

DIRECTING FOR “BAYANG KU, BAYANG MU” SHORT FILM

PENYUTRADARAAN UNTUK FILM PENDEK “BAYANG KU, BAYANG MU”

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Abstract : Since the Covid 19 virus spread around the world in 2020, the virus has affected almost every aspect of people's lives in Indonesia. From the economy, society, and education. Students are taking online classes without knowing when they will come back to school or college. Many students became detached from society and had social withdrawal. This research aims to explore the phenomenon of social isolation caused by the COVID-19 pandemic, especially in teenagers and young adults and how this phenomenon can be used as a basis for developing a short film as a final project. Through a several data collection method such as literature review, observations, questionnaires and analysis from the references of several similar works, this research seeks to identify that the pandemic has caused drastic changes in teenagers and young adult social lives, with restrictions such as lockdowns and social distancing triggering self-isolation and deep feelings of loneliness. Based on the data that will be obtained, the author intends to produce a short film that depicts in detail the emotional experiences of teenagers and young adults during social isolation, exploring feelings of loneliness, worries about the future, and their efforts to find human connections in difficult situations.

Keywords: adolescent, loneliness, self isolation, short film, social life

Abstrak : Sejak virus Covid 19 menyebar ke seluruh dunia pada tahun 2020, virus ini telah mempengaruhi hampir seluruh aspek kehidupan masyarakat di Indonesia. Mulai dari perekonomian, masyarakat, hingga pendidikan. Siswa mengikuti kelas online tanpa mengetahui kapan mereka akan kembali ke sekolah atau perguruan tinggi. Banyak siswa menjadi terpisah dari masyarakat dan menarik diri dari pergaulan. Penelitian ini bertujuan untuk mengeksplorasi fenomena isolasi sosial akibat pandemi COVID-19 khususnya pada kalangan remaja dan dewasa muda serta bagaimana fenomena tersebut dapat dijadikan landasan dalam mengembangkan sebuah film pendek sebagai tugas akhir. Melalui beberapa metode pengumpulan data seperti tinjauan literatur, observasi, kuesioner dan analisis dari referensi beberapa karya serupa, penelitian ini

berupaya mengidentifikasi bahwa pandemi telah menyebabkan perubahan drastis pada kehidupan sosial remaja dan dewasa muda, dengan adanya pembatasan seperti lockdown dan lockdown. jarak sosial memicu isolasi diri dan perasaan kesepian yang mendalam. Berdasarkan data yang akan diperoleh, penulis bermaksud untuk menghasilkan sebuah film pendek yang menggambarkan secara detail pengalaman emosional remaja dan dewasa muda selama isolasi sosial, mengeksplorasi perasaan kesepian, kekhawatiran akan masa depan, dan upaya mereka dalam menemukan hubungan antarmanusia. dalam situasi sulit.

Kata kunci: remaja, kesendirian, isolasi diri, film pendek, kehidupan sosial

INTRODUCTION

The COVID-19 pandemic has changed life for everyone in many ways, making things harder for different groups of people, especially young people. Because of concerns about a highly contagious virus, strict rules like lockdowns and canceling social events have made it important for teenagers to keep their distance from friends and social groups. Even though the pandemic ended almost 3 years ago, people are still feeling the impacts of being alone. Being alone affects how they live every day and greatly impacts their mental and emotional well-being.

Research has shown that the teenage years are very important for a person's social and emotional development. Having support from friends and family is really important for helping teenagers know who they are and stay mentally healthy. Loades, Maria Elizabeth, and others (2020) say that lonely teenagers often struggle to understand where they fit in society and have trouble becoming independent or forming healthy relationships with others. Students often engage in activities that involve interacting with each other. Due to Covid-19, many events that normally happen in person have been changed. Now, there are new activities like online classes, practice sessions, meetings, and virtual get-togethers. Putra et al. (2021) mentioned in a journal that the difference between the real world and the online world is becoming less clear.

Short films are a good way to show videos and share messages with lots of people. Past studies have shown that being a teenager is very important for a person's social and emotional development. Short films are a powerful way to express emotions and address social problems. During the pandemic, short films can show what lonely

teenagers experience and can change how viewers feel, based on a study by Sundar and Limperos (2013) about how short films convey social messages.

The best way to tell this story is as a psychological drama film. This style makes people focus more on the story and the message at the end. It also focuses on how things look and shows people's faces that show feelings of loneliness and isolation. Being alone has changed how teenagers communicate and try to connect with other people. In psychological drama movies, complex characters and strong situations can help us understand how people feel and think, according to Plantinga (2009) in his book about using movies to learn about psychology.

RESEARCH METHOD

To compile this research the author will use several data collection and analysis method as:

Data Collection

Observation

The author made direct and indirect observations, in order to obtain data related to the environmental conditions of the shooting location, lighting conditions as well as watching and listening directly to get an overall picture of what the film will be like.

