

Tulane University
Department of Anthropology
Dinwiddie Hall 101
New Orleans, LA 70118

December 10, 2016

Dear Members of the Search Committee:

I am submitting this letter in support of my application for the position of Assistant Professor in the Anthropology Department jointly appointed with the Program in Africana Studies at Tulane University. I earned my doctorate in sociocultural anthropology from Cornell University in August 2015. My areas of specialization are race, gender/sexuality, transnationalism, and popular performance within the Afro-Diasporic Circum-Caribbean. I am currently a Consortium for Faculty Diversity Postdoctoral Fellow/Visiting Professor in the Department of Anthropology at Oberlin College where I am finalizing a third article for publication, and have begun revising my dissertation into a book titled *From Limón to Brooklyn: Race, Culture, and Reggae Across the West Indian Diaspora*.

From Limón to Brooklyn draws on two years of dissertation field research within the West Indian Diaspora in Brooklyn, New York and three years of ethnographic study on the diaspora in Costa Rica. New York and Costa Rica are ethnographically connected by Afro-Caribbean migration from Jamaica and also between each other. The book will demonstrate how Jamaican originated reggae music, performance, and visual media constitute the bases from which Afro-Caribbean immigrants and their descendants navigate ethnic and racial marginalization, and form fluid supra-national Caribbean cultural subjectivities. I argue that these emergent diasporic subjectivities, and the transnational economic networks formed through reggae, are critical to racial redress and belonging in adoptive homes, and interpret the specific racial formations of each national context and structures of inequality emerging from them. Furthermore, I offer that place making practices shaping reggae inspired Caribbean cultural institutions transform the cultural persona and physicality of Brooklyn and Costa Rica. *From Limón to Brooklyn* will show how within these lesser-considered informal cultural institutions, people use reggae corporeal expressions to construct empowered gender subjectivities and assert sexual agency.

From Limón to Brooklyn shifts emphasis from dominant macro-level systemic analyses to more palpable micro-level registers to understand how racial, gendered, and cultural subjectivities are formed, and power negotiated. My choice to foreground this perspective is informed by my experiences growing up Afro-Latina in the Bronx, New York. From that positionality I came to understand how the various members of my urban community and I arranged symbols, contested for space, asserted ourselves within the dominant fields of American aesthetic and cultural representation, and also in contradistinction to the many ethnic groups composing our community, through participation in music cultures. Furthermore, I experienced what it meant to “become” both Black and Latina through direct engagement with dance, the myriad performance rituals tied to music, and the embodied practices that connect diasporas. With these tools we formed shared cultural learning spaces for community affirmation. My journey and current research continue to reveal that quotidian sociocultural production converts a Brooklyn-based family restaurant into a satellite of Jamaica, and the sidewalks in front of buildings into Puerto Rico in the Bronx, and that these are integral processes for both sociocultural survival and ethnic, and racial identity politics. My experiences inhabiting what I research reinforce my expertise in the field, inform my methodologies of close engagement with research participants and their practices, and propel my efforts to always foreground their voices.

In its examination of transnational cultural spaces and performance, *From Limón to Brooklyn* will offer distinct insight into emergent Black feminisms and elaborate on transnational theories, particularly in its conceptualization of diasporic transformative place making practices and agency therein. By focusing on expressive culture as a mitigating factor in addressing sociohistorically contingent racial violence in its various forms, the book will contribute to the study of racial formations, (im)migration, and inequality in multi-ethnic societies. *From Limón to Brooklyn* will also expand on the growing body of literature on Afro-Latinos and on intra-racial dynamics, unveiling how Blackness complicates Latino identities for Afro-Caribbean people in their places of origin and in adopted

homes, while also interpreting how the heterogeneity of Blackness in the U.S. foregrounds cultural production, as constituted through expressive mediums, as a tool to resolve both intra-group and inter-group racial antagonisms.

I have two forthcoming peer-reviewed articles in *Black Music Research Journal* and in *Transforming Anthropology*, the flagship journal of the Association of Black Anthropologists. In response to enthusiasm for my article and its “original and compelling,” “cutting-edge” scholarship, *Transforming Anthropology* invited me to join the editorial board as Contributing Editor. I will soon submit a third article to *American Anthropologist* that examines the acceptance of Japanese transnational migrants into Brooklyn based reggae culture and the historically contingent racial and cultural politics that their migration and acceptance evidence. I have also been an active member of the American Anthropological Association, successfully organizing panels and presenting papers at two consecutive annual meetings. My interest in and commitment to interdisciplinary scholarship has also motivated me to present papers in diverse venues such as American Society for Theater Research and Caribbean Studies Association conferences.

Beyond research and publishing, I have experience designing courses and teaching in small discussion and large lecture settings. I have a strong commitment to social justice education and to making diversity in institutions of higher learning not only a matter of personal embodiment, but also of pedagogical practice and representative scholarship. My courses draw upon the insights anthropology lends to understanding the complex intersections of race, class and gender with structural inequalities, and the ways people navigate these structures. When designing courses I prioritize incorporating racially and gender diverse scholars and consider the politics of knowledge production. My goal is to use education as a tool to form socially conscious communities of solidarity among students by giving them practice with critical thinking, cultivating their ability to synthesize, not simply absorb and reproduce, information. For example, while teaching Introduction to African American Studies (AFAS 1001) at Columbia University, I (in class) asked students to relate a historic example of gender or racial violence to a contemporary one using the conceptual vocabulary learned in the course. Students then created a map of terms that connected the past and present moment to unveil historical continuities. The activity was useful to discussing the notion of progress and the ways it might not be linear. I am prepared to teach topical courses such as: Mobilizing Blackness: Identity Politics in the Caribbean and Latin America; Black Feminisms in Transnational Performance; Migration and Black Diasporas; Afro-descendants and Race in Latin America; Race, Class, and Sexuality in Popular Music; or Urban Ethnography. I also welcome the opportunity to teach an introduction to cultural anthropology in which I would introduce students to content that makes clear connections between theory and context, underscoring the relevance of the course’s themes to quotidian life.

