

## **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) Contents

S. No.	Broad Title	Topics	No. of hours
1.	Latin American cinema in the 1960s and '70s	1. Brazilian 'Cinema novo' 2. Latin American film manifestos 3. The Cuban film school	9
2.	African cinema	1. The generation of Ousmane Sembene in West Africa 2. Cinema in the settler-colonial context 3. Some contemporary film authors from Africa	9
3.	East and Southeast Asia	1. The Taiwanese new wave 2. The fifth and sixth generations in Chinese cinema 3. New cinemas in the Philippines	9
4.	Post-revolutionary Iranian cinema	1. The Iranian new wave of the 1980s and '90s 2. Political film authorship in contemporary Iran	9
5.	Contemporary cinema in the Global South	Comparative analysis of select contemporary films from the Global South	4
Total			40

C) Pre-requisites, if any: None

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

This course will cover film movements from the 1960s to the present in parts of the world covered by the term 'Global South' or, earlier, 'the Third World'. These will be framed against key historical developments in parts of Latin America, Africa and Asia, while introducing students to the work of some of the most significant filmmakers from these parts of the world.

7. Recommended books:

Readings will include selections from:

- a) *Latin American Cinema: A Comparative History*, by Paul A. Schroeder Rodríguez (UC Press, 2016)

- 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

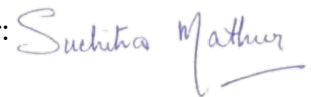
Dated: 11-05-2025

Proposer:



Dated: 12-06-2025

DUGC/~~DPGC~~ Convenor:



The course is approved / not approved.

Chairman, SUGC/~~SPGC~~

Dated: