

HIST 25425/35425
Censorship, Information Control
& Revolutions in Information Technology
from the Printing Press to the Internet

Cross-listed as: CHSS 35425, HIPS 25425, HREL 35425, KNOW 25425/40103, SIGN 26035, BPRO 25425, and with RENS (Renaissance Studies) and MAD (Media Arts and Design).

Fall 2018, Kent 107

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Course Time: Fridays 1:30 to 4:20

Office: Harper Mem. Lib. 602; Office Hours: Fri. 10-2

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COURSE DESCRIPTION

The digital revolution is triggering a wave of new information control efforts and censorship attempts, ranging from monopolistic copyright laws to the Great Firewall of China. The print revolution after 1450 was a moment like our own, when the explosive dissemination of a new information technology triggered a wave of information control efforts. Many of today's attempts at information control closely parallel early responses to the printing press, so the pre-modern case gives us centuries of data showing how diverse attempts to control or censor information variously incentivized, discouraged, curated, silenced, commodified, or nurtured art, thought, and science. This unique course, part of a collaboration co-organized with digital information expert Cory Doctorow, will fly to campus pairs of experts working on the print and digital revolutions to discuss parallels between their researches with the class. Classes will be filmed and shared online to create an international public conversation. This is a History department "Making History" course; rather than writing traditional papers, students will create web-resources and publications (print and digital) to contribute to an ongoing collaborative research project.

ASSIGNMENTS

1. Attendance (20%).
2. Class Participation (0% rounded up, explained below).
3. Responses (20%). Six times during the quarter (i.e. every week but you must turn in a one-to-two page (double spaced) written comment expressing your own views on the discussion that occurred in the previous class. You may choose which week to skip.
4. Written Work/Project: 60%
 - a. For Students Doing Paper/Project Tracks:
 - i. First Draft of final paper/project (or First Short Paper). 30%
 - ii. Final Draft of final paper/project (or Second Short Paper). 30%
 - b. For students doing the Wikipedia Track: a variety of small weekly assignments will be graded each week, and collectively constitute 60% of your grade.
5. Optional Extra Credit Assignments (+4% each)

All written assignments must be in double-spaced in Times New Roman font, size 12, with standard margins. Pages must be mostly full, and the first page may not be padded out with unnecessary headers (for example you may not include your address & e-mail contact information at the top of the first page and double-space every line so it takes up 1/3 of the page).

Class Participation: This course has no class participation grade, only an attendance grade, but students will be invited to ask questions in class. If you speak up a few times with good questions, we will notice, and if in the end your grade ends up being right on the cusp between two grades, we will likely round it up reflecting that good participation. But there are many other ways to get such a little push (strong writing, good office hours communication, extra credit assignments etc.) so if you don't speak in class at any point that's absolutely fine.

Turning In Assignments

Assignments may be turned in either by e-mail or printed on paper, but e-mail is generally preferred. Each student will be assigned an individual instructor who will evaluate your work, and assignments must be turned in to that individual instructor, who should also receive your questions.

You have FOUR OPTIONS for your longer/written assignments for the course:

- 1) **One Longer Primary Research Paper:** One long research paper, 12-15 pages in length, double spaced, with footnotes and bibliography (Chicago or ALA). Must use primary and secondary sources, and involve authors we have read, but additional works and figures may be included. Students producing a longer primary research paper must turn in a draft, and then a final version.
- 2) **Wikipedia Track:** Make a permanent contribution to the worldwide knowledge pool by expanding and improving a Wikipedia article about a person, text, event, issue, organization etc. related to the course readings. A class-specific Wikipedia portal will teach you the process and help instructors track your work. **NOTE: a maximum of 35 students may do this** (this is Wikimedia's restriction) so if you want to do it, contact our Wikimedia TA John-Paul Heil (jpheil@uchicago.edu) ASAP to reserve a spot for yourself. This track will have small assignments due every week, as specified by the Wikimedia online portal, and does not follow the due dates that apply to other tracks.
- 3) **Two Shorter Papers, Blog/Op-Ed Style:** Two shorter papers, 4-8 pages in length, double spaced, treating one of the themes or issues of the course, written in the style of a formal op-ed or professional blog post intended for publication. In addition to research and analysis, this assignment requires you to focus on concision and quality of prose, and on advancing to more professional levels of writing. While the shorter length requirement may make this option seem easier than the longer primary research paper, producing the concise, fact-packed prose required for journalistic publishing requires much more effort per page, and more content per page, than average academic prose, which generally uses more words per idea in order to include more nuance and detail. Grading for these papers will reflect these requirements, and papers which do not seriously aim at high levels of prose and content density will be substantially penalized. These papers must also have a bibliography of sources used, and footnotes when you quote or paraphrase (Chicago or ALA). You may, if you wish, instead of producing two separate short pieces, produce one for your first paper, and then produce a *heavily* revised and improved version of it for the second, but the changes must be *very substantial*.
- 4) **Creative Assignment Track:** Students may propose a customized project, such as a piece of creative writing, a philosophical fable or dialog, a performance, a work of art, laboratory-style research, reconstructing a period object, creating a digital project, drafting and polishing a real op-ed or other piece for publication, or writing a short portion of a larger project. For artistic/creative pieces, usually you will also be asked to turn in a short written explanation of your methods, ideas etc. to supplement the creative work. Students must discuss proposals with instructors and receive