For my second project, a part of a five year plan, I will expand on previous research in Costa Rica by examining how local Afro-Caribbean women in coastal beach towns are adversely affected by the relationships Afro-Caribbean men form with predominantly white tourist women. While there is significant scholarship on the romantic liaisons and economic patronage systems formed between tourists and locals in the Caribbean and Latin America, few studies examine the impacts these relationships have on familial structures, and kinship. The ethnographic study will consider how Afro-Caribbean women navigate the racial and economic dynamics that undergird these relationships in the context of their broader cultural, and racial exclusion from the Costa Rican nation. It will also tie in previous research to conceptualize how tourist consumption of reggae plays a role in the fetishization of Blackness and sexualization of Afro-Caribbean men, in contradistinction to women, imbuing Black men with symbolic capital that is not accessible to Afro-Caribbean women.

I see possibilities at Tulane for dialogue with a range of scholars on the complementary, though contrasting, areas of our research. My work parallels with Nicholas Spitzer’s interest in music cultures, and Shanshan Du’s work on gender and ethnicity, yet it centers on the intersections of these dynamics with race and transnationalism to offer a distinct view. Productive collegial engagement is further possible with faculty in the Program in Africana Studies who make intellectual inquiries into the diverse ways film, media, and popular performance create avenues to form sociocultural theories on race, representation, and politics. I am thinking in particular of Christopher Dunn, Nghana Lewis, Marc Perry, and Frank Ukadike’s scholarship. The locations of my research in the Circum-Caribbean, including what I argue is one of its northern most cities, New York, and my examinations of the transnational fields that connect the Caribbean, Latin America, and the U.S., will add valuable ethnographic insight to discussions. Thank you for considering my application.

Sincerely,
Sabia McCoy-Torres, Ph.D.

Sabia McCoy-Torres
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EDUCATION

Cornell University, Ithaca NY

Ph.D., Department of Anthropology

'Just Ask Mi Bout Brooklyn': West Indian Identities, Transgeographies, and Living Reggae Culture

Conferred August 2015

Cornell University, Ithaca NY

M.A. Department of Anthropology

Conferred May 2011

Oberlin College, Oberlin, OH

B.A. in International Politics, African-American Studies minor

Conferred May 2005

PROFESSIONAL POSITIONS

Consortium for Faculty Diversity Postdoctoral Fellow/Visiting Assistant Professor

2016 – Oberlin College, Oberlin, Ohio

Department of Anthropology

Visiting Lecturer

2015 – Columbia University, New York, New York

Institute for Research in African-American Studies

PUBLICATIONS

Peer Reviewed

2017 – (Forthcoming) *Black Music Research Journal* (University of Illinois Press)

“Constructing Race and Belonging: Reggae and the Afro-Caribbean *Ticos* of Costa Rica”

2017 – (Forthcoming) *Transforming Anthropology* (American Anthropological Association)

“Love Dem Bad: Embodied Experience, Self-Adoration, and Eroticism in Dancehall Reggae Dance”

Non-Peer Reviewed

2017 – (Forthcoming) *Hip-Hop Around the World: An Encyclopedia* (ABC-CLIO Greenwood) “Cuba,” “Puerto Rico,” “Reggaeton”

2015 – *Latino Rebels*, Guest Blogger. “Excluding the Afro from Iglesias’ Video en Español” January 8.

2014 – *Feministe*. Guest Blogger. “Is the Separation of Eroticism and Feminism a Problem?” March 10.

2012 – *Racialicious*. Guest Blogger. “Nicki Ménages Urban Black and Latina Sexual Identities”

February 22.

EDITORIAL BOARD

2016 – *Transforming Anthropology*, Contributing Editor

CONFERENCE PARTICIPATION

Panel Organizer and Chair

2016 – *Untying Threads: New Perspectives on Race, Nation, Art and Performance in the Circum-Caribbean*
American Anthropological Association, Minneapolis, Minnesota

2015 – *Experiencing Affect in Space: The Convergence of Performance, Race, and Changing (Trans)National Subjectivities*

American Anthropological Association, Denver, Colorado

Invited Papers

2016 – “See Their Words: Expressions of Gender, Sexuality and Eroticism in Dancehall Dance”

American Anthropological Association, Minneapolis, Minnesota

2015 – “‘Brooklyn is the Flesh and Blood:’ Forming Transgeographies and Caribbean Subjectivities”

American Anthropological Association, Denver, Colorado

2015 – “Transgeographies and (Trans)Formation”

Caribbean Studies Association, New Orleans, Louisiana

2013 – “Nicki Ménages Urban Black and Latina Sexual Identities”

Ana Julia Cooper Project: Gender, Sexuality, & Hip-Hop Conference, New Orleans, Louisiana

2012 – “Caribbean Inna Di Dance: Citizenship Enacted Through Reggae Culture NYC”

Caribbean Studies Association, Le Gosier, Guadeloupe

2011 – “Costa Rican Passa Passa: Embodied Power, Embodied Blackness”

Caribbean Studies Association, Wellemstad, Curacao

2010 – “Who Has ‘It’? The Performance of Blackness and Inversions of History and Power in Costa Rican Dancehall Style Dance”

American Society for Theater Research, Seattle, Washington,

2010 – “The Impact of Exclusion on Violence Among Afro-Caribbean Costa Ricans”

Caribbean Studies Association, Bridgetown, Barbados

GRANTS AND FELLOWSHIPS

2016 – H.H. Powers Travel Grant, Oberlin College

2015 – Bernd Lambert Award, Cornell University

2014 – Provost Diversity Fellowship, Cornell University

2012 – Lauriston Sharp Memorial Award, Cornell University

2011 – Tinker Foundation Inc. Field Research Grant

2011 – Institute for Social Sciences Research Grant

2011 – Ford Foundation Predoctoral Diversity Fellowship (Alternate Candidate)

2009 – Mario Einaudi Center for International Studies Travel Grant, Cornell University

2008-2012 – Sage Fellowship, Cornell University

TEACHING EXPERIENCE

Postdoctoral Fellow/Visiting Assistant Professor

Oberlin College, Oberlin, Ohio

ANTH 341: Mobilizing Blackness: The Agentive Uses of Race, 2017

ANTH 273: Social Mirrors: Race, Class, and Sexuality in Popular Music, 2016

Visiting Lecturer

Columbia University, New York, New York

AFAS 1001: Introduction to African-American Studies, 2015

Graduate Teaching Fellow

Cornell University, Ithaca, New York

ANTHR 1173: From Jamaica to NYC and Japan: Diaspora, Subculture, and Global Music, 2014

