

Indian Institute of Technology, Kanpur

Proposal for a New Course

1. Course no.: ENG7XX (PG course)

2. Course title: Cinema and 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 look at the intersection of film history with discursive constructions of the “Third World” and subsequently of the “Global South” since the second half of the twentieth century. Rather than provide histories of multiple national cinemas from the Global South, the course will engage with films and critical debates from both the Global South and North that resonate with different understandings of the Third World/Global South.

The course will begin with a historical overview of Third-Worldist discourses to contextualize them in the movements of decolonialization, postcolonial solidarity movements such as the non-aligned movement, and the Cold War in the decades immediately after World War II. This overview will then extend to the emergence of the ‘developmental’ discourse of the Third World that coincides with the increasing role in geopolitics played by global financial agencies such as the World Bank and the International Monetary Fund starting in the 1970s. An overview of this history will end with a look at newer forums of Global South identity such as BRICS.

The historical overview in the initial part of the course will be followed first by an examination of the Soviet Union’s role as a mediator of cultural exchange with and across postcolonial countries. The course will then turn to the primacy of guerilla/militant film movements in the western hemisphere’s assessments of cinemas from the Third World. This part will be accompanied by a close examination of ‘tricontinental’ film discourses such as ‘imperfect cinema’, ‘cinema of hunger’, ‘cinema of underdevelopment’ and ‘third cinema’. Films, non-fiction and fiction, narrative and non-narrative, from Latin America and Africa will feature prominently in this part of the course. A key strand of examination will be the tension between

‘national’ imperatives and ‘tricontinental’ solidarities in the debates during this period, as well as the mediating role played by First World intellectuals and institutions.

The final part of the course will look at the increasing prominence of the kind of personal narrative cinemas from the Global South on the film festival circuit that the earlier tricontinental discourses resisted. Apart from examining historical and structural reasons for this, the course will also attempt to use select films to identify shared stylistic, thematic and institutional patterns across parts of the Global South and to assess if they amount to any kind of discursive coherence.

B) Contents

S. No.	Broad Title	Topics	No. of hours
1.	From the ‘Third World’ to the ‘Global South’	Histories of: 1. The non-aligned movement 2. Revolutionary third-worldism 3. Developmental third-worldism 4. The Brandt Line and the discourse of the Global South 5. Newer Global South forums	6
2.	Cinema in the Soviet sphere of cultural influence	Case studies: 1. The Tashkent film festival 2. The circulation of Indian cinema in the Soviet Union	6
3.	The ‘third cinema’ moment	1. Tricontinental film manifestoes 2. The role of ICAIC, post-revolutionary Cuba’s film school 3. Senegal’s FESPACO film festival 4. The mediating role of western intellectuals and institutions 5. Tensions between personal and political cinemas	18
4.	The Global South on the map of transnational cinema	1. The courting of the Global South by western film festivals 2. GATT negotiations and cinema as ‘cultural exception’ 3. Festivals as producers	10

S. No.	Broad Title	Topics	No. of hours
		4. Patterns across case studies of Global South films from this period	
Total			40

C) Pre-requisites, if any: None

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

This course will look at the intersection of film history with discursive constructions of the “Third World” and subsequently of the “Global South” since the second half of the twentieth century. Rather than provide histories of multiple national cinemas from the Global South, the course will engage with films and critical debates from both the Global South and North that resonate with different understandings of the Third World/Global South.

7. Recommended books:

- a) *The Darker Nations: A People’s History of the Third World*, by Vijay Prashad (The New Press, 2007)
- b) *The Global Cold War: Third World Interventions and the Making of Our Times* (Cambridge UP, 2007)
- c) *The Cultural Cold War and the Global South: Sites of Contest and Communitas*, ed. Kerry Bystrom et al (Routledge, 2021)
- d) *World Socialist Cinema: Alliances, Affinities, and Solidarities in the Global Cold War*, by Masha Salazkina (University of California Press, 2023)
- e) *Leave Disco Dancer Alone: Indian Cinema and Soviet Movie-Going After Stalin*, by Sudha Rajagopalan (Yoda Press, 2008)
- f) *Selections from Film Manifestos and Global Cinema Cultures: A Critical Anthology*, ed. Scott MacKenzie (UC Press, 2014)
- g) *Selections from African Experiences of Cinema*, ed. Imruh Bakari and Mbye Cham (British Film Institute, 1996)
- h) *Questions of Third Cinema*, ed. Jim Pines and Paul Willemsen (British Film Institute, 1989)
- i) *Selections from New Latin American Cinema, Vols. 1 & 2*, ed. Michael T. Martin (Wayne State University Press, 1997)

- j) *Framework: The Journal of Cinema and Media*, Volume 62, Number 1, Spring 2021 (special issue on Third Cinema documents)
- k) Selections from *The Film Festival Reader*, ed. Dina Iordanova (British Film Institute, 2013)
- l) Kirsten Smith, "Questions of identity and global visibility: French funding in Latin American and Maghrebi cinema," in *Contemporary French Civilization*, vol. 49, no. 1, 41-66.
- m) Joseph Pomp, "France as author of world cinema: International co-production and the Fonds Sud, 1984-2012", in *French Cultural Studies*, vol. 31, no. 2 (2020), 113.

Reference Books: --

8. Any other remarks: None

Dated: 11-05-2025

Proposer:



Dated:

DUGC/DPGC Convenor:

The course is approved / not approved.

Chairman, SUGC/SPGC

Dated: