

REFERENCES

- Gibbs, J. (2002) *Mise-en-scène: Film style and interpretation*. Columbia University Press Publishers.
- Barsam, R. & Monahan, D., (2016) *Looking at movies: An introduction to film*. (5th ed.). W.W. Norton & Company.
- Sikov, E., (2010) *Film studies: An introduction*. Columbia University Press.
- Bordwell, D. & Thompson, K., (2013) *Film art: An introduction*. (10th ed.). McGraw-Hill.
- Boggs, J.M. & Petrie, D.M., (2008) *The art of watching films*. (7th ed.). McGraw-Hill.
- Giesen, R. & Khan, A., (2018) *Acting and character animation: The art of animated films, acting and visualizing*. CRC Press.
- Sebeok, T.A., (2001) *An introduction to semiotics*. (2nd ed.). University of Toronto Press
- Pandey, P. & Pandey M.M, (2015) *Research methodology: tools and techniques*. Bridge Center.
- Nonnikes, P. (2000) The Loving Father in Disney's Pinocchio-.A Critique of Jack Zipes. *Children's Literature Association Quarterly*. 25 (2). 107-115.
<https://doi.org/10.1353/chq.0.1294>
- Merivale, P. (1997) The Telling of Lies and “the Sea of Stories”: “Haroun”, “Pinocchio” and the Postcolonial Artist Parable. *A Review of International English Literature*. 28 (1). 193-207.
- Wunderlich, R. (2015) The Tribulations of Pinocchio: How Social Change Can Wreck a Good Story. *Duke University Press*. 13 (1). 197-219
<http://www.jstor.org/stable/1772798>

Sreekumar, J. & Vidyapeetham, A.V. (2015) Creating Meaning through Interpretations: A Mise-En-Scène Analysis of the Film ‘The Song of Sparrows’ *Online Journal of Communication and Media Technologies*.

Seilatuw, D., Muhib, A., & Kurniadi, D. (2020). Mise-en-scène analysis on Divergent movie by Veronica Roth. *Journal of Language and Health*. 1 (1). 39-44. <https://doi.org/10.37287/jlh.v1i1.106>

Deldjoo, Y., Garzotto, F., Elahl, M., Piazzolla, P., & Cremonesi, P. (2016) Recommending Movies Based on Mise-en-Scène Design. *Engineering of interactive systems*. <http://dx.doi.org/10.1145/2851581.2892551>

Lathrop, G., Sutton, D.O. (2014) Elements of Mise-En-Scène.

Makhusous, M.R. (2013) Audience and Mise-en-Scène: Manipulating the performative Aesthetic. *The university of Manchester*.

Hodson, B. (2009) The mystique of mise-en-scène revisited. *Journal of media & cultural studies*. <https://dx.doi.org/10.1080/10304319209388229>

Purwati, S. (2021) Intrinsic review and mise-en-scène study of Good will hunting movie. *Jurnal culture (culture, language and literature review)*. 8 (2). 170-185.

Piazzolla, P., & Gribaudo, M. (2008) Teaching the aesthetic of lighting in cinema. *International conference on teaching and learning*. <https://doi.org/10.13140/2/1/3710.1122>

Mochama, A. (2020) Interpretations of television aesthetics: a mise-en-scène analysis in audio-visual Coca-cola commercials. *International journal of research and scholarly communication* 3 (1), 14-30.

Joseph, I.M. (2019) Creating meaning through interpretations: a mise-en-scène analysis of the film '96. *International journal of research in engineering, science and management*. 2 (10).

Wilken, N., & Kruger, J.L. (2016) Putting the audience in the picture: Mise-en-shot and psychological immersion in audio described film. *Across languages and cultures* 17 (2) 251-270

Ainsworth, S. (2008) How do animations influence learning. *Recent innovations in educational technology that facilitate student learning.* 37-67

Wells, B. (2011) Frame of reference: toward a definition of animation. *Animation practice, process & production* 1 (1), 11-32.

Wells, P., & Hardstaff, J. (2008) Re-imagining animation: the changing face of the moving image. *Bloomsbury Publishing.*

Morasso, P. (2020) Pinocchio: a language for action representation. *Cognitive robotics.* 119-131

Panteli, G. (2021) The satirical tradition of Collodi and Pinocchio's nose. De Gruyter. <https://doi.org/10.1515/9783110642032-030>

Morrissey, T.J., & Wunderlich, R. (1983) Death and Rebirth in Pinocchio. *Johns Hopkins University Press.* 11. 64-75 <https://doi.org/10.1353/ch1.0.0384>

Shebilse, W.L., & Nice, D.S. (1976) Optical insignificance of the nose and the Pinocchio effect in free-scan visual straight-ahead judgements. *Perception & Psychophysics.* 20 (1). 17-20.

Figuero, J. (2019) A review of scene and sequence concepts. *Comunicación y Sociedad* 32 (1) <https://doi.org/10.155581/003.32.1.267-277>

Balint, K., & Rooney, B. (2019) Narrative wequence position of close-ups influences cognitive and affective processing and facilitates theory of mind. *Art & perception.* 7 (1) 27-51. <https://doi.org/10.1163/22134913-20191095>

Pannasch, S., Selden, D., Veilchovsky, B.M., & Brideman, B. (2011) Apparent Phi-motion in sequences of Eisenstein's October. *Gestalt theory.* 33 (1). 69-80

White, D. One does not simply walk into mordor: Sound and music as suture in the opening sequences of Peter Jakson's middle-earth films. *University of Amsterdam* https://pure.uva.nl/ws/files/2007456/138468_09.pdf

Goerne, T. (2019) The emotional impact of sound: a short theory of film sound design. *EpiC series in technology. I.* 17-30. <https://doi.org/10.29007/jk8h>

Zipes, J.D. (1996) Towards a theory of the fairy-tale film: the case of Pinocchio. *Johns Hopkins university press.* 20. 1-24. <https://doi.org/10.1353/uni.1996.0004>

Setyowati, L.R., Simatupang, G.R., & Irawanto, B. (2021) Narrative and Cinematic Aspects in Commercial and Art Films as Directors' Artistic Treatments: a Comparative Study. *Journal of urban society's arts.* 8 (2). 87-97.

Patriarca, S. (2010) The Pinocchio effect: on making Italians, 1860-1920. *The journal of modern history.* 82 (2). 479-481.

Sfetcu, N. (2021) The adventures of Pinocchio – a story for adults. *Multimedia publishing.* <https://doi.org/10.13140/RG.2.2.20541.38887>

Ferguson, T. Hee, T. Jackson, W. Kinney, J. & Roberts, B. (Directors). (1940). *Pinocchio.* [Animation]. Walt Disney Productions.

Zemeckis, R. (Director). (2022). *Pinocchio.* [Film]. Walt Disney Pictures.