The impact of cinematic media on the learning process: raising students' awareness of music industry professions through musical films

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ABSTRACT

Music criticism serves as a cornerstone of higher education music programs. Its discourse is indispensable for maintaining a stable music ecosystem, especially within journalistic and curatorial contexts. The Music Department at the Indonesian Institute of the Arts Yogyakarta, a research-oriented institution, has integrated a music criticism course into its core curriculum. Moreover, this course is an elective and accessible to students from diverse disciplines and institutions participating in the Kampus Merdeka program. An innovative pedagogical approach is imperative to ensure the relevance of music criticism to society and academia. This research explores film's potential as an alternative tool and approach for music criticism education. Film can enhance student engagement and learning experiences by combining auditory and visual elements. The research investigates the narrative structure of musical films and explores how these films can cultivate critical thinking among students. This study delves into dramatic structure and musicological perspectives using a qualitative descriptive methodology. This research involves the stages of film observation and focus group discussions with students in the classroom to determine which films are representative and can be used as study materials. The analysis involves Vogler's classification theory and Vladimir Propp's narrative structure. The data conclusions triangulate the analysis results using theory and data interpretation based on observations as well as focus group discussions. Findings reveal that supporting characters, often overlooked in cinematic narratives, play a significant role in mapping the music profession. This study underscores the pivotal roles of journalists and critics, demonstrating their tangible contributions to the social and cultural landscape. The study will offer a new approach to innovative music criticism education by incorporating the appreciation of musical films as a medium to enhance the ability to analyze phenomena within the arts.

1. Introduction

The rapid advancements in knowledge and technology have facilitated unprecedented access to information, propelling civilization forward. In this context, critical thinking emerges as a crucial tool for constructing a balanced, dynamic, and sustainable society. President Jokowi's call for active public criticism has sparked considerable debate. While criticism can manifest as either praise or censure, the question of whether it is being conveyed appropriately remains. The potential for criticism to be misconstrued as hate speech arises from the nuanced interplay of diction, semiotics, rhetoric, and ethical considerations in its delivery [1]. The mere awareness of democratic guarantees of free speech does not suffice to foster a culture of constructive criticism. A more holistic understanding of criticism is required, encompassing both the giver and the receiver.

As a multifaceted practice, critical thinking deserves greater attention across various disciplines, including the sociopolitical, philosophical, cultural, literary, and artistic spheres. Given the emergence of music and technology, their impact on the arts, including music, is profound. Technology influences various aspects, such as creation, distribution, and beyond. In creation, technological tools and software enable new ways of composing and producing music, with digital instruments and effects expanding creative possibilities. In distribution, platforms like streaming services revolutionize how music reaches audiences, and social media allows artists to share their work directly with fans, bypassing traditional gatekeepers. Musical ability and reasoning have a cognitive connection; mathematically and logically-based music is also linked to critical thinking, which enhances musical appreciation and critique. Critical thinking relates to thinking outside the box, which is connected to creativity. Creativity and critical reasoning must synergize in aesthetics and arts to produce innovative and thoughtful work. This aligns with the study by De Reizabal and Benito Gomez, which highlights the necessity for students to acquire skills beyond mere musical proficiency. Entrepreneurship is crucial for music students, enabling them to create independent and sustainable career opportunities in a competitive market. By applying entrepreneurial principles, they can innovate in presenting their art, build professional networks, and understand market demands [2].

Entrepreneurship and critical thinking are deeply interconnected in the realm of music. Entrepreneurship encourages musicians to innovate, solve problems, and make sound decisions, all requiring critical thinking. Through critical thinking, musicians can understand their market and audience, assess their personal strengths and weaknesses, and develop a strong professional identity. Entrepreneurship in music also enables musicians to create sustainable career opportunities, enhance managerial skills, and bridge the gap between creativity and business, thus thriving in a competitive industry. In education, the construction of intersubjective criteria for music criticism involves students, guided by their teacher, negotiating and sharing musical ideas. This collaborative effort fosters a community of musical practice, where shared understanding forms the foundation for social and pedagogical constructions. Through this process, both teachers and students transform into active participants in collaborative learning, enhancing their critical thinking and appreciation for diverse musical perspectives. This approach underscores the importance of dialogic pedagogy, where dialogue and interaction are central to the learning experience, thus preparing students for broader intellectual and artistic endeavors [3]. Music criticism, as a branch of art that critically analyzes works, is essential for the appreciation and sustainability of a musical culture. However, critical thinking in Indonesia's music scene appears to be underdeveloped. Music criticism in Indonesia doesn't match the level of literary, visual arts, or theater criticism. Aris Setiawan has pointed out the void in music journalism in recent decades. He argues that music reporting in the media tends to be merely descriptive, lacking the depth of analysis necessary to truly understand a musical work [4]. Despite being categorized as reportage, journalistic criticism is highly relevant to the sustainability of musical culture as it provides systematic, analytical, and in-depth reviews to build accurate information for readers. Wienaktoe, in his article 'Cultivating Music Criticism,' suggests that the lack of music education contributes to the underdeveloped state of music criticism in Indonesia. He argues that music critics lack the necessary knowledge and insight due to lacking formal and nonformal educational institutions dedicated to developing music criticism [5].

