



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

Prof. Sagar Chakraborty
Chairperson, SUGC

No. A(U)/CEA/2026/UG/04
 February 12, 2026 **1091**

OFFICE MEMORANDUM

The SUGC, in its 2025-26/6th meeting, approved the proposal of the Humanities and Social Sciences (HSS) and Mathematics and Statistics (MATH) departments to offer new courses as detailed below:

Sl. No.	Course Title	Dept.	Course Code	Course Credits (L-T-P-A)	Course Type	Course Instructor (Prof.)
1.	Japanese Cinema: A Historical & Cultural Perspective	HSS	ART415	9 (3-0-0-0)	REGULAR	Ritwij Bhowmik
2.	19th & 20th Century Western Painting	HSS	ART416	9 (3-0-0-0)	REGULAR	Ritwij Bhowmik
3.	An Introduction to the Cinematic Art of China	HSS	ART419M	5 (3-0-0-0)	MODULAR	Ritwij Bhowmik
4.	An Introduction to Linear Programming	MATH	MTH316	9 (3-0-0-0)	REGULAR	Malay Banerjee

The copy of the course proposals is enclosed for reference.


 Sagar Chakraborty

Copy to:

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

ART415

Indian Institute of Technology, Kanpur

Proposal for a New Course

1. Course No: ART4** **ART 415**
2. Course Title: JAPANESE CINEMA: A HISTORICAL & CULTURAL PERSPECTIVE.
3. Per Week Lectures: 03(L), Tutorial: 0 (T), Laboratory: 0 0 (P), Additional Hours[0-2]: _____ (A),
Credits (3*L+0*T+P+A): 09 Duration of Course: Full Semester / ~~Modular~~
4. Proposing Department/IDP: Humanities and Social Sciences.
- Other Departments/IDPs which may be interested in the proposed course: None.
- Other faculty members interested in teaching the proposed course: None.
5. Proposing Instructor(s): Ritwij Bhowmik
6. Course Description: Please see enclosed documents for information under No. 6. & 7.
- A) Objectives:
B) Contents (preferably in the form of 5 to 10 broad titles)

S. No	Broad Title	No. of Lectures
1.		

- C) Pre-requisites, if any (examples: a- PSO201A, or b- PSO201A or equivalent):
D) Short summary for including in the Courses of Study Booklet

7. Recommended Books:

Textbooks:

Reference Books:

8. Any other remarks: None.

Dated: January 1, 2026 Proposer: Ritwij Bhowmik

Dated: January 1, 2026 DUGC/DPGC Convener: R. Bhowmik

The course is approved / ~~not approved~~


Chairman, SUGC/SPGC

Dated: _____

JAPANESE CINEMA: A HISTORICAL & CULTURAL PERSPECTIVE

(Course Proposal)

Proposed by: Prof. Ritwij Bhowmik

6. Course Description

This HSS Level 2 course will provide an introduction to modern Japanese cinema for students at this institute. Along with the key focus on the noted “auteurs” of the Japanese film industry, we will align the cinema within the wider historical, cultural, and socio-political contexts that had influenced them. Not only will we be screening and discussing films in a diverse range of genres, including period and historical drama, comedy, horror, martial arts, and animation, but we will also be exploring topics that span from traditional Japanese art to the modern history of Japan. In addition, the issues of class, gender, and cultural identity will also be recurring themes in the film discourse. Throughout the course, students will be exposed to both canonical cinematic classics and lesser-known treasures to gain a comprehensive understanding of the diversity and complexity of Japanese cinema.

All readings, course materials, lectures, and evaluations in the course will be in English; no Japanese language skills are required, although memorizing Japanese names is essential. The course evaluation will include regular written quizzes, as well as mid-semester and end-semester examinations.

