Handbook for the

English Honors Program

Written by Eric Keenaghan, 2004, revised 2015; revised by Helene Scheck, 2006; revised by Ineke Murakami 2012
Faculty Contacts

Please note: Email is the best and most reliable way to contact the faculty who are listed below with any questions or concerns that you may have regarding the Honors Program. Click the names of the faculty members below to visit their official University webpages.

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Feel free to stop by and check out the Honors Lab (Humanities 373), a space reserved for students in the Honors Program. The Honors Lab houses a library of theses from past years, and it also is supplied with personal computer stations and other research resources. It provides a space for Honors students to work individually on their projects, or a social space to meet and share ideas or to plan upcoming events.
What Is Honors?

If you become part of the Honors Program, you will join a relatively small community of English Department undergraduates who are a route of intellectual and academic development that includes a component of independent research. In your junior year, you will take part in a seminar about a special topic. This class is reserved for students accepted into the Honors Program, usually between 10 and 25 in any given year; and this Honors seminar where everyone will begin to learn or continue to strengthen the research skills needed for developing a sustained, original project. During your senior year, you will continue to work with the Honors students you met the previous Spring. Each semester one of your upper-division English courses will be devoted to developing and writing your thesis, an independent researched critical or creative project between 40 and 50 pages in length in a field of your choosing and on a topic of your own design. You might focus your work on an in-depth critical project about a cultural issue, a theoretic concept, an author, a literary period, or some other element of English Studies that you, specifically, find intellectually stimulating.
Is the Honors Program Right for Me?

Students often hesitate to apply to the program because they wonder if they are “right” for English Honors, if they are able to write a long research project, or if they are “smart enough.” The truth is that most English majors are capable of doing the work required of Honors. The question you should be asking, then, is: Is the Honors Program right for me? There are many reasons why the English Honors Program may be a good match for you. Here are a few:

(1) Honors may be right for you if you want to pursue a question or interest that might have been prompted for you in a course or that might have arisen out of your academic or writing experiences in another setting. Such an interest would be so strong that you would like to spend a year reading, writing, and talking about it.

(2) You are interested in producing innovative, original research. Thesis topics can fall either on the “traditional” or on the "nontraditional” side of English Studies; both prospects can lead to exciting and innovative research and writing projects. You yourself design your own project so as to reflect and explore your own individual interests. Recent project topics in the last few years include: a materialist and cultural study of the coca leaf; transgender theory and the cultural politics of the cult film Hedwig and the Angry Inch; a cultural study of texting and its effects on the language of everyday communication; a theoretic study of the violence of democratic societies, as read through ancient Greek tragedies; a literary study of homosexuality and the chivalric tradition in medieval literature; a conceptual study of how tropes of Eros and Thanatos operate historically and conceptually in the poetry of Emily Dickinson; a study of the ecological politics of life and death in graphic novels and comic books such as The Walking Dead and
Swamp Thing; a cultural study of how street art bears the potential to transform city dwellers' political consciousness. If you want to do cutting edge work like the research modeled by these examples of Honors theses, this is the venue for you.

(3) You definitely should consider the Honors Program if you want to go to graduate school, whether for English Studies or for a related discipline that values the skills fostered by intensive work in English and the Humanities. Honors theses will give you refined material for application writing samples, and they indicate that you have the ability both to do research in the field and to sustain a long project, two skills required in and expected of you before you enter any graduate program. Also, writers of Honors theses develop more sophisticated senses of how to ask and explore a thematic or problem question. Graduate programs will take more seriously those candidates who not only write good compositions but who also are thinking in original ways and who are asking interesting critical questions of literary and cultural texts.