Musical knowledge is crucial for reviewing a musical work, allowing critics to provide well-researched and data-driven arguments. In agreement with Wienaktoe, Aris Setiawan contends that music critics are not products of formal music schools. He argues that art institutions have relegated music criticism to a mere course in the curriculum [6]. This is ironic, considering music criticism is a competency expected from music programs in Indonesian art universities. In his essay within Musik Antara Kritik dan Apresiasi, Suka Hardjana, a prominent Indonesian musicologist and critic, highlights the stagnation of music criticism in Indonesia. He notes that this stagnation spans various sectors, including journalism, education, and academia [7]. The Department of Music at the Yogyakarta State University's Faculty of Performing Arts is one academic program that offers music education grounded in critical analysis. In the 2020/2021 Academic Regulations, music criticism is a mandatory course in the sixth semester. Moreover, one of the projected graduate profiles is a music critic [8]. Music criticism can be a commentary on a musical work aimed at deepening understanding, broadening appreciation, or evaluating its production processes. Learning music criticism is crucial as it actualizes students' comprehension and insights gained from studying musical elements, aesthetic values, and socio-cultural contexts. A lack of fundamental understanding of music criticism hinders students' ability to evaluate musical works. The underdeveloped state of music criticism is a problem

that demands immediate attention. Formulating appropriate, efficient, and effective learning strategies is essential to enhance students' critical thinking and motivate educators to achieve the desired graduate profile. Learning is an interactive process between educators and learners within a learning environment encompassing resources, facilities, and supporting materials. Learning materials can utilize various forms of creative content, such as text, music, or film. The use of films has become an important method. The role of film in education is considered a fundamental medium for learning among high school and university students [9]. College students often find themselves at pivotal moments where the development of appropriate values plays a significant role in shaping their future. Films and television shows have garnered considerable interest from this demographic, offering a unique blend of entertainment and education. The engaging and enjoyable nature of these media forms makes them effective tools for imparting valuable lessons and knowledge in a more relaxed and accessible manner. Through leisure viewing, students can absorb important concepts and ideas that contribute to their personal and academic growth [10]. A study has demonstrated that the film effectively mirrors contemporary realities, particularly in the context of societal moral values. The film highlights the prevailing ethical norms and challenges within society through various narratives and scenarios, providing a reflective lens on current moral standards [11].

A study conducted by Rahmattullah on seventh-grade students at SMPN 6 Banjarmasin found a significant difference in the learning outcomes of Social Studies when using animated films [12]. Another study by Manaji suggested that using the documentary film "An Inconvenient Truth" to teach eleventh-grade high school students about global warming was an effective learning approach. This method was considered efficient as educators did not need to produce the film themselves, thus avoiding significant costs [13]. The use of film content as a learning medium, such as animated films, documentaries, and others, is an effective idea in teaching science and social studies at the high school level. Although the subjects and educational levels differ, the subject matter of music criticism is directly related to audio-visual media. For instance, music performance documentaries and music videos are often used as objects of study. However, the types of films available do not seem to have been explored as options for developing teaching materials in music criticism. As a unique cinematic genre, musical films harmoniously blend music, song, and dance to convey rich and emotional narratives [14]. Beyond mere entertainment, musical films often present profound life values, relevant social issues, and inspiring moral messages. Through a combination of various artistic elements, musical films can create a rich aesthetic experience for the audience and serve as an effective medium for conveying educational messages. Chatterjee also conveys that films are multisensory experiences, providing visual representations of the world through artistic means [15]. This article aims to construct an innovative learning material for music criticism based on musical films. As a study outcome, this research is considered relevant to contemporary issues related to fostering critical thinking, especially for undergraduate music students at the Faculty of Performing Arts, ISI Yogyakarta. The research is expected to cultivate a dynamic, effective, and efficient learning atmosphere for Music Criticism. This research is a continuation of the 2023 Music Journalism and Chamber Music Space Workshop, initiated by the Yogyakarta Special Region Cultural Office in collaboration with the Music Study Program, to strengthen music journalism as an interactive, ecosystemic network through a laboratory designed to facilitate music composers, music performers, music learners, music journalists, and audiences [16]. Based on the aforementioned background, this article aims to answer two main questions: (1) How can the functional role of characters in musical films be analyzed within the context of music criticism?; (2) How can musical film content contribute to our understanding of musicology? By exploring these questions, this study seeks to contribute to the field of music education and provide a deeper understanding of the relationship between film and music in the context of higher education.

2. An Overview of the Music Criticism Course and The Process of Selecting Musical Films as Study Material

Music Criticism is one of the courses in the Outcome-Based Education-*Merdeka Belajar Kampus Merdeka* Curriculum of the Bachelor of Music Program, Faculty of Performing Arts, ISI Yogyakarta. In terms of its position, this sixth-semester course is a continuation of several mandatory music theory courses such as Music History I (Semester II), Music History II (Semester III), Music History III (Semester IV), Music and Journalism (Semester IV), and Aesthetics of Music (Semester V). Based on the Course Syllabus of Music Criticism, which the Music Department has approved, it is designed to foster students' understanding, knowledge, and insight into art criticism, particularly music criticism,

