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I first found my way to the Hopwood Room in 2010 as a new doctoral student doing archival research on the Hopwood Program. Like many of you, I opened the door to 1176 Angell Hall and instantly felt transported back in time. The wood-paneled walls, the glass-fronted bookcases, the enormous round table in the center of the room completely covered in literary journals—all made me feel as if I'd ventured into some kind of secret garden, except for books.

From then-Hopwood Director Nicholas Delbanco and then-Assistant Director Andrea Beauchamp, I learned that the Hopwood Room was the brainchild of Roy Cowden, Hopwood Director from 1933 to 1952, who determined that student writers at the University of Michigan needed a welcoming place to gather. They needed a library of contemporary literature that included books by Hopwood winners. They needed advice and encouragement in the form of an annual lecture by an eminent writer. They needed (according to Mary E. Cooley, Cowden's assistant) tea served in china cups every Thursday afternoon. And Hopwood laureates needed a newsletter to stay in touch with one another and the program and to celebrate milestones in their literary careers. These traditions were already decades old when I first encountered the Hopwood Room, and they continue to this day.

In her tenure as Assistant Director, Andrea Beauchamp was an exquisite steward of these Hopwood traditions. From 1979 to her retirement in 2017, she was the person who greeted students and made them feel welcome in the Hopwood Room. She was also a guiding force behind the scenes. She managed the annual contest when manuscripts were submitted in person and in triplicate. She arranged campus visits for dozens of Hopwood Lecturers as well as other visiting writers. She substantially increased the number of books by women in the Hopwood Library collection. She helped shepherd into print several collections of Hopwood lectures and an anthology of work by Hopwood laureates. She oversaw both the 50th and 75th anniversary celebrations of the Hopwood Program. And she conducted a friendly correspondence with dozens of Hopwood laureates over decades, earning their affection and loyalty. It is only fitting, then, that Andrea Beauchamp will receive the Avery Award for outstanding service to the Hopwood Program at this year's awards ceremony.

If you were a student during Andrea's tenure in the Hopwood Room and returned today, you would notice some changes. Patrons now check out books on an iPad. Two desks have been replaced with a handmade sideboard and book display cart. The tiny kitchen received an upgrade a few years ago. Pristine bookshelves have replaced the old periodical shelves to house hundreds of new books. Still, you would recognize the purple carpet, two sets of wing chairs, the glass-fronted bookcases, and of course the central table where Avery Hopwood learned to write, although it is no longer covered in literary journals (sorry, Andrea). Most importantly, I hope you would still have the feeling that the Hopwood Room is a special place, and that you belong here.

Grace Johnson moved into the role of Administrative Assistant this fall and it's been a pleasure to have her friendly and able assistance. Grace has done a wonderful job of continuing the tradition of celebrating Hopwood laureates while putting her own stamp on the Hopwood newsletter. Grace and I are grateful to everyone who shared their news and hope that you will enjoy seeing the evidence that Hopwood winners are continuing to publish their work and lead productive literary lives.

Congratulations to our newest Hopwood winners and warm wishes to all of our Hopwood laureates.

Rebecca Manery  
Hopwood Program Manager

# ALUMNI UPDATES

## KWEKU ABIMBOLA (2021)

In 2023 [Kweku Abimbola's](#) first book, *Saltwater Demands a Psalm*, won the Academy of American Poets' First Book Award. The collection also won a [Florida Book Award](#) in 2024. In 2025, Abimbola became the Poet Laureate of El Segundo and was recently named a 2025 Academy of American Poets' [National Poet Laureate Fellow](#).

## ELINAM AGBO (2019)

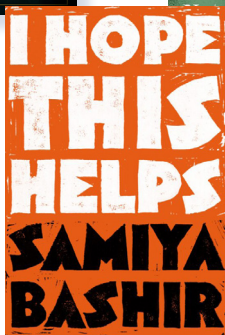
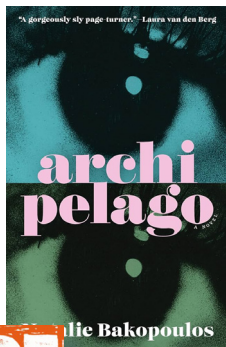
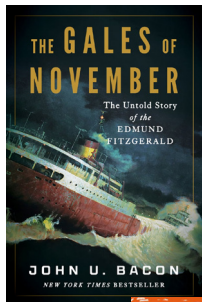
Elinam Agbo published a short story, "Debt Stays," in [Transition Magazine](#). She attended residencies at Hawthornden Castle, Anderson Center at Tower View, and VCCA in fall 2025. She has been selected as a 2026 Kathleen Whittaker Writing Fellow at Ragdale and a Spring 2026 Ucross Fellow.

## 'PEMI AGUDA (2019)

'Pemi Aguda's novel, *One Leg on Earth*, will be published by W. W. Norton, Virago, and Masobe in May 2026.

## ADAM ALMALEKY (2024)

Adam Almaleky is competing in an upcoming [Policy Pitch Tournament](#) at the University of Michigan Dearborn. He's also been busy at different non-profits to help serve his community. He's especially excited to work on Who is Hussain's first Annual Community Unity Blood Drive during Human Rights Month.



## SARAH ANDERSON (2023, 2024)

[Fallow](#), Fiction (Farrar, Straus and Giroux)

Sarah Anderson's debut novel, *Fallow*, is forthcoming from Farrar, Straus, and Giroux in September 2026. A draft of *Fallow* won first place in the Hopwood Novel category in 2024.

## DERRICK AUSTIN (2014)

[This Elegance](#), Poetry (BOA Editions)

Derrick Austin's essay, "On Robert Hayden's Ekphrasis," appeared in *American Poetry Review* (Vol. 54, no. 6, Nov./Dec. 2025). Derrick's poetry collection, *This Elegance*, will be published by BOA Editions in May 2026.

## BETH OBERFELDER AVIV (1973)

Beth Aviv's poem, "B'Shalom," was a finalist for *december* magazine's Marvin Bell Memorial Poetry Prize judged by Maggie Smith. The poem appeared in the spring/summer 2025 issue of *december*.

## JOHN U. BACON (1988)

[The Gales of November](#), Nonfiction (Liveright)

In October, John U. Bacon published his 14th book, *The Gales of November: The Untold Story of the Edmund Fitzgerald*, which debuted at #6 on *The New York Times* Bestseller List, his sixth book to make the list.

## NATALIE BAKOPOULOS (2005)

[Archipelago](#), Fiction (Tin House)

[Natalie Bakopoulos's](#) third novel, *Archipelago*, was published in August 2025 by Tin House Books.

## SAMIYA BASHIR (2011)

[I Hope This Helps](#), Poetry (Nightboat Books)

Samiya Bashir's poetry collection, *I Hope This Helps*, was published by Nightboat Books in May 2025. Samiya is a 2025-26 visiting professor for the Helen Zell Writers' Program.

# ALUMNI UPDATES

## DONALD BEAGLE (1977)

Donald Beagle's poem, "Hexagram #20: Kuan," was republished in *Science and Literature in Cormac McCarthy's Expanding Worlds* (Bloomsbury Academic, Dec. 26, 2024) and reprinted in *Valley Voices: A Literary Review* (24.1, pp. 102–106) as part of critic C. Clark Triplett's extended review of his 2023 collection, *HEXAGRAMS: A Poet's Journey Through the I Ching*. Beagle also has a new poem, "Endoplasmic Reticulum," in the anthology, *Making the Unseen Seen* (High Tide Pub., 2025). In September, he was recognized by the John Locke Foundation following his designation as Professor Emeritus at Belmont Abbey College. The Foundation's [North Carolina History Project](#) now includes a biographical page highlighting his literary and academic achievements. His sixth collection, *Verses from the Multiverse*, is forthcoming in 2026.

## SCOTT BEAL (1993, 1994, 1996)

*Stegosaurus Moon*, Poetry (Dzanc Books)

Scott Beal's second full-length poetry collection, *Stegosaurus Moon*, will be published by Dzanc Books in June 2026.

