modules](#)  
**[Module 3 – Week 3](#)**  
<sup>s2023</sup> AE [Simple Syllabus](#)



[Tim Roufs](#) at the TimHotel Tour Eiffel, Paris

## General Information on [Getting Started](#)

**What's  
Happening?**



**\*\*\*In-the-News**

**Live Chat**  
Tuesday 7:00-8:00 p.m.

**Questions /  
Comments**

**Video  
Explorations**

**Slides**


**Readings**

**\*Discussion**

**Project**

**Other  
Assignments**

**Midterm Exam**

(click links for details)  
 = leave page

(optional)  
**For Fun Trivia**

(optional)  
**Extra Credit**

(optional)  
**Other**

**Items DUE this week:**  
**\*enter on-line**  
**\*\*upload file**  
**\*\*\* if you signed up for this  
week's news**

## General Comments for the Week

*Kypseli* that we saw last week is one of the great “**Master Texts**” of Europe (and beyond), and this week we continue our review of Master Texts of Europe with work of anthropologist Peter Loizos. We’ll have a look at his film of his own Greek family in the village of Aargaki, Cyprus.

In brief, a “Master Text” is a work (video *or* print item *or* research technique *or* theoretical approach) that helped set the stage for what came later and which in one or more ways influenced the development of a discipline or sub-discipline. We’ll have a closer look at what “master texts” are later in the semester, in Week 6, after we have had a chance to look at a couple more. But in the meantime, . . .

**QUESTION** to ask yourself: How are the “**Master Texts**” relevant to today’s Anthropology of Europe?

## IN THE NEWS . . .

Sign Up in Google Docs

s2023 <[https://docs.google.com/document/d/1hdmxw2c-fPhNRU5Hc0AM-7y5-PLiOlmVeYy\\_RJtjbqo/edit?usp=sharing](https://docs.google.com/document/d/1hdmxw2c-fPhNRU5Hc0AM-7y5-PLiOlmVeYy_RJtjbqo/edit?usp=sharing)>

[click ↑ here]



[Cyprus](#) [Lathaniel K.](#)

[Sweden](#) [Olivia M.](#)

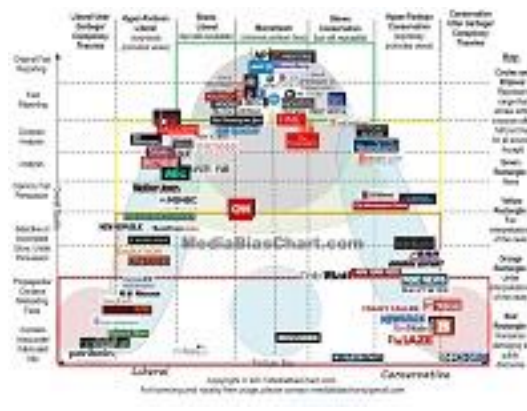
[Finland](#)

[Denmark](#) [Davis N,](#)

## Fake News / Media Bias Chart

**\*Disclosure:** Items selected from on-line news sources will under normal circumstances be limited to sources classified as legitimate “News” (the green rectangle on the chart) and “Fair Interpretations of the News” (the yellow rectangle on the chart) by the authors of the

### [Media Bias Chart](#)



[click [↑](#) here]

# LIVE CHAT: OFFICE HOURS

[Contact Information](#)

Tuesday, 7:00-8:00 p.m. (CDT)

**[“ZOOM”](#)**

[click ↑ here]

or

e-mail anytime: <mailto:troufs@d.umn.edu>

[click ↑ here]



Live Chat is optional.

# VIDEO EXPLORATIONS

**Real People . . . Real Places . . .**

[Videos for the Semester](#)

Continuing our mini-series on  
**comparative analyses of Greek villages**  
we'll have a look at **Peter Loizos' family** in Argaki,  
another Greek village.

This time we see an **"Emic"** analysis of one from [Cyprus](#) . . .