its various types, and the steps involved in writing music criticism. The learning outcome is that students will develop the ability to write effectively and critically analyze and interpret musical performances or compositions through written work. In line with the OBE curriculum, this course adopts an outcome-based education approach emphasizing learning outcomes. In this regard, a project-based learning outcome is set to be achieved through lectures and tutorials at the end of the course. This study is conducted to support the pre-project learning process. Musical films were selected as the primary course material, leveraging both scholarly research and creative, innovative approaches to teaching. In the initial phase of the study, a Focus Group Discussion (FGD) was conducted involving various stakeholders: (1) sixth-semester students of the Music Study Program; (2) alums of the Music Study Program; (3) a theater arts academic and film critic; and (4) the Music Department's policymaker and the Association of Music Study Programs. The FGD highlighted musical theater as a key area of focus for further development. The FGD concluded that local and international musical films, as popular entertainment products, represent a rich and valuable resource for academic study and can serve as effective teaching media. The FGD yielded a list of recommended musical films suitable for use as teaching materials in music criticism courses. The following is a list of the recommended films in Table 1.

Table 1. The list of recommended film

Title	Year	Production	Category
Coco	2017	Walt Disney	Animated Musical Film
Moana	2016	Walt Disney	Animated Musical Film
Alladin	2019	Walt Disney	Fantasy Musical Film
Frozen	2013	Walt Disney	Animated Musical Film
Frozen II	2019	Walt Disney	Animated Musical Film
Sweeney Todd: The Demon Barber of Fleet Street	2007	Dream Work Production	Horror Musical Film
Bohemian Rhapsody	2018	20th Century Fox	Musical Biopic
The Greatest Showman	2017	20th Century Fox	Musical Drama Film
The Devil's Violinist	2013	Summer Storm Entertainment	Musical Drama Film
Tár	2022	Standard Film Company EMJAG Productions;	Musical Drama Film
Whiplash	2014	Blumhouse Productions Right of Way Films	Musical Drama Film
Clouds	2020	Warner Bros. Pictures Wayfarer Studios Mad Chance Productions La Scala Films;	Musical Drama Film
A Star is Born	2018	Warner Bros. Pictures Metro-Goldwyn-Mayer Live Nation Entertainment Gerber Pictures Peters Entertainment Joint Effort;	Romantic Musical Film
The Last Song	2010	Touchstone Pictures Offspring Entertainment;	Romantic Musical Film
Song One	2014	Worldview Entertainment Marc Platt Productions;	Romantic Musical Film
Pitch Perfect 1	2012	Gold Circle Films Brownstone Productions; Gilbert Films	Comedy Musical Film
La La Land	2016	Impostor Pictures Marc Platt Productions;	Comedy Musical Film
Les Misérables	2012	Relativity Media Working Title Films Camack International;	Musical Drama Film
The High Note	2020	Working Title Films Perfect World Pictures;	Comedy Drama Film
I Still Believe	2020	Kingdom Story Company Kevin Downes Productions Erwin Brothers Entertainment;	Musical Romantic Film

The research team observed the films recommended during the second phase of the FGD. The team created detailed observation notes on each musical film. From the entire list of films, the team narrowed down the focus to three films: (1) *Bohemian Rhapsody (2018)*, (2) *The Greatest Showman (2017),* and (3) *The Devil's Violinist (2013).* The selection of these films was based on several considerations, including (1) Character development suitable for music criticism learning, (2) Supportive narrative structure, and (3) Popularity among the millennial generation. The following is a description of the three selected films in the context of the Music Criticism course. The research team studied the three selected musical films in the third phase. The study focused on specific characters within the films that were relevant to the Course Learning Outcomes (CLOs) of the Music Criticism course. This was narrowed down to the Graduate Profile of the bachelor's degree Music Study Program, which focuses on the field of music arts studies. The graduate profile of the bachelor's degree Music Department/Study Program includes: (1) Music researcher; (2) Music journalist; (3) Music theorist/critic; (4) Music workshop resource person; (5) Music observer/commentator/curator; and (6) Music artistic director. According to Kustap, S.Sn., M.Sn., the Head of the Bachelor's Degree Music Department/Study Program (Interviewed on May 6th, 2024), these graduate profiles can be understood using two terms commonly used: academic musician and musicologist. He added that both professions can perform intellectual work in music, prioritizing knowledge, experience, and skills in the general practice of music. Subsequently, a study was conducted on the selected musical films to identify characters aligned with the graduate profile and intersected with the Music Criticism course.

3. Method

This study adopts a qualitative methodology, employing a content analysis approach. The selection of a qualitative method is motivated by the research objective to comprehensively describe and analyze a social phenomenon, event, or activity, culminating in discovering underlying principles and explanatory frameworks [17]. Qualitative data analysis involves a content analysis approach, utilizing musical films as a resource for developing instructional materials within music criticism courses. Content analysis entails meticulously examining the informational content conveyed through various media [18]. The analysis is conducted across all forms of communication, encompassing documentary materials sourced from television, news outlets, newspapers, and other relevant channels. This methodology is commonly employed within the social sciences and humanities. As a researcher and educator, drawing upon the insights of Denzin & Lincoln, there is an opportunity to engage more deeply with students' perceptions of the significance of learning content. A researcher can actively guide students in framing problems, mapping their cognitive constructs, and identifying the values they espouse [19]. The research is situated within the music program at ISI Yogyakarta. Systematic observations were conducted in music criticism classrooms. The research involves several stages of observation. It begins by collecting films with musical drama themes and musician figures within biographical genres and similar contexts. The titles of the collected films are then selected through Focus Group Discussions (FGD). Focus group discussions are commonly employed as a qualitative method to understand social issues comprehensively. This technique gathers data from a specifically chosen group of individuals rather than a statistically representative sample of the larger population [20]. The selection criteria for these films are based on aspects of popularity. Films are also selected based on the presence of characters with strong character development within the context of the entertainment industry and the realm of music and performance arts appreciation. Following this, three films are chosen: Bohemian Rhapsody, The Greatest Showman, and The Devil's Violinist. Observations continue with mapping each character and their profession, as well as their roles in the storyline. Further analysis is conducted using character analysis theories. The conclusions will triangulate the results of FGD, content analysis using theory, and data interpretation based on both observations and FGD.

