



**AN ARTS-BASED APPROACH
TO CRAFTING YOUR
POSITIONALITY STATEMENT**



gaysalishart



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gaysalishart Guess who did the next warm up jersey! Thank you so much for the opportunity @canucks

I'm excited to finally be able to share this with you all! This is my salish version of the Canucks logo, incorporating tradish Musqueam colours and shapes. Killer whales are important to me on my Tsimshian side, since it's my clan animal, so I'm extremely happy to be able to do this one!

The shoulder patches and jersey colour are to honour both those who did and didn't survive residential school. It's not just a single day in the year that people need to remember, it is the every day lives of so many indigenous families. The number of children being found near the sites of residential schools is appalling, and there's been hardly any searched 😭

Love to my family and friends who have supported me and gotten me this far! 🥰



@gaysalishart



LEARNING OUTCOMES

- 1) Discuss** different techniques to engage your positionality practice
- 2) Create** your arts-based positionality statement
- 3) Share** your arts-based positionality statement



OUTLINE

- 1) Check-in
- 2) Warm-up questions
- 3) Show & Tell
- 4) Short presentation
- 5) Time to work on your arts-based positionality statement
- 6) Come together to share and discuss

CHECK-IN



foggy/hazy



partly cloudy



rainy



sunny



snowy



blustery



cloudy



windy



mixed



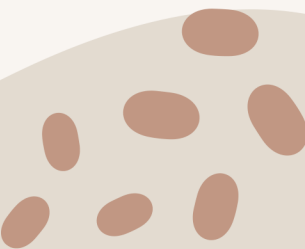
bright skies



icy



stormy



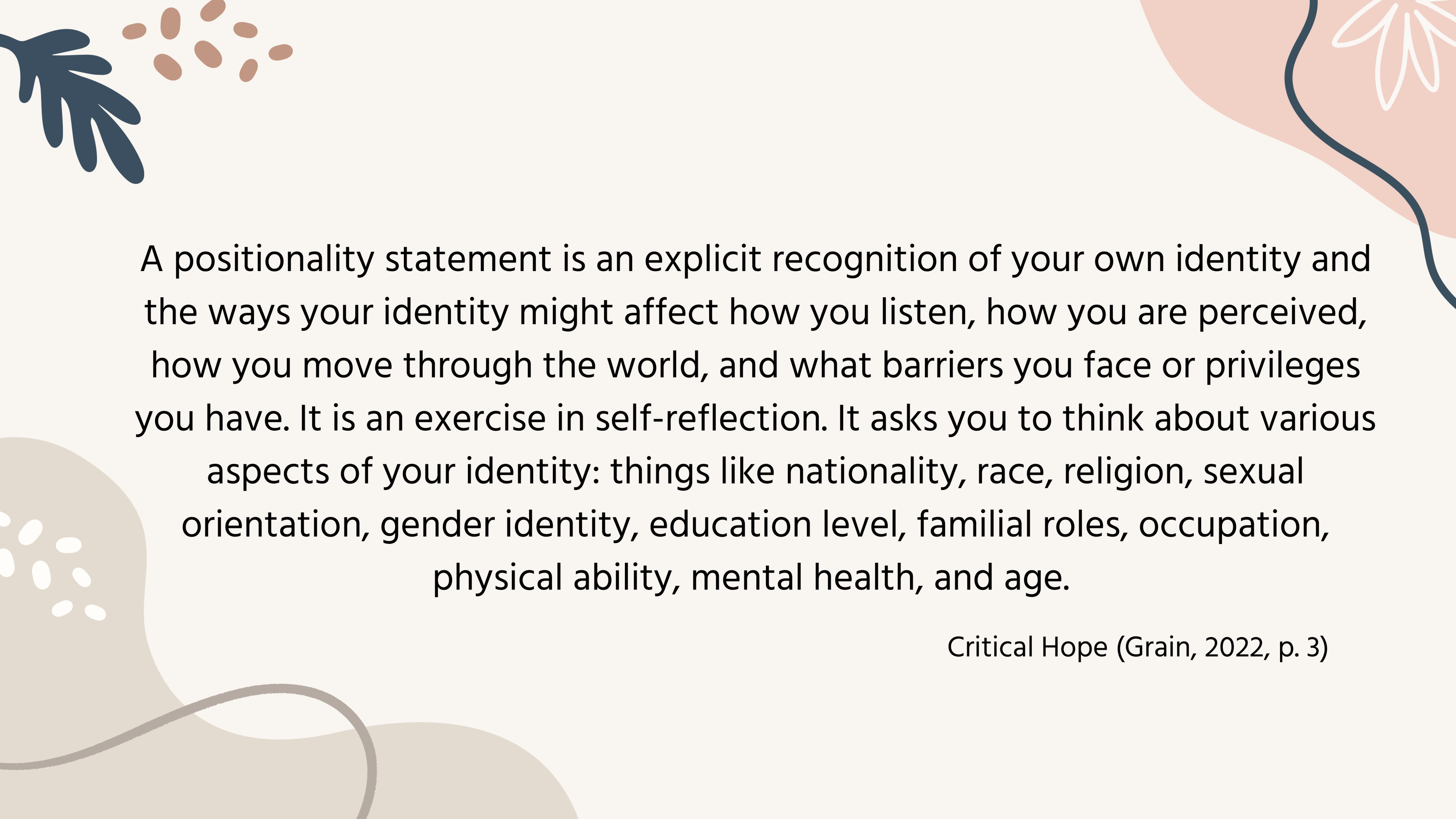


QUESTIONS

1) What is your favourite way to creatively express yourself? You can name multiple outlets!

2) How might one of your positionalities influence your teaching approaches?





A positionality statement is an explicit recognition of your own identity and the ways your identity might affect how you listen, how you are perceived, how you move through the world, and what barriers you face or privileges you have. It is an exercise in self-reflection. It asks you to think about various aspects of your identity: things like nationality, race, religion, sexual orientation, gender identity, education level, familial roles, occupation, physical ability, mental health, and age.

Critical Hope (Grain, 2022, p. 3)