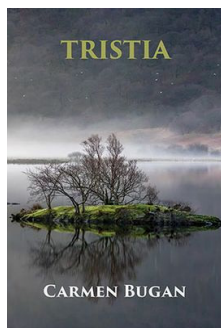
## MEGAN LEVAD BEISNER (2008)

Megan Levad Beisner has a poem in the December 2025 Poem-a-Day series from the Academy of American Poets. She is at work on her fourth libretto, is a founding editor of *Public School Poetry*, an online poetry and craft journal, and runs a visiting writers series in the Sierra Foothills of California--next guest: Rachel Richardson.

## CARMEN BUGAN (1993, 1995)

*Tristia*, Poetry (Shearsman Books)

Carmen Bugan's poetry collection, *Tristia*, was published by Shearsman Books on January 24, 2025. Her memoir, *Burying the Typewriter*, will be reissued as a "modern classic" by Picador/Macmillan in June 2026. The book won the Bread Loaf Nonfiction Prize and was shortlisted for the Dayton Literary Peace Prize and the Orwell Prize for Political Writing. It was also featured as BBC Radio 4's Book of the Week and on NPR, ABC, PRI, and the BBC.

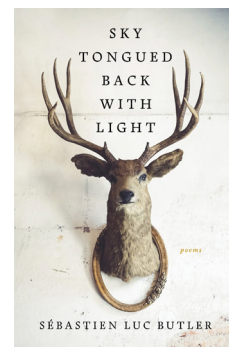


## SÉBASTIEN LUC BUTLER (2021)

*Sky Tongued Back with Light*, Poetry (Black Lawrence Press)

Sébastien Luc Butler's debut poetry collection, *Viscera*, will be published by Four Way Books, forthcoming 2027. *Viscera* was a finalist for the Autumn House Press and Michael Waters Poetry Prizes. Poems from the book appeared in *Blackbird*, *Indiana Review*, *swamppink*, *Hayden Ferry's Review*, and *Best Small Fictions*.

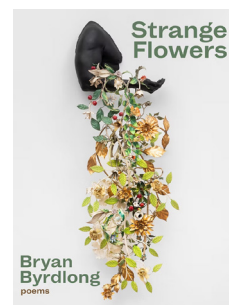
The poem, "Evensong," was a finalist for the Red Wheelbarrow Prize and will be published in the spring 2026, along with his chapbook, *Sky Tongued Back with Light*.



## BRYAN BYRDLONG (2019, 2020)

*Strange Flowers*, Poetry (YesYes Books)

Bryan Byrdlong's debut poetry collection, *Strange Flowers*, was published by YesYes Books and Ingram in March 2025.



## THEA CHACAMATY (2018, 2019)

In 2025, Thea Chacamaty published short stories in the *Missouri Review*, the *Hopkins Review*, and the *Indiana Review*.

## VICTORIA CHANG (1992)

Victoria Chang's poetry collection, *Obit* (2020), was translated into Chinese by Dong Li and published by East China Normal University Press. The translation was launched at the Shanghai Book Fair and Shanghai Minsheng Art Museum.

# ALUMNI UPDATES

## MADELYN MAI CHAU (2024)

Madelyn Chau has started a WordPress and a fully funded master's program in water resources and environmental engineering. She hasn't gotten anything published recently but plans to in the future.

## ROOHI CHOUDHRY (2010, 2011)

*Outside Women*, Fiction (University Press of Kentucky)  
Roohi Choudhry's debut novel, *Outside Women*, was published by University Press of Kentucky in March 2025.

## ALEX CIGALE (1985)

Alex Cigale published a poem, "The Spirit of Lindberg," in the Pessoa-themed anthology, *Footsteps of a Shadow* (MadHat Press, 2025). His translations of poems "Family" and "Doubled Midday" by Russophone Uzbek poet Shamshad Abdullaev (1957-2024) were included in *Tulips in Bloom: Anthology of Modern Central Asian Literature* (Palgrave Macmillan, 2024). Translations of 3 poems by Ukrainian Russophone poet Aleksandr Kabanov appeared in the poet's bilingual collection, *Elements for God* (2024).

## YUMNA A. DAGHER (2021, 2022, 2023, 2025)

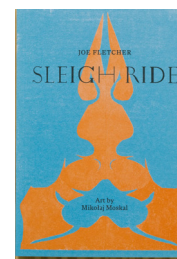
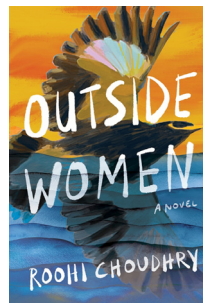
Yumna Dagher was named the University of Michigan's 33rd Rhodes Scholar. At Oxford, she plans to pursue graduate studies in nature, society and environmental governance and in visual, material and museum anthropology.

## MO DAVIAU (2012)

*Epic and Lovely*, Fiction (West Virginia University Press)  
Mo Daviau's second novel, *Epic and Lovely*, was published in September 2025 by West Virginia Press.

## KEVIN DREYFUSS (1992, 1993)

Kevin Dreyfuss won two Emmys, a Clio Award and a People's Choice Award while working on shows such as *Better Call Saul* and *The Walking Dead* at AMC Networks between 2019-2023, then took a sabbatical from entertainment last year to run the video operations for the Presidential campaigns of first President Joe Biden, and then VP Kamala Harris.



## TARIQ ELSAID (2022)

Tariq Elsaïd, LMSW and Traditionally Integrated Islamic Psychotherapist, is a former Hopwood Poetry Award winner whose recent work earned a Highly Commended Prize from the Daniel Abdal-Hayy Moore Foundation. He's published in the International Review of Psychiatry, serves on the Editorial Board for the National Association for Poetry Therapy, and runs UnderCurrent, a practice specializing in marital, porn/sex addiction, and masculinity therapy.

## LEAH FALK (2012)

Leah Falk's poems appeared in the Winter/Spring 2024 *Gulf Coast*, the Fall 2024 *Ilanot Review*, and the Summer 2025 *Michigan Quarterly Review*, and are forthcoming in *Tupelo Press's Writes of Spring* anthology. In summer 2024 she was awarded the Peleh Residency in Berkeley, CA, and received a Peleh alumni funding award for her manuscript-in-progress, *The Angel of Such Happenings*.

## JOE FLETCHER (1998, 1999)

*Sleigh Ride*, Fiction (Bored Wolves)  
Joe Fletcher's book, *Sleigh Ride*, featuring artwork by Mikolaj Moskal, was published in August 2025 by Bored Wolves.

## JENNIFER GALVÃO (2022)

*Maria, Maria*, Fiction (Random House)  
Jennifer Galvão is currently serving as the 2025-2026 Carol Houck Smith Fiction Fellow at the Wisconsin Institute for Creative Writing. Her debut novel, *Maria, Maria*, will be published by Random House in spring 2027.

# ALUMNI UPDATES

## **BARRY GARELICK (1971)**

Barry Garelick has had four short stories published in online journals: "Bonita in 1973," *Broken Spine Journal* (August 16, 2025); "Ten Years After the War," *Freedom Fiction Journal* (August 17, 2025); "Part of the World," *CafeLit* (October 15, 2025); and "Good Chemistry," *CafeLit* (November 12, 2025).

## **GAVIN YUAN GAO (2014, 2016)**

Gavin Yuan Gao's poem, "Lullaby," was set to music by composer Nicole Murphy and performed by the Australian Vocal Ensemble (AVÉ) at the Brisbane Powerhouse on November 5, 2025, as part of the 2025 Melt Festival for Queer art.

## **YOEL GEBREMARIAM (2024)**

Yoel Gebremariam's first feature film screenplay, *Impact*, won the 2024 Sloan Student Discovery Prize from Alfred P. Sloan Foundation, the first student from the University of Michigan to win the award since its inception. Earlier in 2025, Yoel was honored at the 2024 First-Look Film Festival in New York and is continuing to develop the script with the support of the Museum of the Moving Image and the Sloan Foundation.

## **RAE GOUIRAND (2001)**

Rae Gouirand's book-length poem, *The Velvet Book* (Cornerstone, 2024), was a finalist for a 2025 Lambda Literary Award.

