

William Fargason

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EDUCATION:

Ph.D. in English (Creative Writing, Poetry) (2019)

- Florida State University
- Major Area of Concentration: Post-1900 American Poetry
- Minor Area of Concentration: Elegy as a Genre
- Title of Dissertation: *Love Song to the Demon-Possessed Pigs of Gadara*, directed by Dr. James Kimbrell. Committee members: Barbara Hamby, Dr. David Kirby, Dr. Andrew Epstein, and Dr. Juan Carlos Galeano.

Masters of Fine Arts in Creative Writing, Poetry (2014)

- University of Maryland
- Title of Thesis: *Clean Theory*, directed by Dr. Joshua Weiner. Committee members: Dr. Stanley Plumly, Dr. Elizabeth Arnold, and Michael Collier.

Bachelor of Arts in English (2010)

- Auburn University

POSITIONS HELD:

Associate Professional Technical Writer, Gainwell Technologies (2021-Present)

Visiting Teaching Faculty, Florida State University (2019-2020)

Graduate Teaching Assistant, Florida State University (2014-2019)

Graduate Assistant, Academic Achievement Programs, University of Maryland (2011-2014)

BOOK PUBLICATIONS:

Love Song to the Demon-Possessed Pigs of Gadara, University of Iowa Press (2020)

- Winner of the 2019 Iowa Poetry Prize
- Winner of the 2020 Florida Book Award in Poetry (Gold Medal)

Jacket Copy:

Love Song to the Demon Possessed Pigs of Gadara explores what might be born from the intersections of masculinity, mental illness, and embodied suffering. In his debut collection, William Fargason inspects the pain of memory alongside the pain of the physical body. Fargason takes language to its limits to demonstrate how grief is given a voice. His speaker confronts illness, grapples with grief, and heals after loss in its most crushing forms. These poems attempt to make sense of trauma in a time of belligerent fathers and unacceptable answers. Fargason necessarily confronts toxic masculinity while navigating spiritual and emotional vulnerability.

Advance Praise:

“Every sense engaged, each filament of intellect glowing, memory fully aflame—it’s not easy to survive such aliveness. So implies poet Fargason in this *Love Song*. Heights of awareness and passion and fullness are met by counterparts in depths of doubt and despair, of a past that ground down, that haunt writer and reader. This is a book of darkness and hope, of vision and rage. Reading Fargason’s work made me feel that I am not alone in the grief and fear of this world; I am a part of it and it a part of me, but that also one (I, we,

the poet, the reader) is integrally part of something larger. The project of life is something utterly worth living as deeply as possible, paths and pasts and pigs and pain and all.”

— Brenda Shaughnessy, 2019 Iowa Poetry Prize Judge

“In Will Fargason’s first book, *Love Song to the Demon-Possessed Pigs of Gadara*, accelerating phrasal momentum and sharp figurative detail merge to put us in the prison made by child abuse and chronic pain. The narrow confines of such experience, its isolating effect, remind me of Elaine Scarry’s descriptions of torture. Fargason’s enactments of what’s happening to him and what has happened warp perception, as when he sees a lake as ‘a window I want to roll down.’ But he can’t. He’s trapped. Entrances and exits are repeatedly inverted, mirrors mirroring mirrors. The speed of the poems and their disarmingly sudden stops keep us off-guard, push us past what we think we know. About anything—pain, death, fear, anger. These poems wake their readers up. What else is poetry for?”

—Elizabeth Arnold, author, *Skeleton Coast*

POETRY JOURNAL PUBLICATIONS:

The Threepenny Review (forthcoming): “Apology”

Narrative (forthcoming): “When My Alabama” and “My Father’s Ampersand”

Blackbird (forthcoming): “Elegy with Teeth” and “Ode to My Pectus Excavatum”

Meridian (forthcoming): “Sonnet with Chronic Illness”

Smartish Pace (forthcoming): “Elegy for My Keyboard”

Harpur Palate (forthcoming): “The Morning After the Most Recent Shooting I Saw”

Southern Indiana Review (forthcoming): “Still Life with a Prescription Bottle Full of Bullets” and “When I Mistake the Voice Actor”

Cherry Tree (forthcoming): “Sonnet in Which I’m an Unreliable Narrator”

Appalachian Review (forthcoming): “Ars Poetica,” “Sonnet with Bare Branches,” and “Crosshairs”

Iron Horse Literary Review (forthcoming): “When Mike Pence Calls Trump *My Father*”

