

9 September 2024

Curriculum Vitae

Ryan James McGuckin

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Appalachian State University

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Professional History

Appalachian State University

Teaching Assistant Professor, Department of English (2024-)

Visiting Assistant Professor, Department of English (2022-2024)

Southern University and A&M College

Assistant Professor, Department of English (2019-2022)

Chief Editor, *Sangam Literary Magazine* (2019-2022)

Assessment Coordinator of English and Philosophy (2019-2022)

Education

Related Degrees

Louisiana State University

Ph. D, English (2019)

Dissertation: “Extreme Measures: Music and the Making of the New Woman”

(Directed by Benjamin Kahan)

SUNY New Paltz

M.A., English (2013)

Thesis: “Rereading Rhetorical Situations: Exigency in Kierkegaard’s Subjectivity” (Advised by Mathew Newcomb)

SUNY New Paltz

B.A, English- Creative Writing (2003)

(*magna cum laude*)

Other Degrees

Long Island University

M.S. Ed., Special Education and Literacy (2011)

SUNY Rockland

A.A., Sam Draper Mentor-Talented Student Honors Degree (2001)

Years of Study

Mannes College of Music

B. M. program, Horn/Orchestral Performance (1996–1998)

Major Teachers

Ranier DeIntinis, New York Philharmonic

David Jolley, Orpheus Chamber Orchestra

Teaching & Research Fields

American and British Literature – 19th-Century to Present

Modernism

Musical Culture

Gender, Race, and the Novel

Kazuo Ishiguro

Publications

Under Contract “Temporal Limits: Music and Strangeness in Kazuo Ishiguro’s *The Unconsoled*.” **Invited chapter** for *Music in World Literature: From Tolstoy to Manga*. Edited by David Racker (Temple University) and Julia Titus (Yale University). **PALGRAVE MACMILLAN**. (7,000 words).

2024 “E. M. Forster’s Nuclear Aesthetics: A Closer Look at *JML* 47.4.” **JOURNAL OF MODERN LITERATURE** (800 words).

2024 “E. M. Forster’s Female Musicality: Inconclusive Counter-romance in *A Room with a View*.” **JOURNAL OF MODERN LITERATURE**, vol. 47, no. 4, summer (8,700 words).

2019 “Review of Helen Rydstrand’s *Rhythmic Modernism: Mimesis and the Short Story*.” **AFFIRMATIONS: OF THE MODERN**, vol. 6., no. 1, pp. 125–29.

Publication Projects in Progress

Book Project *Extreme Measures: Music and the Making of the New Woman* (50,000 words)

This book project considers the works of E. M. FORSTER, WILLA CATHER, VIRGINIA WOOLF, and JAMES WELDON JOHNSON to compare late-nineteenth- and early-twentieth-century musical life to women’s independent dispositions, historically known as the “NEW WOMAN.” Utilizing areas of literary theory, musical reception, and cultural history, this book describes how music underscored modern female life and was a key medium for women to

express a new kind of autonomy, a topic which remains pertinent to contemporary social issues regarding gender, race, and inclusion.

Book Project *Kazuo Ishiguro and the Literary Past* (10,000 words)

This second book project extends current treatments of Kazuo Ishiguro’s musical negotiations in his fiction to re-examine the ways the literary past and present re-evaluate the difficult signatures of affinity in modern narrative. Placed in conversation with VIRGINIA WOOLF’S, J. D. SALINGER’S, and TRUMAN CAPOTE’S literary depictions of musical life and uses of musical language, Ishiguro’s writings thematically form a duet with each to analyze how his cadence of surrealist and epiphanic moments exemplify the modern signs of repetition and stagnation to expose how musical and literary materials of everyday life are paradoxically isolating and uniting forces, all which resurface as variations of the new in Ishiguro’s most musical works.