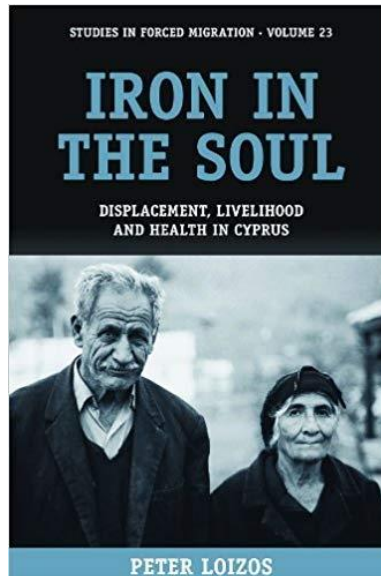
**Life Chances:**  
**Four Families in [Argaki]**  
**a Changing [Greek] Cypriot Village**

(43 min., 1973, VC 3286)

viewing guide



*Peter Loizos*' work, in addition to *Life Chances*, includes "master texts" . . .



As we continue the Kypseli-Vasilika-Argaki series, augmented with information from the Village of Karpofora (and eventually other villages in Ireland, England, Scotland, and Hungary), and even Greek-Americans in Duluth, **ask yourself a set of questions:**

- **How are they *Greek*?** [or Irish, or English, Scottish, or Hungarian?]
- **How are they *villages*?**
- **How are they "*peasant communities*"?**
- **How are they "*island communities*"?**
- **How are they *part of* larger social/cultural systems?**

- How are they *representative of larger social/cultural systems*?
- How are the "Master Texts" relevant to today's Anthropology of Europe?

One of the

## Main Characteristics of Anthropology

is **comparative methods** as major approaches to the study of human behavior development and structure

- REM: **Comparison / Contrast** from the suggested writing/development strategies and the discussion of *Kypseli: Women and Men apart -- a Divided Reality*
- Note how things are *the same* and how *they are different*
- In the Kypseli case, a logical *intravillage* comparison / contrast would be with / between "The Divided Reality" of the women's world and the men's world.

	Women		Men	
Item # 1	similar	different	similar	different
Item # 2	similar	different	similar	different
Item # 3	similar	different	similar	different
Item # 4	similar	different	similar	different
Item # N	similar	different	similar	different

- As you go along **Compare / Contrast . . .**
  - [Kypseli](#)

- [Vasilika](#)
- [Life Chances in \[Argaki\]](#)
- Discussions of [Greek](#) Villages and [Greek](#) Ethnology/Ethnography in class, including . . .
- Greek-Americans in Duluth

## THIS WEEK'S SLIDES

[Class Slides for the Semester](#)

“Main Characteristics of Anthropology: Culture as the Primary Concept”

[\(.pptx\)](#)

[click ↑ here]

“How about a little game of Jeopardy?”

[\(.pptx\)](#)

[click ↑ here]

Main Characteristics of Anthropology		
<small>WebPage Summary</small>		
week 2:	<b>1</b> The <b>four fields of anthropology</b>	<a href="#">(.pptx)</a>
week 3:	<b>2</b> <b>culture</b> as a primary concept	<a href="#">(.pptx)</a>
	• <b>How about a little game of Jeopardy?</b>	<a href="#">(.pptx)</a>
week 4:	<b>3</b> <b>comparative method</b> as major approach	<a href="#">(.pptx)</a>
week 5:	<b>4</b> <b>holism</b> as a primary theoretical goal	<a href="#">(.pptx)</a>
	• Anthropology and its <b>Parts Chart</b>	<a href="#">(.pptx)</a>
	○ Enlarged Chart: " <a href="#">Anthropology and ... It's Parts</a> "	<a href="#">(.pptx)</a>
week 6:	<b>5</b> <b>fieldwork</b> as a primary research technique	<a href="#">(.pptx)</a>



