

Title of lecture: PT II (Paper14) Music and the Moving Image

Response from: Jonathan Godsall (13th March 2018)

I am thrilled with the generally positive response to the content and delivery of this new course. It was a pleasure to teach such a large and enthusiastic group of students, and – as a newcomer to Cambridge – I've been impressed by the standard of contributions (prepared and unprepared) in the lecture and supervision sessions. I'm very grateful for the feedback offered by the students, and will bear it in mind as I plan similar courses in the future, whether at Cambridge or elsewhere. I shall address here a few specific points.

I would have liked to have taken all of the supervision sessions myself, but this was impossible given the combination of my late appointment to teach the course, the unexpectedly large class size, and my essentially simultaneous appointment to a full-time teaching position at another institution. These were also reasons for requiring a mixture of essays and presentations for the supervisions, though I note that this requirement was commented on positively as well as negatively.

The criticisms regarding the 'white-male', heteronormative, Western focus of the course content are valid. The broad nature of the course, and the eight-week term, made it hard to stray far from a 'canon' of texts, composers, and filmmakers. Nonetheless, this is something I will endeavour to address in future courses; thank you for bringing this point to my attention.

That the university does not hold a subscription to the Box of Broadcasts service is perplexing. The Faculty, perhaps in conjunction with other parts of the university (e.g., the Centre for Film and Screen Studies), should petition the relevant authorities for access. For Music, the service holds material of relevance far beyond a film-music course, such as televised musical performances (from the BBC Proms, for instance) and documentaries.