Graduate Teaching Intern

Cornell Prefreshman Summer Program, Ithaca, New York

ENGL 1101: Tales from Latin America, 2013

Graduate Teaching Assistant

Cornell University, Ithaca, New York

Independently prepared and led weekly discussion sections, advised students, and graded papers, and exams for:

ANTHR 2468: Medicine, Society, and Culture, 2010

ANTHR 3420: Ritual, Myth, and Symbol, 2010, 2011

ANTHR 1400: Intro to Anthropology: The Comparison of Cultures, 2009

RESEARCH EXPERIENCE**Ethnographic Fieldwork**

New York City, United States

2011 – 2013, 2016

San Jose and Limón, Costa Rica

2005 – 2007, 2009, 2012

PROFESSIONAL DEVELOPMENT**John S. Knight Writing Institute**

Faculty Seminar in Writing Instruction, 2013

Intern, 2013

AREAS OF SPECIALIZATION

General: Race, ethnicity, (trans)nationalism, the African-Diaspora, West Indians, place/space, urban popular culture, gender/sexuality

Geographic: The United States, the Caribbean, Latin America

LANGUAGE

English, Spanish

AFFILIATIONS

American Anthropological Association

Caribbean Studies Association

Association of Black Anthropologists

Association of Latin American Anthropologists

List of references

Baron Pineda

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Teaching Statement
Sabia McCoy-Torres

My teaching pedagogy is inspired by my commitment to use education as a tool to form socially minded communities of solidarity among students. I meet this goal by developing courses that introduce them to anthropological forms of social and cultural analyses to interpret the intersections of race, class and gender with structural inequalities, and the ways people navigate these structures. I approach each class like a lead musician guiding a freestyle instrumental session: allowing the momentum and direction of student engagement with the material to take shape with a few lead phrases of my own, giving the opportunity for each student's voice to be heard, and then weaving their responses into a neatly connected complex arrangement to elucidate the subject matter at hand – the final composition.

I have experience designing courses and independently teaching in both small discussion and large lecture based settings. I use a number of techniques and assignments to give students practice with critical thinking, cultivating their ability to synthesize, not simply absorb and reproduce, information. For example, when I taught on the politics of racial solidarity in Introduction to African American Studies (AAST 1001) at Columbia University, I had students do an in-class "emotional response" in which they briefly wrote about an experience with racial encounter, their emotional response to that experience and the readings that introduced them to the concept of racial solidarity. We then discussed how emotions inform perception, comprehension, and (dis)association. This exercise was useful to helping students understand how identity informs negotiations of power and incentivizes advocacy. When teaching "Diaspora, Subculture, and Global Music" (ANTH 1173) at Cornell University, I encouraged students to think about positionality, cultural capital, and their intersections with privilege by assigning an auto-ethnography that asked them to analyze the different social configurations they occupy, and their relationships to the power structures of an institution of their choosing. The assignment sparked useful in-class discussion about intersectionality.

The current anthropology course I am teaching at Oberlin College, "Social Mirrors" (ANTH 237), for which Africana Studies majors are receiving credit towards their degree, incorporates critical race, diasporic, and Black feminist theories to interpret the intersections of race, class, gender and sexuality with hip-hop and dancehall reggae music, and media. Next semester I will teach "Mobilizing Blackness" (ANTH 341). The course will use Arjun Appadurai, Paul Gilroy, and Deborah Thomas's work on mediascapes, metacommunication, and globalizing Blackness to examine the transnational communication of Black racial identities to key ethnographic sites in the Caribbean and Latin America. It will also engage Juliet Hooker and Charles Hale's scholarship on Afro-Latino identity politics and neoliberal multiculturalism to interpret the strategic use of racial identities for political, economic, and social redress.

My ethnoracial background has made me aware of and sensitive to the needs of students of color in institutions of higher learning, positioning me to be an effective advisor and concerned course leader. I have gained significant experience working closely with, and advocating for diverse students as a result of the courses I design drawing students from across a range of majors and socioeconomic, and ethnic/racial backgrounds. I have also worked in direct service of socioeconomically or racially underrepresented students as a Teaching Intern at Cornell University for an academic skill development and emersion program for incoming freshman from underserved educational backgrounds. From this experience I have developed pedagogical practices to meet the specific challenges of teaching in diverse settings. For example, I use a "rephrase" technique to reformulate student comments that are not well received due to word choice. My intention is to uncover their intended communication and relevance, an action that has been useful to balancing student sensitivities while avoiding delegitimizing contributions. My priorities are creating a safe space for students to take intellectual risks, incorporating and empowering all voices in discussion, and encouraging respectful interaction during difficult conversations.

My pedagogy is constantly evolving and I am committed to growing as a teacher. I make efforts to experiment with new technologies and forms of presentation to adjust to the learning needs of my students, and what they show me best serves them in my daily practice. I also introduce to the classroom different media—text, images, audio—to expand the dimensions to which students engaged with and produce knowledge. I am sensitive to the politics of representation in the classroom and in course content, and make efforts to incorporate texts from the mainstream canon but also the work of gender and racially diverse scholars. In addition to the courses described above, I am prepared to teach: Afro-descendants and Race in Latin America; Black Feminisms in Transnational Performance Spaces; Migration and Black Diasporas; and Urban Ethnography. I also welcome the opportunity to teach a research methods course, in which I will foreground the importance of ethical engagement and the politics of knowledge production. I can also teach an introduction to social and cultural anthropology, in which I will introduce students to content that makes clear connections between theory and context underscoring the relevance of the course content to quotidian life.

Teaching Evaluations

What follows are:

1. Evaluation summaries and selected examples of student feedback for both anthropology and non-anthropology courses I have taught. They appear in chronological order, beginning with the most recent evaluations, as follows:
 - a. Evaluations for Introduction to African American Studies (AAST 1001): Columbia University, Visiting Lecturer, Institute for Research in African American Studies, 2015
 - i. Details in brief: 60 % of student respondents felt the effectiveness of the instructor was “excellent.” The majority of student respondents completed all or most of the work for the course, gave a “very good” assessment of the course overall, and said they would recommend the course to another student. Student responses on the comparison of the course workload to other courses varied between “heavier workload” and “similar workload”
 - b. Evaluations for From Jamaica to NYC and Japan: Diaspora, Subculture, and Global Music (ANTHR 1173): Cornell University, Department of Anthropology 2013
 - i. Details in brief: For questions 2 – 5 related to the amount of work assigned in the class the mean response was “an appropriate amount” (1.40, where 1 is “an appropriate amount” and 2 is “too much”). For questions 6 – 19 related to usefulness and effective details of teacher feedback on assignments the mean response was “strongly agree” (1.72, where 1 is “very strongly agree” and 2 “strongly agree”). Lastly, for questions 20 – 33 related to teacher preparedness and contributions to student progression, and learning the mean response was “strongly agree” (1.59 where 1 is “very strongly agree” and 2 “strongly agree”).