A) The Objective of this course:

- I. The key objective of this course is to introduce students to modern Japanese cinema.
- II. To understand a cinema's artistic objectives, its perceptions of society and history as a context, and its cultural prerequisites.
- III. To teach the celebrated Japanese "auteurs," cinematic genres, and prominent films.
- IV. To understand how Japanese cinema has responded to and incorporated local traditions with global appeal.
- V. To consider the topics of visual art, history, society, war, propaganda, tradition, and integrity within the Japanese cinema.
- VI. To be able to develop a knowledgeable analysis of a film.

B) Contents:

Sl. No.	Board Titles	Topics	Number of Lectures
1.	Introduction	<ul style="list-style-type: none"> Why is Cinema an Art form? Basic Cinema Study and Visual Culture. 	1
2.	Overview of Japanese Art, Culture and Cinema	<ul style="list-style-type: none"> Exploring Japanese Modern Art and Culture. Cinema in Japan. 	2
3.	Early Japanese Cinema	<ul style="list-style-type: none"> The early ear: 1920s Japanese cinema. Silent Movies in Japan. 	3
4.	Empire of Japan Era	<ul style="list-style-type: none"> The Pre-War Japanese films. The Talkie Films and the Studio Era. Early masters: <u>Sadao Yamanaka</u> and <u>Yasujiro Ozu</u>. 	6
5.	Post-War Era	<ul style="list-style-type: none"> Post-War years: American occupation Golden Age of Japanese Cinema. <u>Akira Kurosawa</u> 	3
6.	Second Golden Age of Japanese Cinema	<ul style="list-style-type: none"> The Second Golden Age of Japanese Cinema. The <i>sarariman</i> genre: <u>Yasuzo Masumura</u>. 	3
7.	Revival of <i>Jidaigeki</i>	<ul style="list-style-type: none"> Revival of <i>jidaigeki</i>. 	3
8.	Japanese Anime	<ul style="list-style-type: none"> Japanese Art and Cinema after the Cold War. Emergence of <i>anime</i> as modern art. <u>Hayao Miyazaki</u>'s masterpiece <i>Spirited Away</i>. 	6
9.	Japanese Cinema In the 1990s.	<ul style="list-style-type: none"> Resurgence of the <i>J-Horror</i>. Masters of Fear: The Films of <u>Kiyoshi Kurosawa</u> and <u>Hideo Nakata</u> 	6
10.	Contemporary Cinema in Japan	<ul style="list-style-type: none"> Transgressive Cinema in Japan. Contemporary Masters: Cinema of <u>Takashi Miike</u> and <u>Hirokazu Koreeda</u>. 	6

C) Pre-requisites: None.

D) Short summary for including in the Courses of Study Booklet:

This is a theoretical film-study/visual-culture course that provides a comprehensive historical survey of Japanese cinema, with an emphasis on both its artistic creations and its reflections and commentary on Japanese history and society. Throughout the course, students will be exposed to both canonical cinematic classics and lesser-known treasures to gain a comprehensive understanding of the diversity and complexity of Japanese cinema.

7. Recommended books

Text Books:

Phillips, Alastair, and Julian Stringer (Eds.). *JAPANESE CINEMA: TEXTS AND CONTEXTS*. 1st edition. Routledge, 2007.

Stanley-Baker, Joan. *Japanese Art*. 3rd edition. Thames & Hudson, 2014.

Vick, Tom. *Asian Cinema: A Field Guide*. 1st edition. Perennial, 2008.

Reference Books:

Galt, Rosalind, and Karl Schoonover (Eds.). *Global Art Cinema: New Theories and Histories*. Oxford University Press, 2010.

Gray, Gordon. *CINEMA: A Visual Anthropology*. Routledge, 2010.

Martin, Sean. *New Waves in Cinema*. Kamera Books, 2013.

Okakura, Kakuzo. *The Book of Tea: A Japanese Harmony of Art Culture and the Simple Life*. BiblioLife, 1906.

Shuk-ting, Yau, Kinnia, (Ed.). *East Asian Cinema and Cultural Heritage From China, Hong Kong, Taiwan to Japan and South Korea*. 1st ed. Palgrave Macmillan, 2011.