4. Results and Discussion

The results of this discussion will provide a comprehensive analysis of the selected musical films used as instructional material in the music criticism course. As detailed in the criteria for selection found in both the introduction and methods sections, these films were chosen based on their relevance and pedagogical value. This analysis will follow a structured approach, beginning with an overview of the plot for each film. The detailed summaries will clearly understand the narrative flow and key events, setting the stage for deeper exploration. Next, the analysis will focus on character studies,

examining the development, motivations, and transformations of the central figures in the films. This includes an in-depth look at how these characters interact with each other and their impact on the overall storyline. Further, the analysis will delve into the narrative structure of the films. This will involve applying relevant theories to dissect the framework of the stories exploring elements such as conflict, resolution, and thematic expression. By integrating theoretical perspectives, the study aims to reveal the underlying mechanisms that make these films effective as artistic and educational tools. The selected films will be divided into the following points.

- *The Greatest Showman (2017)*: The film revolves around P.T. Barnum, a visionary showman who revolutionized the circus industry. The movie is a visual and auditory feast filled with captivating music, enchanting songs, stunning costumes, and thrilling performances. Barnum's unwavering ambition to make his circus a global sensation is evident throughout the narrative. James Gordon Bennett, a renowned theater critic, is a pivotal supporting character in this tale. Bennett's introduction of Barnum's circus to the mass media was instrumental in its success. It's well-known that the entertainment industry cannot thrive without the media, as it significantly influences the public's perception of artists and their work. As a critic, Bennett initially disapproved of Barnum's unconventional circus acts. He questioned whether the public would embrace such unique and daring performances. Furthermore, Bennett relentlessly scrutinized the authenticity of the circus acts, seeking to uncover any underlying deception. Can be seen in Fig.1.

Fig. 1. *Greatest Showman* Film Poster

Bennett's written reviews, published in various media outlets, shaped public opinion. A critic's written analysis provides verbal commentary and serves as a written record that influences the public's decision to attend and appreciate a performance. Bennett's presence initially posed a challenge to Barnum, as the critic's constant questioning of the circus's quality and authenticity created pressure. However, throughout the film, we witness Bennett's transformation from a skeptic to a supporter of Barnum's vision. Recognizing critics' pivotal role in the media and entertainment industries is essential. Critics are indispensable, especially in the arts, where their insights and perspectives are crucial for fostering a discerning audience. Bennett, a prominent theater critic, played a vital role in introducing Barnum and his circus to a wider audience. Initially expressing skepticism, Bennett questioned the viability and public appeal of Barnum's unconventional circus acts. He meticulously examined the authenticity of the performances, seeking to expose any falsehoods. Through his written reviews, Bennett significantly influenced the public's perception of Barnum's circus, ultimately determining its success or failure. The film highlights the profound impact a critic can have on an artist's career, showcasing Bennett's journey from a skeptic to a supporter of Barnum's circus. This transformation underscores the power of media and the importance of critical analysis in the arts. Can be seen in Fig. 2.

Fig. 2. The Portrait of James Gordon Bennett

- *The Devil's Violinist (2013)*: This film chronicles the life of the virtuoso Nicolo Paganini, immersing viewers in his era's romantic and highly musical atmosphere. Paganini was not only recognized as the greatest violinist of his time but also as a brilliant composer. His compositions represent the pinnacle of violin technique and inspire musicians today. Various external factors influenced the immense success of Paganini's musical career. A key supporting character in the film is the impresario, Urbani. An impresario is responsible for managing artistic or entertainment performances. Their role is akin to a producer, overseeing planning, marketing, and logistics for performances. In the music industry, impresarios organize concerts, tours, and other musical events, negotiate contracts, and handle various logistical details. Urbani, portrayed by Jared Harris, managed Paganini's career and brought him to London. However, his influence over Paganini became increasingly controlling. Driven by financial gain, Urbani sought to maintain his hold on the "devil's violinist." Urbani introduced Charlotte Watson into Paganini's life to further his interests, positioning her as a romantic partner to boost the violinist's public appeal. This strategy proved successful, as the public's fascination with romance increased concert attendance. While Urbani's influence was instrumental in Paganini's success, the film highlights the darker side of the entertainment industry. Urbani's manipulative actions, such as orchestrating the relationship between Paganini and Charlotte, demonstrate the lengths some individuals will go to for personal gain. The film poster is shown in Fig. 3.
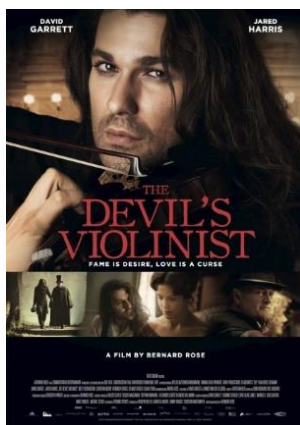