The selected samples of detailed student feedback are broadly representative of responses and are included to add nuance to the numerical summaries, and demonstrate consistency in feedback. They are evidence of my ability to create a dynamic classroom environment, inspire relevant and useful discussion, and make students feel supported in learning.

2. Evaluations of my performance as a Graduate Teaching Assistant. As a Teaching Assistant I was responsible for independently creating lesson plans for the weekly discussion sections (15-20 students) of large lecture courses. I also graded and gave feedback on papers and exams, and mentored students. Given the extent of responsibilities, these evaluations can also attest to the successes of my pedagogy.

Course/Instructor Evaluations

Title: **A&S Standard Course Evaluation**

Dates: **12/07/2015 - 12/16/2015**

Course: **AFASC1010_003_2015_3 / INTRO-AFR-AMER STUDIES - DISC**

Responses: **6/22 - 27.27%**

Instructors: **Josef Sorett, Sabia McCoy-Torres**

Number of Participants: **22**

Enrollment of All Students: **22**

Instructor Graph Report for: **Sabia McCoy-Torres**

1 What is your overall assessment of the effectiveness of the instructor?		N=5	
1	Poor	0 (0%)	
2	Fair	0 (0%)	
3	Good	0 (0%)	
4	Very good	2 (40%)	
5	Excellent	3 (60%)	
Median 5		Interpolated Median 4.67	Mean 4.60 Std Dev 0.55

Title: **A&S Standard Course Evaluation**
 Course: **AFASC1010_002_2015_3/INTRO-AFR-AMER STUDIES - DIS**
 Instructors: **Josef Sorett, Sabia McCoy-Torres**

Dates: **12/07/2015 - 12/16/2015**
 Responses: **7/15 - 46.67%**
 Number of Participants: **15**
 Enrollment of All Students: **15**

Graph Course Questions

1 What percentage of the work (including reading) assigned for this course did you complete on schedule? N=7

1	This question is not applicable	0 (0%)	
2	Some	1 (14%)	
3	Most	4 (57%)	
4	All or almost all	2 (29%)	
Median 3 Interpolated Median 3.13 Mean 3.14 Std Dev 0.69			

2 What is your overall assessment of the course? N=7

1	Poor	0 (0%)	
2	Fair	0 (0%)	
3	Good	1 (14%)	
4	Very good	5 (71%)	
5	Excellent	1 (14%)	
Median 4 Interpolated Median 4.00 Mean 4.00 Std Dev 0.58			

3 Would you recommend this course to another student? N=7

1	Definitely not recommend	0 (0%)	
2	Probably not recommend	0 (0%)	
3	I'm not sure I'd recommend	0 (0%)	
4	Yes, probably recommend	3 (43%)	
5	Yes, definitely recommend	4 (57%)	
Median 5 Interpolated Median 4.63 Mean 4.57 Std Dev 0.53			

4 How does the workload in this course compare to Columbia courses with a similar structure (e.g. a lecture, seminar, laboratory, or language course)? N=7

1	No basis for comparison	0 (0%)	
2	Much lighter workload	0 (0%)	
3	Lighter workload	1 (14%)	
4	Similar workload	2 (29%)	
5	Heavier workload	4 (57%)	
6	Much heavier workload	0 (0%)	
Median 5 Interpolated Median 4.63 Mean 4.43 Std Dev 0.79			

Title: A&S Standard Course Evaluation

Dates: 12/07/2015 - 12/16/2015

Course: AFASC1010_002_2015_3 / INTRO-AFR-AMER STUDIES - DISC

Responses: 7/15 - 46.67%

Instructors: Josef Sorett, Sabia McCoy-Torres

Enrollment of Registered Students:15

Enrollment of All Students:15

Instructor Comments Report for: **Sabia McCoy-Torres**

Q1 Please evaluate your faculty instructor. What are the instructor's strengths? In what ways might his or her teaching be improved? In answering this question, you might address the clarity of the lectures or presentations and their relationship to the other elements of the course, the ability of the instructor to generate enthusiasm and facilitate discussion, the quality of feedback, availability, the timeliness of the return of assignments, etc.

- Excellent supplement to the lectures and solidifies ideas brought up in class

 - Very good at asking questions and facilitating a productive discussion.

 - Professor McCoy-Torres did a really great job of getting conversations going in our discussion section. I was also really impressed with how good she was at facilitating the conversations.

 - Very patient with the group
 - The instructor was prepared for the lectures to give us a new perspective and better understanding of the reading material and the lectures
 - The Instructor encouraged openness and frank dialogue
 - I think that in an effort to encourage participation and openness the students got very excited and the classes got a bit off topic, but still instructional
 - The instructor had a good way of getting the students to articulate their ideas better. That was the most useful skill I learnt in this class

 - Sabia is a very strong speaker and facilitated discussion in the classroom very efficiently. Making the connection between the lecture and discussion would be better as we tend to focus almost solely on the readings.
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ANTHR 1173.101

Fa13 -- First-Year Writing Seminar Evaluations

Instructor:

McCoy-Torres

Course: 17084 Jamaica to NYC and Japan: Subculture, Diaspora, and Global Music

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33			
1	1	1	1	3	1	4	3	1	2	1	1	1	2	1	1	2	2	3	3	2	1	2	2	3	2	1	1	1	1	1	1	1	2	2		
2	4	1	1	1	1	3	2	2	3	2	2	1	2	2	1	2	2	2	3	2	2	2	2	2	2	1	1	1	1	1	1	2	2	3		
3	1	2	1	1	3	3	1	2	1	2	2	1	2	3	2	1	2	2	2	1	3	2	2	1	1	1	2	1	1	1	1	1	3	2		
4	4	5	1	3	3	3	4	4	2	2	3	3	2	2	2	4	3	2	3	4	4	3	3	2	1	3	2	1	1	2	1	3	4	3		
5	1	1	1	1	1	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	2	2		
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7	1	1	1	1	1	1	2	3	2	2	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	2	2	
8	1	2	1	1	1	3	1	1	2	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	2	2
9	4	1	1	1	1	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	4
10	1	2	1	3	1	2	1	1	1	2	1	1	1	1	1	2	2	1	1	1	2	2	3	1	1	1	1	1	1	1	1	1	1	2	3	4
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12	1	1	1	1	1	1	3	3	2	2	3	1	1	1	1	1	2	3	2	2	1	2	3	3	1	1	1	1	1	1	1	1	1	1	1	1
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14	1	2	1	1	1	1	1	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
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17	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

mean for questions 2-5: **1.40** mean for questions 6-19: **1.72** mean for questions 20-33: **1.59** overall mean for questions 2-33: **1.62**

The table above provides an overview of responses, and the mean for each question, on the computer-scored section of evaluations for your FWS.