Wada-Marciano, Mitsuyo. *Nippon Modern: Japanese Cinema of the 1920s And 1930s*. University of Hawaii Press, 2008.

Wert, Michael. *Samurai: A Concise History*. 1st edition, Oxford University Press, 2019.

ART 416

Indian Institute of Technology, Kanpur

Proposal for a New Course

1. Course No: ART4** **ART 416**
2. Course Title: 19TH & 20TH CENTURY WESTERN PAINTING.
3. Per Week Lectures: 03(L), Tutorial: 0(T), Laboratory: 0 0(P), Additional Hours[0-2]: _____(A),
Credits (3*L+0*T+P+A): 09 Duration of Course: Full Semester / ~~Modular~~
4. Proposing Department/IDP: Humanities and Social Sciences.
- Other Departments/IDPs which may be interested in the proposed course: None.
- Other faculty members interested in teaching the proposed course: None.
5. Proposing Instructor(s): Ritwij Bhowmik
6. Course Description: Please see enclosed documents for information under No. 6. & 7.
- A) Objectives:
B) Contents (preferably in the form of 5 to 10 broad titles)

S.No	Broad Title	No. of Lectures
1.		

- C) Pre-requisites, if any (examples: a- PSO201A, or b- PSO201A or equivalent):
D) Short summary for including in the Courses of Study Booklet

7. Recommended Books:

Textbooks:

Reference Books:

8. Any other remarks: None.

Dated: January 1, 2026 Proposer: Ritwij Bhowmik

Dated: January 1, 2026 DUGC/DPGC Convener: R. Bhowmik

The course is approved / ~~not approved~~


Chairman, SUGC/SPGC

Dated: _____

19TH & 20TH CENTURY WESTERN PAINTING

(Course Proposal)

Proposed by: Prof. Ritwij Bhowmik

6. Course Description

This is a theoretical art history course that introduces the history of modern painting in the Western world to undergraduate students. Students will study the modern painting practices in Europe and the USA throughout the 19th and 20th centuries. Through a string of innovative art movements led by some pioneering artists, students will (theoretically) explore a diverse array of art mediums, and new art techniques that aim to provide a wide-ranging art historical and visual cultural overview of modern art within the larger domain of Visual Art—from Romanticism to Post-Impressionism, Cubism to Abstract Expressionism, Fauvism to Pop Art, Surrealism to Minimalism. Furthermore, it will align them in the societal, political, economic, and historical settings from which they were generated.

There is no prerequisite, but fluency in the English language and an inclination towards the visual arts are absolutely necessary. The course evaluation will include regular written quizzes, as well as mid-semester and end-semester examinations.

A) The Objective of this course:

- I. The key objective of this course is to introduce students to the history of painting practice in the Western world.
- II. To teach the principal artists, art movements, and famous paintings, and how they have reacted to and engaged with both local and international art contexts.
- III. To be able to recognize legendary artists, art movements, and paintings.
- IV. To develop a broader appreciation for how the previous generations shaped the present art practices. To comprehend the function of the studio system and art institutions.
- V. To teach how a single painting can be seen and understood in multiple ways.
- VI. To teach how visual art can reflect important world/historical events.

B) Contents:

Sl. No.	Board Titles	Number of Lectures
1.	Introduction to the 19th & 20th Century Western Painting	1
2.	What is Modern Painting?	1
3.	Romanticism	3
4.	French Realism	3
5.	The Impressionists	3
6.	Post-Impressionism & Vincent van Gogh	3
7.	Henri Matisse and Fauvism	3
8.	Pablo Picasso and the onset of Cubism	3
9.	German Expressionism Art Movement	3
10.	Dada-ism in Europe	3
11.	The prominent Surrealist Painters	3
12.	Introduction to American Abstract Expressionism	3
13.	American Pop Art movement	3
14.	Op Art movement	1
15.	Minimalism in Painting	3

C) Pre-requisites: None.

D) Short summary for including in the Courses of Study Booklet:

This is a theoretical art history course that introduces the history of Western painting in the Europe and in the USA, in the 19th and 20th century. This course will help the students to appreciate Western artistic traditions not simply for their visual appeal but also for the historical context related with their creation. The course intended to see the paintings not in isolation but position them in a bigger context of history, culture, society, religion, and environment. There is no prerequisite, but fluency in the English language and general knowledge about world history and inclination towards Visual-Arts are absolutely essential.

7. Recommended books

Text Books:

Adams, Laurie S. *A History of Western Art*. 5th edition, 2011.

Tomory E. *History of Fine Arts in India & the West*. Orient Blackswan; Reprinted edition.

Reference Books:

Berger, John. *Ways of Seeing*. Penguin Classics, 2008.

Feldman, E. B. *VARIETIES OF VISUAL EXPERIENCE*. 4th edition, 1992.

Tolstoy, L. *WHAT IS ART?* PENGUIN BOOKS, 1995.

Wilder, J. B. *Art History for Dummies*. Wiley, 1st Edition, 2007.

Proposal for a New Course

1. Course No: ART4** **ART 419 M**
2. Course Title: AN INTRODUCTION TO THE CINEMATIC ART OF CHINA.
3. Per Week Lectures: 3 (L), Tutorial: 0 (T), Laboratory: 0 (P), Additional hours: (0-2): 0 (A),
Credits (3*L+0*T+0P+A): 5. Duration of Course: Half Semester (Modular).
4. Proposing Department/IDP: Humanities and Social Sciences.

Other Departments/IDPs which may be interested in the proposed course: None.

Other faculty members interested in teaching the proposed course: None.
5. Proposing Instructor(s): Ritwij Bhowmik
6. Course Description: Please see enclosed documents for information under No. 6. & 7.
A) Objectives:
B) Contents (preferably in the form of 5 to 10 broad titles)

S. No	Broad Title	No. of Lectures
1.		

- C) Pre-requisites, if any (examples: a- PSO201A, or b- PSO201A or equivalent):
D) Short summary for including in the Courses of Study Booklet

7. Recommended Books:
Textbooks:

Reference Books:
8. Any other remarks: None.

Dated: January 1, 2026 Proposer: Ritwij Bhowmik

Dated: January 1, 2026 DUGC/DPGC Convener: R. Bhowmik

The course is approved / not approved


Chairman, SUGC/SPGC

Dated: _____

AN INTRODUCTION TO THE CINEMATIC ART OF CHINA

(Course Proposal)

Proposed by: Prof. Ritwij Bhowmik

6. Course Description

This is a theoretical visual culture course that introduces the concept of visual communication through cinema to undergraduate students. They will explore the domain of Chinese Cinematic art, including major filmmakers, noteworthy genres, and their historical and cultural context in a distinctive way.

This course offers a study of Chinese cinema, examining it both as a creative art form and as a medium of visual communication. The course will broadly orient students to the nitty-gritties of visual culture. There is no prerequisite, but fluency in the English language and an inclination towards the visual arts are absolutely necessary. All readings, course materials, lectures, and evaluations in the course will be in English; no Chinese language skills are required, although memorizing Chinese names is essential. The course evaluation will include regular written quizzes, as well as end-of-module examination.

A) The Objective of this course:

- i. The primary objective of this course is to introduce students to the art and visual culture of Chinese Cinema.
- ii. The lecture topics aim to enhance visual perception and foster a deeper appreciation of cinema as an artistic medium for expression, transcending the boundaries of diverse languages and cultures.
- iii. This course, along with the other similar undergraduate elective courses (ART410 and ART404) and the postgraduate course (ART707), will present a comprehensive picture of the art and culture of the East Asian region for IIT students.
- iv. Along with the selective readings from the textbooks, the substantial section of the lectures and class discussion will be aligned with the primary film screening and additional reference texts themselves.