Edited Collection *New Brave New World: Memory, Technology, and the Word in Kazuo Ishiguro* (drafting CPF)

Co-edited with Joshua Myers (Ball State University), this collection of essays brings nascent scholarly attention to Ishiguro’s work in connection with different writers, genres, print processes, literary history, and aesthetic relationships. Gathering critical approaches that address Ishiguro’s uses of literary nuance and the arduous paths of harmonizing individual and shared cultural memories across thematic materialities, this collection seeks to expand analysis of Ishiguro’s decades of output in presenting what the 2017 Nobel committee called “novels of great emotional force” that expose the “abyss beneath our illusory sense of connection with the world” in a way that radically reimagines how and where to orient Ishiguro amid literary history.

Article “Stagnant Duets and the Literary Past: Listening to Music in Kazuo Ishiguro and Virginia Woolf” (2,000 words)

Article “Ex-colored and Un-great: Exotic Dissipations in Black and White in James Weldon Johnson’s *The Autobiography of an Ex-colored Man* and F. Scott Fitzgerald’s *The Great Gatsby*” (2,000 words)

Honors & Awards

- 2016 Special Event Competitive Award, Rhetoric Society of America
- 2015 Omicron Delta Kappa, Louisiana State University

- 2015–2018 Graduate Teaching Assistantship, Department of English, Louisiana State University
- 2013–2014 Graduate Teaching Assistantship, Department of English, Louisiana State University
- 2003 Vincent Tomaselli Award for Creative Writing, SUNY New Paltz

Conference Activity

Papers Accepted

- 2025 “(Im)possible Listening: The Paradox of Song in Kazuo Ishiguro’s *Never Let Me Go* and Virginia Woolf’s *Between the Acts*” **MLA**: Modern Language Association (“Visibility”). New Orleans, Jan. 9–12.
- 2024 “Clocked Chaos: Modernist Refrain, Modern Disruption in the Music of Kazuo Ishiguro’s *The Unconsoled*.” **MLA**: Modern Language Association (“Celebration: Joy and Sorrow”). Philadelphia, Jan. 4–7.
- 2023 “The Power of Distance: Musical Isolation in *The Voyage Out*.” 32nd Annual **ICVW**: International Conference on Virginia Woolf (“Virginia Woolf and Ecologies”). Florida Gulf Coast University, Fort Myers, June 8–11.
- 2023 “Reimagining the Unimaginable: The Inconclusive Music of E. M. Forster’s Nuclear Aesthetics.” **CSSR**: Canadian Society for the Study of Rhetoric (“Rhetoric, Reckonings and Re-Imaginations”). **CHSS**: Congress of the Humanities and Social Sciences (“Reckonings and Re-Imaginations”). York University, Toronto, May 30–June 1.
- 2022 “Rethinking Resilience: Music and Isolation in Virginia Woolf’s *The Voyage Out*.” **CSSR**: Canadian Society for the Study of Rhetoric [“Rhetoric: (Re)Conciliation, Resilience, Recovery”]. **CHSS**: Congress of the Humanities and Social Sciences (“Transitions”). University of Alberta, Edmonton, June 1–3.
- 2021 “Disrupted Again: Kenneth Burke and Musical Life in Kazuo Ishiguro’s *The Unconsoled*.” **CSSR**: Canadian Society for the Study of Rhetoric (“Bridging Divides”). **CHSS**: Congress of the Humanities and Social Sciences (“Northern Relations”). University of Alberta, Edmonton, June 2–4.
- 2017 “Site Lines: Beyond Epiphany and Narrative in Hughes, Fauset, and Ellison.” **MSA**: Modernist Studies Association (“Modernism

Today”). Beurs van Berlage, Amsterdam, NL, Aug. 10–13. *Canceled due to reduced departmental and university travel funding.*

- 2015 “Rhetorica Lucida: From the Photography of Reenactment to the Reenactments of Photography.” **CSSR**: Canadian Society for the Study of Rhetoric (“Rhetoric and History”). **CHSS**: Congress of the Humanities and Social Sciences (“Capital Ideas”). University of Ottawa, June 3–5.