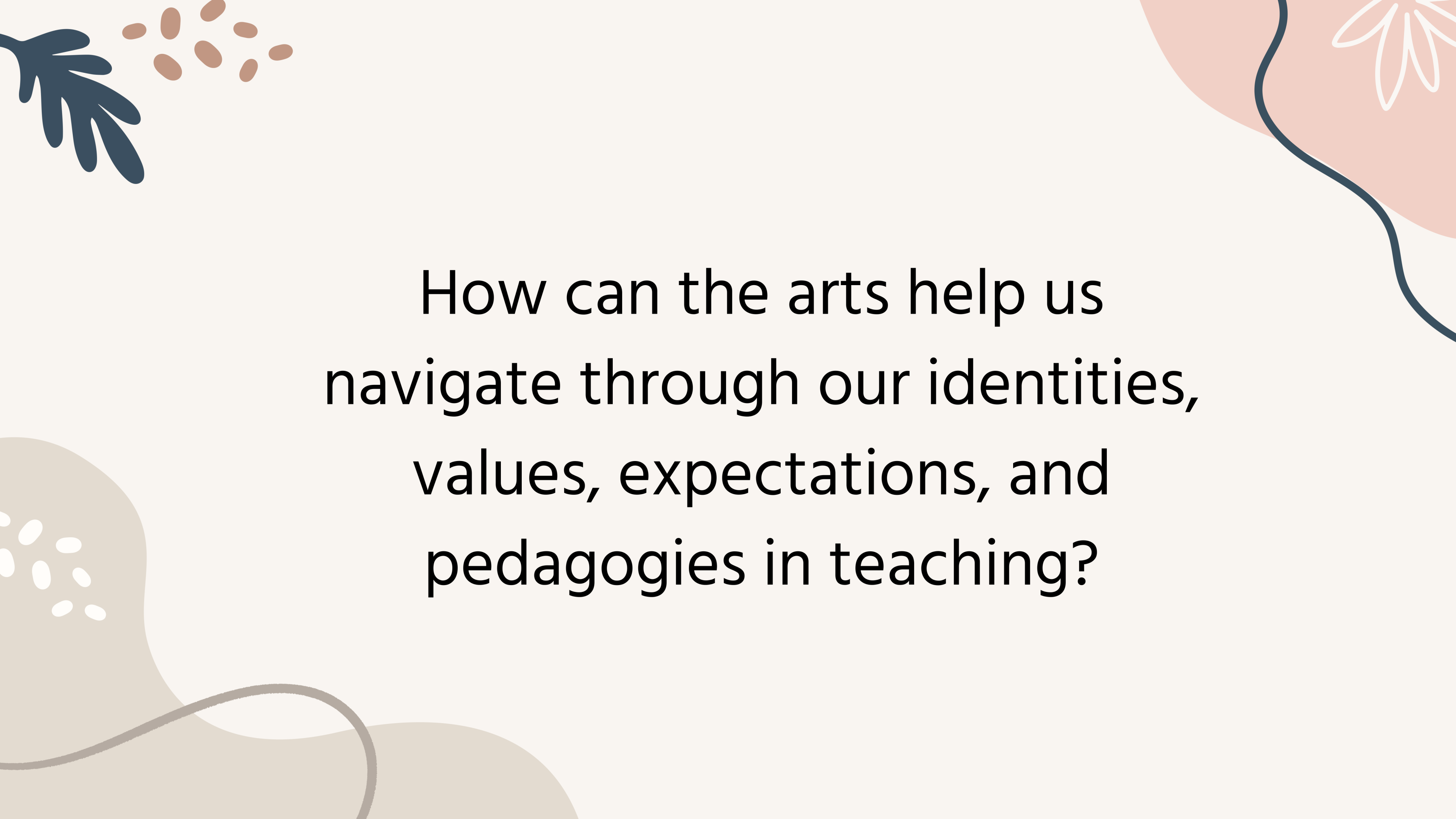
REFLEXIVITY MODEL



"Reflecting on your positionality as an instructor can be a powerful strategy for student success, especially if you think about how your lived experiences shape what you do in the classroom and how those actions may or may not be supporting the success of students in your class who often have very different lived experiences"

(Harrington, 2022)

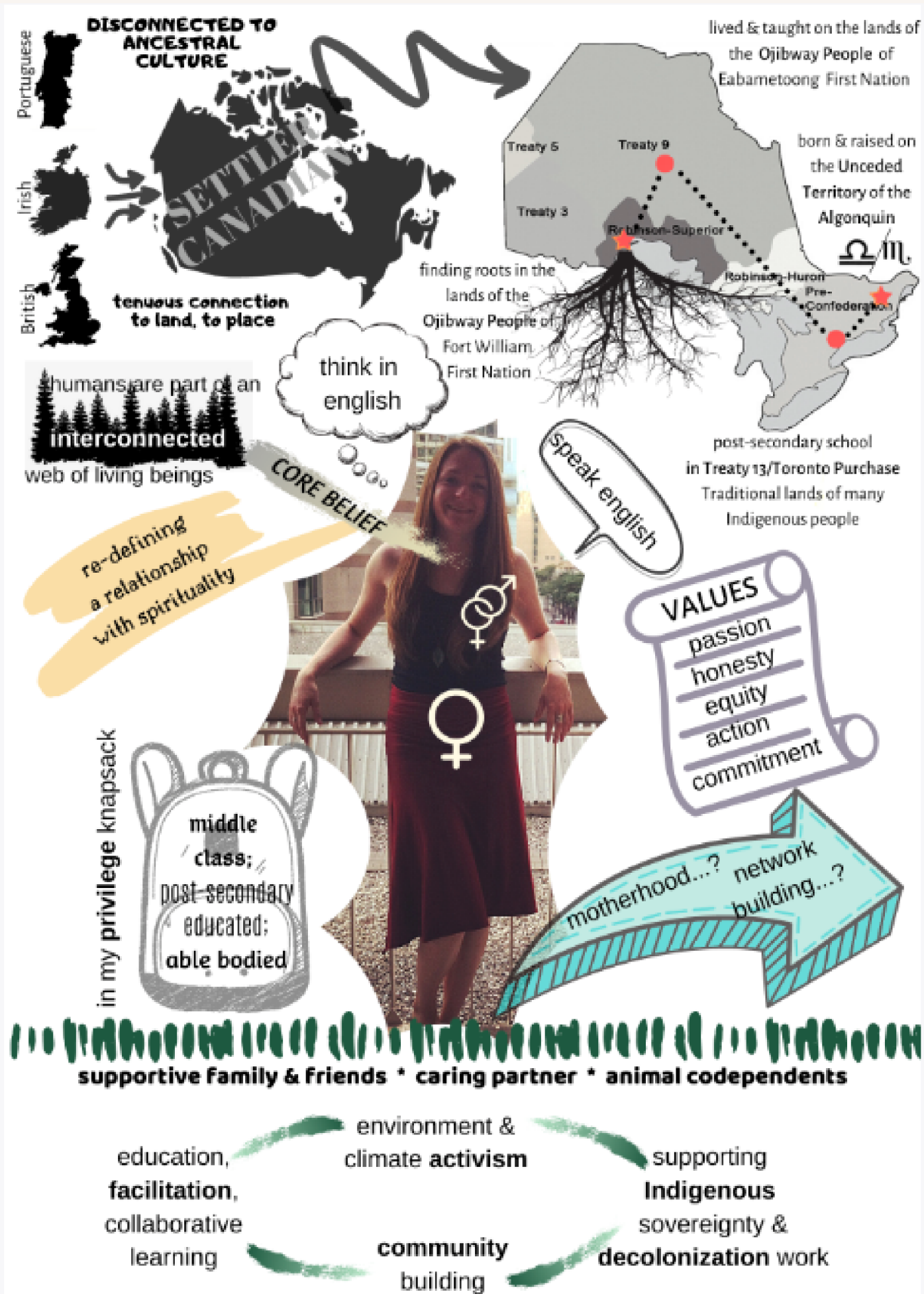


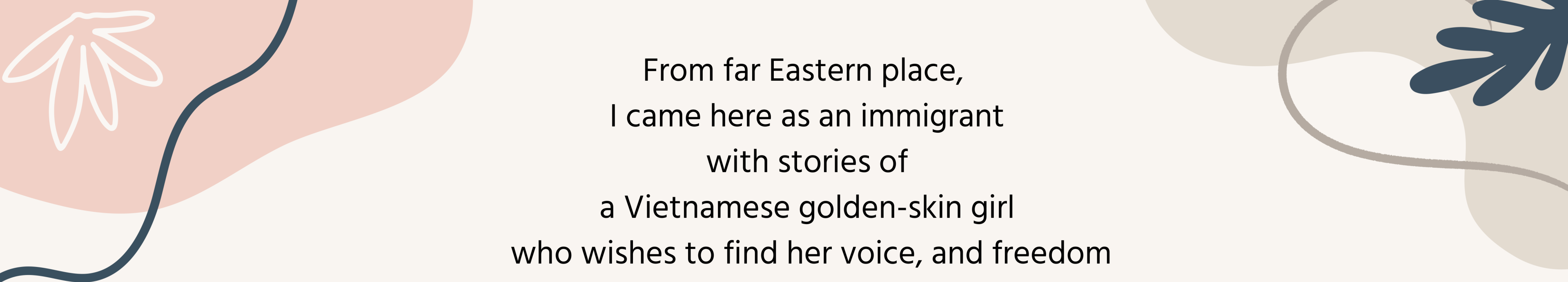


How can the arts help us
navigate through our identities,
values, expectations, and
pedagogies in teaching?

Visual knowing can transport us into the mind and experience of another in a way that is not inherent in everyday language or conversation (Gerber & Myers-Coffman, 2017, p. 603).

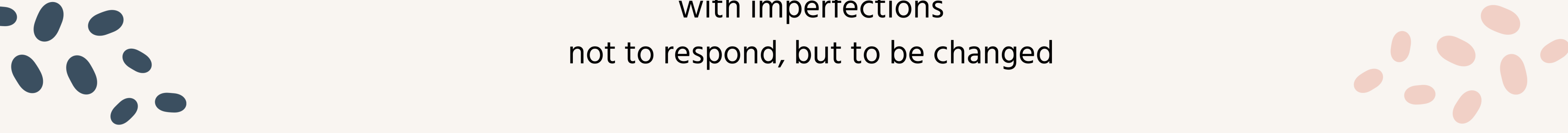
“Art experiences as evocative, embodied and emotionally strong impressions and expressions, affording possibilities to think of, reflect upon and communicate about oneself and the world” (Vist, 2016, p. 2)





From far Eastern place,
I came here as an immigrant
with stories of
a Vietnamese golden-skin girl
who wishes to find her voice, and freedom
by traversing from the land of possibilities
towards the rising sun

I have nothing but some broken English
and a bucket full of courage to learn, love, and nourish my soul—
the soul that has no colour, but
beautiful like a rainbow
happy like blue sky over my head
gentle like green grass under my toes
In my everyday being and becoming
I want to stop and listen—
with imperfections
not to respond, but to be changed



What social identities—race, gender, sexual orientation, age, social class, religion, ability and so on—do I identify with and how significant is each identity to how I teach?

What type of training and experiences do I have? How have they shaped who I am professionally, and how might they impact how students relate to me and my teaching style?

Where do I know from? How was my discipline developed? What role did my discipline play in reifying dominant ideologies or worldviews? What role do I play in this work? In what ways do I challenge or divest from some of these practices? Why or why not?

What elements of my identity, experiences, and worldviews shape my:

- Teaching philosophy, course design, teaching practices, and content
- Research
- Scholarship

REFERENCES

Gerber N, Myers-Coffman K (2017) Translation in arts-based research. In: Leavy P (ed), Handbook of Arts-Based Research. New York, NY: Guilford Press, 587–606.

Grain, K. (2022). Critical Hope: How to grapple with complexity, lead with purpose, and cultivate transformative social change. North Atlantic Books.

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Vist, T. (2016) Arts-based research processes in ECEC: examples from preparing and conducting a data collection. Tidsskrift for Nordisk barnehageforskning 13. Crossref.



THANK YOU!