HOW TO READ THE TABLE:
 Each question is listed on the top horizontal axis, starting with 1 on the left and running to question 33 on the far right.
 The students are listed on the left vertical axis; their responses to each question run horizontally.

The mean for each question appears at the bottom of each column of responses for each question.
 What the numbers mean: an "A" answer on the bubble sheet equals 1 on the table above; a "B" equals 2, and so on. (The evaluation questions and possible range of responses are reprinted on the back of this sheet.)

To interpret questions #2-#33, you will need to compare student opinions about what your seminar accomplished with your own goals. You will naturally have stressed some areas more than others. In some instances, a question may not be relevant to your seminar; for example, in a film course, questions about "the readings" may not apply. In general, finding a significant number of "4" and "5" responses when you scan down the column of responses for a question (question 1 aside) may be a cause for concern.

To remember: The purpose of the table is to alert you to possible strengths and weaknesses, not to measure all courses against a single inflexible standard.

We hope you will find the evaluations to be informative. Please contact Katy Gottschalk or Paul Sawyer at the Knight Institute (101 McGraw Hall) if you would like to discuss them.

JOHN S. KNIGHT INSTITUTE FOR WRITING IN THE DISCIPLINES
FWS End-of-Semester Evaluation

1) The most important reason I chose this seminar:

- 1) I liked the course description.
- 2) I thought it would be challenging.
- 3) My advisor recommended it.
- 4) It was offered at a time I had open.
- 5) I could not get into one of my top preferences.

For the following questions:

(1=An appropriate amount, 2=Too much, 3=Too little, 4=Far too much, 5=Far too little)

- 2) How much reading did you do?
- 3) How much out-of-class writing did you do? (First-Year Writing Seminar guidelines suggest a minimum of six essays and a maximum of nine.)
- 4) How much time was spent learning about writing?
- 5) How much time was devoted to learning how to revise your essays? (FWS guidelines suggest that a minimum of three essays go through a process of guided revision.)

How much do you agree with the following statements?

(1=Very strongly, 2=Strongly, 3=Somewhat, 4=A little, 5=Not at all)

In class, in conferences, or in paper comments, the teacher emphasized

- 6) choosing the words that best express ideas.
- 7) writing grammatically correct sentences.
- 8) structuring sentences carefully.
- 9) providing appropriate documentation for sources.
- 10) developing a strong argument.
- 11) writing well-focused, coherent paragraphs.
- 12) making transitions from one paragraph to the next.
- 13) focusing an essay on a significant problem, hypothesis, thesis, argument, or idea
- 14) supporting claims with pertinent, substantive evidence.
- 15) incorporating and analyzing source material and quotations.
- 16) editing essays to eliminate flaws of grammar, word choice, spelling, and format.
- 17) revising essays to enhance interest, clarity, and persuasiveness.
- 18) writing in a style appropriate for a particular purpose.
- 19) writing in a style appropriate for a particular audience.

In this seminar,

- 20) reading and writing assignments formed an understandable progression.
- 21) the level of difficulty of the readings seemed appropriate.
- 22) I learned to read with care in the discipline of the seminar.
- 23) informal/preparatory writing assignments helped me understand the readings and write an essay.
- 24) I had opportunities to confer privately with the teacher.
- 25) the teacher was well-prepared.
- 26) the teacher directed discussions well.
- 27) the teacher treated my writing with respect.
- 28) the teacher graded my papers fairly.
- 29) the teacher returned our papers within a reasonable length of time.
- 30) comments on each returned paper helped me improve the next assignment.
- 31) I felt intellectually stimulated.
- 32) I became a more confident writer.
- 33) I became a more skillful writer.

Course Evaluation

ANTH 1173

From Jamaica to NYC and Japan: Diaspora, subculture, and global music

Instructor: Sabia McCoy-Torres

Was the course instructor regularly prepared for class?

Yes, she always had discussion questions and interesting materials

Did the course instructor explain course information in an understandable way?

Yes, it was clear and intriguing

Was the course instructor knowledgeable on the course content?

Yes, she had a very in-depth knowledge on the topic

Did the course instructor provide a dynamic class learning experience?

Yes, I mostly always found it easy to concentrate

Did the course description accurately describe the content of the course?

Yes

What content would you have liked to see more of?

Videos of live performances

What content would you have liked to see less of?

dense historical information

What classroom activities would you have liked to do more of?

debates, group discussions
small

Course Evaluation

ANTH 1173

From Jamaica to NYC and Japan: Diaspora, subculture, and global music

Instructor: Sabia McCoy-Torres

Was the course instructor regularly prepared for class?

Yes!

Did the course instructor explain course information in an understandable way?

Yes!

Was the course instructor knowledgeable on the course content?

Definitely! She brought a lot of ideas to our attention and helped us in discussion when we were not sure.

Did the course instructor provide a dynamic class learning experience?

Yes! We often alternated between discussing, watching videos, listening to music, and reading lyrics.

Did the course description accurately describe the content of the course?

For sure!

What content would you have liked to see more of?

More content on globalization of Dancehall - not just in Japan

What content would you have liked to see less of?

N/A

What classroom activities would you have liked to do more of?