(4) You get to work closely with a faculty member. If you're thinking about applying to graduate school, this may mean a better recommendation letter by someone who really knows you, your interests, and your work. Even if you are not considering graduate school, you also will enjoy a rare experience that you do not often have in a class of 40 students! Your faculty advisor will encourage you to explore your interests while learning your limits. All the while, you will experience the freedom of doing an independent project that, in the end, is entirely reflective of you, your ideas and interests, and your abilities.
Sequence and Description of Courses in English Honors

Before you apply for English Honors in your sophomore or junior year, you must have had 12 English credits in courses at the 200 and 300 level. Applicants should have completed the following prerequisites: English 205Z, English 210, and (preferably) English 305V. (Occasional exceptions may be made if your application is very strong or if you are currently registered for any of these courses.) Students are also encouraged to take English 310 before or soon after their acceptance into the program, so as to develop further their work with critical theory and textual analysis. The Honors Program itself consists of a sequence of three courses that are taken between the Spring of junior year and graduation:

**English 399Z  Honors Seminar: Special Topic**

In this course, offered every Spring and only open to accepted juniors in the English Honors program, you will be engaging in an intensive study of a special topic designed by the faculty instructor. The topic might vary from year to year. Here, you will begin to develop the research, writing, and critical skills needed for the completion of a longer project. (Note that, with the permission of the Honors Director or the Undergraduate Director, English 399Z may be substituted with a 500- or 600-level English course relevant to your thesis topic. This substituted course would be taken during your senior year. This option is especially suited for transfer students or others accepted into the program during the Spring of junior year, as well as for juniors studying abroad in the Spring.)

**English 498  Honors Seminar I: Developing and Writing a Thesis**

This course is for seniors who are beginning to write their theses, and is offered in the Fall. It is
devoted to getting your individual projects not merely under way but actually quite far along. Over the course of the semester, you will develop abstracts for your thesis idea; write a prospectus that outlines the chapter-by-chapter structure for your argument; find and begin working with a faculty advisor and a second reader; practice communicating your original ideas and insights in a public presentation for a general audience; and complete the first strong draft of the first chapter or unit of your project.

**English 499  Honors Seminar II: Thesis Writing**

In this last course of the sequence, taken during the spring semester of your senior year, you will finish writing and revising your undergraduate thesis, under the direction and mentorship of your faculty advisor and second reader. This independent study is when your work truly becomes independent, so it does entail time management and being a self-starter so that you keep on track for the research and writing schedule you and your advisor have set. But you will not be left adrift and alone during this process. Occasionally, you will meet for informal group sessions with the Honors Director and the rest of your cohort from the previous semester's Honors course, English 498. Toward the end of the Spring semester, there will be at least one public forum where you will have the opportunity to present your original and innovative work to a general audience from the University community. On the day of the English Department's Recognition Ceremony, you also will have an opportunity to share your work in a more informal manner to a general audience of your friends and family, and then you also can introduce your faculty mentors to those people who have supported you throughout your student career.
Applying to the Honors Program

When To Apply

Interested majors should apply to the English Honors Program in the Spring of sophomore year or the Fall of junior year; but applications are sometimes accepted through the Spring of one’s junior year. Juniors who are considering the program are strongly encouraged to apply in the Fall before pre-registration for Spring courses; in this way, they will be able to take English 399Z and join the cohort that will be their immediate peers, academic community, and intellectual support system over the course of the next year. Interested majors who are transfers from other institutions should take English 210 and English 305V as soon as possible, and then apply to the program. Any students who have questions about admission or requirements should contact and set up a meeting to talk to the Honors Director.