approval by Week 4. Students doing this must turn in either a rough draft or a detailed project proposal on the date others turn in their first drafts.

Publication Opportunities: This course is part of a larger project with associated publications and web presence. For students (undergraduate and graduate alike) who produce truly outstanding work for this course, instructors may offer to work with you to help you polish and publish your work, online or in print, after the course is over.

Extra Credit Writing Assignment, “Half and Half Again”. Up to twice per quarter (any time before the last class session), you may complete this extra credit assignment and receive a bonus equivalent to up to 4% of the course grade: **Extra-Credit Assignment:** This self-paced exercise for improving your writing skill is based on exercises used in professional creative writing workshops and journalism training programs. It is designed to teach you how to improve your writing skills on your own time, which can in turn improve your grades on future writing assignments (in this class and others), and give you writing skills which will be valuable lifelong. Take a paper, of at least four pages in length, which you have written for a different class (either in college or in High School) and rewrite it to make exactly the same arguments in half as many words. You must hand in both the original paper and the shortened version. For extra challenge (and an extra 4% bonus) wait two weeks, then rewrite the same paper a second time to be one quarter its original length. (If you are interested in further opportunities to develop writing skills, talk to me.) **This will be especially valuable for those who choose the blog/op-ed track.**

Languages Across the Curriculum Option:

This course is part of “Languages Across the Curriculum” which allows students to count courses offered outside language departments toward language requirements by doing the research (and sometimes some writing) in the target language, and having supplementary language-specific section meetings with a special teaching fellow assigned to help teach that language. You may request any language (German, Latin, Arabic, Chinese, etc.) but language-specific sections can only be offered if five or more students request the same language. If you are interested in working with a specific language in this course **let us know ASAP** so we can see whether there is enough interest to have a special section for that language.

COURSE SCHEDULE: *Readings are listed under the day for which they must be completed.*

October 5th Introduction: Censorship & Information Control During Information Revolutions

This week our three co-organizers will introduce the questions of the series. Are there patterns in how revolutions in information technology stimulate new forms of information control? What can earlier information revolutions teach us about the digital revolution? How do real historical cases of censorship tend to differ from the centralized, well-planned censorship that Orwell's *1984* teaches us to expect? How can forms of information control which were not intended as censorship have similar consequences to censorship, with or without human agency?

Special Assignment: Visit the exhibit in the Special Collections Research Center museum space (inside Regenstein Library).

October 12: What Are Censorship's Historical Consequences?

Censorship's attempts to destroy a book, strengthen a regime, or silence a movement often fail in those direct objectives but have other profound effects on literature, culture, language, even identity. This week we set aside dystopian stereotypes to examine the real cultural effects of attempts at censorship, comparing the cases of post-colonial Sri Lanka, contemporary Lebanon, Jews in pre-modern Europe, the Inquisition, and the modern USA.