## **LOREN MARIA GUAY (2015)**

*Living Fossils*, Poetry (Texas Review Press)

Loren Maria Guay's debut poetry chapbook, *Living Fossils*, was published in March 2026 by Texas Review Press. It received the 2025 Robert Phillips Poetry Chapbook Prize.

## **BRIAN GYAMFI (2022, 2023)**

*What God in the Kingdom of Bastards*, Poetry (University of Pittsburgh Press)

Brian Gyamfi's debut poetry collection, *What God in the Kingdom of Bastards*, was published by the University of Pittsburgh Press in September 2025 and was among Debutiful's Best Debut Books of 2025. A Pushcart Prize and NEA Literature Fellowship recipient, his work appears in *POETRY*, *Narrative*, and *Guernica*. Gyamfi serves as a contributing editor at *Oxford Poetry*.

## **FRANCINE HARRIS (2010, 2011)**

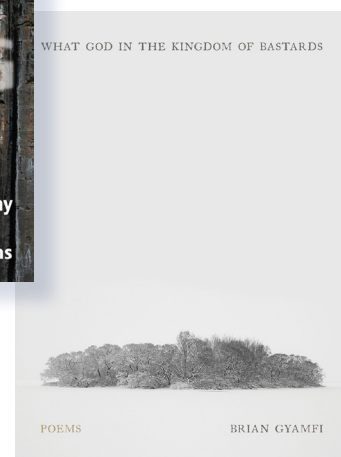
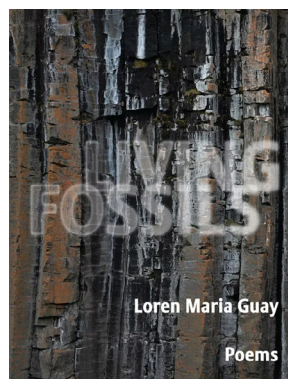
francine harris was named a [2025 John R. Simon Guggenheim Memorial Foundation Fellow](#).

## **REBECCA HAWKES (2025)**

Rebecca Hawkes has two new projects forthcoming in Aotearoa New Zealand and the USA: her illuminated manuscript chapbook, *Hide* (a finalist for Green Linden's chapbook prize), will be published by Ngā Pukapuka Pekapeka. Her next full-length collection, *Fool's Spring*, will be published next year by YesYes Books and Auckland University Press. She has been awarded a Michael King Writer's Residency for 2026. She has poems forthcoming in the *Georgia*, *Threepenny*, and *Missouri* reviews.

## **JOSHUA HENKIN (1992, 1993)**

Joshua Henkin directs the MFA Program in Fiction at Brooklyn College. His most recent novel, *Morningside Heights*, was published by Pantheon in 2021 and was named The Book of the Year by the *Chicago Tribune*, longlisted for the Joyce Carol Oates Prize, selected by the American Booksellers Association as the #1 Indie Next Pick, and named an Editors' Choice Book by *The New York Times*. His stories "Outer Boroughs" and "Amagansett" were recently published in *American Short Fiction* and *Kenyon Review*.



# ALUMNI UPDATES

## CHRISTIAN HOOPER (2025)

Christian Hooper has a poem, "When I Tell My Coworkers Where I'm From," forthcoming in *Lucky Jefferson's* anthology, *Awake*.

## JOSEPH HORTON (2010, 2011)

Joe Horton learned to make a website to write about his beloved minor league team, the Oakland Ballers, as they gave out free tattoos and hosted chess tournaments, fostered possums and rescued stray dogs, saved baseball in Oakland, and managed to find time to post the best season in league history and win the championship. Next season, *Dispatches from Raimondi* will help the team teach and host student and early-career sportswriters too.

## JAMES HYNES (1976)

*Peacock*, Fiction (Picador)

James Hynes's new novel, *Peacock*, a sequel to his 2023 novel, *Sparrow*, will be published in Britain by Picador in June 2026.

## LAWRENCE JOSEPH (1970)

*Precisely Now*, Poetry (Farrar, Straus and Giroux)

Lawrence Joseph's new book of poems, *Precisely Now*, will be published by Farrar, Straus and Giroux in September 2026. Poems of his have recently appeared in *The Common* and are forthcoming in the Poem-a-Day on the Academy of American Poets website, and in the *Michigan Quarterly Review*.

## LAWRENCE KASDAN (1968, 1969, 1970)

Screenwriter and director Lawrence Kasdan has had his papers acquired by the University of Michigan Library's [Screen Arts Mavericks and Makers Collection](#). The archive documents the making of some of the most significant films of the past half century. Kasdan is the first Michigan alum represented in the collection, which also includes Orson Welles, Robert Altman, John Sayles, Jonathan Demme, Nancy Savoca, and Alan Rudolph.

## JOSEPH KECKLER (2003)

Joseph Keckler's new performance piece, *A Good Night in the Trauma Garden*, was commissioned by The Metropolitan Museum of Art in New York City and premiered there in May. He also toured actively, headlining a 9-show tour in Australia, and doing shows in Europe and throughout the U.S.

## LILLIAN LI (2015)

*Bad Asians*, Fiction (Henry Holt and Co.)  
Lillian Li's second book, *Bad Asians*, was published on February 17, 2026, by Henry Holt and Co.

## ARRO MANDELL (2023)

In 2025, [Arro Mandell](#) had two poems published in the winter issue of the *Kenyon Review*, a lyric essay published in the spring edition of the *Massachusetts Review*, and a poem published in the *Four Way Review*.

## AIREA 'DEE' MATTHEWS (2012)

Airea 'Dee' Matthews was named [provost of Bryn Mawr College](#) in December 2025.

## ALEX MCCULLOUGH (2024)

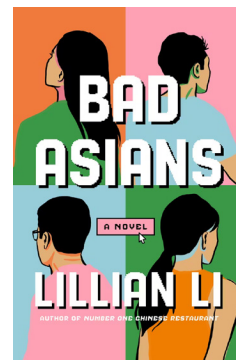
Alex McCullough has a short story, "Sure, Why Not," forthcoming in *BULL*.

## ABIGAIL MCFEE (2021, 2022)

Abigail McFee was honored with the [Emerging Impact Award](#) from the University of Michigan School of Information for her work as a writer. According to the award announcement, "Abigail's impact on the work and culture of UMSI cannot be overstated. Her warm, empathetic approach to strategic collaboration cultivates a positive culture across teams, while her laser focus on key outcomes and improved processes enhances the school's excellence, relevance and reputation."

## SENA MOON (2014)

Sena Moon has a short story published in the autumn issue of *The Southern Review*. Sena is also one of the ten fiction winners of *The Master Review's* [Best Emerging Writers 2025 Contest](#) that was judged by Andrew Porter.



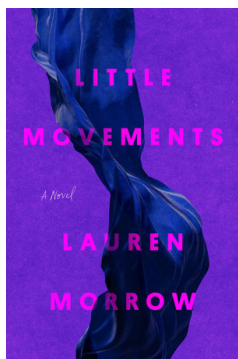
# ALUMNI UPDATES

## RACHEL MORGENSTERN-CLARREN (2007)

Rachel Morgenstern-Clarren had two poems, "Test Strip for Maximum Black" and "Wild Indigo," appear in the Spring 2025 issue of *CALYX*; her translation of Flávio de Araújo's poem, "[Courtship](#)," appeared in the October 2025 issue of *The Adroit Journal*; and her essay, "[In a fartsaytishn Poyln: The Search for Jacob Morgenstern](#)," about the discovery that her great-great-great grandfather was a famous (and then tragically forgotten) Yiddish writer, was published by *In Geveb* in December 2025.

## LAUREN MORROW (2021)

*Little Movements*, Fiction (Random House)  
Lauren Morrow's debut novel, *Little Movements*, was published by Random House in September 2025.



## Nadia Mota (2018, 2019)

*La Chiflada*, Poetry (Bull City Press)  
Nadia Mota's debut poetry chapbook, *La Chiflada*, is forthcoming from Bull City Press in September 2026.

## Jennifer Nessel (2025)

Jennifer Nessel has a story out in *The Southern Review* [2025 Fall issue](#).

