



**भारतीय प्रौद्योगिकी संस्थान कानपुर**  
**INDIAN INSTITUTE OF TECHNOLOGY KANPUR**  
 P.O.: IIT Kanpur, 208 016, Uttar Pradesh, India  
**ACADEMIC SECTION : UNDERGRADUATE OFFICE**

**Prof. Shashank Shekhar**  
**Chairperson, SUGC**

No. A(U)/New \_Course/2025/UG/08  
 September 30, 2025

1966

**OFFICE MEMORANDUM**

The SUGC, in its meeting 2025-26/1st, approved the proposal of the Humanities and Social Sciences (HSS) department to offer a new course as detailed below:

Sl. No.	Course No.	Course Credits	Course Title	Course Type
1.	ENG403	3-0-0-0 [9]	Film movements in Europe and the US after World War II	REGULAR
2.	ENG406	3-0-0-0 [9]	Film Movements in the Global South	REGULAR
3.	ENG407	3-0-0-0 [9]	Non-mainstream narrative cinemas in India	REGULAR

The copy of the course proposals is enclosed for reference.

  
 Shashank Shekhar

Copy to:

1. Dean, Academic Affairs
2. Associate Dean, Academic Affairs
3. All SUGC members
4. Heads of All Departments
5. OARS Section

ENG 403

**Indian Institute of Technology, Kanpur**

**Proposal for a New Course**

1. Course no.: ENG4xx (level 2 UG course)

2. Course title: Film movements in Europe and the US after World War II

3. Per-week Lectures: 3 (L), Tutorial: 0 (T), Laboratory: 0 (P), Additional hours: 0 (A)

Credits (3xL+2xT+P+A): 9

Duration of course: Full semester

4. Proposing department: HSS/English

Other departments/IDP which may be interested in the proposed course:

Other faculty members interested in teaching the proposed course:

5. Proposing instructor: Syed Feroz Hassan

6. Course description:

This course will cover the new cinemas that emerged first in Europe after World War II in Italy, France, Germany, the former Czechoslovakia, the former Yugoslavia, Germany and Poland. Since this history is closely linked to the reciprocal influence of Hollywood and European cinemas, a segment of the course will also look at the 'New Hollywood' of the 1960s and '70s. The aim is to introduce students to the emergence of arthouse cinemas as a distinct sector of film production, its socio-political context, and the key films and filmmakers that emerged from the various "new waves" from these parts of the world in the second half of the twentieth century.

The film movements will be contextualized within important changes in film industries and culture in both Europe and the US. These include the dominance and then collapse of the classical Hollywood studio system, the emergence of state support for personal filmmaking in Europe, the discourse of film authorship, the increasing importance of film festivals and film clubs, and debates about the status of film and cultural production within larger debates about free-market policies. Beyond film culture, these movements will be contextualized within concerns such as postwar recovery in Europe, the Cold War, and the effects of decolonization.

**B) Contents**

S. No.	Broad Title	Topics	No. of hours
1.	Definitions	1. Art cinema, world cinema, global cinema, film authorship	3

D) Short summary for inclusion in the Courses of Study booklet

This course will cover the new cinemas that emerged first in Europe after World War II in Italy, France, Germany, the former Czechoslovakia, the former Yugoslavia, Germany and Poland. Since this history is closely linked to the reciprocal influence of Hollywood and European cinemas, a segment of the course will also look at the 'New Hollywood' of the 1960s and '70s. The aim is to introduce students to the emergence of arthouse cinemas as a distinct sector of film production, its socio-political context, and the key films and filmmakers that emerged from the various "new waves" from these parts of the world in the second half of the twentieth century.

7. Recommended books:

Textbook:

- *Making Waves: New Cinemas of the 1960s*, by Geoffrey Nowell-Smith (Bloomsbury, 2012)
- Selections from *World Cinema: Critical Approaches*, ed. John Hill and Pamela Church Gibson (OUP, 2000)

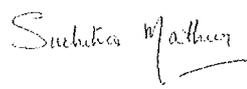
Reference Books: --

8. Any other remarks: None

Dated: 11-06-2025

Proposer: 

Dated: 12-06-2025

DUGC/DPGC Convenor: 

The course is approved / not approved.



Chairman, SUGC/SPGC

Dated:

ENG406

**Indian Institute of Technology, Kanpur**

**Proposal for a New Course**

1. Course no.: ENG4XX (level 2 UG course)

2. Course title: Film Movements in the Global South

3. Per-week Lectures: 3 (L), Tutorial: 0 (T), Laboratory: 0 (P), Additional hours: 0 (A)

Credits (3xL+2xT+P+A): 9

Duration of course: Full semester

4. Proposing department: HSS/English

Other departments/IDP which may be interested in the proposed course:

Other faculty members interested in teaching the proposed course:

5. Proposing instructor: Syed Feroz Hassan

6. Course description:

A) Scope

This course will cover film movements in parts of the world covered by the terms 'the Global South' and 'the Third World'. The purpose of the course is to introduce students to cinemas from regions of the world other than North America and Europe. The focus will be on film movements, often referred to as 'new cinemas' or 'new waves', from these parts of the world. The course will alternate between a continental and national focus depending on the requirements of the topic. Thus, the first half of the course will have a continental focus, first on the film movements in Latin America in the 1960s and '70s, and then the cinema from Africa, both north and sub-Saharan, from the 1970s to the 2000s.