Guests this week:

- Antony Grafton (Renaissance & early modern book history)
- Gehnwa Hayek (censorship of comics in contemporary Lebanon)
- James Larue (American Library Association Office of Intellectual Freedom)
- Mary Anne Mohanraj (literary consequences of colonialism in Sri Lanka)
- Cory Doctorow in person (digital information policy)

Readings to complete for this week:

- *Note: reading is heavier this week than most weeks, as we set the themes for the course.*
- American Library Association. "Top Ten Most Challenged Books Lists, 2000-2009" March 26, 2013.
<http://www.ala.org/advocacy/bbooks/frequentlychallengedbooks/top10>
- Doctorow, Cory. *Information Doesn't Want to Be Free*, section 1, "Doctorow's First Law," pages 1-35.
- Orwell, George. *Nineteen Eighty-Four*. Chapters 1, 4, 5 (Partial), Appendix on Newspeak.
- Orwell, George. "The Prevention of Literature," in *Orwell's Nineteen Eighty-Four: Text, Sources, Criticism*, ed. Irving Howe. London: Harcourt, 1963, 262-273.
- Milton, John. *Areopagitica* (complete essay)
- Indian Writers' Forum. "Statement from the Indian Writers' Forum," 23 July 2018.
- Stow, Kenneth R. "The Burning of the Talmud in 1553, in the Light of Sixteenth Century Catholic Attitudes toward the Talmud." *Bibliothèque d'Humanisme et Renaissance*, T. 34, No. 3 (1972), pp. 435-459.

October 19: Theory and Practice of Freedom of Expression.

One of the thorniest faces of free speech debate is the tension between free expression as an abstract principle and kinds of speech that harm, such as hate speech, incitements to violence, or uses of information which can cause economic damage or threaten security or privacy. And technologies change how information can move, and harm. This week we put a historian of the earliest post-printing-press debates over free speech in dialog with a historian of the information practices of hate groups in America.

Guests this week:

- Kathleen Belew (use of technologies by modern US hate groups)
- David Copeland (history and origins of free speech debates)
- Kate Klonick (law, legislation of the internet)
- Cory Doctorow in person (digital information policy)

Readings to complete for this week:

- Darnton, Robert. *Censors at Work: How States Shaped Literature*. First edition. New York, NY: W.W. Norton & Company, 2014. Part 1.
- Copeland, David. *The Idea of a Free Press: The Enlightenment and its Unruly Legacy*, pp. 139-213, 249-62. (The whole book is online).
- Belew, Kathleen, *Bring the War Home*, chapter 4, “Mercenaries and Paramilitary Praxis,” pp. 77-102.
- Gaiman, Neil. “Why Defend Freedom of Icky Speech?” Neil Gaiman’s Journal. <http://journal.neilgaiman.com/2008/12/why-defend-freedom-of-icky-speech.html>
- Foucault, Michel. “What is an Author?” *The Essential Foucault*, ed. Paul Rabinow and Nikolas Rose. New York: New Press, 2003: 377-91.
- Possible addition TBD.

October 26: News, Politics and the Ownership of Information

New news media have been a hot topic in political analysis the past few years. This week we compare current news media’s growing pains to how news platforms and networks also transformed radically in the first centuries of print’s dissemination, especially the human social networks and agencies which strove to disseminate, control, and monetize news.

Guests this week:

- Will Slauter (news in the early print period)
- Siva Vaidyanathan (digital media & social networks)

Readings to complete for this week:

- Eliot & Rose eds., *A Companion to the History of the Book*, ch. 15 “The Gutenberg Revolutions” pp. 207-219, and ch. 16 “The Book Trade Comes of Age: the Sixteenth Century” pp. 220-231.
- Darnton, Robert. “An Early Information Society: News and the Media in Eighteenth-Century Paris.” *American Historical Review* 105 (2000): 1-35.

- Johns, Adrian. “The Information Defense Industry and the Culture of Networks,” *AModern 2: Network Archaeology*, October 2013.
- Rice, *The Foundations of Early Modern Europe*, pp. 1-10 (on the basics of printing).
- Slauter, Will. “Copyright and the Political Economy of News in Britain, 1836–1911,” forthcoming in *Victorian Periodicals Review* 51, no. 4 (Winter 2018).
- Possible addition TBD.

November 2: Data About Data Suppression

Evaluating the censorship practices of governments and other powerful organizations often faces the challenge that the censoring bodies themselves control the production and circulation of documents. This week we examine the documentary practices of censoring powers, by putting an expert on the institutional and administrative history of the Inquisition in dialogue with a specialist in contemporary government redaction, to compare the kinds of evidence interrogations generate, and how we can attempt to access the real activities of those censors who are protected by state backing.

IMPORTANT: FIRST WRITTEN ASSIGNMENT DUE

- One Long Research Paper Track: Partial draft (8+ pages) and bibliography due.
- Wikipedia Track: Just follow the online deadlines.
- Two Shorter Papers Blog/Op-Ed Style: First paper due (final version, not a draft!)
- Creative Assignment: Formal proposal due (3+ double-spaced pages with bibliography)

Guests this week:

- Nicholas Davidson (Inquisition trials)
- Joshua Craze (contemporary state document redaction, Guantanamo Bay & other cases)

Readings to complete for this week:

- *Note: the readings for this week are somewhat light, and next week’s somewhat heavy, so you may want to start next week’s readings early.*
- Craze, Joshua. “Excerpts from a Grammar of Redaction.” (From “Grammar of Redaction,” New Museum Temporary Center for Translation 2014.) In *Archival Dissonance: Knowledge Production and Contemporary Art*, ed. Anthony Downey. London: I.B. Tauris/Ibraaz, 2015.
- Davidson, Nicholas. “The Strange Case of the Roman Inquisition.” Conference paper.
- Black, Christopher F. “Censorship,” in *The Italian Inquisition*. New Haven: Yale University Press, 1941, 158-207.
- Optional: read more of Darnton, *Censors at Work*.

November 9: Changes in Media Technology Small and Large

Practicalities of how creative works circulate—physical size, the cost of a copy, which venues can or will stock them, how they reach audiences—can exert enormous control over works, creators, and publishers, with effects similar to censorship even if no one intends it. And they can also be exploited to act as intentional censorship. This week’s experts discuss the impact of successive small innovations in media technology on book publication, comic books, and music.

Guests this week:

- Charles Brownstein & Ted Adams (Comic Book Legal Defense Fund)
- Patrick & Teresa Nielsen Hayden (editors & publishers, Tor Books, Macmillan)
- Aram Sinnreich (digital music, piracy)

Readings to complete for this week:

- *Note: the readings for this week are heavy. If you have trouble doing it all, you may do just the beginning of the Doctorow reading for this week & do the rest for next week. Next week's readings are very light.*
- Sinnreich, Aram. *The Piracy Crusade: How the Music Industry's War on Sharing Destroys Markets and Erodes Civil Liberties*. Amherst: University of Massachusetts Press, 2013. Chapter 8, "Guilty until Proven Innocent: Anti-Piracy and Civil Liberties" and chapter 9, "Is Democracy Piracy," pages 160-200.
- Nielsen Hayden, Teresa. *Making Book*. "On Copyediting," 119-144, and "The Pastafazool Cycle," 154-158.
- Comic Book Legal Defense Fund. "History of Comics Censorship." cbldef.org/resources/history-of-comics-censorship/
- Comic Book Legal Defense Fund. *Banned Books Week Handbooks*, 2017, 2018.
- Doctorow, Cory. *Information Doesn't Want to Be Free*, section 1, "Doctorow's Third Law: Information Doesn't Want to Be Free," pages 93-155.

November 16: Policing Performance

Performers and an audience—in a way, theatrical performance is a technology whose fundamentals have not changed since antiquity. This week we explore the history of theater censorship, using it as a contrast case to ask how information technologies have—or haven't—affected a medium which seems so unchanging.

Additional Session: The Droll Players will perform banned plays for us, in Logan room 701. There will be two performances, one **Thursday Nov. 15th at 7:30 PM, one Saturday November 17th at 7:30 pm.** You must attend at least one performance if possible (contact your TA/instructor if you cannot make either show). The performances will be open to the public and will charge for tickets, but students registered in this course will receive free admission to one show. We will arrange ticketing in advance; since the room only seats 90 so we need to split the class among the two nights.

Guests this week:

- Brice Stratford & the Droll Players (performing banned 17th century plays)
- Stephen Nicholson (UK theater censorship)
- Elsa Sjunneson-Henry (burlesque performance)
- Cory Doctorow in person (digital information policy)

Readings to complete for this week:

- Nicholson, Steve. "Not Recommended for Licence: British Theatre Under the Lord Chamberlain," in *Global Insights on Theatre Censorship*, ed. Catherine O'Leary, Diego Santos Sánchez, and Michael Thompson. New York: Routledge, 2016, 221-233.

- Nicholson, Steve. "Staging Hitler, Not Staging Hitler," in Rebecca D'Monte ed., *British Theatre and Performance 1900-1950* (Methuen Bloomsbury, 2015), 223-240.
- Friedman, Andrea. *Prurient Interests: Gender, Democracy and Obscenity in New York City, 1909-1945*. Chapter 2: "'The Habitats of Sex Crazy Perverts': Campaigns Against Burlesque," 62-94.

November 23 THANKSGIVING: NO CLASS THIS WEEK, NO READING THIS WEEK

Nov 30 and December 1: Controlling Readers, Policing Reception

Much discussion of censorship and information control focuses on creators, so we wrap up our series by examining how they affect readers, often by curating access, creating concentric categories of people who are permitted access to different materials. Social status, ethnicity, religion, language group, political affiliation, age: in this two-day event creators and scholars specializing in six different regions of the world will discuss how information control systems from the Inquisition to the Great Firewall of China have categorized and policed readers.

NOTE: in addition to the usual Friday afternoon class there will be a second session on Saturday morning from 10 AM to 12 noon. If you cannot make it, talk to your TA.

Guests for This Week:

- Kyeong-Hee Choi (colonial censorship in occupied Korea under Japanese rule)
- Wendy Doniger (author of a book censored in India)
- Alan Charles Kors (Enlightenment censorship & book regulation, free speech on College Campuses)
- Hannah Marcus (Inquisition licensing process, history of science)
- Stuart McManus (Iberian empires, Spanish and Portuguese Inquisitions)
- Glenn Tiffert (contemporary China, internet censorship)
- Cory Doctorow (digital information policy) either in person or by teleconference TBD

Readings to complete for this week:

- Doniger, Wendy. "Banned in Bangalore," *The New York Times*, March 5, 2014.
- Doniger, Wendy. "India: Censorship by the Batra Brigade," *The New York Review of Books*, May 8, 2014.
- Kors, Alan Charles. *The Shadow University*, pp. 34-96, 113-183.
- Mill, John Stuart. *On Liberty*, chapter 2.
- Findlen, Paula and Hannah Marcus. "Science under Inquisition: Heresy and Knowledge in Catholic Rome." *Isis* 103 (2012), 376-382.
- Tiffert, Glen. "Turning Scholars into Unpersons." *Hoover Digest*, 2013 n. 3, 107-114.
- Freedom House, "Freedom on the Net 2017."

Final Papers/Projects due December 12th

Final projects/papers will be submitted electronically, unless you make other arrangements with your TA/instructor. Papers are due by the "end of the day" on Dec. 12th, meaning they may be submitted after midnight on the 12th, but must be received by the time TAs/instructors get up at 7 AM on the morning of December 13th.

REQUIRED READINGS:

It is recommended that you purchase these three texts for your own long-term use:

Milton, *Areopagitica and Other Writings*, Penguin classics, ISBN 0140439064
Cory Doctorow, *Information Doesn't Want to Be Free*, McSweeney's, 1940450462

Question: All the essays in Cory Doctorow's book are also available for free on his website and online through Canvas. Can I just use those instead of buying it?

Answer: Absolutely. Having a physical book is often more convenient, and proceeds support the author, but Cory put the online version there to encourage free reading, so either is fine.

Question: I have a different edition of the Milton. Can I use it instead?

Answer: Absolutely, all you need is the *Areopagitica*. There are free e-book versions too.

REQUIRED E-RESERVES AND WEB RESOURCES:

American Library Association. "Top Ten Most Challenged Books Lists, 2000-2009" March 26, 2013. <http://www.ala.org/advocacy/bbooks/frequentlychallengedbooks/top10>

Comic Book Legal Defense Fund. *Banned Books Week Handbooks*, 2017, 2018.

Belew, Kathleen, *Bring the War Home*, chapter 4, "Mercenaries and Paramilitary Praxis," pp. 77-102.

Black, Christopher F. "Censorship," in *The Italian Inquisition*. New Haven: Yale University Press, 1941, 158-207.

Comic Book Legal Defense Fund. "History of Comics Censorship." cbldf.org/resources/history-of-comics-censorship/

Copeland, David. *The Idea of a Free Press: The Enlightenment and its Unruly Legacy*, pp. 139-213, 249-62. (The whole book is online).

Craze, Joshua. "Excerpts from a Grammar of Redaction." (From "Grammar of Redaction," New Museum Temporary Center for Translation 2014.) In *Archival Dissonance: Knowledge Production and Contemporary Art*, ed. Anthony Downey. London: I.B. Tauris/Ibraaz, 2015.

