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- 2025 Contest Winners

Vol. LXXXV

The Avery Hopwood and Jule Hopwood Awards contest debuted in 1931 during the Great Depression. The contests have continued every year since in spite of a world war and a global pandemic. During times of uncertainty and upheaval, the Hopwood Awards Program has remained a source of steady support and encouragement for student writers at the University of Michigan. This year has been no different. On April 16th, the Hopwood Program will present 91 winners and finalists with 116 awards totalling \$277,275.00. We are grateful to the Hopwood legacy as well as to numerous other donors whose contributions have funded prizes as well as resources for the Hopwood Awards Program, including books for the Hopwood Library.

This year's contestants experienced a number of changes this year. After consulting with the Hopwood Committee in May, I introduced a revised set of rules and guidelines for this year's contests. Perhaps the most significant change was eliminating the course requirement for the Hopwood undergraduate contests. This modification may have been responsible for an increase in total submissions from 1,012 last year to 1,096 this year, the second-highest number of submissions in Hopwood history. With a few tweaks, we plan to make the revised guidelines permanent.

We also switched to a new contest platform created by Senior Application Architect Rick Smoke with the essential help of Hopwood Administrative Assistant Mark Bryk. Rick and Mark worked closely to ensure a smooth interface for both contestants and judges.

Mark Bryk wrote, edited, and designed this newsletter. In addition to the list of publications and accomplishments of former Hopwood winners, we hope you'll enjoy reading Mark's interview with 2025 Hopwood Lecturer Hala Alyan.

We're grateful to everyone who shared their news. We hope you'll support Hopwood winners by seeking out and reading their work.

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

Rebecca Manery
Hopwood Program Manager

ALUMNI UPDATES

BOOKS AND CHAPBOOKS

BOOKS AND CHAPBOOKS

'PEMI AGUDA (2019)

[*Ghostroots*](#), Fiction (W.W. Norton & Company)

The list of accolades garnered by 'Pemi Aguda's debut collection of short stories, published in May 2024, include:

- * Finalist for the 2024 National Book Award for Fiction
- * Finalist for the 2025 PEN/Faulkner Award for Fiction
- * Finalist for the 2025 Los Angeles Times Book Prize for First Fiction
- * Longlisted for The Story Prize
- * Includes the Story "Breastmilk," Shortlisted for the 2024 Caine Prize for African Writing
- * One of Time's 10 Best Fiction Books of 2024
- * One of The New York Times 100 Notable Books of 2024
- * One of Electric Literature's Best Debut Story Collections
- * A Library Journal Best Book of the Year
- * A Vulture Best Book of the Year
- * A Chicago Public Library Must-Read Book of 2024
- * A Daily Mail (UK) Best Book of the Year
- * One of Elle's Best Literary Fiction Books of 2024
- * An ALA Notable Book



KENZIE ALLEN (2013, 2014)

[*Cloud Missives*](#), Poetry (Tin House)

SEBASTIEN LUC BUTLER (2021)

Sky Tongued Back with Light, Chapbook (Black Lawrence Press)

Sebastien Luc Butler will have his chapbook *Sky Tongued Back with Light* published with Black Lawrence Press after winning the Black River Chapbook Competition. His work was selected by Traci Brimhall for the Patricia Cleary Miller Award from New Letters Magazine. This year, Sebastien was a finalist for the National Poetry Series and the Levis Prize from Four Way Books, as well as receiving an honorable mention in *The Cincinnati Review's* Schiff Awards.

GABRIELLE CIVIL (1992)

[*In & Out of Place*](#), Memoir (Texas Review Press)

Gabrielle Civil released her fifth performance memoir *In & Out of Place*, published in 2024 in the Innovative Prose Series of *Texas Review Press*. While on sabbatical from her position teaching at the California Institute of the Arts, she will continue touring the book in 2025.

TARIK DOBBS (2018, 2019)

[*Nazar Boy*](#), Poetry (Haymarket Books)

RAE GOUIRAND (2001)

[*The Velvet Book*](#), Poetry (Cornerstone Press Portage)

Rae Gouirand published a book-length poem, *The Velvet Book*, through the Cornerstone Press Portage Poetry Series in May 2024. Her next full-length collection will appear through the same series—which is rooted in a uniquely rigorous undergraduate-staffed publishing program at the University of Wisconsin-Stevens Point—in fall 2026.

PERRY JANES (2009, 2010, 2011, 2012)

[*Find Me When You're Ready*](#), Poetry (Northwestern University Press)

CAROLINE HARPER NEW (2021, 2022)

[*A History of Half-Birds*](#), Poetry (Milkweed Editions)

Caroline Harper New's debut poetry collection, *A History of Half-Birds*, was published in January 2024 by Milkweed Editions. It received the Ballard Spahr Prize for Poetry.

ALUMNI UPDATES

BOOKS AND CHAPBOOKS

JOE PROVENZANO (2024)

Walking Art Machine: Selected Lyrics, Poetry

Joe Provenzano recently released his third book, *Walking Art Machine: Selected Lyrics*, in a numbered, limited edition of sixty copies. The book is available for purchase at Third Mind Books in Downtown Ann Arbor.

MONICA RICO (2020)

Pinion, Poetry (Four Way Books)

ANN TASHI SLATER (1990)

Traveling in Bardo: The Art of Living in an Impermanent World, Nonfiction (Grand Central/Hachette)

Ann Tashi Slater's book, *Traveling in Bardo: The Art of Living in an Impermanent World*, will be published by Grand Central/Hachette in September 2025.

