

NAS 224 NATIVE AMERICAN BEADWORK STYLES WINTER 2024 – PROFESSOR APRIL LINDALA

Boozhoo! Welcome to NAS 224!

Miigwech/thank you for choosing this course.

How to Contact the Professor

EMAIL IS BEST: alindala@nmu.edu

NOTE: *Help me help you.* Subject line each message.

YOUR LAST NAME NAS 224 W24

Office Hours: MOST WEEKS Wed 10am-noon

Or make an appointment *at least* 24 hours in advance.

Phone/Text: 906-869-3994 (my personal mobile)

No contact between 8:30 pm – 8:30 am ET.



Midnight burst of beads, A.E. Lindala 2015

Teaching Philosophy (*Active Learning Credo – author unknown*)

- What I **hear**, I forget
- What I **hear & see**, I remember a little
- What I **hear, see & ask** questions about or **discuss** with someone else, I begin to understand
- What I **hear, see, discuss, and do**, I acquire knowledge
- What I **teach** to another, I master

Territory Acknowledgement

Northern Michigan University is located in beautiful Marquette, Michigan upon the ancestral homelands of the Anishinaabe Nation. Anishinaabe people are among the First Peoples of the Great Lakes. Marquette is known to the Anishinaabe as Gchi-namebini Ziibing, which refers to a life-sustaining river.

Native American Studies at NMU

Mission Statement: The Center for Native American Studies offers a holistic curriculum rooted in Native American themes that...

- challenges students to think critically and communicate effectively about Indigenous issues with emphasis on Great Lakes Indigenous perspectives;
- stimulates further respectful inquiry about Indigenous people; and
- provides active learning and service learning opportunities that strengthen student engagement, interaction, and reciprocity with Indigenous communities.

NAS 224 Course Description

The purpose of this course is three-fold: *first*, explore, study, and discuss the works of Native bead artists in the U.S. and Canada; *second*, discuss laws and cultural responsibilities associated with Native art, and *third*, learn bead art skills to produce a portfolio of beadwork. Over three units, students will learn and discuss content in relation to these topics as well as learn and demonstrate multiple stitches used to create bead art.

Course Learning Outcomes - *successful students will be able to (or will have) accomplish(ed) ...*

- **Explain** each step of the medicine wheel framework as created for this course by the instructor,
- **Explain** the seven sacred laws of the Ojibwe peoples and the animal associated with that law,
- **Explain** two federal laws in relation to Native American art and artifacts,
- **Distinguish** differing beadwork motifs, designs, and styles among differing Native nations or regions with a particular emphasis on the Great Lakes Ojibwe,
- **Identify** multiple Native bead artisans, their tribe and their style of work,
- **Compose** a research presentation on a subject or topic related to bead art not already discussed, and
- **Create** a portfolio of originally-designed beadwork with artist statements that demonstrates mastery of multiple stitches *as well as* an origin story of how each beaded piece came to be.

NAS 224 NATIVE AMERICAN BEADWORK STYLES WINTER 2024 – PROFESSOR APRIL LINDALA

The Origin Story of this Course

The creation of this course began as a love letter to myself. I created it in response to the stresses of running an academic department. When I thought about ways in which I find peace, beadwork came to mind. The more I thought about it, the more I wanted to create a course. I realized along the way that beadwork **1)** represents significant cultural expression for tribal nations, **2)** is worthy of scholarly examination and engagement, and **3)** opens a door to all of Native studies. It is my wish that this class instill knowledge, skill, creativity, and perhaps even, (after some practice) peace of mind.

This Course in Relation to this Region

As noted in the Center’s mission, we focus on Great Lakes Indigenous perspectives. In this region, bead art evolved from the use of porcupine quills as a means of visual storytelling; this region being Anishinaabe country [tribes of the Ojibwa, Odawa and Potawatomi]. In Anishinaabemowin (Anishinaabe language), the word for beads is = *manido minesag* (spirit seeds). Towards the eastern end of the Great Lakes is the Haudenosaunee or Six Nations and we will practice a form of raised beadwork. We will also explore styles from the plains, the plateau area and even the Arctic.

Your background with bead art

Some of you will be more advanced than others at doing beadwork. Some of you maybe even know tricks I don’t know (cool!). Some of you will pick up one stitch quicker than another. Everyone brings something to the circle. Active learning strategies and small group learning communities are highly encouraged. We will all find ourselves being learners and teachers at some point in this class.