Darnton, Robert. *Censors at Work: How States Shaped Literature*. First edition. New York, NY: W.W. Norton & Company, 2014.

Davidson, Nicholas. "The Strange Case of the Roman Inquisition." Conference paper.

Doniger, Wendy. "Banned in Bangalore," *The New York Times*, March 5, 2014.

Doniger, Wendy. "India: Censorship by the Batra Brigade," *The New York Review of Books*, May 8, 2014.

Findlen, Paula and Hannah Marcus. "Science under Inquisition: Heresy and Knowledge in Catholic Rome." *Isis* 103 (2012), 376-382.

Foucault, Michel. "What is an Author?" *The Essential Foucault*, ed. Paul Rabinow and Nikolas Rose. New York: New Press, 2003: 377-91.

Freedom House, "Freedom on the Net 2017."

Friedman, Andrea. *Prurient Interests: Gender, Democracy and Obscenity in New York City, 1909-1945*. Chapter 2: "'The Habitats of Sex-Crazed Perverts': Campaigns Against Burlesque," 62-94.

- Gaiman, Neil. "Why Defend Freedom of Icky Speech?" Neil Gaiman's Journal.
<http://journal.neilgaiman.com/2008/12/why-defend-freedom-of-icky-speech.html>
- Indian Writers' Forum. "Statement from the Indian Writers' Forum," 23 July 2018.
- Johns, Adrian. "The Information Defense Industry and the Culture of Networks." *A Modern 2* (2013): <http://amodern.net/article/the-information-defense-industry-and-the-culture-of-networks/>.
- Kors, Alan Charles. *The Shadow University*, pp. 34-96, 113-183.
- Mill, John Stuart. *On Liberty*, chapter 2.
- Nielsen Hayden, Teresa. *Making Book*. "On Copyediting," 119-144, and "The Pastafazool Cycle," 154-158.
- Nicholson, Stephen. "Not Recommended for Licence: British Theatre Under the Lord Chamberlain," in *Global Insights on Theatre Censorship*, ed. Catherine O'Leary, Diego Santos Sánchez, and Michael Thompson. New York: Routledge, 2016, 221-233.
- Orwell, George. *Nineteen Eighty-Four*. Chapters 1, 4, 5 (Partial), Appendix on Newspeak.
- Orwell, George. "The Prevention of Literature," in *Orwell's Nineteen Eighty-Four: Text, Sources, Criticism*, ed. Irving Howe. London: Harcourt, 1963, 262-273.
- Sinnreich, Aram. *The Piracy Crusade: How the Music Industry's War on Sharing Destroys Markets and Erodes Civil Liberties*. Amherst: University of Massachusetts Press, 2013. Chapter 8, "Guilty until Proven Innocent: Anti-Piracy and Civil Liberties" and chapter 9, "Is Democracy Piracy," pages 160-200.
- Slauter, Will. "Copyright and the Political Economy of News in Britain, 1836–1911," extract from chapter 5 of *Who Owns the News? A History of Copyright* (Stanford University Press, 2019), forthcoming as an article in *Victorian Periodicals Review* 51, no. 4 (Winter 2018).
- Stow, Kenneth R. "The Burning of the Talmud in 1553, in the Light of Sixteenth Century Catholic Attitudes toward the Talmud." *Bibliothèque d'Humanisme et Renaissance*, T. 34, No. 3 (1972), pp. 435-459.
- Tiffert, Glen. "Turning Scholars into Unpersons." *Hoover Digest*, 2013 n. 3, 107-114.

IF YOU READ FRENCH, THE FOLLOWING IS STRONGLY RECOMMENDED:

Malesherbes, *Mémoire sur la liberté de la presse*.

OPTIONAL: SPEAKERS WORKS (in case you want to learn more)

- Copeland, David. *The Media's Role in Defining the Nation: the Active Voice*. New York: Peter Lang 2010.
- Copeland, David. *The Idea of a Free Press: the Enlightenment and its Unruly Legacy*. Evanston: Northwestern University Press, 2006.
- Doctorow, Cory. *Content: Selected Essays on Technology, Creativity, Copyright, and the Future of the Future*. 1st ed. San Francisco: Tachyon Publications, 2008.
- Doctorow, Cory, Amanda Palmer, and Neil Gaiman. *Information Doesn't Want to Be Free: Laws for the Internet Age*. San Francisco: McSweeney's, 2014.
- Johns, Adrian. *Death of a Pirate: British Radio and the Making of the Information Age*. 1st ed. New York: W.W. Norton & Co, 2011.
- Johns, Adrian. *Piracy: The Intellectual Property Wars from Gutenberg to Gates*. Chicago: University of Chicago Press, 2009.

- Johns, Adrian. *The Nature of the Book: Print and Knowledge in the Making*. Chicago: University of Chicago Press, 1998.
- Kors, Alan Charles. *Atheism in France, 1650-1729*. Princeton, N.J: Princeton University Press, 1990.
- Kors, Alan Charles. *Epicureans and Atheists in France, 1650-1729*. Cambridge, United Kingdom: Cambridge University Press, 2016.
- Kors, Alan Charles. *Naturalism and Unbelief in France, 1650-1729*. Cambridge, United Kingdom: Cambridge University Press, 2016.
- Kors, Alan Charles and Harvey A. Silverglate. *The Shadow University: the Betrayal of Liberty on America's Campuses*. New York: Free Press, 1998.
- Marcus, Hannah. "The Mind of the Censor: Girolamo Rossi, a Physician and Censor for the Congregation of the Index." *Early Science and Medicine*, v. 23 (1-2) 2018,14-33.
- Nicholson, Steve. *The Censorship of British Drama, 1900-1968*. Exeter: University of Exeter Press, 2003-2014.
- Nicholson, Steve. "Staging Hitler, Not Staging Hitler," in Rebecca D'Monte ed., *British Theatre and Performance 1900-1950* (Methuen Bloomsbury, 2015), 223-240.
- Sinnreich, Aram. *Mashed Up: Music, Technology, and the Rise of Configurable Culture*. Amherst : University of Massachusetts Press, 2010.
- Slauter, Will. "Upright Piracy: Understanding the Lack of Copyright for Journalism in Eighteenth-Century Britain," *Book History*, 16 (1), 34-61.
- Vaidyanathan, Siva. *Copyrights and Copywrongs: the Rise of Intellectual Property and How it Threatens Creativity*. New York: New York University Press, 2001.
- Vaidyanathan, Siva. *The Googlization of Everything (And Why We Should Worry)*. Berkeley: University of California Press, 2012.

OPTIONAL: RECOMMENDED BACKGROUND READING (for those who want more guidance):

- Eisenstein, Elisabeth. *The Printing Press as an Agent of Change*. Cambridge: Cambridge University Press, 1980.

FURTHER OPTIONAL RECOMMENDED READINGS (good starting places for your research):

- Anderson, Nate. *The Internet Police: How Crime Went Online—and the Cops Followed*. First edition. New York: W.W. Norton & Company, 2013.
- Aron-Beller, Katherine and Christopher Black. *The Roman Inquisition: Centre Versus Peripheries*. Leiden: Brill 2018.
- Barlow, John Perry. "Declaration of the Independence of Cyberspace." Eff.org. <https://projects.eff.org/~barlow/Declaration-Final.html>
- Bayly, C. A. *Empire and Information: Intelligence Gathering and Social Communication in India, 1780-1870*. Cambridge Studies in Indian History and Society 1. Cambridge ; New York: Cambridge University Press, 1996.
- Benkler, Yochai. *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. New Haven [Conn.]: Yale University Press, 2006.
- Bethencourt, Francisco. *The Inquisition: A Global History, 1478-1834*. Cambridge: Cambridge University Press, 2009.

- Blair, Ann. *Too Much to Know: Managing Scholarly Information before the Modern Age*. New Haven [Conn.]: Yale University Press, 2010.
- Cardon, Dominique. "Inside the Mind of PageRank: A Study of Google's Algorithm." *La Découverte* 177 (2013): 63-95.
- Cavallo, Guglielmo, Roger Chartier, and Lydia G. Cochrane eds. *A History of Reading in the West*. Oxford: Polity Press, 1999, esp. 179-237.
- Chartier, Roger. "Texts, Printings, Readings." in *The New Cultural History*, ed. L. Hunt ed. Berkeley and Los Angeles: University of California Press, 1989: 154-75.
- Chartier, Roger. *The Order of Books: Readers, Authors, and Libraries in Europe between the Fourteenth and Eighteenth Centuries*. Stanford, Calif: Stanford University Press, 1994.
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