DANEZ SMITH (2016)

Bluff, Poetry (Graywolf Press)

LEIGH SUGAR (2013)

Freeland, Poetry (Alice James Books)

Leigh's debut collection, *Freeland*, is forthcoming from Alice James Books in late spring 2025, and has been named a "Most Anticipated Debut Poetry Collection of 2025" by *Electric Literature*.

MICHAEL M. WEINSTEIN (2020)

Saint Consequence, Poetry (Alice James Books)

Michael M. Weinstein's debut poetry collection, *Saint Consequence*, is forthcoming from Alice James Books in 2025. HZWP faculty member Linda Gregerson writes, "The deepest vein of beauty in *Saint Consequence* lies in quality of mind and heart: poetry's sturdiest counterargument to the erosions of time and chance."

RICHARD WIDERKEHR (1966, 1967)

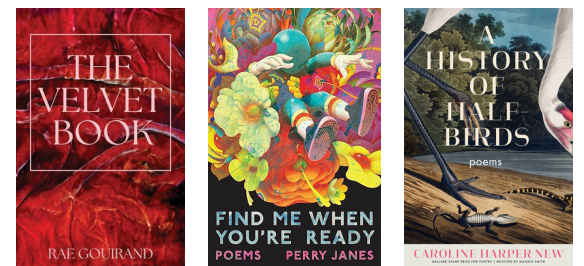
Missing the Owl, Poetry (Shanti Arts Publication)

Richard Widerkehr's fifth book of poems, *Missing the Owl*, has been published by Shanti Arts Publications, which brought out his previous book, *Night Journey*. In the last year, his poems have appeared in *I-70 Journal*, *Open: A Journal of Arts & Letters*, *Poetry Superhighway*, *Cirque*, and on *Griffinpoetry.com*.

EMILY ZHAO (2023)

Underspin, Fiction (Astra House)

Emily Zhao's debut novel, *Underspin*, is forthcoming from Astra House in October 2025.



ALUMNI UPDATES

OTHER PUBLICATIONS

OTHER PUBLICATIONS

MARK BRYK (2024) published a short story, "[Gnats](#)," in *The Masters Review*.

RAE GOUIRAND (2001) published poems from two in-progress manuscripts in *American Poetry Review*, *Bennington Review*, *Cave Wall*, *Ethel Zine*, *The Iowa Review*, and *The Journal of Compressed Creative Arts* this year, and was featured on *Poetry Daily* and *Verse Daily*.

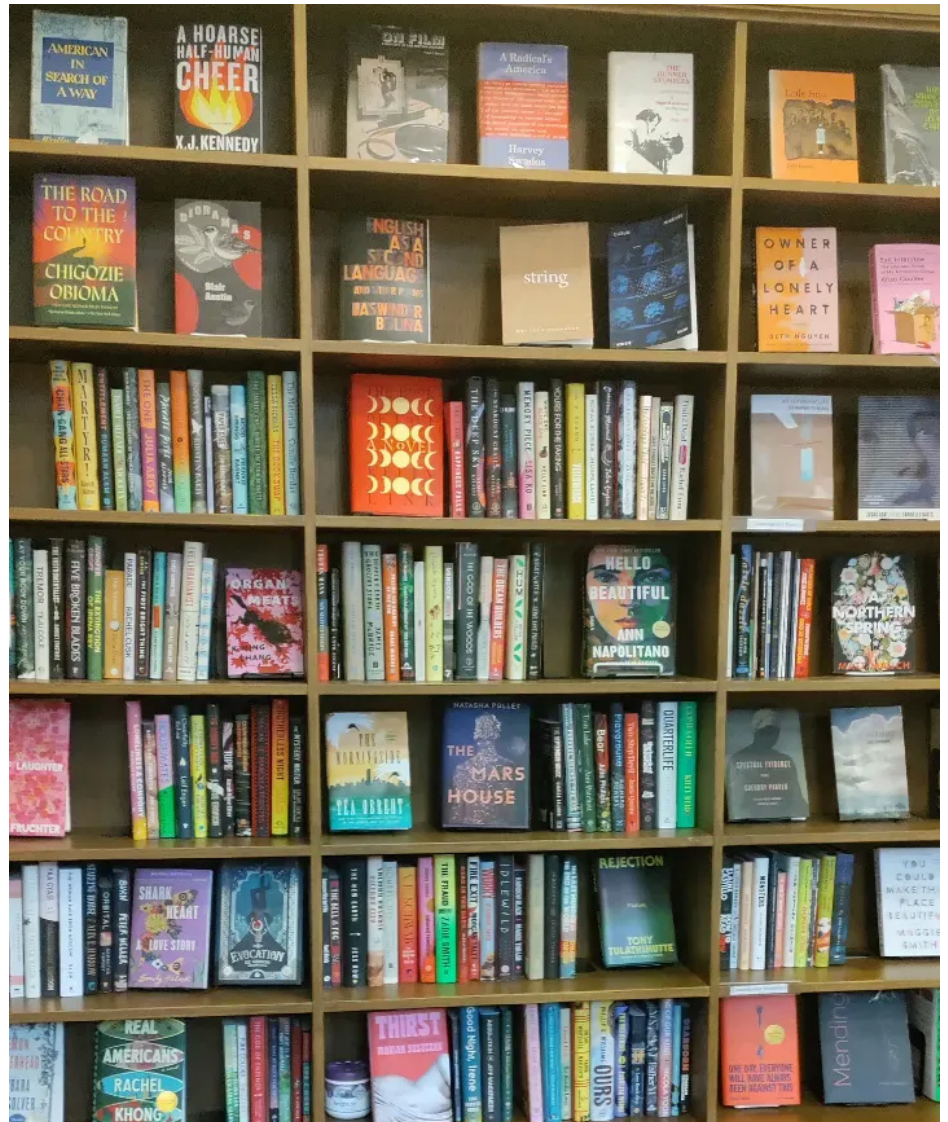
MONICA KIM (2020) has a poem forthcoming in *The Indiana Review*.