Literature Study

The author can conduct a study on books, journals, and articles related to the phenomenon and filmmaking technique,

Survey and Questionnaire

The questionnaire method in this research will be done by making a questionnaire containing questions about source experience related to social limitations or online class experience during the Covid-19 pandemic.

Data Analysis

Narrative Analysis

Narrative analysis will be used as a paradigm by collecting descriptions of events or occurrences and then compiling them into stories using a storyline.

Matrix Analysis

Similar visual works are described and analyzed descriptively, with the aim of being able to understand them and obtaining visual data that is in accordance with the author's interpretation of similar cases.

DATA AND ANALYSIS RESULT

Object Data

From the results of data above, there are several factors that contribute to the level of stress experienced by adolescent due to the COVID-19 outbreak. These factors include:

1. Uncertainty of long-standing time Youthful individuals experience push since long-standing time is murky due to the unexpected widespread circumstance.
2. Remarkable changes in each day activities, such as restrictions on transportability and social interaction, can cause stress in young people.
3. Maslow's Hypothesis of Essential Needs (1943):
4. Pecking order of Needs agreeing to Maslow, human needs are organized into five levels: physiological, security, social, regard, and self-actualization. Each level must be satisfied some time recently moving on to the another level.
5. Loneliness Due to isolation: Restrictions in gathering companions or doing other social works out can cause sentiments of sadness and social isolation in adolescents in the midst of the restriction period.
6. Stress Reaction: Opinions of push experienced by youthful individuals can lead to endeavors to search for associations or affiliations with other people or the media as a reassurance from the negative opinions they feel.

Observation

The Lonely World of Parasocial Relationships Essay Video by Clark Elieson Illustration



Figure 3. 1 The Lonely World of Parasocial Relationship (Source: Clark Elieson Youtube Channel, 2023)

Social Isolation, Loneliness, and COVID-19 Webinar Held by AMA Journal of Ethics



Figure 3. 2 Social Isolation, Loneliness, and COVID-19 Webinar (Source: AMA Journal of Ethics Youtube Channel, 2020)

K-Pop “Alternate Universe” Content and Social Media Interaction

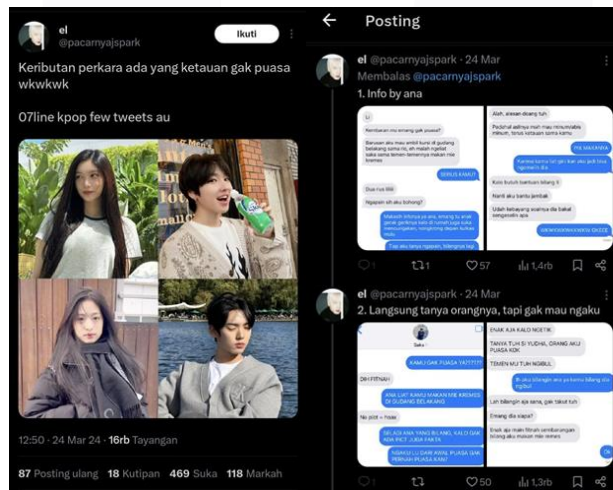


Figure 3. 3 Screenshot of Alternate Universe Content with K-Pop Idol (Source: X/Twitter, 2024)

Photoism Idol Frame



Figure 3. 4 Photos of Photoism Photobooth Idol Frame
(Source: Private Document, 2024)

Clark Elieson in his video clarifies that a parasocial relationship is when somebody feels a association with a content maker, but the feeling isn't responded. Our favorite substance makers, counting Clark, are not our companions.

In 2020, the AMA Journal of Ethics facilitated a webinar with Professor Carla Perissinotto of the University of California. A few individuals think living alone implies being despondent, but that's not true.

AUs are moreover found on online book stages such as Wattpad. An AU case may be a photo of four K-Pop characters collaboration in a chat bunch approximately fasting, giving the dream of closeness to the symbol.

In conclusion, parasocial connections and exercises such as AU and Photoism illustrate people's endeavors to overcome forlornness and social segregation with nonexistent associations with celebrities or icons. In spite of the fact that these connections are not genuine.

Questionnaire

This study inquires individuals around how being alone amid the COVID-19 widespread has influenced distinctive parts of their lives. Most of the individuals studied, particularly those between 18 and 27 a long time ancient, who were for the most part understudies or working, said they know it's vital to take after self-isolation rules. In any case, being alone can cause a part of push for numerous individuals. Nearly 60% of individuals within the overview said they feel exceptionally focused.

In social circumstances, individuals might feel forlorn and take note that their connections with their near companions and family are changing. Over half of the individuals overviewed said they regularly feel forlorn, and most of them too feel like they are getting to be more far off from the individuals they are closest to. At last, it is

pointed out that it can be troublesome to go back to typical social schedules. Numerous individuals had a difficult time getting utilized to being around others once more after being alone for a whereas.