How To Apply

Applications for the Honors Program are available online on the English Department webpage. (The webpage’s address is: http://www.albany.edu/english/under_honors_application.php.) Be sure to fill out all of the required field boxes, and click the “Submit” button to send your application electronically to the Honors Director. Directly email your critical writing sample to the Honors Director (whose email is specified on the application) with your name and “Honors Writing Sample” in the subject line. If you are considering writing a creative writing thesis, it is recommended that you also submit a brief sample (no more than 10 pages) of your creative work. All applications will be read by a committee consisting of the Honors Director and other members of the English Department faculty.
**What Kind of Essay To Include as a Writing Sample**

With your application, you must include a critical writing sample, and it should represent your best critical work. Your writing sample should be a close reading or a critically- or theoretically-informed reading of a primary literary or cultural text. Remember that thesis writers are first and foremost original critical thinkers, so avoid submitting summaries of literary texts or historical or textual overviews of changes in a theoretical concept. Instead, your essay should develop a focused and thesis-driven argument about how some aspect of a primary text works and why it is significant. Your essay should put your original reading into conversation with one or more secondary texts, which might be literary criticism, theory, history, or archival documents. That critical conversation between your reading and these secondary texts will help you establish a context for your analysis of the primary text. It might even help you articulate what is called an "intervention"--or, an original critical contribution--in an ongoing critical conversation about an idea, problem, author, or text. Essays that have been revised versions of an essay from a 300+ level English course usually prove to be the best ones. Writing samples average from five to ten pages in length.

**Conditions that May Affect Applicants’ Eligibility**

**GPA:** Although individual exceptions may be made on a case-by-case basis if one receives strong faculty recommendations and if one provides a very strong writing sample, your overall GPA should be a minimum of 3.25 and you should have a GPA of 3.5 or higher in the English major. Graduating with an Honors Certificate (from the English Department) necessitates at least a 3.5 English major GPA. Graduating with a Bachelors of the Arts with Honors degree (from the University) necessitates meeting both the 3.25 overall GPA and 3.5 English major minimums.
Application Prerequisites: English 205Z, English 210, and English 305V (or another 300-level English course). It is highly recommended that students complete these three core major courses prior to applying; however, you might apply while enrolled in 305V. Students admitted to the program should have been completed all three of the above core major courses prior to taking English 399Z. However, if you are a sophomore or a transfer student and you are applying in the Spring, you might apply while enrolled in English 210 and/or English 305V.

Strongly Recommended Course To Take Prior to Applying or in the Semester When Applying: English 310
Course Requirements for Graduating with Honors

Upon acceptance into the program, Honors students should be sure to review their audits with the English Advisement Office. Bring any questions and concerns to the Honors Director, who will help you navigate upper division courses that might be best suited for your intellectual and writing interests.

Students in the program complete 37 credits according to the following distribution: The major core courses (English 205Z, English 210, English 305V, English 310); the English Honors sequence courses (English 399Z, English 498 and English 499)\(^1\); 6 credits from literary surveys (English 261, English 291, English 292, English 295, or English 297); 6 credits specifically from 300- or 400-level English electives; and 3 credits from another 200, 300, or 400-level English elective\(^2\). To complete the Honors Program, students are required to maintain a minimum cumulative grade point average of 3.50 in English courses and a minimum 3.25 overall\(^3\).

A student can be dismissed from the program if her GPA falls below one or both minimums and she does not demonstrate marked improvement thereafter. If a student does not demonstrate reasonable progress on her thesis in English 498, the Honors Director might disallow

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\(^1\) In consultation with the Honors Director and English Advisement, English 399Z might be substituted.

\(^2\) Students might substitute an approved course offered outside the English Department. Click [here](#) and scroll to the bottom of the page to see the complete list of approved classes.

\(^3\) With the Honors Director's approval, determined on a case-by-case basis, students who are accepted into, and who continue with, the Honors Program who do not have these GPA minimums can complete the Honors sequence and their independent thesis projects. However, they will not receive a “BA-Honors” designation on their diplomas or transcripts if their GPA does not meet both minimum requirements by the time of graduation.
continuance of the program and completion of the project. In order to graduate with the English
major, any student who voluntarily leaves or is dismissed from the Honors Program is
responsible for the usual English major requirements, and will be advised accordingly by both
English Advisement and the Honors Director.
How Do I Start Developing an Original Thesis Project?