ABIGAIL McFEE (2021, 2022) earned the Robert and Adele Schiff Award in Poetry from *The Cincinnati Review*, which published two poems in spring 2024. Her poem "[Against Romance](#)" was published in *Pleiades* in spring 2024, and her poem "[Everything I Know About Love and Its Necessities](#)" was published in *Copper Nickel* in fall 2024.

MICHAEL O'RYAN (2023) has poems forthcoming in *Third Coast*, *Ninth Letter*, *The Greensboro Review*, and *Best New Poets 2024*.

JOE PROVENZANO (2024) will launch *Young Modernist*, a new literary journal, in early 2025. Its first issue, "Dis-membered Croissant," is a celebration of the Surrealist centenary, and features several poets from the University of Michigan.

SHASHANK RAO (2019) has two short stories out in [the Southeast Review](#) and [Cagibi](#). His short story, "Love Jihad," has been nominated for a Pushcart Prize.



SARAH M. SALA'S (2007, 2008) poem "[Migraine as Whale: A Triptych](#)" was published in the Jan/Feb 24 issue of *Poetry*. In Fall 2024, she was promoted from assistant to associate professor of expository writing at New York University.

ANN TASHI SLATER (1990) interviewed Cheryl Strayed, Malcolm

Gladwell, Julia Alvarez, Lorrie Moore, Amitava Kumar, Sandra Cisneros, Alan Lightman, and Sylvia Boorstein about bardo and the art of living in a world where nothing, including we ourselves, lasts forever. In 2023, Ann published a Talk of the Town piece in the print edition of *The New Yorker*, as well as essays in *Narrative*, *The Penguin Book of Modern Tibetan Essays*, and *Wanting: Women Writing About Desire* (Catapult).

ALUMNI UPDATES

AWARDS AND HONORS

GENERAL NEWS

AWARDS AND HONORS

THEA CHACAMATY (2018, 2019)

was awarded a Steinbeck Fellowship at San Jose State University for 2024-2025, attended a residency at Yaddo in February 2024, and has two short stories forthcoming in the Hopkins Review and Indiana Review.

GAVIN YUAN GAO's (2014, 2016)

debut poetry collection, *At the Altar of Touch* (University of Queensland Press, 2022), [won Australia's top poetry honor](#), the 2023 Prime Minister's Literary Award for Poetry. It also [received the 2023 Victorian Premier's Poetry Prize](#) and the [2024 John Bray Poetry Award](#) (South Australian Literary Awards), the premier poetry awards in the states of Victoria and South Australia, respectively.

KATHRYN LARRABEE (1993, 1994) was [shortlisted for the 2023 Santa Fe Writers Project](#) for her novel, *Ivy in Darkness and Light*.

CHRIS McCORMICK (2013, 2014) was [awarded a Literature Fellowship in Creative Writing](#) from the National Endowment for the Arts.

SENA MOON (2014) [won a 2024-2026 Wallace Stegner fellowship](#).

BETH (BICH MINH) NGUYEN (1993, 1994, 1995, 1996, 1997, 1998) received a 2024 Guggenheim Fellowship.

MICHAEL O'RYAN (2023) was selected as a finalist for New Letters' 2024 Patricia Cleary Miller Award for Poetry and the 2024 American Literary Review Poetry Award.

GENERAL NEWS

BARBARA F. SEIDEN (1965) has recently been named the writer/editor and series consultant for a new TV Mockumentary, "Dead End Jobs," a Knotty Reels Production, created by Dan Martin, now seeking interested investors. She is the editor of several books by Dan Martin, including *The End: Book II: Survivors* on Amazon and Kindle. A feature film, "Appointed Rounds," by Barbara F. Seiden has been bundled for submission to producers/investors.

KIM YAGED's (1993, 1998) play *Un-Motherhood* [was read at The Road Theatre](#) in North Hollywood in late January. *Un-Motherhood*, a one-person show with more than one person, traverses the highlights and lowlights of parenting while not admitting you're a parent. This raw, biting, comedic tour-de-force delves into the world of losing the kids you never knew you wanted and finding yourself in the process.



THE 2025 HOPWOOD AWARDS

Ceremony and Hopwood Lecture

Wednesday, April 16, 5:30 p.m.

Rackham Auditorium

Lecture by Hala Alyan

Reading by Hala Alyan

Thursday, April 17, 5:30 p.m.

Rackham Amphitheatre

(4th floor)

Both events are free and open to the public.

The Rackham Building is located at 915 E. Washington Street in Ann Arbor.

Visit lsa.umich.edu/hopwood for more information.

2025 HOPWOOD LECTURER



Dr. Hala Alyan is the author of two novels, *The Arsonists' City* and *Salt Houses*, winner of the Dayton Literary Peace Prize and the Arab American Book Award, as well as five acclaimed collections of poetry including *The Moon That Turns You Back*. She is a clinical psychologist and professor at New York University.

AN INTERVIEW WITH HALA ALYAN

MARK: In your poetry collection *Four Cities*, you weave the political and personal into testimonies of displacement and home-making in cities like Detroit, Brooklyn, Haifa, Tripoli, etc. Can you tell us what brought your family to the Midwest, and how you look back on your time here?

HALA: When Saddam Hussein invaded Kuwait in 1990, it displaced my family like so many others, but in our case it was one of multiple displacements—on my father's side, his family came from now essentially eradicated villages in Palestine, and then Gaza. So my parents sought asylum in the U.S., where I had been born. They moved to Norman, Oklahoma near my maternal aunt, and became naturalized citizens eight years later. We lived in Texas for a bit, and then Oklahoma again, and then Maine for a year, before moving back to the Arab world when I was about 12. I think Norman in particular, I look back and think about how homey it was, yes, but also how different it feels than the life I've led since. There's both nostalgia and disconnection, disbelief. In so many ways we were having an outsider experience, by virtue of the fact that my parents were both asylum seekers and Arabs in a part of the country where there weren't many Arabs. But also the trauma of war and displacement having brought us there, rather than *just because*.

MARK: In addition to being a prolific writer—five books of poetry, two novels, and a memoir coming out this June—you are also a clinical psychologist. How does your practice of medicine inform your writing, or vice versa?

HALA: Yes, they've felt incredibly symbiotic. Perhaps that's because eventually you do anything long enough that your mind finds ways to acclimate and make disparate parts of oneself compatible. But there's a way in which these two fields work ultimately with the currency of narrative and meaning-making, and they come by that through the space of fragmentation. For me, at least, the creative process of writing and story-building begins with snippets—what feel like incoherent parts—and then trying to find ways to

contextualize those parts and extract something that is cohesive and that will make sense for, not only the reader, but also myself, the person telling the story. It's something you uncover in the act of writing, especially when it comes to memoir and nonfiction. And this is remarkably similar to the practice of being a therapist, in that you are essentially sitting alongside people as they bring what feels to be incoherent elements of their life, their personality, and their interrelational history, and part of your task—it's not to do it for them, but at least to live alongside them as a sense of meaning and coherence emerges.

MARK: How do you balance the many demands on your time? Can you walk us through your typical writing routine?

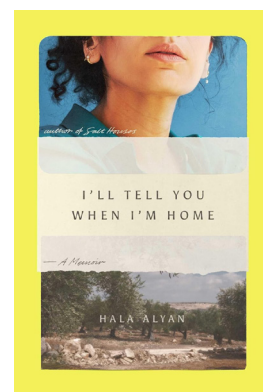
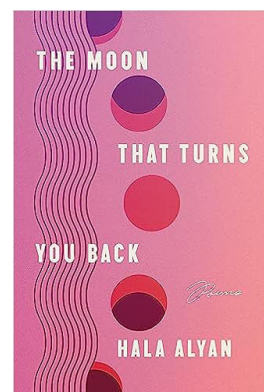
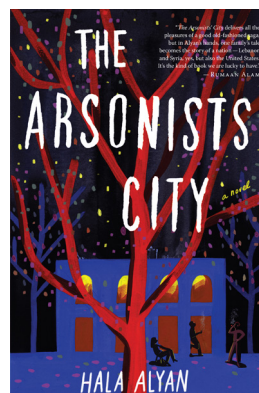
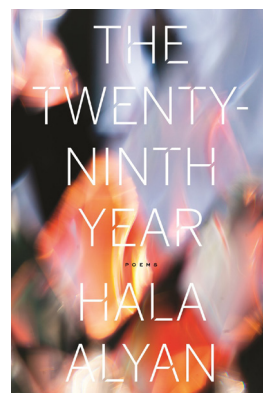
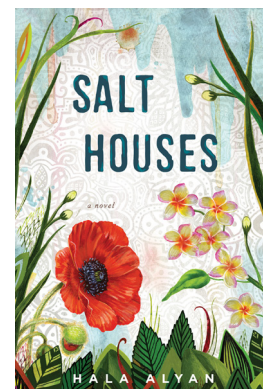
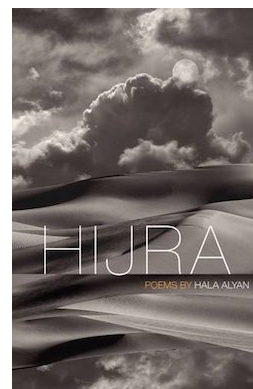
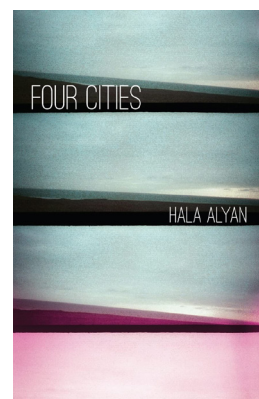
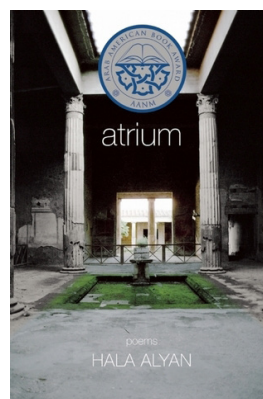
HALA: I don't think I do it very well, to be honest. I'm in an era of my life where I'm blessed with many projects that I truly love, so I'm often trying to figure out how to make space for more rest, more moments of resonance, more moments to take in and absorb. That's something I feel is sorely missing for me right now.

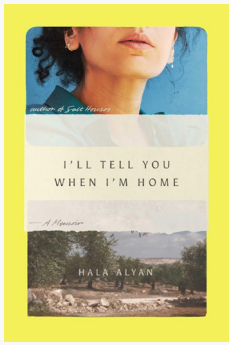
Regarding my writing routine, it's pretty simple—I write militantly for half an hour each day. To me, this is most crucial when you're in the middle of working on a long-form project, but even right now, when I'm in a sort of no-man's-land—the memoir's about to come out, I'm storyboarding a fiction project, I'm working on a script, I haven't quite sunk my teeth properly into something new. These periods tend to be tricky, because I don't have a routine apart from the simple fact that I write every day in some form. That's it, that's all it is right now—whether it's editing or generative, whether it's screenwriting or fiction or poetry. I'm pretty lenient with myself. It can just be thoughts jotted down in the notes app, just to keep the muscle working, the curiosity fresh.

MARK: How has your poetry evolved from book to book? Are there particular writing strategies or elements of craft that you've come to embrace?

HALA: It's funny, I always thought I was allergic to form and to discourse about form. I've been insecure about it, like it's beyond my comprehension or it's not for me. I've tended to stick to couplets, prose poems—keeping it simple. But this last collection, a lot of it was written during the COVID lockdown, or in the period right after, while I was going through infertility, and I think the constraints—emotionally, physically, literally—you're bound to your body, you're bound to your house—made it so that I became, for me, adventurous with form. I craved breaking out of the familiar. So I played with invention, experimentation, doing the ghazals, the keyless poems, the interactive fiction poems.

Content-wise, I have been and probably will continue to write around similar themes—what does it mean to be displaced, to live in exile, to experience trauma personally and intergenerationally, to live in this

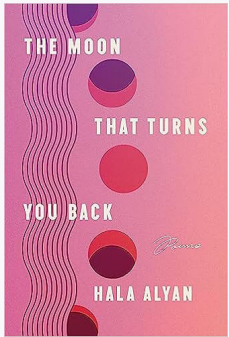




I'LL TELL YOU WHEN I'M HOME

Memoir. June 3, 2025.

A rich and deeply personal debut memoir by the award-winning Palestinian American poet and novelist Hala Alyan, whose experience of motherhood via surrogacy forces her to reckon with her own past, and the legacy of her family's exile and displacement, all in the name of a new future.



THE MOON THAT TURNS YOU BACK

Poetry. March 12, 2024.

A collection that traces the fragmentation of memory, archive, and family—past, present, future—in the face of displacement and war. These poems take stock of who and what can displace you from home and from your own body—and, conversely, the kind of resilience, tenacity, and love that can bring you back into yourself and into the context of past and future generations. Hala Alyan asks, What stops you from transforming into someone or something else? When you have lived a life in flux, how do you find rest?

world vis-a-vis each other—these are the questions I'm likely to be interested in, in some way, throughout my life. With notable exceptions for when something happens that feels more immediate, like the infertility issues that I wrote about in the upcoming memoir.

MARK: As a poet, a fiction writer, an essayist, a memoirist, how do you find the right form for your ideas? When you are navigating between these forms, what differs in your headspace, your goals, or your conception of audience?

HALA: I used to be really iron-fisted about it. If I had a short story idea, it will be a short story. I would get in there and try to make it a short story, and when it wouldn't work, I would scold myself and the material for not obeying.

But I've become a convert in my thinking. Now, I believe a thing will tell you what it wants to be, and crucially, you are not owed that information right away. I have, at this point, many times, begun what I thought were going to be longer-form prose projects by writing an essay or writing a short story, and realized that that's all I have to say about that actually. I've had fiction ideas that pushed themselves toward the poetic, I've tried to write what I thought was going to be a single poem which turned into a book. You have to let the thing tell you what it wants to be.

And I think that working with forms, I think poetry for me is the most gratifying, the one I have to police the least, or keep an eye on the least, I could go months without writing a poem and I don't worry about it. If I don't write fiction—I haven't written fiction in a while and I'm like, do I even know how to write it anymore. But poetry is like—I'm pretty easy-going with it, I trust that it'll come when it comes, it doesn't require a lot of preparation, it doesn't require that much scaffolding. You could work on a poem and be done with it a couple hours later, and oh. I do not have that experience with anything else. That's I think definitely something that's a bit tricky for me, is how to find that kind of, hold it lightly and ease when it comes to longer form prose projects. Really it comes down to discipline. I keep using that word because that's such an essential point for me. The discipline of prose projects is completely different. I really need to write every day. If I'm in the middle of a novel or a longer form nonfiction thing. It just doesn't work any other way. I lose my train of thought, I lose the thread, I don't want to go back to it, it takes a lot to motivate. So I have to make it a practice of regularity.

MARK: After *Salt Houses*, *The Arsonists' City* is your second multi-generational family saga. In an interview, you mentioned that it began as a dream. How do you nurture this bud of an idea into a sprawling family tree? And how does this sprawl then begin to take shape as a unified piece of work?