CONCEPT & DESIGN RESULT

Message Concept

The short film "Bayang ku, Bayang mu" will use thoughts and feelings to make a gloomy and sad mood. It tries to express strong emotions by telling a story about difficult one-sided relationships and feelings of being alone in society. During the COVID-19 pandemic, people had to stay away from each other, and the writer wants to share this experience in the story to show what some people experienced.

The way the main character gets along with the other characters shows how people connect with each other in real life. Studies show that one-sided relationships, where someone feels close to another person they don't really know, can strongly affect how that person feels and behaves.

This shows how important it is to understand ourselves and the truth to maintain our mental health. This short film mixes ideas about one-sided relationships and social separation. It aims to touch the audience's feelings and thoughts about the tricky relationship between real life and imagination, and how this affects a person's mental health.

Media Concept

Short films were chosen as a medium to convey messages and topics regarding the complexity of parasocial relationships, social isolation, and their impact on a person's psychological well-being because they have the advantage of speeding up the delivery of messages effectively and intensely in a short time.

Short films are a more limited format in terms of length than feature films, but can have just as strong an emotional impact. In a limited time, short films are able to make the audience emotionally attached to the story and characters, speed up the development of the storyline, and encourage viewers to absorb and reflect more intensely on the message they want to convey.

Format: 16:9 & 4:3

Resolution: 1920x1080

Duration: 25 - 30 Minutes



*Figure 4. 1 4:3 Aspect Ratio Format
(Source: Private Document, 2024)*



*Figure 4. 2 16:9 Aspect Ratio Format
(Source: Private Document, 2024)*

Director Statement

In terms of directing, the author wants to show the human reality affected by loneliness and negative social responses that create parasocial relationships. The writer will choose the right location to increase the tension and intensity of the story and choose natural and dramatic lighting to maintain a dark and melancholic mood throughout the film. The mysterious atmosphere will also be maintained assisted by the use of an aspect ratio format that is adapted to the needs of the segment and story telling that is taking place in the scenario, such as using a wide aspect of 16:9 to describe in detail the lonely situation felt by the main character and then continuing afterwards

using a smaller aspect such as 4:3 so that it can resemble narrow, boxy visuals so that it can influence the audience's perspective when watching and also draw the audience's feelings into the feeling of suffocating loneliness and narrow mindedness felt by the main character , so that it continues to tempt the audience's curiosity throughout the visual journey of this film. Realism in movies is not just about how it looks, but it's a way of making art that tries to show the truth about how people live.

Narrative Structure

This film will develop a five-act storyline structure that shows the ups and downs of this character going through all the processes he experiences until he finds a solution to his problem. According to Lawrence (2023), Five-act story is a plot structure that divide a story into five parts: Exposition, rising action, climax, falling action, resolution.

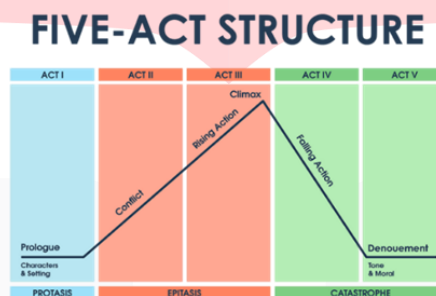


Figure 4.3 Five Act Structure
(Source: Storyboard That)

Plot

ACT 1: Facing Tragedy (Exposition)

A man who was grieving the death of his mother was so devastated and sad that he refused to leave the house and chose to lock himself up at home.

ACT 2: Realization (Conflict/Rising Action)

This man began to realize that he was very lonely shutting himself up at home and hoped to have friends, but he still chose to do nothing but imagine and write about imaginative characters who could accompany him.

ACT 3: Lowest Point (Climax)

The imaginative figure imagined by the man began to feel real and magically appeared in physical form as a result of the man's imaginative thoughts until he experienced delusional behavior and then they had an unreal parasocial relationship and the man was very happy as a result of this incident.

ACT 4: Downfall (Falling Action)

Then the problem turns to the man, the imaginative character he imagined begins to get out of his control to the point he wants to sabotage the man's entire life.

ACT 5: Coming Back to Real Dimention (Resolution)

The man managed to get his thoughts straight again, he rebelled against the evil rules created by his imaginative character until he was finally able to leave the house and live his life again.

Verbal Approach

For the verbal approach used, the entire film uses Indonesian, with a few playing a casual everyday language style and some that might be considered a poetic and formal language style. This is for the reason that the used of casual language will describe real everyday life that is usually found in the surrounding environment to the audience, then to maintain the dramatic side in some scenes will use a slightly poetic language style.

Characters

Main Character 1

Name: Alden

Age: 19 – 22 Years Old

Characterization: Melancholy, Sad, Innocent, Creative, Caring



Figure 4.4 Alden's Character Moodboard
(Source: Private Document, 2024)

Main Character 2

Name: Suki

Age: 260 Years Old

Characterization: Funny, Energetic, Caring, Manipulative



Figure 4. 5 Suki's Character Moodboard
(Source: Private Document, 2024)

Supporting Character

Name: Ibu

Age: Late 30's

Characterization: Wise, Caring



Figure 4. 6 Ibu's Character Moodboard
(Source: Private Document, 2024)

Background & Settings

City: Bandung

Jalan Layang Pasopati

Jl. Prof. Dr. Mochtar Kusumaatmadja



*Figure 4. 7 Jalan Layang Pasopati
(Source: Private Document, 2024)*

Bunker Batujajar

Manglid, Cangkorah, Kec. Batujajar, Kabupaten Bandung Barat, Jawa Barat 40561



*Figure 4. 8 Bunker Batujajar
(Source: Private Document, 2024)*

Komplek Samara Regency

Jalan Semara Indah I No 27, Desa Lengkong, Bojongsoang



*Figure 4. 9 Interior Set Samara Regency
(Source: Private Document, 2024)*

Synopsis

Fragile and down, that was Alden's condition after accepting the fact that his beloved mother had died a week ago. He had to face this bitter reality after his mother became a victim of the Covid 19 virus. Alden is an orphan now because his father has been away for a long time since he was a baby because of work. One day while writing, Suki, the imaginary character he had been writing about, magically appeared in reality and was standing in front of Alden's bedroom door. Starting

However, behind this happiness, as time goes by Suki's true nature begins to emerge. The young woman began to make many rules that restricted Alden from doing many things freely, Suki tried to regulate Alden's life, and from there, one by one the mystery of where Suki came from began to be revealed.

Visual Concept

Theme & Genre

The best way to tell this story is by making a Psychological Drama movie. This type of film lets the writer focus on the plot and the message they want to share at the end. It also emphasizes nice visuals and shows how characters feel lonely and isolated. More and more teenagers are feeling alone. This has changed the way they connect and make friends. This often makes people feel empty and alone. In psychological drama movies, the characters are usually complex, and the challenges they encounter can show us a clear picture of human emotions and thoughts. These films show how people handle their feelings when they are going through tough times and feel lonely and confused.

In this film, the way the lighting is used will be carefully picked to keep a sad and gloomy feeling throughout. Soft lights and dark shadows will be used to create a sad and thoughtful mood, showing that the main character feels anxious and unsure.

Cinematography

Using the 4:3 film format for most of the film's duration will convey a feeling of being trapped for the audience, as if they are also trapped in the situation and feelings experienced by the main character. This format will provide a cinematic experience that is more intimate and tied to the emotions of the main character, as well as strengthening feelings of isolation and limitations in facing everyday life.

In the middle story of the film when the main character interacts with fictional characters who begin to take real form, the use of the 4:3 film format will convey a feeling of being trapped and limited in the situation. This will emphasize the influence of the imaginary world on the reality of the main character, so that the audience can feel the tension and difficulty of the main character in distinguishing between fiction and reality.

At the end of the film, the change in film format to 16:9 will reflect the transformation and freedom achieved by the main character from the influence of fictional characters. This will give the audience the same feeling of relief and liberation that the main character feels. This change will give the audience the feeling that they are also experiencing the main character's emotional journey, from hardship to liberation.

Moodboard

The short film Bayangku, Bayangmu will use a slightly dark and monochrome color tone to emphasize the gloomy atmosphere throughout the film, the natural side will also be maintained to be in line with the concept of realism which is attempted to be displayed throughout the film with a little touch of the texture style of analog film to give a vintage impression and dreamy on the fictional side of the drama.



Figure 4.10 Moodboard
(Source: Private Document, 2024)

Script

Script creation is carried out based on the themes and topics that have been raised.

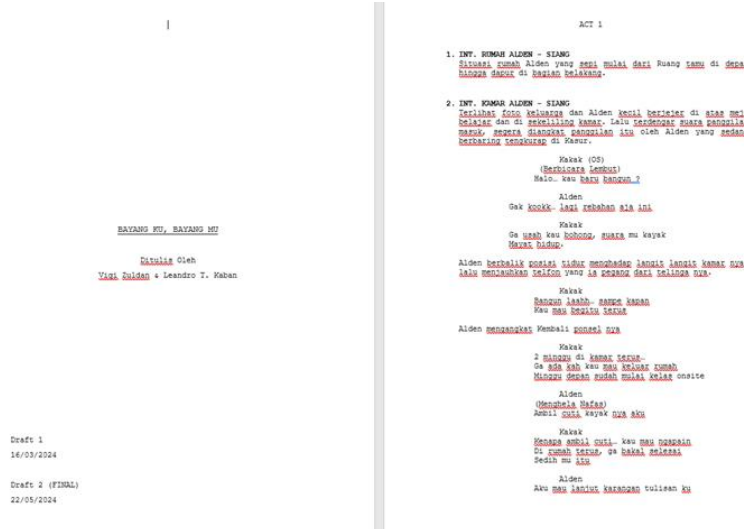


Figure 4. 11 Script Fragment (Source: Private Document, 2024)

Shotlist


Making the shotlist is done after the script has been completed. The shotlist process itself is to describe each scene in the script and visualize it through types of shots, movement, audio and ambience.