Ocean State Review (forthcoming): “Waterline” and “First Plea”

Notre Dame Review (forthcoming): “The Pear”

The Pinch (forthcoming): “If I’m Going to Die, Let Me”

Booth (forthcoming): “Nocturne with Fireworks”

Broadsided Press (forthcoming): “When My Therapist Tells Me My Depression Must Help My Writing”

Lake Effect (forthcoming): “Ode to the Pillars of the Overpass Bridge”

The Maine Review (January 2022): “Elegy with Steam”

Ninth Letter (January 2022): “While Playing World of Warcraft, I Can’t Stop Thinking of Death”

Ploughshares (January 2022): “House Made of Guns”

Image (January 2022): “I Have Lost Faith”

Poet Lore (November 2021): “Open House” and “The Glass Blower”

Great River Review (November 2021): “Admission with a Thousand Dead Birds,” “Gasoline,” “Rain Machine,” and “When My Grandfather Couldn’t”

The Columbia Review (November 2021): “Letter”

Narrative (October 2021): “When My Brother Tells Me I’m Obsessed with Sadness”

The Boiler (September 2021): “Elegy for Another Late-Night Phone Call” and “When the Cop Tells Us”

The Los Angeles Review (September 2021): “Elegy with Arrows”

Puerto del Sol (September 2021): “Vox” and “When My Father Tells Me to Move On Already”

Beloit Poetry Journal (July 2021): “When My Friend Tells Me My Father Doesn’t Seem That Bad”

DLALOGIST (June 2021): “That Summer at Seaside”

Radar Poetry (June 2021): “Elegy with a Hurricane” and “Poem with Thrown Honey”
Southern Humanities Review (April 2021): “Arrowhead”
Midway Journal (April 2021): “Seaside Meditation”
The Cortland Review (March 2021): “Ode to Klonopin”
Leavings (March 2021): “Strike” and “Failed Sonnet with Double Doors”
decomp journal (January 2021): “Alabama, 2004”
Hobart (January 2021): “Tracing the Pain”
Under a Warm Green Linden (December 2020): “Notes on Depression” and “Nesting”
Valparaiso Poetry Review (December 2020): “On Dishes and My Father”
LIT Magazine (August 2020): “Sonnet of Little Faith”
Colorado Review (July 2020): “Elegy with My Great-Grandmother’s Piano”
ellipsis...literature & art (May 2020): “You Dreamed in ICU”
Redivider (May 2020): “When My Father Tells Me I Had a Great Childhood” and “Family Reunion”
Poetry Daily (April 2020): “Ash on the Tongue” (republished)
Michigan Quarterly Review (April 2020): “Ark”
The Adroit Journal (March 2020): “A Silverfish in the Childhood” and “River”
Rattle (February 2020): “Ode to the Mattress on the Side of the Interstate”
The Rupture (February 2020): “Elegy with a Wavelength of Sound,” “On the Way to the Reading,” and
 “The Day My Father Sold His Plane”
Glass: A Journal of Poetry (February 2020): “Blood Poetry”
Diode (December 2019): “When My Father Calls Me a Pussy” and “Punch List, 1994”
The Minnesota Review (April 2019): “Nocturne with Choking in Calloway Gardens”
Prairie Schooner (October 2018): “Ash on the Tongue”
Salt Hill (September 2018): “Elegy with Digital Flowers”
JuxtaProse Literary Magazine (September 2018): “People as Seasons as People”
Nightjar Review (July 2018): “Coming to Terms”
Golden Walkman Magazine (June 2018): “I’m Trying Not to Cry in this Harbor Freight Tools”
New Ohio Review (March 2018): “Tightrope”
poems2go (March 2018): “Porcelain Nocturne” (republished)
Poetry Northwest (January 2018): “There is No Power in Blame”
Pleiades (January 2018): “When You Were Out of Town Last Weekend”
The Threepenny Review (December 2017): “Not an Entrance”
Horsehief (November 2017): “Pygmalion” and “Coffee After Some Time”
Washington Square Review (October 2017): “Porcelain Nocturne”
Crab Orchard Review (July 2017): “For My Father”
Narrative (May 2017): “Emo, 2005”
Botticelli Magazine (May 2017): “Outpatient,” “Open Letter to the Past,” and “Clean Theory”
Poet Lore (April 2017): “Floodwaters in South Carolina”
The Massachusetts Review (March 2017): “Of No Consequence”
Narrative (January 2017): “Song”
The Chattahoochee Review (December 2016): “Sieve”
The Cincinnati Review (December 2016): “Prayer”
Rattle (December 2016): “Upon Receiving my Inheritance”
 Poets.org by the Academy of American Poets (September 2016): “Aubade with Barbed Wire”
The Adroit Journal (August 2016): “Fig Leaf” and “Collage of Memories that Forms a Box”
Rattle (March 2016): “Images of Kurt Cobain’s Shotgun Released”
Tinderbox Poetry Review (February 2016): “Forecast”
Valparaiso Poetry Review (January 2016): “What We Are Given”
 Poets.org by the Academy of American Poets (December 2015): “Sugar”