Fig. 3. The Devil's Violinist Film Poster

The film also introduces Ethel Langham, a journalist played by Joely Richardson. Langham dedicated herself to chronicling Paganini's life and career. Her in-depth research and insightful writing played a significant role in solidifying Paganini's legendary status. Langham was a bridge between Paganini and the public, providing intimate insights into the violinist's life and work. Her meticulous research and detailed observations helped to demystify the enigmatic figure of Paganini. Langham's presence at Paganini's performances allowed her to capture the nuances of his playing and the intensity of his performances. However, Langham's close involvement with Paganini raised questions about objectivity and potential bias in her reporting. Despite this, her work undoubtedly contributed to Paganini's enduring legacy. Can be seen in Fig. 4.

Fig. 4. The portrait of Urbani

- *Bohemian Rhapsody (2018)*: This Oscar-winning film chronicles the journey of the legendary band Queen. Rami Malek's portrayal of Freddie Mercury captivated audiences worldwide. While Freddie Mercury and the other members of Queen are rightfully celebrated, the film also highlights the significant contributions of those behind the scenes. Representing EMI Records, John Reid played a crucial role in Queen's rise to fame. EMI's marketing strategies were instrumental in introducing Queen to a global audience. The film emphasizes the importance of the radio industry in promoting Queen's Music, particularly with the groundbreaking song "Bohemian Rhapsody," which challenged conventional song structures and lengths. Capital Radio and BBC played pivotal roles in popularizing the song. The film poster is shown in Fig. 5.
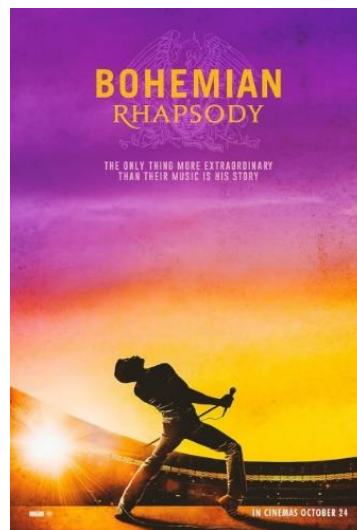

Fig. 5. Bohemian Rhapsody Film Poster

Jim Beach, Queen's manager, is also depicted as a key figure overseeing touring, marketing, and album sales. In contrast, Paul Prenter, Queen's assistant manager, is portrayed as a hindrance to the band's success due to his secretive behavior and mishandling of information, as seen in the lead-up to the Live Aid concert. The film highlights the diverse range of professions involved in the music industry. For those with creativity, communication skills, and a passion for management, a career as an artist manager like John Reid or Jim Beach can be fulfilling. Similarly, individuals with public relations experience may find a career in music tour management or radio promotion rewarding. The film also underscores the importance of record labels in the music industry. In the film, CBS Records showcases record executives' role in evaluating and promoting artists' work. Marketing managers are also essential in maximizing an artist's exposure within the label system. The portrait of John Reid is shown in Fig.6.

Fig. 6. The Portrait of John Reid

In Table 2, four characters from three selected musical films will be analyzed based on the roles and functions of music professionals within the context of a Music Criticism course. The first profession is music journalism, as seen in *"The Greatest Showman" (2017)* and *"The Devil's Violinist" (2013)*. The second profession is an Artist Manager, depicted in *"The Devil's Violinist"(2013)*, which is associated with the profession of a music artistic director. The third profession is a Record Label Marketing Manager (2018), which can be related to two professions: (1) Music Artistic Director and (2) Music Critic within the music industry who performs assessment functions for songs to be marketed. The following is a description of the characters or characterizations in the selected musical films as the subject of this study.

Table 2. Supporting Character Identification

Title	Character	Profession	Description
The Greatest Showman / 2017	James Gordon Bennett	Journalist	Journalist and Performing Arts Critic
The Devil's Violinist / 2013	Urbani	Artist's Manager	Associated with a Music Artistic Director
	Ethel Langham	Journalist	Mainstream Media Journalist
Bohemian Rhapsody / 2018	John Reid	Record Label Marketing Manager:	Associated with either a music artistic director or music critic.

The following is an analysis of the characters' roles based on Christopher Vogler's (2007) character archetype theory, which includes the roles of hero, shadow, mentor, trickster, herald, threshold guardian, and shapeshifter (Table 3) [21].

Table 3. The results of character analysis are based on Vogler's classification.