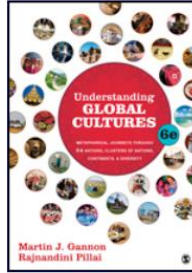
# READINGS FOR THE WEEK

[Readings for the Semester](#)

[Textbook Information](#)

## **Life Chances**

is part of the Greek Villages Comparisons and the "Master Texts" discussions



### PART III: SCANDINAVIAN EGALITARIAN CULTURES

#### **Chapter 7: The Swedish Stuga**

Chapter 8: The Finnish Sauna

Chapter 9: The Danish Christmas Luncheon

(assigned readings are in **bold** letters)



### PART III: SCANDINAVIAN EGALITARIAN CULTURES

Chapter 7: The Swedish Stuga

#### **Chapter 8: The Finnish Sauna**

**Chapter 9: The Danish Christmas Luncheon**

**Paul Buffalo, "*Finns, 'The Sweatbath-Men'*"**

from:

Timothy G. Roufs (Ed.). 2019. *Gabe-bines, "Forever Flying Bird": Teachings from Paul Peter Buffalo, Vol.3, Living Amongst the Whites . . . the Best We Can*. Minneapolis, MN: Wise Ink. (For the Minnesota Historical Society, the Leech Lake Band of Ojibwe, and the American Indian Learning Resource Center of the University of Minnesota Duluth.)  
28 June 2019

## OTHER ASSIGNMENT INFORMATION

[Main Due Dates](#)

## PROJECT INFORMATION . . .

[Basic Project Information](#)

[Main Due Dates](#)

**AE Start/Continue Thinking about Your Semester Project. Your Class Research Project = (1) Presentation + (2) Term Paper**

**This week we'll also explore class projects a little bit.**

**For your Class Project, start with something *that you, personally, are interested in*, and we'll work things out from there.**

**This Project is something  
with which you should be able to have *fun*.**

**It's a good time to have at least a quick look at the information for your class project, which you can find at**

**<http://www.d.umn.edu/cla/faculty/troufs/anth3635/ceproject.html#title>. Your class Project is your Term Paper, plus a short “work-in-progress” Presentation.**



*Demosthenes Practising Oratory* (1870)

[Details of Presentation](#)



*Charles Dickens* (1842)

[Details of Term Paper](#)

Your **Informal Project Statement**, or Project Proposal, is due by the end of Week 5, **Saturday, 11 February 2023**. Basically that's a short *informal* summary personal statement of what you are interested in doing, how you think you might go about it, and what resources you are thinking about using. It can be as simple as the following:

“For my project I’m thinking about X, or Y, and these are the items I’m thinking about using [add short list]. This is why I’m interested in this/these project(s) [add your reason(s)]. . . .

It is an *informal* statement. A more formal statement will come later on (in Week 7, Saturday, 25 February 2023).

(optional) **FOR FUN TRIVIA . . .**

(optional) **“What does "Häagen-Dazs" mean?”**

**1. "Happy Days"**

2. "High Life"
3. "Danish Delight"
4. It's a Family Name
5. Absolutely Nothing

(Answer) [🔗](#)

## OTHER (optional) . . .

### Questions / Comments

If you have any **questions or comments** right now, please do not hesitate to e-mail [troufs@d.umn.edu](mailto:troufs@d.umn.edu), or ZOOM <https://umn.zoom.us/my/troufs> [🔗](#) (E-mail is fastest, and most generally best as quite often URLs need be sent.)

Best Wishes,


Tim Roufs

22 January 2023

<http://www.d.umn.edu/~troufs/> [🔗](#)

<https://umn.zoom.us/my/troufs> [🔗](#)

[other contact information](#) [🔗](#)

P.S. If you are new to the world of "technology" don't worry too much about that. Things may not "work" for you at first, but hang in there and we'll help you along. If you have not used  canvas course management system before, you might find it helpful to view the **Canvas Student Guide** [🔗](#).