Panels and Workshop Accepted

- 2025 [Panel] “Ishiguro’s Peripheries: (Re)seeing Historical Perspective and Literary Practice.” **MLA**: Modern Language Association (“Visibility”). New Orleans, Jan. 9–12.
- 2024 [Panel] “Shifting Worlds: Identity, Memory, and the Word in Kazuo Ishiguro.” **MLA**: Modern Language Association (“Celebration: Joy and Sorrow”). Philadelphia, Jan. 4–7.
- 2023 [Panel] “Exploratory Waters: Navigating Ecological and Cultural Oppositions in *The Voyage Out*.” 32nd Annual **ICVW**: International Conference on Virginia Woolf (“Virginia Woolf and Ecologies”). Florida Gulf Coast University, Fort Myers, June 8–11.
- 2015 [Workshop] “Give Writing a Body That Moves: Embodied Performance in the Writing Classroom.” **CCCC**: Conference on College Composition and Communication (“Risk and Reward”). Tampa, Mar. 18–21.

Charring Participation

- 2025 “Ishiguro’s Peripheries: (Re)seeing Historical Perspective and Literary Practice.” **MLA**: Modern Language Association (“Visibility”). New Orleans, Jan. 9–12.
- 2024 “Shifting Worlds: Identity, Memory, and the Word in Kazuo Ishiguro.” **MLA**: Modern Language Association (“Celebration: Joy and Sorrow”). Philadelphia, Jan. 4–7.
- 2023 “Inter-action & Assemblage.” 32nd Annual **ICVW**: International Conference on Virginia Woolf, Florida Gulf Coast University, Fort Myers, June 8–11.
- 2023 “Anger, Forgiveness, and Reconciliation.” **CSSR**: Canadian Society for the Study of Rhetoric (“Rhetoric, Reckonings and Re-Imaginations”). **CHSS**: Congress of the Humanities and Social Sciences (“Reckonings and Re-Imaginations”). York University, Toronto, May 30–June 1.

- 2022 “Musical Rhetorics.” **CSSR**: Canadian Society for the Study of Rhetoric [“Rhetoric: (Re)Conciliation, Resilience, Recovery”]. **CHSS**: Congress of the Humanities and Social Sciences (“Transitions”). University of Alberta, Edmonton, June 1-3.
- 2021 “Rhetoric and Nature.” **CSSR**: Canadian Society for the Study of Rhetoric (“Bridging Divides”). **CHSS**: Congress of the Humanities and Social Sciences (“Northern Relations”). University of Alberta, Edmonton, June 2-4.

Campus Talks & Readings

- 2024 “No Escape: Against Indifference in Carl Philips’s ‘As from a Quiver of Arrows.’” **ASU**: Black History Month Concerts, Program 11, Hickory Campus Atrium, Hayes School of Music, Feb. 29. *Read by Leon Lewis, Professor Emeritus, Department of English.
- 2023 “Opaque and Evocative Streets: Gary Soto’s ‘What Now’ and Octavio Paz’s ‘The Street.’” **ASU**: National Hispanic Heritage Month Concerts, Rosen Concert Hall, Hayes School of Music, Oct. 1.
- 2023 “The Paradox of Expression: Stereotypes, Folk Musicality, and Toi Derricotte’s ‘Black Boys Play the Classics.’” **ASU**: Black History Month Concerts, Program 1, Rosen Concert Hall, Hayes School of Music, Feb. 19.
- 2023 “On Langston Hughes and the Literary Blues: ‘Lenox Avenue, Midnight’ and ‘Harlem Night Song.’” **ASU**: Black History Month Concerts, Program 1, Rosen Concert Hall, Hayes School of Music, Feb. 5.
- 2022 “Jorge Luis Borges: ‘Evening’ and ‘Parting,’ translated by W. S. Merwin.” **ASU**: National Hispanic Heritage Month Concerts, Rosen Concert Hall, Hayes School of Music, Oct. 2.
- 2021 “Disrupted Again: Kenneth Burke, Musical Rhetoric, and Kazuo Ishiguro’s *The Unconsoled*.” **SU**: First Thursdays, Department of Languages and Literature, Oct. 7.
- 2020 “Neither Rebel nor Slave: E. M. Forster’s Female Musicality.” **SU**: First Thursdays, Department of Languages and Literature, Nov. 5.
- 2014 “Revealing Identities: The Body as an Analytic Tool.” **LSU**: 24th Annual Mardi Gras Conference, Feb. 27-28.