Bead art as Ceremony

A significant number of talented bead artists can be found online teaching bead art. Many of these classes are make-and-take-style classes. I encourage you to embrace what they have to offer... particularly because some of them are *free*. That being said, this class expands the delivery to propose that engaging in bead art as a community is a ceremony. This is rooted in my teachings from Cree scholar Shawn Wilson who proposes that “research is ceremony” (2018). As such, we must also discuss the concepts of relationality and relational accountability; this is why we begin the course with the seven sacred laws and start each session with moments of positivity. This type of ceremony should not be viewed as a type of religion; rather it is working as mindful individuals towards a collective goal. [However, those on campus students who would like to smudge prior to class, I encourage you to do so at the Center for Native American Studies.]

The larger questions

Why introduce relationality and relational accountability? I will ask you to wrestle with questions such as “What is American Indian art?” and “What does cultural appropriation *really* mean?” and “How can art, distinctly American Indian bead art, *help to solve problems?*” and “Is the art I make or create for a greater purpose? There are probably more questions... can you think of some?”

NAS 224 NATIVE AMERICAN BEADWORK STYLES WINTER 2024 – PROFESSOR APRIL LINDALA

Text, Materials and Other Important Items

Anderson, M. G. (2017) *A Bag Worth a Pony*. Minnesota Historical Society Press.

Art materials -- as you may know -- can be an expensive investment. To help you with costs, the CNAS purchased items in bulk. **The total cost of one of the required kits is \$75.00.** Should you wish to add more materials of your choice, the cost is your responsibility.

Other materials -- videos, PDFs and power points -- will be on EduCat or on reserve at the Olson Library.

How will I be assessed?

Quizzes -- There are three-unit content quizzes to assess your knowledge of the varying course material and readings. There will also be a demonstration quiz to assess your confidence with multiple stitches.

On-going/On-growing Visual Progress and Reflection -- This collective voice thread journal will be required an entry 2x a week during weeks 3-12. This will be an open creative space to share with your peers. These progress reports consist of uploading photos and sharing a reflection of your progress.

Research Project Presentation

This research project will have three parts; a research proposal, an annotated bibliography, and a presentation on Voice Thread shared with the entire class.

Active Participation

I appreciate a flipped classroom approach where groups of students converse about course content and then we will meet as a big group to discuss as well. In addition, you will be required to comment on others' final project.

Exhibit work

You will be required to take part in an exhibition. I will ask that multiple pieces of your portfolio be submitted for inclusion in the NMU Celebration of Student Works. Each piece in your portfolio will also require an artist statement.

Final portfolio

You will submit a visual portfolio of your bead art. As this is a project-centered course, this will be the bulk of possible points to earn. This

Your beadwork portfolio will be graded on:

- Compose a title and artist statement for each piece
- Clear application/demonstrated mastery of multiple stitches
- Cleanliness and quality of construction
- Creativity -- this can range from colors used to design to story and perhaps even function.
- Comprehension/conception (the story) of the design of the portfolio

NAS 224 NATIVE AMERICAN BEADWORK STYLES

WINTER 2024 – PROFESSOR APRIL LINDALA

Grading

Introduction Activity	30
Demonstration Quiz VT 2* 25	50
Research Presentation VT	65
Unit Content Quizzes (2 @ 35 each)	70
Visual Progress & Reflection Journal	120
Oral Presentation of Portfolio of Work VT	45
<u>Portfolio of Original Work (including statements)</u>	<u>120</u>
TOTAL Points	500

Scale

A	95-100%	475-500
A-	90-94%	450-474
B+	87-89%	435-449
B	84-86%	420-434
B-	80-83%	400-419
C+	77-79%	385-399
C	74-76%	370-384
C-	70-73%	350-369
D+	67-69%	335-349
D	64-66%	320-334
D-	60-63%	300-319

Teaching & Learning

My Participation: My office hours are for you; *this is your time to pick my brain*. If you feel I need to adjust anything to improve your learning, let me know early so I can address it. **I reserve the right** to change, add or delete materials until the end of week 9. **Any changes week 10** or after will be in the students' favor.

Group Beading outside of Class Time

Should you decide to hold your own bead gatherings on campus or elsewhere, consider the following: 1) good lighting; 2) decent table space, and 3) flooring in relation to clean up (sweep or vacuum?).

A few minutes of Positivity

When Indian people make feast food for a gathering, we are taught to have happy thoughts so that when people consume it one of the ingredients will be those good thoughts. The same goes for beadwork. At the start of the first class of the week be prepared to share something positive (i.e. news of a good grade, success at baking cookies, etc.). This is meant to generate a good mind as we collectively prepare to create.