In the case of Latin America, the continental framing is to contextualize the shared debates on neocolonialism, revolutionary politics, as well as the experiences of military dictatorships that informed much of this film history. African cinema will be contextualized within shared concerns of postcolonial identity and the legacy of colonial frameworks.

The third part of the course will look at the new cinemas in East and Southeast Asia, primarily in Taiwan, the People's Republic of China and the Philippines from the 1980s to the present. These cinemas will be contextualized against experiences of economic liberalization in the region alongside regional geopolitical dynamics. The fourth part will look at post-revolutionary Iranian cinema and its complex imprint on the national and global cultural landscape. The final part of the course will look at some select contemporary films from different parts of the Global South and ask students to identify shared patterns or concerns across them, if any, and to reflect on the category itself.

- b) *African Cinema: New Forms of Aesthetics and Politics*, by Manthia Diawara (Pretzel, 2010)
- c) *A companion to Chinese cinema*, ed. Yingjin Zhang (Blackwell, 2012)
- d) *The New Iranian Cinema*, ed. Richard Tapper (I. B. Tauris, 2002)

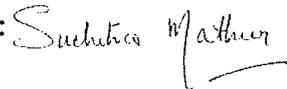
Reference Books: --

8. Any other remarks: None

Dated: 11-05-2025

Proposer: 

Dated: 12-06-2025

DUGC/~~DPGC~~ Convenor: 

The course is approved / not approved.



Chairman, SUGC/SPGC

Dated:

ENG407

**Indian Institute of Technology, Kanpur**

**Proposal for a New Course**

1. Course no.: ENG4xxx (level 2 UG course)

2. Course title: Non-mainstream narrative cinemas in India

3. Per-week Lectures: 3 (L), Tutorial: 0 (T), Laboratory: 0 (P), Additional hours: 0 (A)

Credits (3xL+2xT+P+A): 9

Duration of course: Full semester

54 Proposing department: HSS/English

Other departments/IDP which may be interested in the proposed course:

Other faculty members interested in teaching the proposed course:

5. Proposing instructor: Syed Feroz Hassan

6. Course description:

A) Scope

This course will introduce students to a range of Indian films that have variously been described as arthouse, alternative, independent or indies, and non-mainstream. It will begin by providing a brief genealogy of these terms and their resonance with, but also the difficulty of adapting them to, the Indian context.

The history of these cinemas will be examined alongside the emergence of institutions such as film societies, film festivals and the Film Finance Corporation (FFC) / National Film Development Corporation (NFDC), while foregrounding shared formal and thematic concerns in different phases and categories that emerge from this history.

The emergence of the Film Society Movement in the 1950s will form the backdrop to the discussion of films by Satyajit Ray, Ritwik Ghatak and Mrinal Sen from West Bengal in the first phase. A second phase will link up the consolidation of the movement with the emergence of state-sponsored filmmaking through the NFDC. Films by directors such as Adoor Gopalakrishnan, G. Aravindan, Girish Karnad, Shyam Benegal, Jabbar Patel, Sai Paranjpye, Girish Kasaravalli, Ketan Mehta, Govind Nihalani and Saeed Mirza will be used to discuss broadly shared concerns around realism in style and a socio-political imperative in the choice of subjects. These will be placed against relevant aspects of Indian history from the late 1960s to the early '90s.

The discussion of this second phase will also have a separate section to briefly discuss some attempts at non-state sponsored funding for such cinema. A couple of prominent instances of the

S. No.	Broad Title	Topics	No. of Lectures
		3. Alternate funding models for this mode	
4.	Experimental narrative cinema	The films of Mani Kaul and Kumar Shahani	5
5.	English language films in India	1. Significance of attempts at English language production 2. The early films of Merchant-Ivory and the films of Aparna Sen, Pamela Rooks, Pradip Kishen and Dev Benegal	6
6.	Non-mainstream cinema post Liberalization	1. The decline of the film society movement: causes and consequences 2. Global festival financing and the new independent cinemas 3. Some new aesthetic and thematic patterns	5
Total			40

C) Pre-requisites, if any: None

D) Short summary for inclusion in the Courses of Study booklet

This course will introduce students to a range of Indian films that have variously been described as arthouse, alternative, independent or indies, and non-mainstream. It will look at a variety of filmmakers such as Satyajit Ray, Ritwik Ghatak, Adoor Gopalakrishnan, Shyam Benegal, Mani Kaul, and many others to identify the varying aesthetic and social significance of these films over the past seven decades of film history.

7. Recommended books:

Textbooks: Readings will include selections from the following:

- a) *Deep Focus: Reflections on Cinema*, by Satyajit Ray (Harper Collins 2013)
- b) *Rows and Rows of Fences: Ritwik Ghatak on Cinema* (Seagull 1987)
- c) *Montage: Life, Politics, Cinema*, by Mrinal Sen (Seagull 2018)
- d) *India's Film Society Movement*, by V. K. Cherian (Sage 2016)