The University of Rochester’s graduate fellowship program in digital humanities is designed to develop students’ familiarity with technology in service of the humanities through intersecting approaches:

- Students will learn both about and through technology in the context of their own humanistic research
- They will learn through theory (coursework, seminars, speakers), practice (teaching, technology training, project building), and combinations of the two (workshops, critical making)
• Graduate students in the program will serve simultaneously as humanities apprentices and mentors, both within their cohort of graduate students and in communities of undergraduates and faculty members

Fellows in the program will:
• Participate in Digital Media Studies 501, “Seminar in Digital Humanities”
• Train in various technologies related to humanistic research, including textual markup and web construction; Global Information Systems technologies; data visualization; reading and writing code
• Collaborate in summer and academic-year digital humanities discussion groups focusing on broad matters related to the digital humanities and on students’ specific research-related concerns
• Serve as teaching and research assistants in digital humanities courses and in Humanities Labs
• Produce a research and critical-making portfolio; a research blog/web site; and small- to medium-scale digital projects related to their research
• Conclude their fellowship term (two years) by presenting their humanities research in a spring-semester symposium with invited speakers

PhD students in any of the humanities programs within Arts and Sciences are eligible to apply. To make the most intellectually productive use of these fellowships, students would typically have completed two years of PhD-level coursework before undertaking a fellowship (although, depending on prior experience and background, students might be accepted as fellows earlier in their graduate career). Extensive previous experience with the digital humanities is not required to apply for this program.

Applications consisting of the following information should be submitted to Joan Dodge (joan.dodge@rochester.edu) by Tuesday, 24 November 2015:
1) A detailed letter of application indicating
   (a) applicant’s particular interest in the program
   (b) relationship the applicant intends to cultivate between his or her area of humanities interest/expertise and technology in either research or teaching
   (c) Significance of the intersection of humanities and technology for the applicant’s research agenda, both short and long term
   (d) any previous experience (not necessary for admission to the program)
2) A writing sample, not necessarily related to digital humanities
3) A letter from the applicant’s advisor indicating (a) the quality of the student’s work and progress to degree to date; and (b) how this fellowship will allow the student to progress toward his or her degree
4) An up-to-date CV

A general information and interest meeting will be held on Thursday, 12 November, at 4:30 pm in the Digital Humanities Center of Rush Rhees Library (G 122).
For further information, see the FAQ below

Questions should be addressed to Morris Eaves (morris.eaves@rochester.edu), Director, Mellon Graduate Program in the Digital Humanities.

The Mellon Fellows’ website is http://humanities.lib.rochester.edu/mellondh/ (It is currently being redesigned and updated.)

Andrew W. Mellon Digital Humanities Fellowships at the University of Rochester, 2016-18 FAQ

Who can apply?
Any PhD student in good standing in English, History, Philosophy, or Visual and Cultural Studies is eligible. Students may apply at any time, and they may submit applications while they are working on any major milestone of their graduate careers (i.e., exam preparation, dissertation prospectus, dissertation writing). Different programs have different requirements for students in the various years of their studies; the Mellon Fellowship program is flexible enough to take into account these differences.

The application calls for a writing sample. What should it be? How long should it be?
The writing sample should be whatever writing you have done that you think (a) represents the kind of work you are doing and would like to continue doing; and (b) is some of the best work you have done to date. It can be on any topic and any length (although ideally something in the 15–30 page range).

The instructions say I need a letter from my advisor. I don’t have an advisor yet.
You should ask a faculty member familiar with your work to write in your support.

What will Mellon fellows be doing?
The $24,000 fellowship lasts for two years, and includes summer support and attendant activities during the summer. Fellows, who will participate in teaching, research, and other activities, will spend roughly 10 hours/week engaged in fellowship activities (analogous to other fellowships in which students are engaged in academic service). Here is a very rough breakdown of fellowship activities:

- Participation in Digital Media Studies 501, the official Mellon seminar, which meets throughout the year for planning, reading and discussion, presentations, and brief training sessions. The fellows conceive and execute a very successful
series of Digital Lunches; visits by scholars well known for their work in the digital humanities; and, every other year, a national colloquium or conference.

• **Summer immediately before first fellowship year:** fellows train in technologies that they will work with in year 1

• **Year 1 and Year 2 include some combination of**
  - Teaching assistantships in project-based humanities classes or Digital Media Studies core courses
  - Teaching or research assistantships in Faculty Humanities Labs
  - Teaching assistantships in Digital Media Studies core courses or capstone course

**What if my principal area of research—the topic of my dissertation—is not digital? What if the digital humanities are a secondary interest for me?**

If you are interested in learning about technology and the humanities, then you can and should apply to the fellowship program. You will need to articulate in your application the relationship between your humanities research and expertise in technology that you would like to cultivate, and you should also indicate ways in which you think technology might inform your future thinking.

**Is DMS 501, “Seminar in Digital Humanities,” a 4-credit course?**

No. It is a 1-credit discussion course co-directed by faculty and students. In this as in all other respects, the Mellon program encourages both a high degree of autonomy and an equally high degree of collaboration among the fellows.

**Definitions and Explanations.**

*Project-based courses* are those in which students engage in hands-on work in addition to studying traditional humanities materials. Graduate students working with faculty in teaching these courses will learn the relevant technologies and assist undergraduates in developing their skills and applying them to the humanities materials. They will also help students understand how digital forms of materials they may already be familiar with inflect those materials with new kinds of meaning. During the academic year 2013–2014, for example, the following project-based courses were on offer: ENG 263, “Clocks and Computers: Visualizing Cultural Time” (J. Burges); ENG 283, “Media ABC: The Digital Page” (M. Eaves); GER 275, “Digital Cityscapes” (J. Hwang); IT 245, “Visualizing Dante” (D. Stocchi-Perucchio); HIS 278, “Seward Family’s Civil War” (T. Slaughter); JAP 214A, “Tourist Japan” (J. Bernardi); AH 320, “The Politics of Space” (J. Saab). Other project-based courses have been offered in previous and subsequent semesters, and an increasing number of such courses are being offered.

*A Faculty Humanities Lab* is an ongoing research project of considerable scale, generally one that is complex and that will benefit from the participation of a number of people. FHL’s typically consist of a faculty Principal Investigator (or sometimes two); at least
one graduate student working under that faculty member; and, often, a number of undergraduates, whom the graduate student supervises. In this scenario, graduate students serve as both apprentices and mentors, learning as much as possible from the faculty PI(s) about the project, and then (a) doing his or her own work on the project and (b) mentoring undergraduates who engage in lower-level work on the project. Examples of ongoing FHL’s are Morris Eaves’s William Blake Archive; Thomas Slaughter’s Seward Family Papers project; Michael Jarvis’s Virtual St. George’s [Bermuda]; Joan Rubin and Joan Saab’s Claude Bragdon project; and Joel Burges’s Visualizing Televisual Time.

The Digital Media Studies Core courses are: DMS 101, “Introduction to Media”; DMS 102, “Introduction to Computing in Multimedia”; and DMS 103, “The Essential DMS Toolkit.” The Digital Media Studies capstone course is a two and one-half course sequence. For a description, see the DMS course listings and descriptions on the UR website.

Further questions should be directed to Morris Eaves (morris.eaves@rochester.edu).

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