## Caroline Harper New (2021, 2022, 2025)

*If I Call This Cave a Garden*, Fiction (YesYes Books)  
Caroline Harper New's chapbook, *If I Call This Cave a Garden*, won the Vinyl 45 Chapbook Prize, and will be published by YesYes Books in 2026. Her debut poetry collection, *A History of Half-Birds*, has also received the 2025 Housatonic Book Award. Her poems have recently been published in the *Massachusetts Review*, *Colorado Review*, and *Southern Humanities Review*.

## CELESTE NG (2005, 2006)

Celeste Ng was the guest editor for *The Best American Short Stories 2025*, published by HarperCollins in October 2025.

## KASHONA NOTAH (2020, 2021)

Kashona Notah published "Night Sky" in *Oklahoma Humanities Fall/Winter 2025-2026*, and "Arrowhead Springs" in *The Southern Review Summer 2025*.

## MICHAEL O'RYAN (2023)

Michael O'Ryan's poems recently appear or are forthcoming in *The Cincinnati Review*, *The Iowa Review*, *The Missouri Review*, *Ninth Letter*, *North American Review*, *Oxford Poetry*, and *Third Coast*. Michael was also named a finalist for the *Missouri Review's* 2024 Jeffrey E. Smith Editors' Prize in Poetry and awarded Second Prize for the 2025 Oxford Poetry Prize. He won a Katharine Bakeless Nason Scholarship to the 2025 Bread Loaf Writers' Conference and has recently been named a MacDowell Fellow as part of the spring/summer 2026 cohort.

## CHELSEA PADILLA (2023)

Chelsea Padilla has a short story forthcoming in *These Kindred Hearts*, a young adult romance fantasy anthology edited by Shari B. Pennant. The anthology will be published by Sweet July Books, a Zando imprint, and is set to release on June 30, 2026.

## BART PLANTENGA (1977)

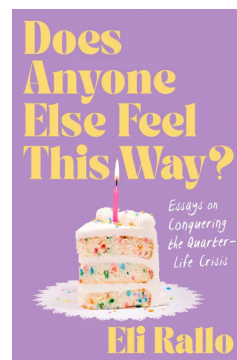
*Beer Mystic*, Fiction (Autonomedia)  
bart plantenga's novel, *Beer Mystic* (Autonomedia), appeared in early 2026. In 2025, he became a regular fiction contributor to London's *International Times* and had many stories published in a variety of magazines. He produces two podcasts including the political *Dig•Scape* for *Truthdig* and his soundscape radio show, *Wreck This Mess*. His short story collection, *The Confusion Spandex*, is seeking a publisher.

## KYLE PRUE (2019)

Kyle Prue's humor book, *How To Piss Off Men: 109 Things to Say to Shatter the Male Ego* (Sourcebooks, September 17, 2024), was an instant USA Today and *The New York Times* bestseller.

## ELI RALLO (2018, 2019, 2020)

*Does Anyone Else Feel This Way?*, Nonfiction (HarperCollins)  
Eli Rallo published her first book, a personal essay collection, *I Didn't Know I Needed This*, in December 2023. It was a *Publisher's Weekly* bestseller and has sold over 50,000 copies to date. Her second essay collection, *Does Anyone Else Feel This Way?*, was published October 14, 2025, by HarperCollins. She has a novel forthcoming, published by Hachette, called *I Hope Eden Reads This*.



# ALUMNI UPDATES

## ALEX RALPH (1999, 2000)

Alex Ralph had a short story, "[The Submariner Signs Off](#)", published in *AGNI* (AGNI 102) in fall 2025.

## LIAM RAPPLEYE (2025)

Liam Rappleye was hired after graduation as a [staff writer at the \*Detroit Free Press\*](#), Michigan's most-read newspaper. He covers union labor and the automotive industry. He was recently nominated for the Michigan Society of Professional Journalists Rookie of the Year award.

## LILLIAN REED-NORDWALL (2025)

In summer 2025, Lillian Reed-Nordwall won The 2025 Peter and Barbara Benedek Award for Best Screenplay. The University of Michigan's Department of Film, Television, and Media presents this award to one full-length screenplay each year. Lillian won for her screenplay, *Valkyrie*.

## JULIANA ROTH (2014)

[Juliana Roth's](#) currently unpublished poetry collection was a semifinalist for the Philip Levine Prize for Poetry at California State University - Fresno and named an honorable mention by Hanif Abdurraqib for the Button Poetry Book Contest. She has a short story forthcoming in *Bomb Magazine* and was named a Finalist for the Miami Book Fair Emerging Writer Fellowship. The Center for the Education of Women at the University of Michigan profiled her for their 2025 magazine.

## KRISTEN ROUPENIAN (2017)

Kristen Roupenian is a 2025-26 visiting professor for the Helen Zell Writers' Program.

## JESS ROW (2000)

[Storyknife](#), Fiction (Ecco/HarperCollins)  
Jess Row's third collection of short stories, *Storyknife*, will be published by Ecco/HarperCollins in August 2026.

## ANNESHA SENGUPTA (2019)

Annesha Sengupta (pen name Annesha Mitha) was awarded the 2025 Pages in Progress award from the Asian American Writers Workshop and Plympton Inc. for her novel-in-progress, *Assisted Living*.

## BASSAM SIDIKI (2021)

Bassam Sidiki's essay, "The Cloak," was included in the longlist of the Queen Mary Wasafiri New Writing Prize. He was also selected for [Granta's](#) Literary Short Fiction course.

## SHERMAN SILBER (1965)

[Dr. Sherman Silber](#) has published 11 books translated into 5 different languages, all on the subject of fertility and reproduction. His latest is *Fundamentals of Male Infertility*. He is working on his new books, *Ovary Transplantation*, *Y Men and Women Are Different*, and *A Surgeon's Search For The Non-Synthetic Life: A Journey Through Wilderness*.

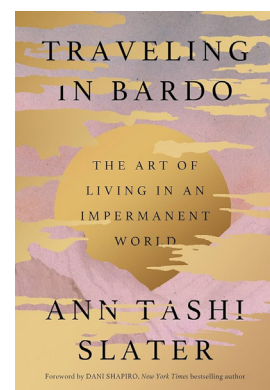
## IAN ROSS SINGLETON (2004)

[Ian Ross Singleton](#) translated "In Wartime, Everything is a Verb", by Ukrainian poet, Iya Kiva, for *Re/Visions Journal*. In addition, his translations of "Odesa Accent" by Galina Itskovich, published in *Nashville Review*, and "[Being Famous](#)" by Boris Pasternak, published in *East/West Literary Forum*, were longlisted for the 2026 Deep Vellum Best Translations anthology. His translation of the 1928 novel, *The Shipwright*, by Yuri Yanovsky, is forthcoming from Harvard Ukrainian Research Institute in 2026.

## ANN TASHI SLATER (1990)

[Traveling in Bardo: The Art of Living in an Impermanent World](#), Nonfiction (Balance/Hachette)

Ann Tashi Slater published *Traveling in Bardo* in September 2025. With an introduction by Dani Shapiro and praise from Elizabeth Gilbert, Melissa Febos, Sharon Salzberg, and others, the book explores the art of living in a world of impermanence. It was selected as a "Must-Read" by the [Next Big Idea Club](#), co-curated by Malcolm Gladwell. Ann published an excerpt in [Lit Hub](#) and [Princeton Alumni Weekly](#), and has new work in [Oprah Daily](#).



## DEBORAH SALEM SMITH (1998, 1999)

Deborah Salem Smith had a new play premiere. In 2003, the US invaded Iraq—two decades later, *Someone Will Remember Us* offers the compelling true testimonies of the ongoing fallout both for those who served and for the civilians caught up in the conflict. The play is distilled from interviews with US military veterans; a Gold Star family; Iraqi civilians; and refugees who have relocated to America. Co-written with Charlie Thurston. It was also on the cover of *American Theatre Magazine*.

# ALUMNI UPDATES

## DANEZ SMITH (2016)

Danez Smith's poetry collection, *Bluff* (Graywolf Press, 2024), was a finalist for the 2025 Pulitzer Prize in Poetry.