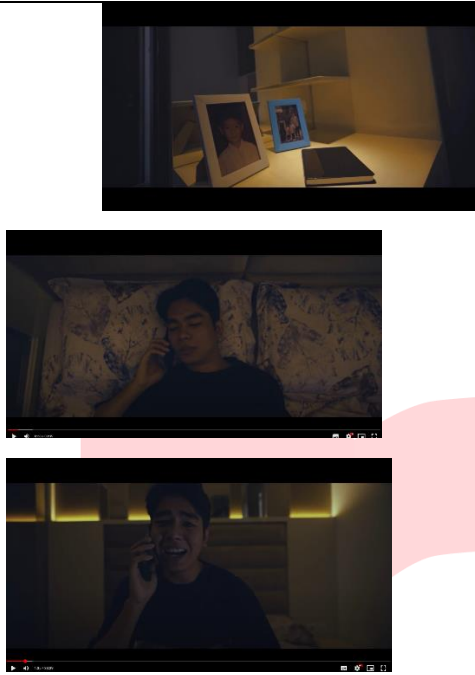
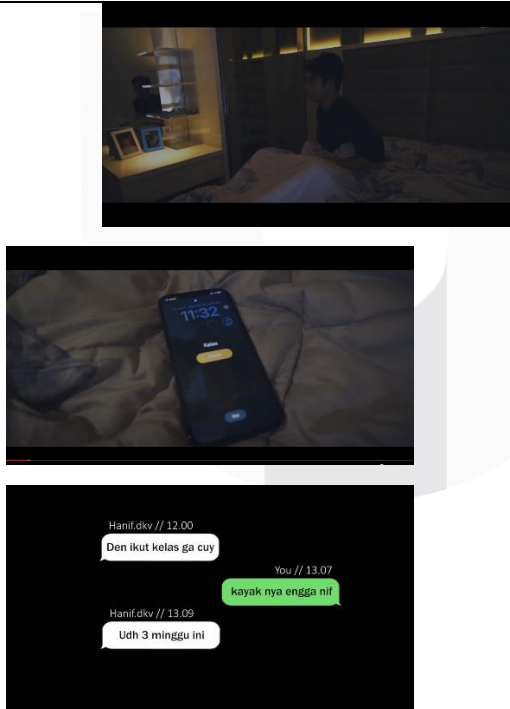
NO	SHOT	TIME	TYPE	ANGLE	MOVEMENT	CONTENT	TECHNICAL	REMARKS
1	1	00:00	EST	WIDE	STATIC	Interior room with blue sofa and painting.	DAY	Establishing shot of the room.
2	1	00:05	CU	3/4	STATIC	Close-up of the sofa.	DAY	Detail of the furniture.
3	1	00:10	CU	3/4	STATIC	Close-up of the painting.	DAY	Detail of the artwork.
4	1	00:15	CU	3/4	STATIC	Close-up of the window.	DAY	Detail of the view outside.


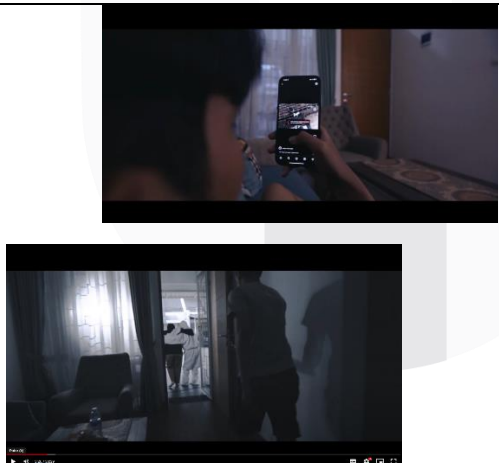
Figure 4. 12 Shotlist (Source: Private Document, 2024)

