

DAFTAR PUSTAKA

- Andrea Sauchelli. (2014). Horror and mood. *American Philosophical Quarterly*.
- Jacobs Lea. (2015). *Film Rhythm after Sound: Technology, Music, and Performance*. Univ of California Press.
- Karahan, O. (2023). Rhythm in Cinema: An Analysis of the Movie Raging Bull. *SineFilozofi*, 8(16), 334–347. <https://doi.org/10.31122/sinefilozofi.1256327>
- Karen Pearlman. (2016). Cutting rhythms: shaping the film edit. *Choice Reviews Online*, 53(11), 53-4737-53–4737. <https://doi.org/10.5860/CHOICE.197045>
- Murray Leeder. (2018). *Horror Film A Critical Introduction*. Bloomsbury Academic.
- Palmer, M. A. (2008). *Psychophysiology of Fear 1 Running head: PHYSIOLOGY AND HORROR FILMS Fear: A Psychophysiological Study of Horror Film Viewing*.
- Park, M. (2018). *The Aesthetics and Psychology Behind Horror Films*. https://digitalcommons.liu.edu/post_honors_theses
- Sinnerbrink, R. (2012). Stimmung: exploring the aesthetics of mood. *Screen*, 53(2), 148–163. <https://doi.org/10.1093/screen/hjs007>
- Tarvainen, J., Westman, S., & Oittinen, P. (2015). The way films feel: Aesthetic features and mood in film. *Psychology of Aesthetics, Creativity, and the Arts*, 9(3), 254–265. <https://doi.org/10.1037/a0039432>
- Valerie Orpen. (2003). *Film Editing: The art of the Expressive*. .
- Xiangyi Fu. (2016). Horror movie aesthetics: How color, time, space and sound elicit fear in an audience. *The Department of Art + Design*.

U N I V E R S I T A S
M U L T I M E D I A
N U S A N T A R A