## BRIAN SPITULNIK (2005)

Brian Spitulnik, LMSW, has created and published *Gayfully*, the first mental health and mindfulness app exclusively for gay men.

## MALCOLM TARIQ (2015)

Malcolm Tariq is the program director for the Prison and Justice Writing Program at [PEN America](https://www.penam.org).

## HARRY THOMAS (1979)

Harry Thomas's poem, "Here," was featured in *Our Sense of Gratitude* (Senex Press, October 2025), a festschrift for Christopher Ricks.

## JIA TOLENTINO (2013, 2014)

Jia Tolentino was the guest editor for *The Best American Essays 2025*, published by Mariner Books in October 2025.

## DANIELLA TOOSIE-WATSON (2019)

*What We Do with God*, Poetry (Haymarket Books)

Daniella Toosie-Watson's debut poetry collection, *What We Do with God*, was released September 9, 2025, with Haymarket Books, and was one of 12 books selected by The Academy of American Poets for their 2025 Featured Fall Books list.

## DAVID JOEZ VILLAVERDE (2022)

David Joz Villaverde has poems forthcoming in *Mānoa*, *Poetry Northwest*, and *Prairie Schooner*.

## MICHAEL M. WEINSTEIN (2020)

*Saint Consequence*, Poetry (Alice James Books)

Michael M. Weinstein's debut poetry collection, *Saint Consequence*, was published by Alice James Books in September 2025.

## DEREK WEINSTOCK (2023, 2024, 2025)

Derek Weinstock has achieved the proud rank of unpaid volunteer at the *Mission: Wolf* wilderness refuge in Colorado. He counts many wolves as personal friends, including the distinguished Zeab, Rosie-Valkyrie, Flash, Ydun, Lyra, and Atlas. He lives in the greenhouse, but is considering a move to one of the tipis or the visitors' center. He is working his way toward cosmic peace and enlightenment. He is writing a book about how to make it in Hollywood.

## EDMUND WHITE (1961, 1962)

*The Loves of My Life: A Sex Memoir*, Nonfiction (Bloomsbury)

Edmund White's novel, *The Loves of My Life: A Sex Memoir*, was published by Bloomsbury Publishing on January 28, 2025.

## RICHARD WIDERKEHR (1966, 1967)

*Missing The Owl*, Poetry (Shanti Arts Publications)

Richard Widerkehr's fifth book of poems, *Missing The Owl*, was published by Shanti Arts Publications in 2025. He had poems in *I-70 Review*, *Door Is A Jar* and *Shot Glass Journal*.

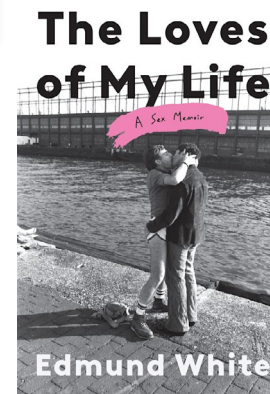
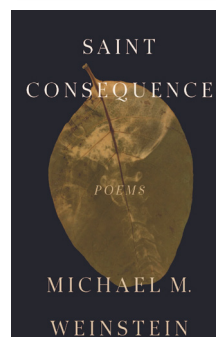
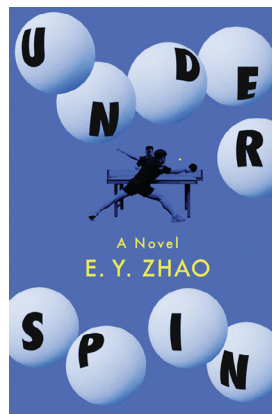
## KD WILLIAMS (2011)

*First They Came for the Poets*, Poetry (Zetaurus Press)

## E.Y. ZHAO (2023)

*Underspin*, Fiction (Astra House)

E.Y. Zhao's novel, *Underspin* (Astra House, 2025), was among Debutiful's Best Debut Books of 2025.



# SPOTLIGHT SERIES

The Hopwood Awards Program has long recognized writers at pivotal moments in their creative lives, honoring emerging voices, supporting work in progress, and affirming the promise of creative pathways still taking shape.

Over time, these moments accumulate, tracing careers that grow, change, and often return to the communities that helped shape them. This Spotlight Series brings together recent laureate updates to reflect that ongoing arc, spanning early momentum, first major milestones, sustained visibility, and enduring influence, and showing how Hopwood recognition continues to resonate well beyond the year an award is received.

Read together, these updates position Hopwood not as a single point of recognition, but as a living tradition that connects generations of writers through shared milestones, a commitment to craft, and a culture that values both individual achievement and collective contribution.

Future editions will continue to trace these moments as they unfold, underscoring that a Hopwood award is not an endpoint, but the beginning of a lasting relationship with a creative community.

## EARLY MOMENTUM – YUMNA DAGHER

For writers at the earliest stage of their careers, Hopwood recognition often serves as a marker of possibility, affirming work in progress while pointing toward what lies ahead. Yumna Dagher's recent laureate update captures this moment with particular clarity. As an undergraduate, she received multiple Hopwood Awards in poetry, including Underclassmen and Undergraduate Poetry Awards, along with the Marjorie Rapaport and Arthur Miller Awards, for creative work developed alongside her studies in English and the Environment. Since graduating in 2025, she has been named a Rhodes Scholar, becoming the University of Michigan's 33rd recipient since the scholarship's establishment in 1902 and one of just 32 Americans selected nationwide this year. Supporting graduate study at the University of Oxford, the Rhodes Scholarship recognizes academic achievement alongside leadership and a commitment to public service. Read together, these milestones suggest how Hopwood honors writers not as finished artists, but as emerging voices whose work continues to expand in scope, responsibility, and public engagement.



## FIRST MAJOR MILESTONES – LAUREN MORROW & DANIELLA TOOSIE-WATSON

As careers develop, Hopwood recognition accompanies the transition from years of private development to a first major public milestone. Recent laureate updates from Lauren Morrow and Daniella Toosie-Watson reflect this threshold moment, when sustained creative practice culminates in debut books that enter the wider literary conversation. Both writers received Hopwood Graduate Awards – Morrow in fiction, along with the Hopwood Novel Award and the Andrea Beauchamp Prize, and Toosie-Watson in poetry – recognition that preceded the publication of their first full-length works. Morrow's debut novel, *Little Movements*, has been celebrated for its incisive exploration of artistic ambition, identity, and risk, while Toosie-Watson's debut poetry collection, *What We Do with God*, has drawn praise for its fearless engagement with embodiment, faith, and care that extends beyond the self. Together, their updates illustrate how Hopwood supports writers at a critical juncture, when individual practice expands into public contribution and new voices begin shaping the cultural landscape.



# SPOTLIGHT SERIES

## SUSTAINED VISIBILITY – JOHN U. BACON

Across a long career, Hopwood recognition marks not only an early achievement but the beginning of a lifelong public practice. John U. Bacon's recent laureate update reflects this arc of sustained visibility and continuity. As a University of Michigan undergraduate, Bacon received Hopwood Summer Awards in both essay and fiction in 1988, early affirmation of a voice committed to narrative inquiry and public storytelling. More than three decades later, that commitment continues to reach wide audiences. His most recent book, *The Gales of November: The Untold Story of the Edmund Fitzgerald*, became a *New York Times* bestseller upon publication in 2025 and was recognized as one of the year's best history books, praised for its depth of reporting, narrative rigor, and emotional reach. Drawing on extensive interviews and decades of journalistic experience, the book revisits a defining regional tragedy with care and precision, bringing complex histories into renewed public conversation. Across a long career, Bacon's work reflects a form of impact shaped less by emergence than by continuity: the steady accumulation of craft, trust, and audience over time, and the enduring resonance of early recognition.