DLALOGIST (October 2015): “San Destin, Florida”
Indiana Review (June 2015): “On Your Way to Work” and “Love Song to the Demon-Possessed Pigs of Gadara”
Barrow Street (February 2015): “Carving”
Southern Indiana Review (December 2014): “If Then” and “At Montauk”
New England Review (May 2014): “Aquarium” and “Birthmark”
The Baltimore Review (April 2014): “Egg Tooth”
JMWW (April 2014): “Lumber”
Grist (February 2014): “A White-Tailed Deer”
Ostrich Review (February 2014): “Call It By Its Name”
Banango Street (January 2014): “Third Date”
Bayou Magazine (Fall 2013): “Birds”
Sakura Review (August 2013): “First Date”
Nashville Review (August 2013): “Aim”
Eclectica Magazine (July 2013): “Second Date”
New World Writing (June 2013): “Because Because,” “Scribble,” and “Polar Bear”
New Orleans Review (April 2013): “Cartoon”
H.O.W. Journal (April 2013): “Sour Wine”
Eclectica Magazine (April 2012): “Pull and Arc” and “Clarity”

POETRY ANTHOLOGY PUBLICATIONS:

The Experiment Will Not Be Bound anthology by Unbound Edition Press (forthcoming): “Ankylosing Spondylitis as Conductor and Brakeman”
Florida’s Best Emerging Poets: An Anthology (January 2018): “Cages”

NONFICTION JOURNAL PUBLICATIONS:

SAND Journal (November 2021): “Ash Catcher”
Brevity (September 2020): “Hollywood”
The Offing (November 2019): “Velvet”

AWARDS AND FELLOWSHIPS:

2021 Finalist for the Brittingham and Felix Pollak Prizes in Poetry, *Shed the Velvet* (University of Wisconsin Press)
 2021 Pushcart nomination from *Leavings* for my poem “Strike”
 2021 *Narrative’s* “Top Five Poems of the Week”
 2020 Finalist for the Brittingham and Felix Pollak Prizes in Poetry, *Shed the Velvet* (University of Wisconsin Press)
 2020 Florida Book Award in Poetry (Gold Medal)
 2019 Iowa Poetry Prize Winner, *Love Song to the Demon-Possessed Pigs of Gadara* (University of Iowa Press)
 2018 Edward H. and Marie C. Kingsbury Fellowship (Florida State University) for my manuscript *Love Song to the Demon-Possessed Pigs of Gadara*
 2016 *Rattle* Poetry Prize Finalist, “Upon Receiving My Inheritance”
 2016 John Mackay Shaw Academy of American Poets Graduate Award (Florida State University)
 2016 Nomination for an Award for Excellence in Teaching College Composition (Florida State University)
 2015 Work-Study Scholarship to the Bread Loaf Writers’ Conference (Middlebury College)
 2015 Academy of American Poets Graduate Award (Florida State University)
 2015 Nomination for the *New England Review* Emerging Writers Award
 2014 Stanley Plumly Thesis Award in Poetry, *Clean Theory* (University of Maryland)

2013 Lannan Fellow, appointed by The Folger Shakespeare Library
 2013 University of Maryland Distinguished Teaching Assistant
 2013 Academy of American Poets Poetry Prize, Honorable Mention (University of Maryland)
 2011 Lannan Fellow, appointed by The Folger Shakespeare Library

TEACHING EXPERIENCE:

Creative Writing 3311: “Poetic Technique”

- Florida State University, Instructor of Record: Fall 2017, Fall 2018, Spring 2019, and Summer 2019.
- This course focused on creative writing, specifically poetry. Students were taught poetic forms and were required to turn in their own poems, as well as critical papers of assigned readings. Most of the course centered on workshopping and critiquing their poems, but assigned readings (both poems and essays) were discussed in order to help the students’ own writing.