There was a good balance of our classroom activities

Teaching Assistant Evaluations

Anthropology Department Course Evaluation Form
Teaching Assistants, Sections and/or Labs

This form will be collected anonymously and held in confidence by the Department of
Anthropology, 265 McGraw Hall, Cornell University

Please complete this page

Course title: Medicine, Culture & Society Course number: 2468 Year: 2010

Teaching assistant (TA): Sebinia McCoy Torres Semester: Fall

Section number: 209 Section meeting time: Fri 10:10

Please evaluate your TA:

a. ability to facilitate discussions

Excellent, prompted great discussion

b. preparation for section

Very prepared

c. knowledge in field

Very knowledgeable

d. clarity, organization

Made expectations clear, very organized

e. grading, feedback

Prompt grading with good feedback

f. accessibility, responsiveness to students

Very accessible and prompt in responding to students

g. other

Anthropology Department Course Evaluation Form
Teaching Assistants, Sections and/ or Labs

This form will be collected anonymously and held in confidence by the Department of
Anthropology, 265 McGraw Hall, Cornell University.

Please complete this page

Course title: Anthro 1400 Course number: _____ Year 2009

Teaching assistant (TA): Sabia McCoy-Torres Semester: Fall

Section number: _____ Section meeting time: 10:10-11

Please evaluate your TA:

a. ability to facilitate discussions

excellent; always moving discussion forward

b. preparation for section

always prepared.

c. knowledge in field

Very smart + articulate

d. clarity, organization

perfect

e. grading, feedback

normal

f. accessibility, responsiveness to students

access through email fine

g. other

GREAT TA! Very knowledgeable

and smart - very, very, very
effective pre-lim + final reviews.

Best TA of my semester!

Anthropology Department Course Evaluation Form
Teaching Assistants, Sections and/ or Labs

This form will be collected anonymously and held in confidence by the Department of
Anthropology, 265 McGraw Hall, Cornell University

Please complete this page

Course title: Anthro 1400 Course number: 1400 Year 2009

Teaching assistant (TA): Sabica Semester: Fall

Section number: 202 Section meeting time: Thursday 10:10

Please evaluate your TA:

- a. ability to facilitate discussions
excellent, asked good questions to get people talking
- b. preparation for section
excellent well versed on all readings & material
- c. knowledge in field
excellent.
- d. clarity, organization
excellent
- e. grading, feedback
excellent, a little harsh on paper especially when it's a first time writing an ethnography, but great feedback
- f. accessibility, responsiveness to students
excellent
- g. other
great TA, thanks for teaching me so much!

OBERLIN

COLLEGE & CONSERVATORY

Department of Anthropology

Baron Pineda, Ph.D.
Eric and Jane Nord Associate Professor
Oberlin College, Department of Anthropology
10 North Professor Street
Oberlin, Ohio 44074-1019
Office: 440/775-8970 Fax: 440/775-8644
bpineda@oberlin.edu

Trenton Holliday
Chair, Department of Anthropology
Tulane University

January 17, 2016

To Whom It May Concern,

It is my pleasure to submit to you this letter of reference in support of the application of Dr. Sabia McCoy-Torres for a tenure track position in the Department of Anthropology and the Program in Africana Studies at Tulane University. I have the strength of her application freshly on my mind because in the Spring of last year I chaired the Oberlin College Anthropology Department Committee that hired her for a one-year postdoc (Consortium on Faculty Diversity). In her first semester she exceeded our high expectations. Her classes are in tremendous demand. One of her articles has been accepted for publication. And she has instantly become a charming and energetic colleague who has made connections with other faculty across campus. I anticipate that there will be a great deal of support for trying to retain her but, unfortunately, we have limited possibilities for converting postdoctoral positions into tenure track positions.

Although I never had Dr. McCoy-Torres in a class while she was at Oberlin (class of 2006) I did provide mentoring to her through the application process for graduate school. 10 year later when I saw her application for the CFD postdoc I was delighted to see how successful she had been as a graduate student at Cornell. As I read her work and learned about her research, I realized that she is a strong, up and coming scholar and that she would make important contributions to the intellectual life of our College if only for a year. My colleagues all agreed with me and after interviewing her there was immediate consensus on offering her the position. Dr. McCoy-Torres combines unmistakable intelligence and eloquence with a positive and engaging personality. Although she has only been on campus for one semester, Dr. McCoy-Torres is an exemplary colleague who is full of enthusiasm and energy. I believe this quality will serve her well wherever she is hired. I have just been informed that the college has granted her a summer research grant for her continued research in Costa Rica, which speaks to the appreciation that we have for her as a scholar and a researcher.

Department of Anthropology

I am sure that the letters that her dissertation committee will submit in support of her application will speak to the strength of her dissertation. My evaluation of her scholarship is based on the two articles that she submitted after defending her dissertation. They are an article that is forthcoming in the Black Music Research Journal, (“Constructing Race and Belonging: Reggae and the Afro-Caribbean Ticos of Costa Rica”) and another article that was recently accepted for publication with Transforming Anthropology (“‘Love Dem Bad:’ Negotiating Gender Narratives and Sexuality in Dancehall Reggae Dance”). Both are rooted in her dissertation but given that her dissertation was a transnational and multi-sited project based on fieldwork in the Caribbean Coast of Costa Rica and Caribbean neighborhoods of New York City she has been able to generate articles that focus on Costa Rica and New York respectively. Her article about Afro-Caribbean Ticos is a detailed treatment of the social dynamics at work in Costa Rica in which Afro-Caribbean people struggle against the perception that they are outsiders but simultaneously are celebrated as key modern contributors to a Costa Rican nation that formerly saw itself as purely White/European. I appreciate the subtlety with which she identifies that ways in which the racial hierarchies in Costa Rica are slowly crumbling without buying into uncritical celebrations of “racial democracy” that she encounters in the field. This is good, solid work but the article which I think represents her most sophisticated and innovative contribution is “Love Dem Bad.” This article, based on fieldwork in the Reggae music scene of Brooklyn (where, incidentally, she worked as a bartender among other roles), is a truly fascinating attempt to ethnographically elucidate the lived experience of women as they participate in popular dance and music forms that on the surface seem to devalue and even degrade them. This is one of the best examples of ethnographic approaches to popular music and dance that I have every read.