## CREATIVE IMPACT IN PRACTICE – ABIGAIL MCFEE

Hopwood recognition also supports writers whose influence unfolds through institutional leadership and public-facing storytelling. Abigail McFee's recent laureate update highlights this path with clarity and purpose. While completing her MFA in poetry at the University of Michigan, McFee received Hopwood Graduate Awards in both poetry and nonfiction, along with the Theodore Roethke and Meader Family Awards. That foundation now informs her work as a marketing and communications writer at the University of Michigan School of Information, where she was recently honored with the school's Emerging Impact Award. The recognition cites her empathetic approach to collaboration and her ability to translate complex goals into clear, inclusive messaging, work that has shaped major initiatives such as UMSI's "Look to Michigan" development campaign and a comprehensive overhaul of recruitment communications. McFee's update demonstrates how the skills recognized by Hopwood – voice, precision, and attentiveness to audience – extend beyond traditional literary spaces, enabling writers to influence culture, access, and institutional direction through sustained, mission-driven work.



## ENDURING INFLUENCE – LAWRENCE KASDAN

Decades after receiving multiple Hopwood Awards as an undergraduate, Lawrence Kasdan's relationship with the University of Michigan continues to shape the creative lives of others. In recent years, that enduring connection has taken a tangible new form through the acquisition of Kasdan's papers by the University of Michigan Library, where drafts, scripts, correspondence, and production materials now join the Screen Arts Mavericks and Makers Collection. Rather than serving as a retrospective conclusion, the archive represents an ongoing resource that places the working life of a writer-director into the hands of students, scholars, and future storytellers. Alongside his long-standing philanthropic support of creative writing through the Kasdan Scholarship, the archive reflects a sustained commitment to the same culture that once supported his own early development. Kasdan's update points to a central throughline of the Hopwood Awards Program: writers do not simply pass through the institution, but remain part of it, contributing knowledge, opportunity, and inspiration across generations.



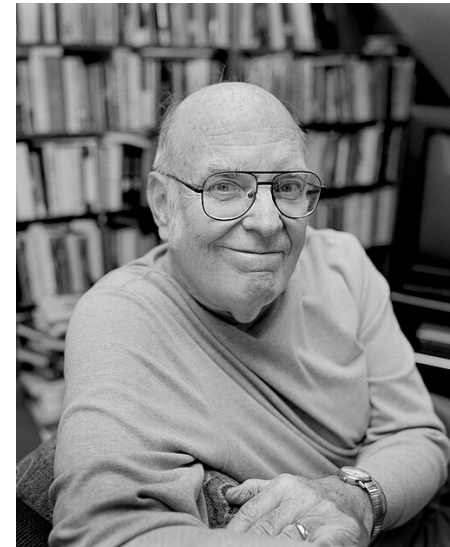
Taken together, these laureate updates trace a shared arc rather than isolated achievements, from early recognition that affirms promise to milestones that bring new work into the world and sustained visibility. Across these stages, the Hopwood Awards Program remains a constant in a writer's life, as individual acknowledgment grows into leadership, public engagement, mentorship, and reinvestment in the creative community.

The Hopwood identity is not defined by a single award or career peak, but shaped over time through a culture that values craft, responsibility, and contribution. Writers return not only as alumni, but as advocates, teachers, donors, and stewards for those who follow, sustaining a living tradition that connects generations through shared milestones, collective impact, and a lasting commitment to storytelling.

# IN MEMORIAM

## X.J. Kennedy (1929-2026)

X. J. (Joseph C.) Kennedy died on February 1, 2026 at his home in Peabody, Massachusetts. He was 96. Mr. Kennedy was a prolific poet, anthologist, and editor. He won Hopwood Awards in the Essay and Poetry categories in 1959 when he was a doctoral student, although he never completed his degree. He and his wife Dorothy, whom he met at the University of Michigan, were the founding editors of *Counter/Measures*, a journal championing formalist poetry. They were also editors of several editions of *The Bedford Reader*, a collegiate literature textbook. Mr. Kennedy's first book, *Nude Descending a Staircase*, won the 1961 Lamont Poetry Prize of the Academy of American Poets. Five poems in that book, including the title poem, were included in his Hopwood Poetry-winning submission. Among many other honors, Mr. Kennedy received the Poetry Society of America's Robert Frost Medal for lifetime service to poetry in 2009.



## Edmund White (1940-2025)

Edmund Valentine White III died in his home in Manhattan on June 3, 2025. He was 85. A prolific novelist, memoirist, playwright, biographer, and essayist, Mr. White was described by the *New York Times* as the "first major queer novelist to champion a new generation of writers." While earning an undergraduate degree in Chinese at the University of Michigan, he won Hopwood Awards in Fiction (1961) and Drama (1962). He also delivered the Hopwood Lecture in 2002. His many publications include *States of Desire* (1980), *A Boy's Own Story* (1982), *Genet: A Biography* (1993), *The Farewell Symphony* (1997), *City Boy* (2009), and *The Loves of My Life: A Sex Memoir* (2025). Mr. White was a 1983 Guggenheim Fellow and a finalist for the 1994 Pulitzer Prize. Among many other honors, he received the Lambda Literary Award, the National Book Critics Circle Award, the Stonewall Book Award, the PEN/Saul Bellow Award, and a Lifetime Achievement Award from the National Book Foundation.

## 2026 HOPWOOD AWARDS

### Reading by Roxane Gay

Q&A with Aisha Sabatini Sloan will follow the reading

Tuesday, April 14, 5:30 p.m.  
Michigan League Ballroom (2nd floor)  
Co-sponsored by U-M Spectrum Center

### Ceremony and Hopwood Lecture

Wednesday, April 15, 5:30pm  
Michigan League Ballroom (2nd floor)  
Lecture by Roxane Gay

Both events are free and open to the public. Visit [lsa.umich.edu/hopwood](https://lsa.umich.edu/hopwood) for more information.



## 2026 Hopwood Lecturer: Roxane Gay

Roxane Gay is an award-winning author of multiple bestselling books, including *Bad Feminist*, *Hunger: A Memoir of (My) Body*, *Difficult Women*, and *An Untamed State*. A Guggenheim Fellow, she is a contributing opinion writer for *The New York Times* and the first Black woman to lead a Marvel title, writing *World of Wakanda*. She holds an endowed professorship at Rutgers University and runs her own publishing imprint, Roxane Gay Books.

## An Interview with Roxane Gay

Across your essays and memoir – particularly *Hunger*, where you reflect on living in a body shaped by trauma and survival – you write with remarkable clarity about difficult truths. In earlier essays like “The Careless Language of Sexual Violence,” that honesty also intervened in broader public conversations about how sexual violence is discussed. How do you decide when you’re ready to tell a particular story, especially when writing feels vulnerable or risky?

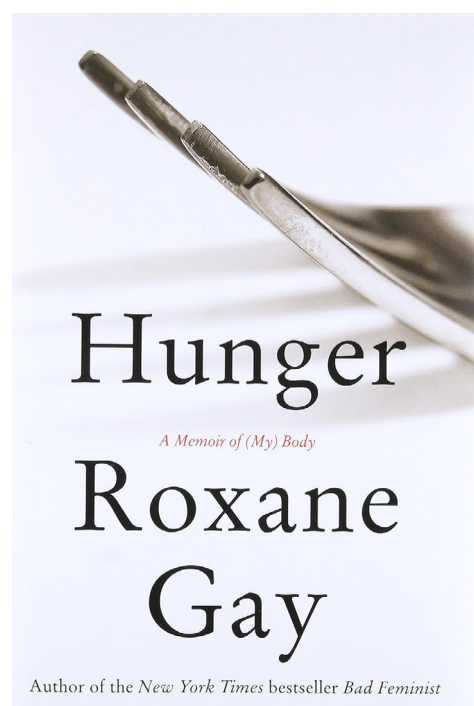
***“I don’t have an exact rubric for writing about vulnerable and/or risky subjects. Often-times, I am not ready and I do that writing anyway. It’s hard but I also know that’s what brings about some of my best writing. That said, I also have firm boundaries around what I will and won’t write about and I honor those boundaries. Even when the subjects I am writing about are intimidating, I know that as long as I maintain my boundaries, I will only experience discomforts I can tolerate.”***

You’ve spoken about how telling yourself “no one is going to read this” can create the freedom to say what you really want on the page, and about resisting the urge to people-please as a writer. How do you navigate the tension between writing for yourself and knowing your work will enter public conversation? Has that relationship to audience changed over time?