B) Contents:

Sl. No.	Board Titles	Number of Lectures
1.	Introduction to the Chinese Cinematic Art	1
2.	Early Cinema of China	2
2.	Chinese Cinema in the Post-1949 Era	3
3.	Cultural Revolution and Scar Drama	4
4.	Understanding Zhang Yimou and the Fifth Generation Cinema	4
5	Onset of the Sixth Generation Cinema	3
6.	Chinese Cinema in the 21st Century	3

C) Pre-requisites: None.

D) Short summary for including in the Courses of Study Booklet:

Chinese Cinema is a crucial part of world cinema. Within its short span, this theoretical visual culture course will provide an opportunity for senior undergraduate students of IIT Kanpur to gain an understanding of Chinese cinema. With a careful selection of key filmmakers, notable genres, and their historical and cultural context, the course will present a holistic view of the Chinese Cinematic Art. Moreover, it will also offer a comparative study of Chinese cinema, examining it both as an artistic form and as a medium of visual communication. All readings, course materials, lectures, and evaluations in the course will be in English; no Chinese language skills are required, although memorizing Chinese names is essential.

7. Recommended books

Text Books:

Vick, Tom. *Asian Cinema: A Field Guide*. Perennial, 2008.

Reference Books:

Dikötter, Frank. *The Cultural Revolution: A People's History, 1962—1976*. Bloomsbury Publishing PLC, 2017.

Global Art Cinema: New Theories and Histories. edited by Rosalind Galt and Karl Schoonover, Oxford University Press, 2010.

Gray, Gordon. *CINEMA: A Visual Anthropology*. Routledge, 2010.

Lim, Song Hwee, and Julian Ward. *The Chinese Cinema Book*. 2nd edition ed., BFI Publishing, 2020.

Martin, Sean. *New Waves in Cinema*. Kamera Books, 2013.

COURSE PROPOSAL: AN INTRODUCTION TO LINEAR PROGRAMMING

1. **Course Title:** An Introduction to Linear Programming
2. **Course Number:** MTHxxx (UG level)
3. **Proposing Department:** Mathematics and Statistics
4. **Proposing Instructor(s):** Malay Banerjee
5. **Other Faculty members interested:** Debasis Kundu, Saktipada Ghorai, Subhra Sankar Dhar, Keshab Chandra Bakshi
6. **Units:** 3-0-0-9
7. **Pre-requisite:** A good grasp of “Linear Algebra”.
8. **Course Description:**
 - (a) **Objectives of the course:** Linear Programming is a fundamental course within the broader field of Optimization. It has applications across several areas, including engineering design, operations research, economics, data science, and decision-making under constraints. Introducing a course on LP will help UG students prepare themselves for various application areas within Optimization Theory. The course will also strengthen their mathematical reasoning and computational skills, preparing them for advanced studies and interdisciplinary research at the undergraduate level.
 - (b) **Contents:**
 - General Introduction [3 lectures]
 - Linear Programming Problems (LPP)
 - Origin of LPP
 - Examples of LPP
 - Mathematical Preliminaries [5 lectures]
 - Matrices
 - Vectors
 - Convex Sets
 - Linear Inequalities
 - Solution of Linear System of Equations
 - LPP in general [5 lectures]
 - The LPP
 - Properties of a solution of LPP
 - Extreme points
 - Graphical method
 - Simplex Method [8 lectures]
 - Minimum Feasible Solution
 - Mathematical Calculation
 - Artificial Basis Technique
 - Basic Feasible Solution
 - Geometrical Interpretation
 - The Revised Simplex Method [5 lectures]
 - Standard form of Inverse
 - Product form of Inverse
 - Computational Steps
 - Dual Problem of LPP [5 lectures]
 - Assymetric Primal-Dual problems
 - Symetric Primal-Dual problems

- Implication of Primal-Dual problems
- Transportation Problem (TP) [4 lectures]
 - The General form
 - Solving the TP
 - Variations of TP
- Assignment Problem [5 lectures]
 - The General form
 - Solution for Assignment Problem
 - Conversion to LPP
 - Application of Assignment Problem

9. Books/References:

- (a) J. Matoušek and B. Gärtner: Understanding and using linear programming, Springer, (2007).
- (b) F.S. Hillier and G.J. Lieberman: Introduction to Operations Research, McGraw Hill, (1967).
- (c) P.R. Thie and G.E. Keough: An Introduction to Linear Programming and Game Theory, John Wiley & Sons, (2008).
- (d) H.A. Taha: Operations Research - An Introduction, Pearson Prentice Hall, (2017).

Date: 28/11/2025

Signature of the Proposer:

Somnath Jha

Signature of DUGC Convener Mathematics and Statistics

This course is approved/~~not approved~~

[Signature]
Chairman, SUGC

COURSE PROPOSAL: AN INTRODUCTION TO LINEAR PROGRAMMING

MTH316

1. **Course Title:** An Introduction to Linear Programming
2. **Course Number:** MTHxxx (UG level) **MTH316**
3. **Proposing Department:** Mathematics and Statistics
4. **Proposing Instructor(s):** Malay Banerjee
5. **Other Faculty members interested:** Debasis Kundu, Saktipada Ghorai, Subhra Sankar Dhar, Keshab Chandra Bakshi
6. **Units:** 3-0-0-9
7. **Pre-requisite:** A good grasp of "Linear Algebra".
8. **Course Description:**

(a) **Objectives of the course:** Linear Programming is a fundamental course within the broader field of Optimization. It has applications across several areas, including engineering design, operations research, economics, data science, and decision-making under constraints. Introducing a course on LP will help UG students prepare themselves for various application areas within Optimization Theory. The course will also strengthen their mathematical reasoning and computational skills, preparing them for advanced studies and interdisciplinary research at the undergraduate level.

(b) **Contents:**

- General Introduction [3 lectures]
 - Linear Programming Problems (LPP)
 - Origin of LPP
 - Examples of LPP
- Mathematical Preliminaries [5 lectures]
 - Matrices
 - Vectors
 - Convex Sets
 - Linear Inequalities
 - Solution of Linear System of Equations
- LPP in general [5 lectures]
 - The LPP
 - Properties of a solution of LPP
 - Extreme points
 - Graphical method
- Simplex Method [8 lectures]
 - Minimum Feasible Solution
 - Mathematical Calculation
 - Artificial Basis Technique
 - Basic Feasible Solution
 - Geometrical Interpretation
- The Revised Simplex Method [5 lectures]
 - Standard form of Inverse
 - Product form of Inverse
 - Computational Steps
- Dual Problem of LPP [5 lectures]
 - Assymetric Primal-Dual problems
 - Symetric Primal-Dual problems

- Implication of Primal-Dual problems
- Transportation Problem (TP) [4 lectures]
 - The General form
 - Solving the TP
 - Variations of TP
- Assignment Problem [5 lectures]
 - The General form
 - Solution for Assignment Problem
 - Conversion to LPP
 - Application of Assignment Problem

9. Books/References:

- (a) J. Matoušek and B. Gärtner: Understanding and using linear programming, Springer, (2007).
- (b) F.S. Hillier and G.J. Lieberman: Introduction to Operations Research, McGraw Hill, (1967).
- (c) P.R. Thie and G.E. Keough: An Introduction to Linear Programming and Game Theory, John Wiley & Sons, (2008).
- (d) H.A. Taha: Operations Research - An Introduction, Pearson Prentice Hall, (2017).

Date: 28/11/2025

Signature of the Proposer:

Samuth Jha

Signature of DUGC Convener Mathematics and Statistics

This course is approved/not approved

Chairman, SUGC