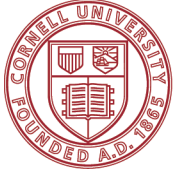
Finally, I would like to bring your attention to how excited Oberlin undergraduates are about the two classes that she will teach for us this year: 1) Social Mirrors: Race, Class and Sexuality in Popular Music and 2) Mobilizing Blackness: the Agentive Uses of Race. The first analyzes Hip Hop and Reggae interdisciplinarily through the lens of media studies, performance studies, ethnography and critical race theory. I had the opportunity to sit in on one of the meetings of this class earlier in the semester and I can affirm that she is an engaging teacher who, given the “sexiness” of the topic, has the students totally enthralled. That course had a waitlist of about 20 students and Dr. McCoy-Torres was gracious enough to expand the course cap to 30 in order to accommodate a few more of the throngs of students. I suspect her class in the Spring will create a similar frenzy around it.

Dr. McCoy-Torres is a rising star. I give her my highest recommendation. Please do not hesitate to contact me if you have any other questions or concerns.

Sincerely,



Baron L. Pineda



Cornell University

Africana Studies and Research Center

Oneka LaBennett

Associate Professor

310 Triphammer Road
Ithaca, New York 14850
t. 607.255.4625
f. 607.255.0784
africana.cornell.edu

January 17, 2017

Letter of Recommendation for Professor Sabia McCoy-Torres

Dear Search Committee Members:

I am writing to enthusiastically support Sabia McCoy-Torres's application for the Assistant Professor position in Anthropology and African American Studies at Tulane University.

I have known McCoy-Torres for three years in my capacity as a member of her dissertation committee in the Ph.D. program in Anthropology at Cornell University. Additionally, I have observed McCoy-Torres at professional conferences in which we have both served as panelists.

Dr. McCoy-Torres was awarded her Ph.D. in August of 2015. Her dissertation, "'Just Ask Mi Bout Brooklyn: West Indian Identities, Transgeographies, and Living Reggae Culture,'" is a rich, original, and theoretically sophisticated exploration of the cultural meanings and transnational processes attached to reggae music in Brooklyn, and in New York City. This study deftly engages the literature on West Indian migration with performance studies, and with the scholarship on transnationalism to offer bold new theorizations. McCoy-Torres expands the current transnationalism rubric to complicate our understandings of how gender, race, and sexuality are socially constructed alongside complex articulations of place and space. Her concepts, "transgeographies" and "figurative citizenship," reveal a level of analysis beyond her years in the profession. "Transgeographies" recognizes the groundbreaking work done by scholars such as Linda Basch, Nina Glick-Schiller, and Cristina Szanton-Blanc, refocusing their concept of "transnationalism" to scrutinize micro-level, quotidian iterations that bring Caribbean aesthetics, performances, and material culture into new geographic spaces. These "transgeographies" come to life in McCoy-Torres's lucid descriptions of, for example, a reggae-themed Jamaican restaurant in the SOHO section of Manhattan—a place that fuels nostalgia for Jamaica with "authentic" music and artifacts. Similarly, McCoy-Torres's "figurative citizenship" gives new analytical currency to legal and political perspectives on citizenship with ethnographic readings of reggae enthusiasts in Brooklyn's underground club scene.

Now in the process of revising her dissertation for publication as a book, McCoy-Torres has refocused her study as a dual-site ethnography, returning to her original field site in Costa Rica. Costa Rica's Caribbean coast has long been a hub of reggae culture and McCoy-Torres is poised to position her study alongside the most innovative treatments of transnational Blackness and diasporic place-making practices in Latin America and the Caribbean. *From Limón to Brooklyn: Race, Culture, and Reggae Across the West Indian Diapora* examines the formation of reggae economies as spaces for self-actualization and the contestation of racial discrimination. With

attention to agentive sexual identities, Caribbean cultural cartographies, and politicized Black identities, this project promises to be an innovative treatment of contemporary race/gender formations vis-à-vis Circum-Caribbean material culture.

McCoy-Torres's dissertation is evidence that she is an emerging scholar ready to make key contributions to the fields of anthropology, African Diaspora studies, and American studies. Having observed her conference presentation style I can attest that McCoy-Torres is as gifted in presenting her work orally as she is in the written form. While I have not had an opportunity to witness her in the classroom, her presentation at the Anna Julia Cooper Project's Gender, Sexuality and Hip Hop Studies Conference, "Nicki Ménages Urban Black and Latina Sexual Identities," provided strong proof that she is able to apply insightful treatments of popular culture in a manner that is as compelling to learned colleagues as it is to undergraduate students (the conference audience included both groups).

McCoy-Torres is also an active member of the Association of Black Anthropologists (ABA); the panel abstract she organized and submitted to ABA was accepted for presentation at the Annual Meeting of the American Anthropological Association and I had the privilege of serving as a discussant for the session entitled, "Experiencing Affect in Space: The Convergence of Performance, Race, and Changing (Trans)National Subjectivities." Professor McCoy-Torres's success in organizing/chairing the panel and in delivering her presentation signals the caliber of her work—I am not surprised that she is already being invited to present at academic conferences in her field.

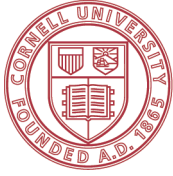
Although Dr. McCoy-Torres was awarded her Ph.D. very recently, she is already a sought-after professional, illustrated in her being hired as a Visiting Instructor in Columbia University's prestigious Institute for Research in African-American Studies and in her being awarded a postdoctoral fellowship in Oberlin College's Anthropology department. In terms of collegiality, scholarly orientation, and promise as a public intellectual, McCoy-Torres will augment Tulane's already robust commitments to cultural anthropology and African American studies. McCoy-Torres's industriousness will position her to make valuable contributions to program building, just as her approachability and compelling courses will attract students.

Sabia McCoy-Torres is an innovative theorist, a skilled ethnographer, and an erudite colleague committed to socially engaged research. I recommend her without reservation.