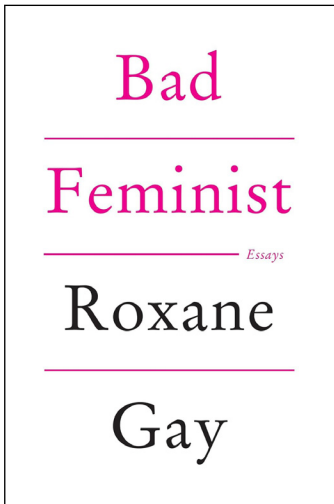
***“The deeper I get into my career, the more I know there is an audience for my work, but I am never writing primarily for that audience. I am writing stories/essays/books that interest me and that will, hopefully, interest others. When you think too much about audience while you’re writing, you lose sight of what you really want to say. You start to censor yourself and you think way too much about how people will react and temper the sharpness of your words. It’s an impossible bind and one I try to avoid. But still, especially when I am writing opinion essays, thoughts about what people will say or think do creep in. I have to work hard to make sure I am not censoring myself or tempering the intensity of what I want to say for fear of how readers might respond.”***

When you were first finding your footing as a writer, your imagination seems to have been a guiding force. In *Hunger*, you describe writing yourself the friends you didn’t have and becoming “everything [you] ever wanted.” How did imagination shape what you believed was possible as a writer? Were there early practices or influences that helped you see writing as a life you wanted to build?

***“Imagination allowed me to escape and create a rich inner life for myself while my outer life was... less than ideal. And because imagination is the freest place we can be, it served as this tabula rasa for my creativity. It’s not that I imagined anything was possible for me as a writer because I didn’t know what to imagine. I didn’t know any writers and had no models for that. Instead, I just imagined different lives for myself. I imagined interesting people I wanted to write stories about. I imagined places I would probably never visit. I imagined.”***



## An Interview with Roxane Gay



From *Bad Feminist*, which blends cultural criticism with personal reflection, to your more recent nonfiction, your work often moves between the personal and the political. How do you approach balancing lived experience with broader cultural critique on the page?

***“The personal and the political are intertwined and I don’t try to separate them. Instead, I try to make good decisions about when to imbue my work with the personal and how. Sometimes, my experience can deepen an argument I am making, bring added dimension. But that isn’t the only craft choice I’m making. I’m also thinking about research I might incorporate into work, or research that will inform what I have to say. I’m thinking about structure, particularly when I am writing a braided essay or am experimenting with form. I’m thinking about language and how to be the most potent version of myself on the page. All of these things work in concert.”***

In *Hunger*, you write about inhabiting a body shaped by trauma, scrutiny and survival, and about navigating a world that often responds with judgment rather than care. How has your writing about the body changed over time? What has that evolution made possible for you, both creatively and personally?

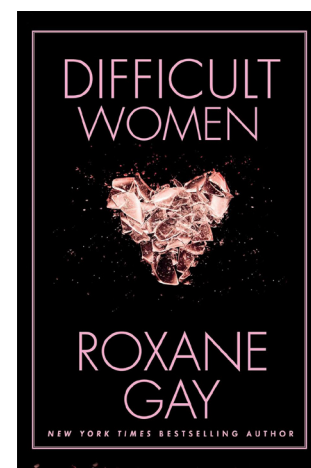
***“Though it has come slowly, I have become less apologetic when writing about the body, less invested in trying to prove to an audience that I am worthy of personhood. Instead, I try (and it does take work), to write from a place of believing all bodies matter, that we should divest ourselves of shame that is not ours to carry, that nearly everyone has a unique and complicated experience of embodiment, and that writing about bodies demands care and nuance.”***

You’ve written across many forms – memoir and essays, cultural criticism, and fiction like *Difficult Women*, which explores women’s interior lives through short stories. How do you know what form an idea wants to take? Do you have a current favorite form or mode to work in?

***“In the early going, I was primarily a fiction writer. I love writing short stories so an idea would come to me or a piece of dialogue or a premise and I would start writing around that until something more bloomed. When it comes to nonfiction I am, especially now, mostly writing to an assignment or something happening in the zeitgeist where I feel I have something useful to say. For my books, it’s that an idea strikes me, I start to poke at it, do some reading around it, and see what comes next. Regardless, I prefer fiction and, of course that’s what I write the least these days.”***

You’ve said that the projects you find most intimidating often become the most intellectually satisfying. How has fear, or the impulse to second-guess yourself, shaped the creative risks you’ve taken in your writing? How do you decide when something is worth pushing through that discomfort?

***“Creative fear has generally served as homing beacon, letting me know I’ve found an idea worth pursuing. It forces me to examine what I’m afraid of and why. Sometimes, the fear means it’s a good idea but I’m not yet ready to explore it. More often, it means, there’s something truly at stake. There’s something to learn. There are risks. It forces me out of my comfort zone which I’m not a fan of, but I do it anyway. I try to see this discomfort as productive and generative. When I am lucky, it actually is.”***



***“Reading and writing have always pulled me out of the darkest experiences in my life. Stories have given me a place in which to lose myself. They have allowed me to remember. They have allowed me to forget. They have allowed me to imagine different endings and better possible worlds.”***  
– Roxane Gay

## An Interview with Roxane Gay

Whether in deeply personal work like *Hunger* or in essays and criticism collected in *Not That Bad*, where you brought together many voices responding to sexual violence, your writing often engages with emotionally demanding material. What does self-care look like in your writing process when you’re working with material that asks a lot of you emotionally?

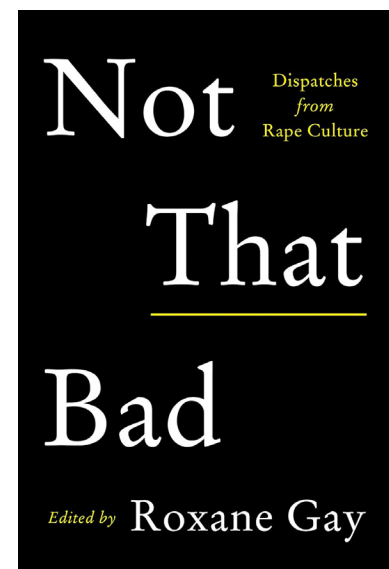
***“One of the key things I do is use humor in my work. Yes, I write about difficult topics but that doesn’t mean that the experience of reading my work should be miserable. I also write across genres and have a pretty eclectic range of creative interests so that I can write about things that are joyful or just plain fun. Though I am not so great at this, I do try to just step away from work and really unplug when I can. And as I tell my staff—there’s no such thing as a writing emergency.”***

Beyond your own writing, you’ve created space for other voices through initiatives like the Audacious Book Club. How does literary community shape your writing life today? What advice would you offer young writers seeking to build or find that kind of community for themselves?

***“The most important thing to know about community is that it has to be a mutual relationship. A lot of times, people think community is synonymous with audience, and that it’s just take take take. I choose to believe that community requires give and take and it’s not merely about building connections with readers. It’s also about engaging with the work of other writers, mentoring, participating in all of the things that make the literary community function. Now, this doesn’t mean you have to love or even like everyone. You don’t have to be fake. I personally don’t love being read to so I don’t go to a lot of readings unless I am in conversation with a writer who has a new book out. But I show up in other ways that better suit my personality. Figure out which parts of the community align with your interests and personality and dive in!”***

You are writing a romance novel with Channing Tatum, a genre shift that’s surprised and delighted many readers. Can you tell us anything about what that project has been like?

***“I mean... it’s hilarious and an absolute dream and just plain fun and sexy. Highly recommend.”***



# AVERY AWARD

## Andrea Beauchamp Receives the 2026 Avery Award



Former Hopwood Assistant Director Andrea Beauchamp was presented with the 2026 Avery Award for Outstanding Service to the Hopwood Program at this year's awards ceremony. Dr. Beauchamp served the Hopwood Program for more than 37 years, the longest serving Hopwood staff member in the program's history. During her tenure, Dr. Beauchamp managed the Hopwood Awards contest and the Hopwood Room and Library; composed the biannual Hopwood Newsletter; co-edited the anthology, *The Hopwood Awards: 75 Years of Prized Writing*; assisted in fundraising, establishing many new prizes; organized three anniversary celebrations; and administered the Visiting Writers Program. Please join us in congratulating Andrea for this well-deserved recognition!