Literature 2081: “Contemporary Literature”

- Florida State University, Instructor of Record: Summer 2018.
- This course offered students multiple genres of contemporary literature, including: a survey course of twentieth-century American poetry, a novel, a survey of short stories, a book of lyric essays, and a book of poems. Students were introduced to the historical and cultural significance surrounding the texts, as well as the terminology associated with each diverse discourse community.

English 3310: “Article and Essay Technique”

- Florida State University, Instructor of Record: Summer 2017 and Spring 2018.
- This course focused on writing creative nonfiction. Students were required to analyze creative nonfiction pieces as well as write stories of their own, including a Personal Essay, a Lyric Essay, and a Flash Nonfiction.

Literature 2030: “Introduction to Poetry”

- Florida State University, Instructor of Record: Spring 2017.
- This course was a survey course of twentieth-century American poetry, covering the major figures and literary movements such as: Modernism, Imagism, Harlem Renaissance, Post-Modernism, Confessionalism, The Black Mountain Poets, Beat Poetry, Black Arts Movement, Language Poetry, Contemporary Poetry, etc.

English 2135: “Research, Genre, and Context: Writing for Situation”

- Florida State University, Instructor of Record: Spring 2016 (Honors), Spring 2017, and Spring 2020.
- Focused on research-driven academic writing, with an emphasis on composing and analyzing different genres of writing.

English 5998: Submitting to Literary Journals

- Co-created this course with Dr. Rob Stevens at Florida State University in Spring 2015, and ran it in Fall 2015. This course is still offered each semester.
- This course was designed to help fellow graduate students find literary journals to submit to, craft cover letters, and organize submissions. Each graduate student picked journals to give presentations on, with handouts for classmates.

English 1102: “Exploring Ourselves, Our World, and Beyond”

- Florida State University, Instructor of Record: Spring 2015.
- Focused on a variety of writing styles—the personal essay, the argumentative essay, the analytical essay, etc.—but mainly focused on researched-based rhetoric.

Florida State University Reading and Writing Center

- Florida State University: Fall 2014, Spring 2015, Summer 2015, and Spring 2016.

- Tutored both undergraduate and graduate students, helping them in their writing assignments for English courses as well as other areas (History, Religion, etc.). I would work with them on every stage of their papers, from prewriting, drafting, revising, and editing.

English 1101: “Writing for Your Moment—A Multi-Genre Approach to Audience and Voice”

- Florida State University, Instructor of Record: Fall 2014, Fall 2015, Summer 2015, Summer 2016, Fall 2016, Fall 2017 (C.A.R.E. [Center for Academic Retention & Enhancement] section), Fall 2019, and Summer 2020 (online section).
- Introduced students to both personal and argumentative writing through a teaching method rooted in process pedagogy.

English 271: “Writing Poems and Stories (An Introductory Workshop)”

- University of Maryland, Instructor of Record: Spring 2014.
- Conducted a weekly workshop covering both poetry and short fiction. Taught students how to analyze and critique poems by their peers, published authors, and themselves, utilizing the necessary tools to participate in the discourse of poetry in the classroom and at large.

Academic Achievement Programs, University of Maryland

- English Component Graduate Assistant, June 2011 – August 2014
 - Tutored over 350 students taking English 101.
 - Administered quizzes to reinforce rhetorical and grammatical concepts.
 - Tracked students’ progress and development as writers.
- Summer Transitional Program, English 101 Instructor, Summer 2011; Summer 2012; Summer 2013; and Summer 2014.
 - Taught Pre-English 101 to first-generation, low-income freshmen.
 - Assigned writing assignments to cover necessary rhetoric and grammar.

PEDAGOGICAL TRAINING:

Successfully completed Online Writing Instruction training at Florida State University from May 11 – June 19, 2020.

MENTORSHIP:

2021 Young Writers Initiative Summer Mentorship Program

- Served as a mentor for a two-month long mentorship program. I worked one-on-one with a high school student on their writing, their journal submissions, and their overall goals in the poetry community.

2016 *The Adroit Journal* Summer Mentorship Program

- Served as a mentor in this national summer program to two high school poets. Throughout the seven-week mentorship, I assigned my two mentees with poetry readings, writing assignments, and prompts for their poems. I met with them over Skype to workshop their poems with them, helping them craft their poetic voice, work on their poetic form, and strengthen their knowledge of contemporary poetry.

EDITORIAL EXPERIENCE:

Poetry Editor at *Split Lip Magazine*: February 2020 – Present.