Sincerely,



Oneka LaBennett
Associate Professor
Africana Studies and Research Center



Cornell University

Department of Anthropology

College of Arts & Sciences

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Viranjini Munasinghe
Dept. of Anthropology
205 McGraw Hall
Cornell University
Ithaca, New York 14853
vpm1@cornell.edu

January 17, 2017

Dear Committee,

I most enthusiastically recommend Sabia McCoy-Torres for the position in your department. I have known Sabia since Fall 2008 when she took my course, "Asians in the Americas: A Comparative Perspective." She also took my graduate course "Perspective on Nations" in Spring 2009. I was also Chair of her Ph.D. Committee. Sabia is intelligent, directed, and applies herself tirelessly to meet standards of academic excellence. Indeed, in my twenty years of supervising graduate students at Cornell, Sabia stands out in the remarkable intellectual leaps she has made while at Cornell. I am not alone in singling Sabia for such praise. At the conclusion of Sabia's thesis defense in May 2015, all four committee members not only agreed on the excellence of her dissertation, but also noted the tremendous intellectual maturity and confidence with which Sabia fielded questions. I was particularly pleased to see Sabia stand her ground until she made her point. Her tenacity is wonderfully balanced by a fine critical sensibility that drives her to continuously refine her arguments. All of Sabia's extraordinary talents are amply demonstrated in her outstanding dissertation, "*Just Ask Mi Bout Brooklyn': ethnoracial identities and living reggae culture.*" Sabia is presently a Diversity Postdoctoral Fellow in the Anthropology Department at Oberlin College revising her dissertation into a book manuscript. *From Limón to Brooklyn: Race, Culture, and Reggae Across the West Indian Diaspora* develops the arguments in her dissertation by extending the ethnographic analysis to the West Indian Diaspora in Costa Rica.

Based on twenty-one months of fieldwork in New York City, "*Just Ask Mi Bout Brooklyn'*" is a captivating and rich ethnography of how West Indians transform Brooklyn into an unmistakable Caribbean space through West Indian aesthetic forms and practices. The most defining aspect of the work is the novel conceptual terrain Sabia carves out, in order to capture the complex strands of West Indian life in Brooklyn that produce Brooklyn as both diasporic and originary site. While other scholarship of diaspora have also stressed its creative dimension, Sabia's highly nuanced reading of West Indian cultural forms in Brooklyn reveals a complex articulation between the West Indies and Brooklyn. Sabia's analytical frame is the productive tension between "home" and "diaspora," which resists privileging one site over the other in measuring West Indian authenticity. The ethnography vividly captures and locates Brooklyn as a site of cultural generation.

Sabia develops the analytics of *figurative citizenship* and *transgeographies* to capture the emergent identities of West Indian Brooklyn, a vernacular diaspora caught between New York City and the Antilles. The chapter on Jamaican performance based reggae culture, and especially the two chapters on dance and the material transformation of space, beautifully convey the power and complexity of aesthetic forms and daily practices that challenge normative formulations of diaspora as extensions of “place of origin.” The three chapters exploring music, dance and space vividly demonstrate how Brooklyn is continuously and literally performed (through every day practices as much as with expressive forms) into being, as an authentic, irreducible West Indian place. In each chapter (with varying degrees of emphasis) Sabia analyzes how the dynamics of race, ethnicity, gender and transnational identities unfold in negotiating systemic inequalities. For example, in the chapter on reggae, she is interested in how “Blackness” signified through West Indian (Jamaican) reggae culture stands in distinct relation to “Blackness” signified through Afro American hip hop culture. By theorizing reggae dancehall culture as a form of subculture she argues that transnational Jamaican identity of its diaspora is anchored in the cultural space of New York City rather than in Jamaica. The reggae dancehall culture complex opens a space for Brooklyn Jamaicans to express the affects of their lived experience, which for the most part are suppressed by dominant standards regulating the external world. The anxiety that is usually associated with lack of congruence between a marginalized group’s intimate world and the public world, experienced as a gap in logic, are relieved in the spaces of this subculture.

Each chapter of the dissertation reveals a slice of West Indian Brooklyn, an intimate West Indian world that is lived and produced against wider contextual forces. The chapter on space is particularly striking. Sabia skillfully takes the reader on a tour of a Brooklyn neighborhood, and points to mundane features, from blaring boom boxes, patterns of socializing, to customs of local restaurants where people are welcome without having to make a purchase to evoke sensibilities and practices that people recognize to be authentically West Indian because it is not produced purposively. In contrast, the chapters on music and dance underscore how West Indian expressive forms such as reggae and dancehall are explicitly distinguished from Afro-American cultural forms. This distinction, in turn, lends vitality to West Indian forms of cultural expression in an intriguing manner. West Indian expressive forms evidence not just a diaspora exercising its difference from Afro American forms or those more general to New York City, but instead Brooklyn comes to represent West Indian cultural authenticity. The fascinating ethnographic vignettes of Japanese youth who have traveled to New York to experience authentic reggae music and culture illustrate well Sabia’s argument about Brooklyn as site of West Indian authenticity.

An outstanding feature of this dissertation is that it foregrounds the micro and every day cultural registers through which larger systemic inequalities are realized. Through its attention to issues of space, gender, citizenship, race and ethnicity as they coalesce in this specific urban setting, the dissertation generates new and important questions about material and immaterial labors that inform marginality. Sabia’s dissertation will contribute substantially to current interdisciplinary understandings of the relation between diasporic identities and forms of expressive culture in the larger contexts of both the nation state and global socio/cultural formations, such as those produced through commodification.

Sabia’s new inquiry into the impact of romantic relations between Afro-Caribbean men and foreign, predominantly White tourist women, on Afro-Caribbean women extends and develops crucial themes of her dissertation. Her attention to gender inequalities in reggae and

dancehall in the dissertation, now extended to include foreign white women provides a solid point of entry to analyze multiple vectors of marginality defining the lives of Afro Caribbean women. Costa Rica, the site of Sabia's inquiry, is particularly significant because Afro - Caribbean people in Costa Rica remain marginalized in the nation. The project calls for an analysis that captures the working of power and inequality in several registers, global (tourism/foreigner), national (Costa Rican/Afro-Caribbean) and ethnic group (Afro- Caribbean form of gender inequality) and promises a greater understanding of how inequalities of gender and race compound marginalization of afro-Caribbean women. Sabia is well equipped to conduct this study given her previous years of fieldwork in Costa Rica.

Sabia is smart, articulate, poised, confident and untiring in her intellectual curiosity. The excellent standard of Sabia's work, coupled with her determination to achieve, driven by the experiences of her parental generation that were denied this capacity, marks Sabia as a remarkable scholar whose intellectual projects are also motivated by broader issues of social justice. Although I have not had occasion to observe Sabia teach, I know her pedagogical commitments are motivated by a desire to serve underrepresented communities and to engage broader student populations on issues of social justice. Sabia has a dynamic personality and a generous spirit. Colleagues and students alike will thrive on her enthusiasm, energy and intellectual curiosity. I hope you decide to hire this talented scholar.

Sincerely,

Viranjini Munasinghe
Associate Professor, Anthropology/Asian American Studies