Some Suggestions for Students in the Spring and Summer before Senior Year

Because your thesis is an independent research project, it is of the utmost importance that you generate your own reading lists and research agendas. But since few of you have definite plans for what your thesis will be about, it makes the most sense that your first task—before the Fall semester when you begin researching and writing your project—is to identify your major interests in this discipline called English Studies. How do you do this? There are three ways:

If you already have a definite textual interest, you can begin by identifying and pursuing a problem that interests you in that text. Try to frame that problem in the terms of a “why” question. For instance, why does “preference” seem so problematic or frustrating in Herman Melville’s “Bartleby the Scrivener?” Why do handbags play a central role in the fashion system through which many women construct their identities today, as is seen on television shows like Sex in the City? Why does the image of Guy Fawkes seem to surface in popular culture in moments of political crisis? Narrowing your problem question often results from finding and tracing a trope that you can focus on in a text or series of texts. For example, one such trope might be Walt Whitman’s recurrent images of hands (to denote touch, affect, even masturbation); another could be the recurrence of disabled and housebound figures in the fiction of William Faulkner.

If you are unsure of a primary text or a set of primary texts that you wish to focus on, you might begin developing a topic by first identifying your general interest. Identify a genre that you are drawn to: poetry, fiction, film, critical theory, belles lettres, autobiography / memoir . . . or some combination thereof. Get a little more specific: Is there a particular national literature that
interests you (U.S., British, Irish, Canadian, West Indian, South African)? A specific literature representative of an identity group (queer, black, women's, Chicano/a, Cuban American, Korean American, exile writers from the Indian Subcontinent)? A particular type or period of literary or cultural production (modernist, contemporary, Victorian, antebellum, post-bellum, colonial)? You can go through the same gambit of questions for filmic texts, cultural texts, philosophy, nonfiction prose . . . But you and only you can take that first step and identify what you like enough to devote (yes, devote) 10 to 12 months to reading, thinking, talking, and writing about. Reflecting on past courses that you have had at university can be a good way of going about this stage of identifying your point of interest. Do not limit yourself to thinking only about English courses. Through cultural studies approaches to texts, there is a place at the English Studies table for critical analyses that intersect with what you might have been introduced to in sociology, anthropology, philosophy, LACS, foreign language studies, Africana Studies, and other Humanities and Social Sciences departments. If you have any sense of what your thesis might be, no matter how strongly or slightly you are leaning toward an idea, you should begin registering for courses in or outside the English Department whose topics will inform your thesis and expose you to more texts in your related field. If one fits your interests and potential topic, consider registering for a 500- or 600-level graduate course in the fall of your senior year.

Identify something that you are uncomfortable with, something that bothers you and that you think deserves some critical attention. This could relate to literature. For instance, you may be irked by the equation of realism with historical fact, or the degree to which literature is presumed to reproduce history or to represent a political voice. Thus, perhaps you are inclined to write a thesis about the relationship between history and literary representation. Or, you might be annoyed by something a bit more generally cultural in scope. For instance, you might be
appalled by the current domestic or international political climate. So, perhaps you want to spend
one year thinking, reading, and writing about neoliberalism, the so-called "war on terror," or the
state's infractions of free speech. There is probably a project fit for an English Studies thesis in
those irritations: a little discourse analysis, a little cultural studies, and you are well under way to
a critical analysis of a cultural problem.

In the Spring of junior year and over the Summer before senior year, you will want to identify
your main interests. And then you will want to do what all interestingly minded, university
educated, ambitious individuals should do: Read. Rather than rely on a shared reading list, you
should follow your bliss. If you dig modernist poetry, read around in some modernist poets. Pick
up some Stevens, read some Pound, pore over Moore. If you are crazy about African-American
literature, and you've read a lot of contemporary stuff but you want to read what was written
before the twentieth century, do a little online research for names of black American authors
from the nineteenth century. Pick up some of the magazine fiction by Pauline Hopkins; check out
Paul Lawrence Dunbar; see what all the fuss is about Charles Chesnutt’s Reconstruction novel
*The Marrow of Tradition*. If you feel like you really want to do something on representations of
gays in the media, spend your summer watching classic films like *Prick Up Your Ears* to popular
television shows like *RuPaul's Drag Race*. Read John Waters' books on queer trash cinema, read
Samuel Delany on public sex in Times Square theaters.

Don't limit yourself in relationship to possible texts from or about your general area of interest:
Cast your proverbial net wide! Once you've identified a general interest, go to the library, browse
local bookstores like Book House or Dove and Hudson, or do keyword searches on Amazon. The
more you read, the more you can shape that reading into the core material informing your thesis.

An Anecdote by Professor Keenaghan about His Undergraduate Honors Thesis

My undergrad thesis was on something I called "the literature for disaffected youth." Basically, I wrote on books about punk by punks for punks. My thesis focused on literary figures like Kathy Acker and Stewart Home, but I didn't just read and write on literature. I also wrote on porn, comic books, and internet communities (back when Unix chat groups--forerunners to blogs--were the height of internet technology). I took a general interest ("punk") and examined how various textual forms contribute to the creation of an identity at once at odds with and complicit with market logics. (You cannot just be punk; rather, you buy punk to become punk.) Everything was framed through critical theory (Deleuze and Guattari, de Certeau, Bourdieu, Gramsci, Hebdige) that I was introduced to not in my English classes but in my Sociology classes about underground, ethnic, and sexual cultures. I was interested in how the cultural theories I read in one field intersected with the textual and semiotic theories I read in my English classes. What happens when culture is not just a text, but is actually created out of texts? I spent the summer before my thesis year doing what I normally did in the summer: I worked in a record store during the day and at a restaurant at night. At both jobs, I had enough down time to sit back with a book. I asked my friends about books, and I got turned on to quite a few new 'zines through a woman who managed a local bookstore. I read some more theory (actually reading Deleuze and Guattari's Anti-Oedipus cover-to-cover for the first time). When September came, I walked into my advisor's office and said, "I want to write a thesis on punk, on how punk tries to use language and texts to resist mainstream, middle class ideals. And I think Deleuze's ideas about anti-capitalist resistance might help me." I signed up for classes that informed my thesis with related
reading material, including a sociology of subculture course and an independent study on critical theory, sexuality, and media. When you come to the first session of English 498, you should be able to tell the Honors Director what your interest is and a general approach you might take to solve a related problem.

**An Exercise for Identifying Your Interests and Developing a “Problem Question”**

Sit down and write a paragraph or two where you identify a possible topic for your thesis project and begin the process of narrowing it down. The points you will want to identify before you write this exercise are:

1. A subfield of English Studies that most interests you. Cultural studies or literary studies would be the two main rubrics. Then, go a step further and identify a historical period (or periods) and a genre (literary, cultural, or media). For this example, we’ll say you are really drawn to modernist fiction authored roughly between 1910 and 1930 in Britain—which includes books by authors such as E.M. Forster, D.H. Lawrence, Virginia Woolf, H.G. Wells, Wyndham Lewis, Elizabeth Bowen, Sylvia Townsend Warner, Ronald Firbank.

2. A few general issues that are especially pressing and of interest to you in this field. Your thesis often will develop out of creating sophisticated links between related issues. For instance, you may be irritated or intrigued by the representation of women in Edwardian fiction. You also might be fascinated by how this fiction depicts struggles with economic changes.

3. Any links you can articulate between your key points of interest. In our
example, you might intuit that the fictive representation of women owes to shifts in gender roles accompanying economic or industrial shifts between the wars.

(4) A possible primary text or two. If you are working in cultural studies, you may specify a particular text/venue (such as AOL, Radio Martí, Democracy Now!) or you may specify a type of media (country music, comic books). For literary studies, specify which author(s) or what text(s) are of the most interest to you. In both fields, the more specific you are, the further along you are. But don’t feel like you are obligated or tied down to those choices. Theses can change over time.

For our shared example of the rest of the stages of this process of narrowing your ideas to a thesis worthy problem, let’s say you are drawn to Virginia Woolf’s novels, especially To the Lighthouse, and you’ve read A Room of One’s Own.

(5) How the issue you identify (#3) plays out in the text. You’re intrigued by how Woolf’s character Lily, the artist in To the Lighthouse, is a hanger-on in the bourgeois world of the vacationing Ramsay family. Could we say she has found her own room, in Woolf’s sense of the term room from her classic feminist argument?

(6) Concepts or recurring “ironies” running through all of the above. For instance, how does Woolf throw into question our presumptions about identity by highlighting passivity, leisure, notions of belonging? Does she challenge class-specific ideas about the artist? Or, consider the metaphorical “nugget of truth” and the fish swimming in water, two specific images from To the
Lighthouse. How do those images work together, or against one another, in articulating an idea of women’s intellectual activity?

Once you’ve sat down and thought through steps 1–6, try to formulate a problem question. In our example, that might be: What does Woolf contribute to the fictional representation of women as cultural producers in the early twentieth-century? What does it mean for her female artist-figures to be withdrawn from, or on the borders of, other forms of production—such as industry?

Your problem question should try to answer the following questions: Why does this project matter not just to you but to a general reader? How does it allow your critical perspective and reading of this text to enter an ongoing conversation among scholars and citizens about a larger set of issues?

Your problem question is the concluding point that you want to reach for your exercise. Although it will develop out of a narrowing of your interests, it will also begin to open your project and provides a point where your thesis advisor may suggest ways of expanding your project. For instance, in our example, your thesis advisor might suggest you research women in the British economy and consider how that historical vantage frames other women writers’ address of cultural and literary production as an economic phenomenon. Like Woolf, the poet Mina Loy wrote a lot about the role of women in Edwardian British society, but she had a much different view. Woolf might have had an unconventional marriage and same-sex relationships with other women, but she did not go so far as to advocate female liberation through free love. But Loy did. Unlike Woolf, she wrote about how the institutions of marriage and motherhood create a condition of patriarchal dependency and intellectual bondage that only free love could remediate. She also insisted on women's difference from men, based on embodied senses of
sexuality and gender that led to a qualitative difference between men's and women's writing. That opinion could be read as at odds with Woolf's own ideas. Thus, to get a sense of the historical and aesthetic landscape surrounding feminist debates about women's creativity and social roles, in addition to Woolf you might also look at Loy's manifestos and her poems about women’s sexuality and how reproductive liberties create economic and aesthetic freedoms that level the ground between men and women. Through such moves that allow you to expand the parameters for researching your problem, all while maintaining a focused and text-based means of exploring how different examples put your problem into a new light, you will be able to generate the basis for a lengthier, sustained English Studies thesis.
General Timeline for Students Writing Their Theses

Note that actual dates will vary from year to year, and fixed deadlines may be set by the Honors Director or the Director of Undergraduate Studies that vary from what is listed on the timeline below. This general schedule, though, is intended to provide prospective and incoming English Honors students with a rough idea of the process and timeline of thesis writing.

The timeline sketched out on the following pages represents a fairly conventional thesis structure of three chapters plus introduction (as well as apparatuses, such as table of contents, works cited/bibliography, illustrations). Typically an introduction (usually written last) is between 7 and 10 pages, and the main body chapters are between 10 and 15 pages each.