HALA: Well, the two novels were very different in conception. *Salt Houses*, I just started writing and followed the curiosity, but then the editing became all-encompassing. Whereas *Arsonists' City* was much more storyboarded, the way you would work on a script. Before I sat down to write a word, I had a *much* stronger sense of what the story was, who the characters were, and yes, that started with the dream of Mazna, the character who became the matriarch. Before I could really write about her, I had to think—who is she and how does she connect to these other things I'm curious about writing about? How do I tie her in to the

expat culture in Beirut? I needed to find context and set tentpoles. Only then was I, like, now you just have fun, now you write and see where it goes. And yet—even with *Arsonists*, once you start working on it, the characters are eager to disobey your decrees. What are these mistakes, what are these desires, what are they *doing*?—even if it sometimes gets frustrating, that’s the most fun part.

MARK: I’ve been thinking about the art exhibit in *The Arsonists’ City*, in which it’s said about Bilal, the history professor from Damascus who has fled to Lebanon, how he looks backwards instead of forwards, and, conversely, about his wife, how her art attempts to “disrupt colonialism.” Do you have any advice for young writers who struggle to accommodate the patience often needed for fiction and poetry with their political urgency?

HALA: Yeah, I totally get it. To give some advice to young writers—there can be writing that we do in the name of beauty and precision (and not necessarily perfection, because I want to get away from that idea for myself and other people). I mean writing with an eye towards an artistic resonance. And then there’s writing that’s done because the moment is asking for it, like, I have a platform or I’m trying to create a platform or just show up with the tools that I specifically have for a moment that feels urgent with incredibly high stakes. And I would advise holding the self to a different standard for these different forms of writing. I’ve written many things in the past year and a half that are not in my wheelhouse. I am not a journalist, and there’s a certain kind of op-ed-esque type of writing that I don’t think I do very well, I’m new to it, I don’t really have the patience for it, I don’t enjoy it in the same way that I enjoy other types of writing. So I haven’t held it to the same standard. I haven’t been, like, “Ooh, is this fun for me?” in the way that I would while working on a novel, because I’m not expecting it to be fun.

MARK: In [The Guardian last year](#), after months of the relentless destruction of Gaza, you wrote movingly about your role as *diasporic witness*, who “must engage not in the individualistic, late capitalist tacks of avoidance, detachment, distraction, productivity, but in the practices being modeled for us by those that are still *there*.” Can you talk about this alternative to “productivity”? How have you continued to consider and approach your writing during ongoing devastation?

HALA: There’s something about all of us, collectively, thinking about what it means to be of value and of use, thinking about what it is to put time and ourselves to *use*. Not just in this moment but beyond it. And for me, the best way to think of that is to consider—what matters to us? What are the things that have historically mattered to us? That’s usually a good indicator of what’s going to matter to you later in life. And then you must not turn away from it.

It’s so much easier to be distracted, more tempting, more cognitively delicious. To look away, to avoid the places where there is suffering, because who wants to go there? I don’t. Nobody really does. But there’s something to be said for continuing to show up for things because they matter.

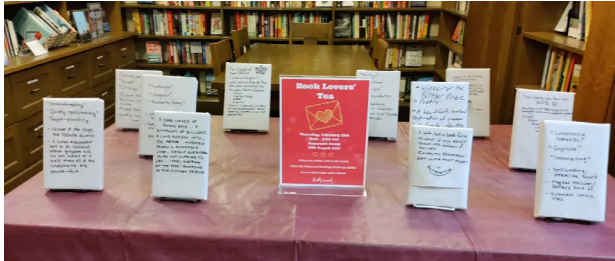
MARK: Amid the chaos and anguish of this current moment, I wonder if there is anything you can share that is giving you a sense of hope?

HALA: Truly, it’s the same answer. What gives me hope is continuing to see people show up. I’m hopeful when I see people show up—not just for their value system, because even that is maybe too much of an individualistic perspective—but people showing up for their communities, for each other, remaining steadfast, whatever that means for each of us at the moment. There’s a lot to look away from and I completely understand the impulse, and I feel it constantly, but what does it mean to make decisions as individuals, and even more powerfully as collectives, to say that we’re going to remain, we’re going to stay where it might hurt, but we’re going to stay where it matters.



Mark Bryk is a writer, teacher, and amateur t-shirt designer in Ann Arbor, MI, where he recently completed his MFA and currently works for the University of Michigan’s Hopwood Program and Detroit River Story Lab. He can be found online at markbryk.com and [@notmarkbryk](https://www.instagram.com/notmarkbryk) on Instagram.

INSIDE THE HOPWOOD ROOM



WHAT IS THE HOPWOOD ROOM?

The Hopwood Room was established by Professor Roy W. Cowden, director of the Hopwood Awards from 1933 to 1952. It houses the Hopwood Library, a lending library of twentieth and twenty-first century literature supported in large part by the Miriam Baron Zerman Book Fund. The Hopwood Library contains books by Hopwood laureates from the 1930s to the present; contemporary fiction, poetry, drama, and literary nonfiction; current literary journals and magazines of interest to writers; books on teaching creative writing, creative writing scholarship, and the writing life; the complete catalog of *Burning Deck Press* (founded by Hopwood laureates Keith and Rosmarie Waldrop); and a near-complete collection of books in the Poets on Poetry series published by the *University of Michigan Press*.

University of Michigan students, staff, and faculty are welcome to check out circulating books for a month at a time with an option to renew.

Visit us at 1176 Angell Hall, 435 S. State Street on the Ann Arbor campus!

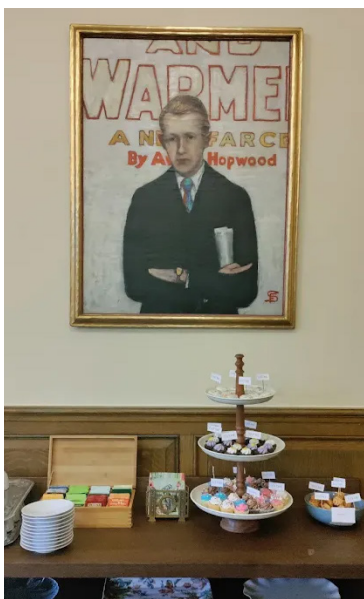
"I cannot *believe* this place exists. It's like the Garden of Eden of Angell Hall."

"Such a great place to study and meet people from all across campus."

"The best snacks, hands down."

"Hopwood Tea... truly the highlight of my week."

"This is my first time in here, and I don't think I'm ever going to leave."



HOPWOOD ROOM UPDATES

The Hopwood Room has experienced some turmoil this year. We lost the Hopwood Annex, formerly the Hopwood Director's office, to a major renovation of the Comprehensive Studies Program next door. Ongoing construction has meant living with noise, dust, and occasionally no heat. On one occasion, the vibration of drills and saws triggered the emergency shutters to fall, making everyone present jump about two feet. Needless to say, we are looking forward to the completion of the project in time for CSP's summer programs. As compensation for this inconvenience, the Hopwood Room received some TLC in the form of two beautiful additions: a buffet and a book display, both hand-crafted from solid oak. The entrance to the room is also due to receive a facelift this summer.

And thanks to Mark Bryk's technical expertise, we at last have a digital checkout system for the Hopwood library, and the entire staff is at work updating our digital catalog. Thanks to the Miriam Baron Zerman Book Fund we are able to keep our collection of contemporary literature current and can even accommodate requests from students and faculty.

—Rebecca Manery

INSIDE THE HOPWOOD ROOM

A YEAR OF EVENTS

LSA HOPWOOD AWARDS PROGRAM

HOPWOOD BANNED BOOKS TEA

THURSDAY SEPTEMBER 26, 2024 3:00 - 5:00 PM 1176 ANGELL HALL

- Enjoy coffee, tea and light refreshments
- Check out books (banned and otherwise) from the Hopwood Library
- Enter a raffle to win a copy of a banned book
- Take the Hopwood Reading Challenge for a chance to win more books!

Hopwood

HOPWOOD HALLOWEEN TEA

Thursday, October 31 | 3:00 - 5:00 pm
1176 Angell Hall, Hopwood Room

* Cider and donut holes plus candy galore!
* Halloween music, games, and book raffle!
* Costumes optional but welcome!

LSA HOPWOOD AWARDS PROGRAM

Hopwood Tea and Games

November 7th

3 - 5 pm
1176 Angell Hall, Hopwood Room

Join us for stress relief as we break out our collection of games ranging from League of the Lexicon to Poetry for Neanderthals!

LSA HOPWOOD AWARDS PROGRAM

UNDERGRADUATE POETRY, FICTION, NONFICTION WRITERS:

Considering applying to a Masters in Creative Writing?

Want to know more about what's involved?

Applications, funding, teaching, life beyond, and much more...

ASK AN MFA

October 8th, 2024
2-3:30pm
The Hopwood Room
1176 Angell Hall

LSA HOPWOOD AWARDS PROGRAM

submit your **STORIES & POEMS**
(for English graduate students)

Fall deadlines are approaching for literary journals and competitions!

Bring a story or poem you've been sitting on.

We'll discuss notes/advice/recent experience, and then send our work in.

Snacks provided. No registration required.

The Final Monday of Every Month (tentatively)
Noon - 1pm
The Hopwood Room
1176 Angell Hall

revel in the vulnerability

submissions bonanza

submissions bonanza

OCT 23 7:00-8:30pm

The 5th Annual PASS THE MIC

A VIRTUAL OPEN MIC EVENT

FEATURING STUDENT COHOSTS FROM ALL 3 U-M CAMPUSES:

JESSICA HSU ANN ARBOR

VINCENT INTRIERI DEARBORN

NOAH BEAUMONT FLINT

U-M students, faculty, and staff are welcome at tinyurl.com/passthemic24

U-M undergraduates can sign up to perform by emailing the Hopwood Program at hopwoodprogram@umich.edu by October 16.

Hopwood 2025 Writing Contests Submissions Forum

what are the Hopwood Awards?

what's changed from last year?

which contests am I eligible for?

can I submit the same story or poem to multiple contests? (it depends)

did you say "significant cash prizes?" (yes)

what's the deadline for submissions? (January 15, 2025)

how and where do I enter?

Bring all your questions about submitting to the 2025 Hopwood Awards!