# A YEAR IN THE HOPWOOD ROOM

For generations of Hopwood writers, the Hopwood Room has been a place to gather – to read drafts aloud, debate books, and linger over conversation. Today, the room remains a constant presence in Angell Hall, but its calendar reflects an evolving and expansive community. Throughout the academic year, the Hopwood Room serves as a welcoming hub for readers and writers from a range of majors, offering weekly tea hours, specialty gatherings, submission forums, and class visits that create consistent opportunities to engage with books and writing.

**EACH THURSDAY FROM 3:00 TO 5:00 P.M.,** students come together for the weekly Hopwood Tea to enjoy coffee, tea, and light refreshments, browse the circulating collection, and continue conversations sparked in class or in their own writing. Alongside this weekly tradition, the Hopwood Program hosts four specialty teas tied to seasonal and literary themes, as well as forums connected to the Hopwood Awards.

## BANNED BOOKS TEA

In early October, the Banned Books Tea highlights titles from the Hopwood Library that have been challenged or banned according to the American Library Association. Staff display selected works prominently, and students browse novels that have faced censorship across decades. Participants test their knowledge with a banned books trivia quiz and enter a raffle for a chance to win one of the featured titles. The tea also launches the Hopwood Reading Challenge, which runs through February and encourages sustained engagement with the library's collection.



## HOPWOOD AWARDS SUBMISSIONS FORUM

Later in October, the Hopwood Awards Submissions Forum offers both in person and virtual sessions focused on the submissions process for the annual Hopwood Awards contest. Staff outline eligibility requirements, deadlines, and contest categories and respond to questions about preparing and submitting work.

## HALLOWEEN TEA

The Hopwood Room transforms for the Hopwood Halloween Tea with themed decorations and a display of seasonal titles drawn from the library's holdings. Students enjoy cider and donuts, participate in games and a peer-voted costume contest, and browse featured books, several of which are raffled during the event.

Photo Credit: Ellen Chaney & Grace Johnson

# A YEAR IN THE HOPWOOD ROOM



## ASK AN MFA ROUNDTABLE

In November, the Ask an MFA Roundtable brings current and former MFA students into conversation with undergraduates considering graduate study in creative writing. Discussion topics include application strategy, funding structures, teaching responsibilities, and professional paths after the degree.

## BOOK LOVERS TEA

The Book Lovers Tea in February concludes the Hopwood Reading Challenge with bookstore gift certificates raffled among participants who completed the challenge. Staff wrap selected titles and label them with brief descriptive clues, inviting students to go on a "Blind Date with a Book." Retired titles from the Hopwood Library are also wrapped and raffled to attendees, extending the spirit of surprise and celebration of reading.

## MAD HATTER TEA

In March, the Hopwood Mad Hatter Tea celebrates the iconic tea party from *Alice in Wonderland*, transforming the space with themed decorations and playful visual elements. Students participate in trivia and costume contests for Alice-themed prizes. As the final specialty tea of the year, the event pairs literary reference with shared celebration, bringing the programming cycle full circle.



Photo Credit: Ellen Chaney

# A YEAR IN THE HOPWOOD ROOM



Alongside these scheduled events, the Hopwood Room remains in steady weekly use. English classes visit to work directly with the library's holdings. Faculty groups, student organizations, and literary clubs hold recurring meetings in the space, including the Michigan Quarterly Review Zell Reader team, the Undergraduate English Association, the Next Draft gatherings of the English faculty, the Common Roots Reading Club, and the United Asian American Organization Book Club. The Spectrum Center's Roxane Gay Book Club meets to discuss works by this year's Hopwood Lecturer in preparation for her April campus visit. The Writer's Den, an undergraduate creative writing group, meets weekly in the Hopwood Room to write and discuss their own work. Two MFA writing workshops also meet in the Hopwood Room each academic year, bringing graduate writers into the space for sustained discussion and critique.



Throughout both semesters, weekly tea hours, specialty gatherings, class visits, submission forums, and recurring student meetings frequently follow one another. The room shifts from quiet study to organized programming and back again, sometimes within a single day. What remains constant is its purpose: to serve as a welcoming space for readers and writers. By year's end, the Hopwood Room's calendar reflects not isolated events, but a sustained pattern of return – students from many disciplines returning to books, drafts, and conversation, continuing a tradition that connects them with generations of Hopwood writers who gathered there before.



Photo Credit: Ellen Chaney & Grace Johnson

# CONGRATULATIONS

## Winners & Finalists of the 2026 Hopwood Awards

Sara Abbood  
Muna Agwa  
Hunter Amo  
Zach Anderson  
Myrra Arya  
Anna Attie  
Christian Bade  
Taylor Bentley  
Siena Beres  
Amanda Bergman  
Dagmawe Berhanu  
Cecilia Bermudez  
Alexandra Berryman  
Moon Boyoung  
Althea Bruggink  
June Bumgardner  
Alejandro Cantu  
Madilyn Carpenter-Sauvie  
Lauren Chi  
Hara Choi  
Astrid Code  
Marxie Colliver  
Hannah Cronin  
Desiree Dallagiaco  
Arielle Damiana  
Micaela Daney  
Alejandro de la Garza  
Megan DeGrand  
Gonzalo Delgado  
Matt Dhillon  
Elise Dobrzynski  
Tyler Dunston

Valerie Edem  
Qiyang Feng  
Sandra Fernandez  
Alexandra Fierst  
Robert Fike  
Atlas Fister  
Zachary Forman  
Olivia Glynn  
Alexander Goda-Blake  
Amogha Halepuram Sridhar  
Victoria Halpin  
Macie Hayden  
Ben Hefter  
Samantha Jacobs  
Jazelle Jajeh  
Minglu Jiang  
Harper Johnston  
Oummu Kabba  
Jaxson Kaplan-Rudolph  
Francisco Korn  
Ava Kunnath  
Anuttara Lath  
Paris LeClaire  
Jason Lesiewicz  
Anna Liao  
Salem Loucks  
Alesia Mangham  
Jenna McIntire  
Joey Messano  
Nathaniel Miller  
Elena Mills

Edgar Morales  
Kabelo Sandile Motsoeneng  
Alexia Musta  
Camille Nagy  
Jennifer Nessel  
Caroline New  
Simon Nigam  
Warren Riccardi  
Jared Scribner  
Elias Simon  
Etim Singkem  
Jordan Stanley  
Peter Stuart  
Tiffany Sudijono  
Olivia Tarling  
Emily Tian  
Claudia Torrey  
Charlotte Trumble  
Brianna Uzoh  
Ares Valdiviezo  
Alissa Vezikov  
Katriona Voogd  
Maureen Waldner  
Sophie Weisskoff  
Samuel White  
Paige Wilson  
Iliana Woloch  
Sara Wong  
Robin Wyllie-Scholz  
Julie Zhou  
Darrin Zhou

A complete list of winners, finalists, and prizes, along with the program for the 2026 Hopwood Awards Ceremony, can be found on the Hopwood Program website: <https://lsa.umich.edu/hopwood>.

## Hopwood Program Staff

- Laura Kasischke** - Hopwood Director
- Rebecca Manery** - Hopwood Program Manager
- Grace Johnson** - Hopwood Administrative Assistant
- Ava DeMar** - Hopwood Program Assistant

### Stay in Touch!

We hope you enjoyed this newsletter! Hopwood laureates can send news about publications, awards, and other milestones at any time to [hopwoodprogram@umich.edu](mailto:hopwoodprogram@umich.edu).

If you are a Hopwood laureate and did not receive this email in your inbox, please reach out to [hopwoodprogram@umich.edu](mailto:hopwoodprogram@umich.edu) to be added to our mailing list.

We buy books by Hopwood laureates when we can, but are also grateful to receive complimentary copies for the Hopwood Library. Please send to: Hopwood Program Manager, 435 S. State St., 1176 Angell Hall, Ann Arbor, MI 48109



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