Character	Title	Professions	Role Category
James Gordon Bennett	The Greatest Showman / 2017	Journalist	Herald; Threshold Guardian; Shapeshifter
Urbani	The Devil's Violinist / 2013	Impresario or Artist Manager	Mentor; Shadow; Trickster; Threshold Guardian
Ethel Langham	The Devil's Violinist / 2013	Journalist	Herald; Threshold Guardian
John Reid	Bohemian Rhapsody / 2018	Record Label Marketing Manager	Mentor, Threshold Guardian, Shapeshifter, Shadow

- James Gordon Bennett: James Gordon Bennett, the character in the 2017 film "*The Greatest Showman*," is a journalist and performing arts critic. Based on Christopher Vogler's (2007) character archetype theory, this character can be analyzed through several roles. As a herald, Bennett is crucial in motivating P.T. Barnum, the protagonist, to prove himself to the world. His sharp criticisms act as a catalyst for Barnum to improve the quality and appeal of his performances. Bennett's negative assessments motivate Barnum to take on more significant challenges in the entertainment industry and society. In the film, there is a unique scene where Bennett describes Barnum's show as a "freak show," which prompts Barnum to rebrand himself and pursue greater recognition. This moment makes Barnum realize the importance of having a broader vision and achieving greater heights. The portrait of James Gordon Bennet is shown in Fig. 7.

Fig. 7. James Gordon Bennett

In addition to being a herald, Bennett also serves as a threshold guardian by placing obstacles in Barnum's path to success. Through his skeptical and often condescending criticisms, Bennett challenges Barnum to break away from traditional conventions in the performing arts. For Barnum, this serves as a confirmation of his determination to prove himself. The film shows that Bennett's criticism drives Barnum to continually innovate and find ways to captivate audiences from all walks of life. As a threshold guardian, Bennett tests Barnum's resilience and perseverance in pursuing his dreams, even though his criticisms initially seem like obstacles. Bennett also embodies the role of a shapeshifter whose relationship with Barnum is ambiguous. Initially, he is an antagonist through his sharp criticisms. However, in the end, Bennett shows that his views can change. This adds a layer of uncertainty and complexity to the dynamics between Bennett and Barnum. At the film's beginning, Bennett seems solely focused on the negative aspects of Barnum's show. However, after Barnum gained wider recognition, Bennett's perspective shifted. He becomes more receptive to Barnum's success, although he remains critical, demonstrating the evolution of his views as a critic. Bennett also serves as a shadow that reflects the challenges faced by Barnum. Bennett's criticisms reveal Barnum's deepest fear: that the upper class may never accept him. Barnum also fears that the artistic community will not take him seriously. The role of the shadow delves deeper into Barnum's insecurities and self-doubt, which motivate him to improve himself continually. In the film, there is a scene where Bennett constantly belittles Barnum's performances. This forces Barnum to work harder for recognition and appreciate his audience more than ever. The shadow reflects Barnum's dark side, which he continually strives to overcome.

- Urbani: Urbani, a character in the 2013 film "*The Devil's Violinist*," is an impresario or artistic manager to the renowned violinist Niccolò Paganini. Based on Christopher Vogler's (2007) character archetype theory, Urbani can be analyzed through several roles. Urbani acts as a mentor who offers guidance and knowledge to Paganini. Paganini is a talented musician who is not yet widely known. Urbani plays a pivotal role in granting Paganini access to fame and success. In the film, there are moments when Urbani provides advice and strategies to Paganini for advancing his career. He introduces Paganini to the elite and manages large-scale performances that ultimately make Paganini famous. As a mentor, Urbani controls many aspects of Paganini's life and career, including shaping his image as a mysterious artist with virtuosic abilities. Can be seen in Fig.8.

Fig. 8. Urbani

Urbani also serves as a shadow that, in this context, represents the temptations and dark side of fame. He pushes Paganini down a darker path in pursuit of fame, eventually leading to negative

consequences in his personal and moral life. The film shows that Urbani uses deceit, manipulation, and exploitation to ensure that Paganini remains under his control. He exploits Paganini's weaknesses, including his dependence on fame and desire for power. In this shadow function, Urbani reflects Paganini's dark side, which is drawn into a world of immorality and greed. Urbani also plays the trickster role, bringing chaos and disruption to Paganini's life. He is a cunning manipulator. He also frequently changes the course of the story and influences Paganini's decisions in unexpected ways. The film shows that Urbani often manipulates situations for his gain, pits characters against each other, and plays with Paganini's hopes and fears. His role as a trickster adds an element of surprise and uncertainty to the story, reminding the audience that despite seeming to help, Urbani has a hidden and destructive agenda. Urbani acts as a threshold guardian who tests Paganini at various career stages. Urbani constantly challenges and even pushes Paganini towards difficult decisions. In this function, Urbani seeks to ensure that Paganini is prepared to face his ambitions' moral and ethical consequences. The film clearly shows that Paganini must often make important decisions, especially those involving his moral values, and Urbani is present to tempt and pressure Paganini to choose a darker path. Urbani tests Paganini's resolve and integrity, forcing him to consider whether fame and fortune are worth the price.

- Ethel Langham: Ethel Langham's character in *The Devil's Violinist (2013)* is a journalist who exclusively covers Niccolò Paganini's performances. Based on Christopher Vogler's character role theory (2007), Ethel Langham's role can be analyzed through several character functions. As a herald, Ethel introduces or triggers changes in Paganini's journey. Her character brings messages or challenges that push Paganini in a new direction in his life. Ethel is one of the figures who paves the way for Paganini to consider how he is perceived by society. Through her work as a journalist, she provides a new perspective that influences Paganini's view of himself and his relationship with the public. As a herald, Ethel brings messages that highlight Paganini's fame and personal life, ultimately affecting Paganini's actions and decisions later on. The portrait of Ethel Langham is shown in Fig. 9.