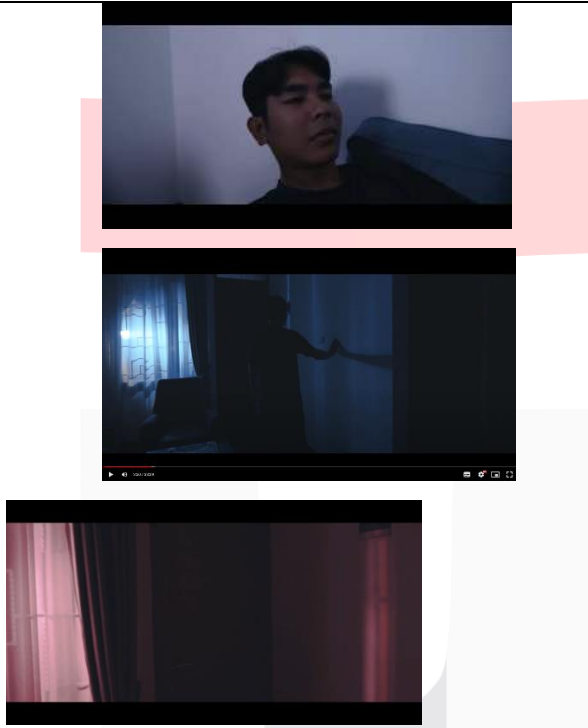
Film Result

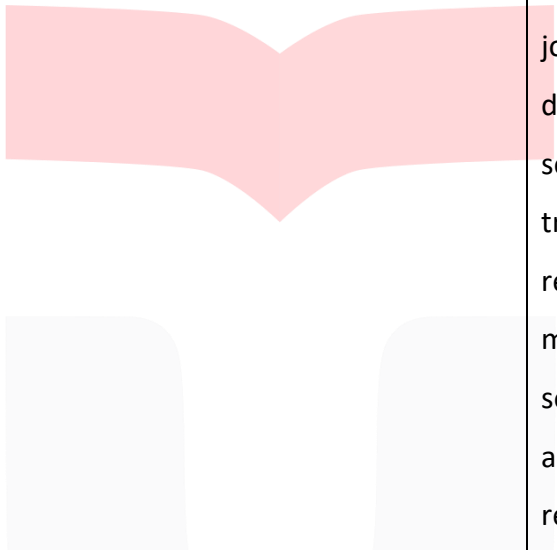
Table 4. 1 Film Result






No	Shot	Description
1		The film opens with a shot showing the quiet and empty atmosphere of the

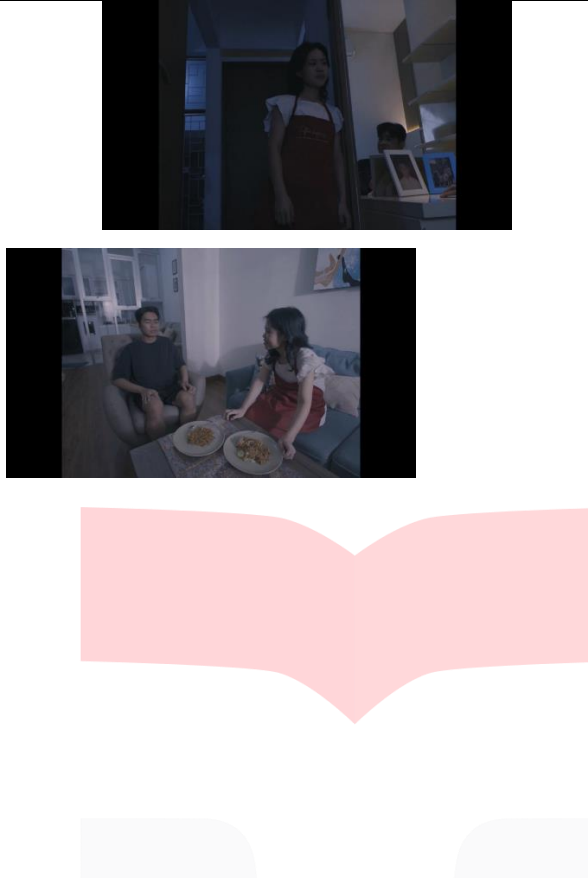
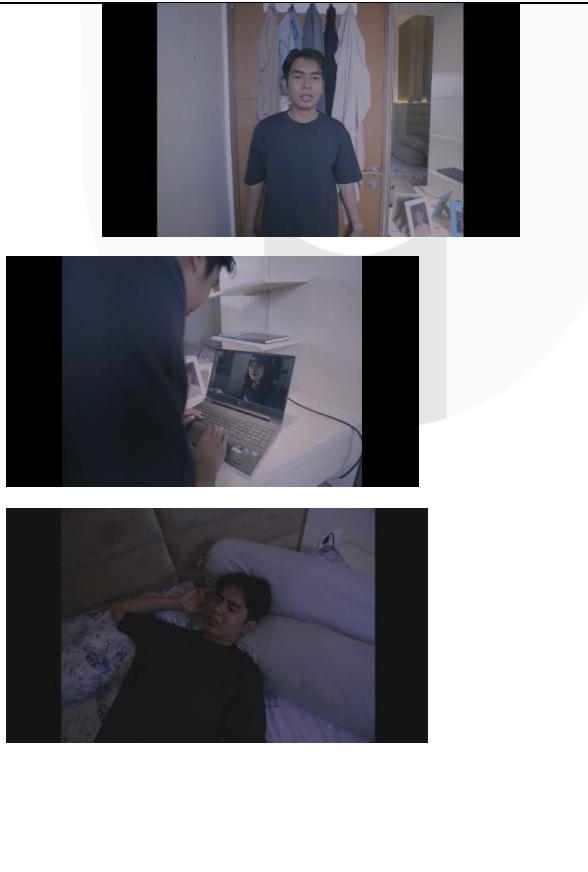
		main character Alden's residence.
2	 The first still shows a desk with a framed childhood photo of Alden with his parents. The second still shows Alden in bed talking on a phone. The third still shows Alden smiling while talking on the phone.	Then the shot moves to Alden's room showing a childhood photo of Alden with his parents and alone.
3	 The first still shows Alden sitting up in bed. The second still shows a close-up of his smartphone on the bed. The third still shows a text message conversation: Hanif.dkv // 12.00: Den ikut kelas ga cuy; You // 13.07: kayak nya engga nif; Hanif.dkv // 13.09: Udh 3 minggu ini.	Alden then got a class schedule alarm on his cellphone and received messages from his classmates emphasizing how long Alden had isolated himself from the social world, but Alden ignored it.

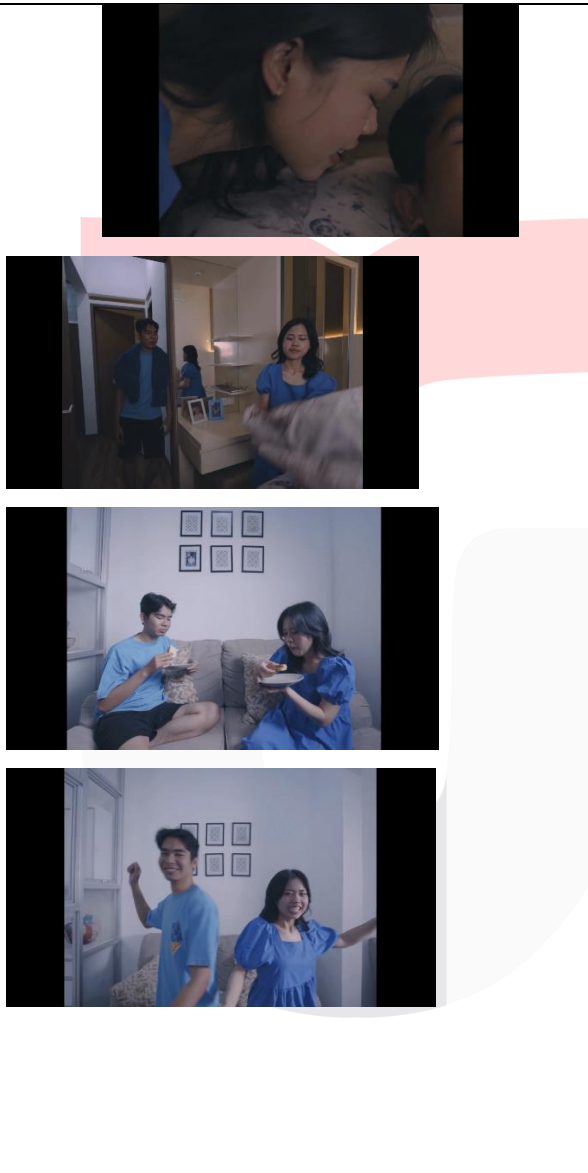
<p>4</p>		<p>Alden then came out of his room, as soon as he left the room he heard and saw a knock from someone who was only a shadow from outside the house, but Alden just hid and peeked behind the wall, a further form of his refusal to interact with anyone.</p>
<p>5</p>		<p>Alden then sat in the living room of his house after the person had left, he opened social media and found a video discussing the funeral of a Covid 19 victim, then he experienced a flashback of when his mother was</p>