Tuesday, Nov. 12th, 2024 7-8:30pm
umich.zoom.us/j/91658685636

MQR Michigan Quarterly Review

HOPWOOD TEA READING FALL TRANSLATION ISSUE

NOVEMBER 14 4:00 PM - 5:00 PM

Angell Hall, 435 S State St, Ann Arbor, MI 48109

HOPWOOD BOOK LOVERS TEA

Join us for tea, coffee, specialty treats and a Blind Date with a Book!

02.15.24 3:00 - 5:00PM Hopwood Room 1176AH

POWER COUPLET

ENEMIES TO LOVERS

HAPPILY EVER AFTER

READ ME

THE WRITE STUFF

LOREM IPSUM

Hopwood Mad Hatter Tea!

Join us for tea, coffee, specialty treats and more inspired by the March Hare and the Mad Hatter!



March 14th, 3:00-5:00PM
The Hopwood Room (1176AH)

We're all mad here! Free and open to all!

LSA HOPWOOD AWARDS PROGRAM

CONGRATULATIONS

WINNERS OF THE 2025 HOPWOOD AWARDS

Noor Al-Samarrai	Kimberly Gurwin	Aja Lynn	Lillian Reed-Nordwall
Tahani Ali	Madison Hammond	Sarah Mallon	Clara Rosarius
Julianne Angeli	Je Woo Han	Lillian Maloney	Dibyangee Saha
Myrra Arya	Suparna Hande	Alexander Marshall	Estlin Salah
Christian Bade	Katherine Hattersley	Monica Masiello	Abeje Schnake
Alexandra Berryman	Rebecca Hawkes	Malia Maxwell	Bridget Scully
Siena Beres	Benjamin Henchman	Jenna McIntire	Brandon David Servos
Moon Boyoung	Alex Hetzler	Elena Mills	Hanqi Shang
Matthew Buxton	Hank Hietala	Alexie Milukhin	Ana Sharshar
Benjamin Chappelow	Safa Hijazi	Simon Moncke	Izzy Soden
David Collins	Michael Hong	Edgar Morales	Seorim Song
Yumna Dagher	Christian Hooper	Juno Nedumaran	Nora Sullivan
Alejandro de la Garza	Ethan Hsi	Jennifer Nessel	Holly Tschirhart
Claire de Vries	Jessica Hsu	Caroline New	Shereen Vernon
Sneha Dhandapani	Audrey Jarrett	Heami Oh	Rachel Vesey
Matt Dhillon	Abigail Kalin	Charles Pappalardo	Alissa Vezikov
Meghan Dwan	Arya Kamat	Gwenyth Paulson	Maureen Waldner
Meleck Eldahshoury	Hann Kim	Dabney Peters	Allison Wei
Ahmed Elkhatib	Megan Kleiner	AiLi Pigott	Derek Weinstock
Emma Erlbacher	Kyla Kralapp	Amanda Venclovaite	Sophie Weisskoff
Renée Flory	Elizabeth Lee	Pirani	Wren Wilson
Ryland Gigante	Ruby Lewis	Caroline Porter	Sara Wong
Carlos Gonzalez	Maeson Linnert	Liam Rapple	Julie Zhou



A complete list of winners, finalists, and prizes, along with the program for the 2025 Hopwood Awards Ceremony, can be found on the Hopwood Program website: <https://lsa.umich.edu/hopwood>

HOPWOOD PROGRAM STAFF

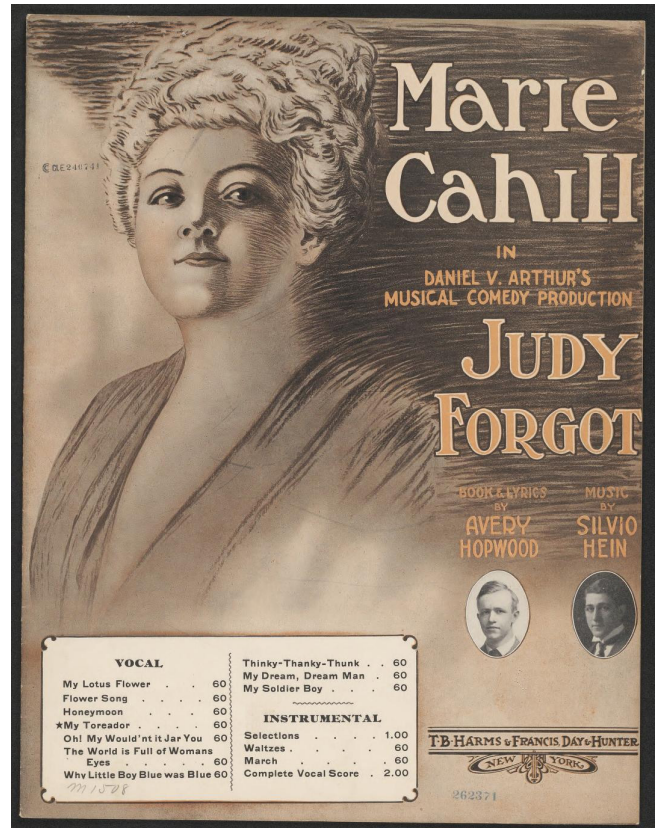
Tung-Hui Hu, Hopwood Director

Rebecca Manery, Hopwood Program Manager

Mark Bryk, Hopwood Administrative Assistant

Clare Sahijdak, Hopwood Program Assistant

Ruby Lewis, 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, or you can fill out our Alumni Updates Google Form by [clicking here](#).

If you are a Hopwood laureate and did not receive this email in your inbox, please reach out to 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.