DAFTAR PUSTAKA

Achlina, L., & Suwardi, P. (2011). *Kamus Istilah Pertelevisian*. PT Gramedia Pustaka Utama.

Barrowman, K. (2019). Origins of the Action Film. *A Companion to the Action Film*, 9–34. https://doi.org/10.1002/9781119100744.ch1

Belgeiter, M. (2010). *from word to image : storyboarding and the filmmaking process* (2nd ed.). Michael Wiese Productions.

Berman, T., & Rich, R. (1985). *The Black Cauldron*.

Bordwell, D., & Thompson, K. (2013). *Film Art* (10th ed.).

Bordwell, D., Thompson, K., & Smith, J. (2017). *Film Art* (11th ed.). McGraw-Hill Education.

Bowen, C. J. (2018). *Grammar of the Shot* (3rd ed.). Taylor & Francis.

Burns, A. C. (2009). Action, romance, or science fiction: Your favorite movie genre may affect your communication. *American Communication Journal*, *11*(4), 1–17.

Cumming, S., Greenberg, G., & Kelly, R. (2017). Conventions of viewpoint coherence in film. *Philosophers Imprint*, *17*(1), 1–28.

Cutting, J. E. (2015). The Framing of Characters in Popular Movies. *Art and Perception*, *3*(2), 191–212. https://doi.org/10.1163/22134913-00002031

Eenoo, C. Van. (2013). Empty Space and Silence, *15*, 1–6.

Fierlinger, P., & Fierlinger, S. (2009). *My Dog Tulip*.

Gunning, T. (1990). The Cinema of Attractions Early Film, Its Spectator and the Avant-Garde. *Early Cinema: Space Frame Narrative*, 56–62.

https://doi.org/10.5040/9781838710170.0008

Katz, E., & Nolen, R. D. (2012). *The Film Encyclopedia* (7th ed.). HarperCollins.

Lasseter, J., & Stanton, A. (1998). *A Bug's Life*.

Lord, P., & Park, N. (2000). *Chicken Run*.

McLaren, N., & Jutra, C. (1957). *A Chairy Tale*. Canada.

Mercado, G. (2011). *the filmmaker's eye*.

O'hailey, T. (2015). *Hybrid Animation : Intergrating 2D and 3D assets*. Taylor & Francis.

Paez, S., & Jew, A. (2013). *Professional Storyboarding: rules of thumb*. Focal Press.

Rousseau, D. H., & Phillips, B. R. (2013). *Storyboarding Essentials : how to translate your story to the screen for film, tv, and other media*.

Selick, H. (1993). *The Nightmare Before Christmas*.

Suantarai, N. W. E. P. (2016). *Dunia Animasi*. Bali: Miia Art.

Torta, S., & Minuty, V. (2011). *Storyboarding: Turning Script to Motion*. David Pallai.

Turangan, L., Wilyanto, & Fadhilla, R. (2014). Olahraga & Permainan. In *Seni Budaya & Warisan Indonesia*. PT. Aku Bisa.

Williams, R. (2001). *The Animator's Survival Kit*. (W. (Faber and F. Donohue, Ed.). London: Faber & Faber.

Wu, H.-Y., Palù, F., Ranon, R., & Christie, M. (2018). Thinking Like a Director: Film Editing Patterns for Virtual Cinematographic Storytelling. *ACM Transactions on Multimedia Computing, Communications, and Applications*,

14(4), 1–22. https://doi.org/10.1145/3241057

Xu, H., Kanematsu, Y., Motegi, R., Tsuruta, N., Mikami, K., & Kondo, K. (2016). A supporting system for creating camera blocking of the humanoid robot anime's battle scenes. *Proceedings - NICOGRAPH International 2016, NicoInt 2016*, 190–193. https://doi.org/10.1109/NicoInt.2016.54

XU, H., KANEMATSU, Y., MOTEGI, R., TSURUTA, N., MIKAMI, K., & KONDO, K. (2019). A Support System for Designing Camera Blocking of Battle Scenes in Robot Anime

. *Journal of Graphic Science of Japan*, *52*(4), 11. https://doi.org/10.5989/jsgs.52.4_11

Zoebazary, I. (2010). *Kamus Istilah Televisi dan Film*. PT Gramedia Pustaka Utama.