- 2014 “Transforming the Mien: Portrait Photography and the Embedded Motifs of Masks.” **LSU**: 24th Annual Mardi Gras Conference, Feb. 27-28.
- 2013 “Misreading the World: The Cross-Pollination of Dante’s *Inferno* and Cognitive Literary Poetics.” **SUNY NEW PALTZ**: 25th English Graduate Symposium, Apr. 25.

Graduate Research Experience

- 2013-2014 Under J. Gerald Kennedy
[Boyd Professor, LSU]
“Poe’s Magazines: Glimpses of Antebellum Print Culture” (Humanities Annotations for the 1837 *Southern Literary Messenger*)
- 2013 Under Benjamin Kahan
[Professor, English and Women’s & Gender Studies, LSU]
“Toward a Critical Edition of Sherwood Anderson’s *Winesburg, Ohio*” (Fellowship for Anderson’s unpublished manuscript drafts)

Undergraduate Teaching

Appalachian State University
[Literary Studies & General Education]

- 2023- “Pièce Unique?: Art, Literature, and the Lure of the Real”
♦ *for Studies in American Literature*
♦ *for American Literature and the Arts*
(forthcoming semesters)
- “Imperiled Rhythms: Music, Memory, and Uncertainty in American Fiction”
♦ *for Studies in American Literature*
♦ *for American Literature and the Arts*
(spring, summer, fall 2023)
- “Labyrinths of Style: Art and Service in James, Kafka, and Ishiguro”
♦ *for Approaches to Literary Studies*
♦ junior writing in the discipline
(spring 2024)

Appalachian State University
[Rhetoric and Writing Studies Program]

- 2022- “Constructing Modernity: Voice, Theory, and Process”
♦ 2nd-year writing-across-the-curriculum
(fall 2023)

“Modern Latitudes”

- ◆ 2nd-year writing-across-the-curriculum
(fall 2022, spring and summer 2023)

“Vernacular Fluidity”

- ◆ 1st-year expository writing
(fall 2022, spring 2023)

Southern University and A&M College
[Department of Languages and Literature]

2018–2022

“Absurdity and Desire in Literature and Film”

- ◆ upper-level seminar
(spring 2020)

“Gender, Color, and Modern Intimacy”

- ◆ literature survey
(fall 2019–2021)

“James Baldwin and Black Sexuality”

- ◆ honors designation
(fall 2019)

“Human Positions: Writing and the Bio-humanities”

- ◆ 2nd-sequence writing
(fall 2021, spring 2021–2022, summer 2020–2022)

“Modes of Writing”

- ◆ 1st-sequence writing
(fall 2018–2021, spring 2019–2022, summer 2022)

“Post-Covid: Rethinking Wandering in World Literature”

- ◆ upper-level survey
(summer 2021)

“Writing Essentials”

- ◆ pre-requisite
(fall 2018–2019, spring 2019)

Louisiana State University
[Department of English]

2013–2018

“Epiphany, Künstlerromane, and Modernist Fiction”

- ◆ literature survey
(spring 2017)

“Human Positions: Writing and the Bio-humanities”

- ◆ 2nd-year writing
(spring 2018)

“Literary Exchange and Modern Thought”

- ◆ modern criticism

(summer 2017)

“Multimodal Analysis: Text, Image, and Sound”

◆ 1st-year writing
(fall 2015)

“Reading for Writing: Language, Identity, and the Literary Arts”

◆ 1st-year writing
(fall 2017)

“Verbal Surfaces: Production, Reception, and Text”

◆ honors literary criticism
(fall 2016)

“Writing Argumentatively”

◆ 2nd-year writing
(spring 2014, 2016, summer 2016)

“Writing Analytically”

◆ 1st-year writing
(fall 2013)

LSU Undergraduate Independent Study
[Department of English]

2017 “Rhetoric and Architecture”
◆ non-credit (Ysabel Colón, spring)