For creative writing theses, a "chapter" might be a short story, a creative nonfiction essay, or a fascicle or cluster of poems. Your "introduction" very often is a researched critical or lyrical essay of 10 or 12 pages, in which you make what is called a "poetics statement" that situates your original writing and the formal and conceptual decisions underlying your craft in relationship to other writers and/or a critically recognized literary tradition (such as ecopoetics, stream-of-consciousness fiction, the contemporary lyric poem).
Fall (while registered for English 498)

late August and September: Develop, refine, and propose an original thesis topic under the supervision of the Honors Director. Start researching your topic, begin a note-taking system for yourself, and start developing an annotated bibliography.

early October: Send an abstract about your project to at least two faculty members, a prospective faculty advisor and prospective second reader. (Note that second readers can be involved with your project from the start, but often they will not give much feedback until the final draft.)

October: Intensive research on your topic, working under the supervision of your thesis advisor.

early November: Continue developing an annotated working bibliography and a brief prospectus that gives a chapter-by-chapter “plan” for your project as a whole.

November: Start drafting your first chapter and continue research on your other chapters. Regular meetings with your thesis advisor, and workshopping of your draft with the other thesis writers in English 498. A public presentation session will be held in late November; at that event, you will share your in-progress work with an audience of your thesis advisors, next year's English Honors thesis writers, and English majors and minors in the Honors College.

mid-December: Submit to the Honors Director your first chapter and a progress report from your thesis advisor.
At the end of the Fall semester, you will be notified if you receive an “S” or “U” for English 498. Only students who have successfully finished all of the requirements for English 498 and have been judged by their advisors as making sufficient progress on their theses will receive an "S" for English 498 and will be permitted to register for English 499 in the Spring. Students who receive a "U" will be disallowed from continuing with the Honors program. In order to graduate, students who receive a “U” for English 498 are responsible for all the usual requirements of English major.

The Winter Holiday

December and January: Start researching and writing your second chapter.

Spring (while registered for English 499)

February: Draft and revise your second chapter.

March: Draft and revise your third chapter.

Note that if graduating Honors students wish to be considered for the Presidential Undergraduate Award for Research, their theses must be completed and revised by the middle or the end of March. (The exact deadline is set by the University and announced in early Spring.) If your project is eligible for any English Department awards, you should tell your thesis advisor that you are interested in being nominated for that award, based on a specific and completed portion of your thesis.
**Early April:** Write your introduction, complete your revisions, and finish all textual apparatuses (footnotes, works cited, table of contents, images, charts, etc.).

**Mid-April:** Submit your finished thesis to your advisor and your second reader.

**Late April:** Present your thesis in a public forum for a general audience, such as a conference panel or an Honors reception of an English Studies roundtable.

**Last day of classes:** Submit to the Honors Director your finished thesis, with any minor revisions (copyedits, formatting adjustments, etc.) requested of you by your advisor and/or your second reader.

**Graduation weekend:** On the day of the English Department's Recognition Ceremony, there will be an Honors Colloquium, where you will be able to share an overview of your completed work with your thesis advisors, English faculty, and your family and friends.
**Checklist for the Final Draft of Your Thesis**

All finished versions of Honors Theses should:

(1) Be clean, unmarked copies;

(2) Be laser printed on acid-free 8 ½ x 11 paper;

(3) Be written in an appropriate academic font with appropriate margins (usually 1½ inches on the left to leave room for the binding, and then 1 inch on the top, bottom, and right sides);

(4) Consistently use MLA format for all citations and for the bibliography (or, if your advisor prefers another format, such as Chicago, you can use that one);

(5) Be spiral bound or press-bound (as can be done at a professional print shop);

(6) Have a cover page with the following information (include verbatim what’s written in bold, and fill in the info where the brackets are):

   [Thesis Title]
   [Your Name]
   Submitted for Honors in English
   University at Albany, SUNY
   Directed by [Your Advisor’s Name]
   [Date Submitted]

All finished theses will become part of the library in the Honors Lab (Humanities 373). Although it is not required, you should consider making copies of your thesis for your primary advisor and your second reader, who have helped you develop your project.

*In order to receive a grade for English 499 and thus be eligible to graduate, you must turn in the final version of your thesis project by the date specified by the Honors Director.*