Fig. 9. Ethel Langham

Ethel can also be seen as a threshold guardian as a journalist who tests Paganini's integrity and motivations. As a journalist, she forces Paganini to face difficult questions about himself and his choices, both in his career and personal life. In the film, when Ethel asks Paganini critical questions or highlights certain aspects of his life, she acts as an obstacle that Paganini must confront before continuing his journey. Through her coverage, Ethel forces Paganini to face the reality of his actions and their consequences, thus influencing the direction of his journey as a famous musician. In the film *Bohemian Rhapsody (2018)*, the character John Reid serves as a marketing manager for the record label and one of Queen's managers during their early career. Based on Christopher Vogler's character role theory (2007), John Reid's role can be analyzed through several character functions.

- John Reid: As a Mentor, John Reid provides guidance, advice, and resources to help Queen succeed in the music industry. For example, in the film, John Reid offers professional advice and marketing strategies that help the band navigate the competitive music world. He provides insights on how to develop their public image and brand, as well as how to maximize their commercial potential. As a Mentor, Reid plays a crucial role in helping the band understand the dynamics of the industry and how to survive within it. Reid also acts as a Threshold Guardian when he challenges or tests the Queen's desire to maintain their artistic integrity. As a manager, he often clashes with the band over decisions related to commercial strategy versus their artistic vision. For instance, one key moment in the film is when Reid suggests that Queen should focus more on commercially acceptable music, such as releasing more radio-friendly singles. This creates tension with Freddie Mercury and the other band members, who are more interested in musical innovation than following industry norms. Reid tests their commitment to their artistic vision in this role, which becomes an obstacle they must overcome to continue their journey. The portrait of John Reid is shown in Fig. 10. Reid can also be seen as a Shapeshifter, adding an element of uncertainty to the story. His character shifts from a supportive ally to someone whose ambitions may conflict with the band's interests. Initially, Reid appears as a committed ally to Queen's success. However, over time, his ambition to push the band more commercially creates tension, especially with Freddie Mercury. Reid reveals another side of himself that is more focused on commercial gain, which differs from the band's artistic goals, thus adding conflict to the story. Reid also embodies the Shadow element, particularly when his ambitions conflict with the band's interests. As a Shadow, he represents the negative side of the music business that can overshadow and threaten the band's integrity. In the film, it is shown that Reid suggests Mercury should consider a solo career that could be more profitable, highlighting the split between management and the artist's interests. This becomes a point of conflict that threatens the band's unity, illustrating how Reid as a Shadow mirrors the potential destruction that an excessive focus on financial gain can cause.

Fig. 10. John Reid

4.1. Analysis of Supporting Characters through Vladimir Propp's Narrative Theory

Vladimir Propp proposed the theory of 'Morphology of the Folktale' as a tool to dissect the narrative structure of fairy tales. His study of hundreds of Russian folk tales aimed to explore the narrative components that form a storyline [22]. Propp classified 31 narrative functions. While initially focused on folk tales, contemporary scholars have applied his theory to analyze the narrative structure of fictional films. A fictional film often shares a similar structure that can be analyzed in terms of acts, plot, and conflict. In this study, the author selects one of Propp's narrative functions, 'the connective incident.' The presence of supporting characters gathered from various film case studies is a derivative feature of the 'connective incident' concept. The connective incident serves as a turning point that determines the fate of a character, just as supporting characters incidentally appear, act, and play a role in changing the life of the protagonist depicted in the film. Although Propp's theory is more commonly applied to folk tales, this study attempts to apply it to supporting characters in musical films. The four supporting characters in the three analyzed films play crucial roles in the main characters' journeys. The concept of the connective incident helps us understand how supporting characters influence the main character's journeys through key moments that link the initial situation with the challenges and changes they must face. These figures, who offer criticism or contribute to the rise and fall of the main characters, appear through connective incidents when they provide assessments, make statements, take actions, and perform various roles that shape the protagonists' futures in their careers and lives. Examining these connective incidents shows how the supporting

characters act as catalysts for the main characters' development. Their interactions often serve as turning points, pushing the protagonists to confront their fears, reassess their goals, and make pivotal decisions. Whether through encouragement, opposition, or betrayal, the actions of these supporting characters create a dynamic narrative that drives the story forward and deepens our understanding of the main characters' personal and professional growth.

4.2. Cinematic Approach to Music Education

In order to apply a cinematic approach to music education, the research team formulated additional outputs from this study, namely social media (TikTok and Instagram) and educational content called Muvication. Muvication is an acronym for movie and education. Muvication is educational content for the Music Criticism course that adapts the trend of creative content on social media about film reviews that are popular in the film industry. Besides being part of the current trend, this creative film review content has a rapidly growing viewer and subscriber base, which is in line with the massive development of social media culture among netizens. Media such as TikTok's appeal to adolescents remains strong because it provides a space for them to connect with one another and express their emotions [23]. The platform's diverse range of content allows teens to explore and share their interests, creating a sense of community. The interactive features and trends also encourage creativity and self-expression, which are crucial for adolescent development. Social media platforms like Instagram are also believed to be valuable tools for education. With its vast and widespread user base, Instagram holds the potential to become one of the largest social media platforms leveraged for educational purposes [24]. Its visual and interactive features can be effectively used to engage students, share educational content, and create a community of learners across the globe. Social media serves as a valuable platform for students to build career-enhancing connections. It aids in gathering and creating content useful for their research. Whether tackling assignments, projects, or seeking a deeper understanding of a subject, students can find some of the most relevant and insightful information through social media [25].