Teaching vs. Coaching

A coach stands on the sideline; she does not play the game. My goal is to be your facilitator of YOUR learning. This means work on YOUR part because you, in essence, are playing the game. You need to read. You need to write. You need to communicate with your peers. You need to take the quizzes. Not everyone is a star player, but we all contribute to the end game. **What do I need to do as your coach?** Help you to better understand the subject. Help you to think critically. Help foster curiosity. Make myself available for questions. Provide you with timely feedback on your work.

Class conversation

It is tempting to treat this class a bit differently and open up conversations that do not align with class content (it happens). I respectfully ask that you keep conversations positive and centered on making art.

Okanagan Charter [NEW in Fall 2023]

In winter 2023, NMU [adopted the Okanagan Charter](#), an international charter for health promoting colleges and universities. The Okanagan Charter has two calls to action: embed health into all aspects of campus culture and lead health promotion action and collaboration. For campus resources dedicated to wellness, keep this website bookmarked. nmu.edu/wellbeing/.

NAS 224 NATIVE AMERICAN BEADWORK STYLES

WINTER 2024 – PROFESSOR APRIL LINDALA

Class Meeting Rundown

Unit 1 | Corn

By the end of U1, successful students will have or be able to...

- 1.1 - **Explain** the American Indian Arts and Crafts law,
- 1.2 - **Identify** and **discuss** multiple uses of a bandolier bag,
- 1.3 - Independently **draw out and measure** a Plains-style moccasin pattern to your own foot,
- 1.4 - **Describe** motifs, themes, and symbols often found on a bandolier bag, and
- 1.5 - **Compose** a research proposal (towards the final research project),

Week 1 Jan 15 [no class – Dr. King day] Jan 17

- ___ Discuss In Class Wed | Introductions, Syllabus, Learning Outcomes, and Expectations
- ___ Discuss Bead Materials, Medicine Wheel approach

Week 2 Jan 22 & 24 V&C = View and Comment

- ___ **Due** **B4 Sun of Wk 1 at 10 pm** | Introduce yourself on Voice Thread [\[EduCat Forum\]](#)
- ___ Discuss In Class Mon | *Bag Worth a Pony (BWP)* Preface and ch 1 “Introduction”
- ___ Discuss In Class Mon | American Indian Arts & Crafts Law
- ___ Discuss In Class Wed | Lane stitch, basic edging stitch
- ___ Discuss In Class Wed | *BWP* Chapters 2 “Forms”

Week 3 Jan 29 & 31

- ___ Discuss In Class Mon | Single needle appliqué, double needle appliqué, Rosette stitch
- ___ Discuss In Class Mon | *BWP* Chapters 3 “Designs”
- ___ Discuss In Class Wed | Wampum Beads and Historical Impact
- ___ Discuss In Class Wed | Moccasin patterns

Week 4 Feb 5 & 7

- ___ **Due** Mon | Proposed drawing of Plains-style moccasin pattern (earlier is better!)
- ___ Discuss In Class Mon | *BWP* Chapters 4 “Photographs”
- ___ Discuss In Class Mon | Peyote stitch and Brick stitch
- ___ Discuss In Class Wed | *BWP* Chapters 5 “Handicraft and Commerce”
- ___ Discuss In Class Wed | Work on projects

Week 5 Feb 12 & 14 | no class on Wednesday

- ___ **Due** Mon | Research Proposal
- ___ **Due** Mon | Unit Content Quiz 1 [\[EduCat\]](#)
- ___ **Due** Wed | Demonstration Quiz #1 [\[upload to VT\]](#)

NAS 224 NATIVE AMERICAN BEADWORK STYLES

WINTER 2024 – PROFESSOR APRIL LINDALA

Class Meeting Rundown

Unit 2 | Beans

By the end of U2, successful students will have or be able to...

- 2.1 - Independently **thread** a loom and begin and end a loom project,
 - 2.2 - Independently **build** an eight-sided Haudenosaunee whimsey pattern,
 - 2.3 - **Describe** the history and economic impact of the Haudenosaunee whimsey
 - 2.4 - **Complete** a beaded flower utilizing a raised beadwork pattern, and
 - 2.5 - **Complete** an annotated bibliography for approved research project.
-

Week 6 Feb 19 & 21

- ___ **Due** Mon | Proposed drawing of mini-bandolier bag
- ___ Discuss In Class Mon | *BWP* Chapters 6 & 7 “Bois Forte” and “Fond du lac”
- ___ Discuss In Class Mon | Wrap stitch
- ___ Discuss In Class Wed | *BWP* Chapters 8 “Grand Portage”
- ___ Discuss In Class Wed | Raised Beadwork project

Week 7 Feb 26 & 28

- ___ Discuss In Class Mon | *BWP* Chapters 9 “Leech Lake”
- ___ Discuss In Class Mon | Whimsey pattern making
- ___ Discuss In Class Wed | *BWP* Chapters 10 “Mille Lacs”

Week 8

Winter Recess – Be safe! Keep up with the beading and reading on your own!

Week 9 Mar 11 & 13

- ___ Discuss In Class Mon | *BWP* Chapters 11 “Red Lake”
- ___ Discuss In Class Mon | Loomwork
- ___ Discuss In Class Wed | *BWP* Chapters 12 “White Earth” and Conclusion

Week 10 Harvest Week | No Class on Wednesday

- ___ **Due** Mon | Annotated Bibliography
- ___ **Due** Mon | Unit Content Quiz 2
- ___ **Due** Wed | Demonstration Quiz #2

[\[EduCat\]](#)

[\[upload to VT\]](#)

NAS 224 NATIVE AMERICAN BEADWORK STYLES

WINTER 2024 – PROFESSOR APRIL LINDALA

Class Meeting Rundown

Weeks 11-15 + Exam Week

Squash

By the end of U3, successful students will have or be able to...

3.1 Identify a minimum of seven contemporary bead artists and their tribes, and explain their style and type of work and artist philosophy,

3.2a Explain your original portfolio of work in two ways: written artist statement and voice threads,

3.3a Respond to a minimum of two of your peers' original portfolio of work,

3.4a Share presentation over Voice Thread on research topic or subject, and

3.4b Respond to a minimum of two of your peers' research projects on Voice Thread.

Week 11

___ Discuss In Class Mon | Contemporary Artists – Kenn Williams and Orlando Dugi

___ Discuss In Class Mon | Work on Portfolio pieces

___ Discuss In Class Wed | Contemporary Artists – TBD

Week 12

___ Discuss In Class Mon | Contemporary Artists – TBD

___ Discuss In Class Mon | Work on Portfolio pieces

___ Discuss In Class Wed | Contemporary Artists – TBD

Week 13

___ Discuss In Class Mon | Work on Portfolio pieces | Should be almost done!!!!

___ Discuss In Class Wed | Work on Portfolio pieces | Should be almost done!!!!

THURS | Celebration of Student Works

Week 14

___ Discuss Mon | Review of Material and Work on projects

___ Discuss Wed | Work on Research Project

Week 15

___ Discuss Mon | Review of Material and Work on projects

___ **Due** Mon | Unit Content Quiz 3

[EduCat]

EXAM

___ **Due** Mon | Respond to Two Peers Research Presentation on Voice Thread

NAS 224 NATIVE AMERICAN BEADWORK STYLES

WINTER 2024 – PROFESSOR APRIL LINDALA

Quotes to Consider

“My people will sleep for one hundred years, but when they awake, it will be the artists who give them their spirit back.”

-- Louis Riel, Métis

“Everything that I try to make, I try to make with the utmost quality in mind. I don’t approve of making something with a frivolous attitude...Following traditional aesthetics means you have to strive...You have to strive in a sense not for personal worthiness, but for an honoring statement to the Creator for what He has given you – to give respect to everything He has provided.”

-- Joanne Bigcrane, Ql’ispé

“The act of creating art is a process that consciously embraces this mystery of life. To participate in this creation called life is to look for clues. One clue leads to the next clue. I must constantly challenge my own thoughts, emotions, and opinions in order to find/create the next clue. The plot unravels.”

-- Marcus Ammerman, Choctaw

“Some artists are content to present simply their Native identity and heritage, while others make statements, sometimes quite strong, on issues of land claims, discrimination, ecology, and sovereignty, thus challenging the dominant culture and expressing resistance against those who so long oppressed them.”

-- Aldona Jonaitis, Art of the Northwest Coast. University of Washington Press, 2006.

Sample terms associated with Native identity

Aboriginal
Indigenous

American Indian
Métis

First Nations
Native American

Sample terms from Native American Studies relevant to this course

Appropriation
Epistemology
Resilience

Commodification
Indigenous Storywork
Resurgence

Decolonization
Repatriation
Visual Sovereignty

Sample list of Native artists we will discuss

Marcus Amerman
Orlando Dugi
Joyce Growing Thunder Fogarty
Rhonda Holy Bear
Sandra Okuma

Christi Belcourt
Don ‘Standing Bear’ Forest
Juanita Growing Thunder
Katrina Mitten
Lisa Shepard

Mitchell Boyriddle
Terri Greeves
Karen Ann Hoffman
Jamie Okuma
Samuel Thomas

NAS 224 NATIVE AMERICAN BEADWORK STYLES

WINTER 2024 – PROFESSOR APRIL LINDALA

Class Expectations and Policies

What did I get myself into?

Project-based courses take time. If you are having a tough go with the course, let me know as early as possible. That's what I am here for. I am very willing to work with you -- but you need to let me know.

High School Education vs. College Education

In high school you were prompted to know the correct answers. In college, you are instead prompted to think of questions. You can still do that in a creative course. This requires you to engage the subject matter differently. Let me know early if you are experiencing challenges in this area.

Value of this class

How might this subject and this course bring value to your overall education, to your desired career? Regardless of your career choices -- you have the potential to meet people from all over the world. All peoples engage in the creation of and response to cultural expressions. Opening a door to one type of cultural expression can provide you with skills to approaching multiple expressions which is a bridge to global understanding and respect.

Food in the Classroom

In the Native community it is common practice to bring enough to share (I am not fishing for handouts, really!). However, keep in mind some snacks will leave residue on your fingers – so also bring wipes.

Cleanliness in the Classroom

PLEASE clean up your mess at the end of class; this includes beads, thread and needles off of the floor. Our maintenance crew will appreciate this. **Remind me to talk to you about disposing of SHARP needles!**

Electronic Devices in Class

Because your hands will be busy beading for a good portion of each session, you shouldn't need electronic devices on the ready so I respectfully request you keep phone on pulse. However, past students have taken photos and/or video of me working on a specific stitch. That is completely appropriate and even more helpful if you share with your peers on EduCat. SO... if you bring an electronic device to class, it is not to disrupt the flow of the class.

Release of Previous assumptions

All of us have a different life experience. All of us live within a cultural context unique to our own life and cultural experience. Think about what this might mean as it relates to this course. Has your cultural context or ways to express yourself ever been threatened? Have you ever felt threatened or marginalized because of what you believe in? Only you know the answer to this. By allowing yourself to stand and walk in another's shoes for a minute...it might help you become a better global citizen.

Can I earn extra credit?

Extra credit is *not* replacement credit. You **must fulfill the obligations to the portfolio of artwork and research project**. If you have ideas for extra credit, see me first. You can only earn 30 points **total** of extra credit.

NAS 224 NATIVE AMERICAN BEADWORK STYLES

WINTER 2024 – PROFESSOR APRIL LINDALA

NMU – Various Items of Consideration

Student Handbook

Students in this course are subject to the directives and policies stated in the NMU Student Handbook. **Academic dishonesty** is sufficient cause for failure of the course. “Students should strive to obtain the highest possible level of academic achievement. They have an obligation to abide by accepted standards of academic honesty which dictate that all of their scholastic work shall be original in nature. Once enrolled in a course, students are expected to become familiar with instructional objectives, course requirements, and methods employed in determining the course grade. Students shall assume responsibility for familiarizing themselves with the course syllabus and completing all the requirements of the course.” See handbook at <https://nmu.edu/dso/studenthandbook>.

NMU’s Non-Discrimination Statement

Northern Michigan University does not unlawfully discriminate on the basis of race, color, religion, sex, national origin, age, height, weight, marital status, familial status, handicap/disability, sexual orientation, or veteran status in employment or the provision of services, and provides, upon request, reasonable accommodation including auxiliary aids and services necessary to afford individuals with disabilities an equal opportunity to participate in all programs and activities. Anyone having civil rights inquiries may contact the NMU Equal Opportunity Office. Visit their website at <https://nmu.edu/equalopportunity/> to learn more.

ADA Statement

If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Dean of Students Office at 2001 C. B. Hedgcock Building (227-1737 or disability@nmu.edu). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.

Veterans Services

Miigwech/Thank you for your service. If you are a veteran and need assistance with your benefits or are experiencing complications with your education due to military service connected issues, contact the Veteran Resource Representative in 2101 Hedgcock (906-227-1402).

Religious and Spiritual Observance [NEW in Fall 2022]

Faculty, staff, and students practice a variety of religious and spiritual traditions, which enhance the diversity of our campus community. NMU acknowledges that scheduling conflicts between required academic activities and religious and spiritual obligations are inevitable. In the event a student’s religious and/or spiritual obligations conflict with the course rundown as outlined in this syllabus (or future versions of the syllabus due to snow days or other unanticipated events), I will help students avoid negative academic consequence no differently than if the student had a personal concern such as a health matter. Students are not exempt from meeting course requirements or completing assignments in a timely manner as determined by this instructor.