SUNY Orange
[Department of English]

2014-2015 “Analytical Writing”
◆ 2nd-semester writing
(spring 2015)

“Exposition and Autobiography”

◆ 1st-semester writing
(fall 2014)

“Prose Fiction and Nonfiction Tensions”

◆ Reading and Study Skills
(fall 2014)

Supervised Students

Appalachian State University
Graduate Research Assistant

2022 Gabrielle Troutman, M.A. Student, English-Rhetoric and Composition (fall semester research on E. M. Forster’s *A Room with a View*, essays, and other non-fiction writing)

Professional Activities

Service to the Profession

- 2023-2025 Annual Student Prize, Canadian Society for the Study of Rhetoric
- 2022-2024 Editorial Board, *Rhetor*
- 2021-2024 Advisory Committee, Canadian Society for the Study of Rhetoric
- 2015-2019 Assistant Webmaster, Canadian Society for the Study of Rhetoric

Appalachian State University

- 2023- Diversity, Equity, and Inclusion, and Anti-Racism Committee, Department of English
- 2023- Faculty Advisor, Appalachian State University Pickleball Club
- 2022- Honors Program Committee, Department of English
- 2022-2023 Faculty Welfare and Morale Committee, Department of English

Southern University and A&M College

- 2021-2022 Curriculum Committee, Humanities & Interdisciplinary Studies
- 2020-2022 Member, First Thursdays Works-in-Progress, Department of Languages & Literature
- 2019-2022 Coordinator, Assessment, English and Philosophy
- 2019-2020 Composition Committee, English and Philosophy
- 2019-2022 Majors/Minors Advisor, English and Philosophy
- 2018-2019 Member, Assessment, English and Philosophy

Louisiana State University

- 2018 Member, Assessment, University Writing Program and Department of English
- 2014-2017 Member, Recruitment, English Graduate Program
- 2014-2016 Communications Chair, Rhetoric Society of America
- 2013-2016 Member, Works-in-Progress Group, Department of English
- 2013 Assessment Member, University Writing Program and Department of English

SUNY Dutchess

- 2014-2015 Instructor, Professional Faculty Development

SUNY New Paltz

2013 Department of English Representative, The Graduate School

Additional Experience

Sangam Literary Magazine / Southern University

2019-2022 Chief Editor, Design and Typesetting

Volume 2, Issue 1, Spring. Editor. Pp. vii-78.

- ◆ Introduction, "War and Art," pp. vi-viii. (2022)

Volume 1, Issue 2, Spring/Summer. Editor. Pp. vi-114.

- ◆ Introduction, "Returning/Receding?" pp. vi-vii. (2021)

Volume 1, Issue 1, Fall/Winter. Editor. Pp. vii-91.

- ◆ Introduction, "Strange Times," p. vii. (2020)

SUNY Dutchess

2014-2015 Writing Center Coordinator of Student Academic Persistence

SUNY Orange

2014-2015 Instructor, Department of English

SUNY New Paltz

2012-2013 Graduate Assistant to the Department of English

Courses Prepared to Design

"Breaking Records: The Rhetoric of Music Criticism and Journalism"

"Images of Women in Cultural Rhetorics"

"Major/Minors: Rethinking American, British, and Anglophone Voices"

"Modern Persuasions: Exigency in Picaresque, Circadian, and Absurd Prose"

"Pièce Unique?: Art, Literature, and the Lure of the Real"

"Narrative Reliability and Autobiographical Fiction"

"Sonic Youth: Engendered Music in the MTV Age"

"Trans-Modernisms: Genders and Genres"

Memberships

RhetCanada: Canadian Society for the Study of Rhetoric (**CSSR**)
International E. M. Forster Society (**IEMFS**)
International Horn Society (**IHS**)
International Virginia Woolf Society (**IVWS**)
Modern Language Association (**MLA**)
Modernist Studies Association (**MSA**)
New York Public Radio (**NYPR**)

References

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Carl Eby
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Benjamin Kahan
Robert Penn Warren Professor of English and Women's & Gender Studies
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