Served as a judge for the 2021 *New Ohio Review* NORward Prize.

Assistant Poetry Editor at *Split Lip Magazine*: April 2019 – January 2020.

Poetry reader at *Split Lip Magazine*: September 2018 – April 2019.

Served as the final judge in the 2018 *These Fragile Lilacs* Chapbook Contest.

Poetry staff member of *The Southeast Review* (Florida State University): Fall 2014, Summer 2015, Fall 2015, and Spring 2016.

INTERVIEWS:

Interview by Joshua Lavender in *Diode* (December 2020)
 Interview by Youssef Helmi in *Green Linden Press* (July 2020)
 Interview by Rob Cline in *The Gazette* (July 2020)
 Interview by Marianne Chan on Instagram Live (April 2020)
 Interview by *The Chattahoochee Review* for “Contributor Reads” (April 2020)
 Interview by The Writing University for “Just Checking In” (April 2020)
 Interview by Leah Nielsen in *Botticelli Magazine* (April 2018)
 Interview by Chris Jensen on *From the Front Porch* podcast (April 2017)

INTERVIEWS CONDUCTED:

Interviewed Shane McCrae in *Split Lip Magazine* (March 2021)

REVIEWS:

Book review by Christopher R. Vaughan of *Love Song to the Demon-Possessed Pigs of Gadara* in *Great River Review* (July 2020)

WORKS REVIEWED:

Book review of Gaia Rajan’s *Moth Funerals* in *The Colorado Review* (October 2021)
 Book review of Matt Rasmussen’s *Black Aperture* in *The Southeast Review* (September 2015)
 Book review of Richard Siken’s *War of the Foxes* in *The Southeast Review* (June 2015)

CONFERENCE PARTICIPATION:

“Mourning Forward: The Narrative Act of Elegy in Richard Siken’s *Crush*,” at the South Atlantic Modern Language Association (SAML) Conference, November 5, 2017.
 “Stevens’ and Williams’ Use of Containers Within an Imaginative Reality,” at the University of Maryland’s Graduate English Organization Conference, April 6, 2013.
 “The Bodies Electric: Telephone Project,” at the University of Maryland’s Graduate English Organization Conference, March 3, 2012.

PUBLIC POETRY READINGS:

Rum & Redaction Reading Series
 ○ September 17, 2021, Old Line Spirits in Baltimore, MD
 White Whale Bookstore in Pittsburgh, PA
 ○ July 15, 2021, virtual event, *Radar* issue 30 launch
 Writers Here & Now (University of Maryland)
 ○ October 21, 2020, virtual event
 The Jerome Stern Distinguished Writers Series (Florida State University)
 ○ February 5, 2019, The Bark in Tallahassee, FL
 ○ April 3, 2018, The Warehouse in Tallahassee, FL
 ○ July 25, 2017, The Warehouse in Tallahassee, FL
 100Thousand Poets for Change Reading
 ○ September 30, 2017, Black Dog Café in Tallahassee, FL
 ○ September 24, 2016, Black Dog Café in Tallahassee, FL
 The Warehouse Reading Series (Florida State University)
 ○ March 15, 2016, The Warehouse in Tallahassee, FL

- February 2, 2015, The Warehouse in Tallahassee, FL
- Work-Study Scholars Reading (Middlebury College)
- August 15, 2015, Bread Loaf Writers' Conference in Middlebury, VT
- The Inner Loop Reading Series
- October 20, 2020, virtual event
 - June, 17, 2014, The Coupe in Washington, DC
- The Space Between
- May 6, 2014, Ebenezers Coffeehouse in Washington, DC
- Maryland Day MFA Exhibition (University of Maryland)
- April 26, 2014, University of Maryland Art Gallery in College Park, MD
 - April 23, 2013, University of Maryland Art Gallery in College Park, MD
 - March 24, 2012 University of Maryland Art Gallery in College Park, MD
- Graduate English Organization Conference (University of Maryland)
- March 8, 2014, Tawes Hall in College Park, MD
 - April 5, 2013, Tawes Hall in College Park, MD
 - March 3, 2012, Tawes Hall in College Park, MD
- Mock Turtle Reading Series (University of Maryland)
- April 19, 2014, Wonderland Ballroom in Washington, DC
 - September 28, 2013, Wonderland Ballroom in Washington, DC
 - April 20, 2013, Wonderland Ballroom in Washington, DC
 - October 28, 2011, Wonderland Ballroom in Washington, DC

***References and mailing address available upon request.**