The stage of content production by Muvication includes a series of creative processes, namely concept creation, scriptwriting, visual material editing, content recording, and content packaging. This content provides character reviews of three films to map the professions of supporting characters who act as critics to stimulate students' critical thinking. The next stage is the content trial on the learning subjects. This trial includes material testing and effectiveness testing. This stage is carried out in the Music Criticism course for the Even Semester of 2023-2024. One of the students provided a written testimony commenting on the relationship between the three highlighted parties: critics, artists, and the public. The relationship between the public, performing artists, and critics in the film demonstrates a complex interaction where criticism and appreciation mutually influence each other. The public acts as the audience that provides the final validation, critics serve as the guardians of morality and quality, and performing artists are the innovators who continuously push boundaries to create engaging and captivating entertainment. The atmosphere during the screening of educational content "Muvication" in the classroom can be seen in Fig. 11.

Fig. 11. The atmosphere during the classroom screening of educational content 'Muvication.'

There is a connection between musical films and the learning process, particularly in enhancing critical thinking and cognitive aspects. This can support the strengthening of competencies and the achievement of curriculum targets. It involves a multisensory reading that engages cognitive and aesthetic perception. As Sugiharto stated, the world is cinematic, making the cinematic experience an

important aspect to be internalized [26]. Films are multisensory, auditory, and performative. Music in the film serves as a referential language that generates meaning, as previous studies have examined the integration of film and music as an expansion of the medium and an opportunity for analysis from a linguistic perspective [27]. Films are chosen as a learning medium and are relevant to music criticism education. We study films, their narrative acts, dramatic arcs, and the professionalism of the characters, not limited to viewing and critiquing music. However, in terms of content, diegetically, within the events of the film, there are extensions, catalysts, and figures who act as critics. This means we also reflect, read role models, conduct professional readings, and understand concretely and contextually that there are roles built from the presence of critics, which can even be interdisciplinary within the realm of performing arts. Films have become a strong alternative medium to support learning and sharpen students' critical thinking and appreciative abilities. Based on research conducted by Kim, it's crucial to enhance educational interest in film music. It is recommended that the functions and roles of film music be taught and specific and systematic music classes focused on student-led activities be developed [28]. Engaging in discussions about films can lead to enriching social experiences. This concept is explored in the study conducted by Smith R., which focuses on the animated musical film "Soul." The film's narrative centers around a music educator who embarks on a journey to find the meaning of life. This study reveals that music teachers gain profound insights into their identities and the intricate connections they share with their students through the film. The findings suggest that such films can serve as valuable tools in fostering deeper self-awareness and enhancing the educational experience by highlighting the interconnectedness between educators and learners [29]. By incorporating film-based educational content, educators can create a dynamic and diverse learning environment that appeals to different learning styles and preferences. This strategy helps develop students' analytical skills, broaden their perspectives, and encourage them to connect classroom learning with real-world scenarios [30].

5. Conclusion

This study introduces a novel method in arts education by incorporating musical film analysis as a primary tool in higher education. In line with the progress of the times, the use of new content and media is an effort to create a learning environment relevant to students. Films such as *Bohemian Rhapsody, The Greatest Showman, and The Devil's Violinist* were selected to demonstrate how narratives and characters in musical films can sharpen students' analytical and critical skills. This approach involves in-depth observation and focused group discussions (FGD), offering an interactive and comprehensive learning experience. The three selected films offer a study of supporting characters that help us closely examine the details of an intrinsic element in the film. This study introduces new media into arts education by using musical films as teaching material. These films serve not only as entertainment but also as educational content rich in cultural and historical context. They provide insights into the societal and cultural influences that shape music and performance arts. The professions represented by the characters help students understand the important role of an art critic in the broader landscape of Western art. For instance, *Bohemian Rhapsody* offers a glimpse into the life of Freddie Mercury and the evolution of Queen within the socio-cultural framework of their time, while The Greatest Showman explores themes of inclusivity and the American entertainment industry. This method allows students to understand music criticism theories through concrete visual and audio narratives. The study provides new insights into how musical films can be effectively used as educational tools in music criticism. Character analysis and narrative structure examination in these films help students develop critical thinking skills for evaluating music and performance arts. In terms of contributions to outcome-based education, this method aligns with the principles of OBE by focusing on the desired learning outcomes, such as critical thinking, analytical skills, and the ability to contextualize artistic works within broader societal and historical frameworks. By clearly defining these outcomes and designing assessments to measure them, the approach ensures that students achieve high competency in music criticism. Limitations of this study include the sample film selection, which might not cover the full spectrum of music genres. Additionally, FGD and observation results might be influenced by participants' subjectivity. Future research is suggested to broaden the types of films analyzed and increase the number and diversity of FGD participants. Future research directions could explore the use of other media, such as music documentaries or music videos in arts education. Further studies could also focus on the long-term effectiveness of this method in enhancing students' analytical and critical thinking skills.

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