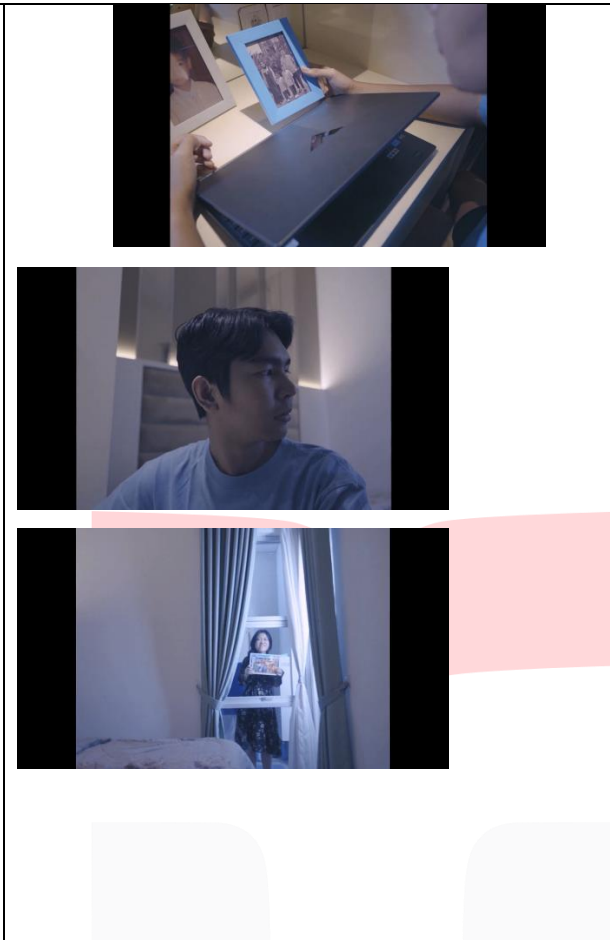
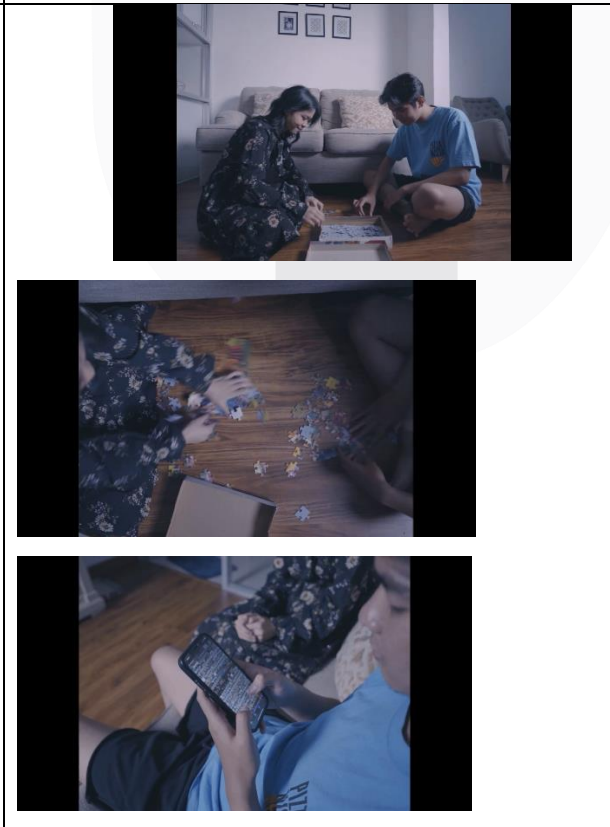
		<p>being taken away by health workers, reinforcing again that Alden still couldn't let go his feelings of sadness.</p>
6	 <p>The image contains three video stills. The top still shows a man in a dark shirt looking upwards in a room with blue lighting. The middle still shows a man in a dark shirt standing in a room with blue lighting, with a window in the background. The bottom still shows a room with red lighting and curtains.</p>	<p>After experiencing the flashback, Alden then said the sentence that he "aku masih bisa merasakan kehadiran ibu di rumah ini" which made him sink deeper into his feelings of sadness and became the beginning of his delusional attitude. The blue and red light represents the term "Fight or flight" that people feel when they experience anxiety disorders. The blue</p>


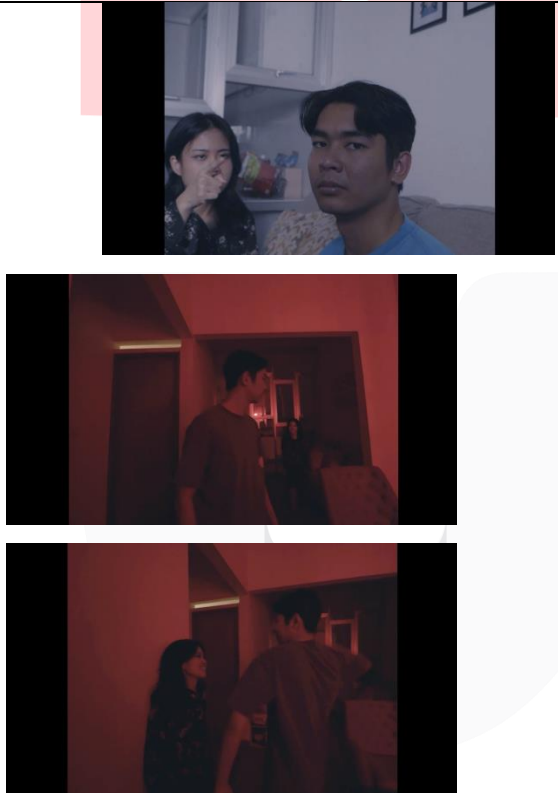
		<p>light represents Alden's feeling that he is still strong enough to maintain his sanity thanks to his mother's motivation, but in the middle of the journey he is distracted by something that is trying to overcome replaces his mother with something unreal, and the light turns red.</p>
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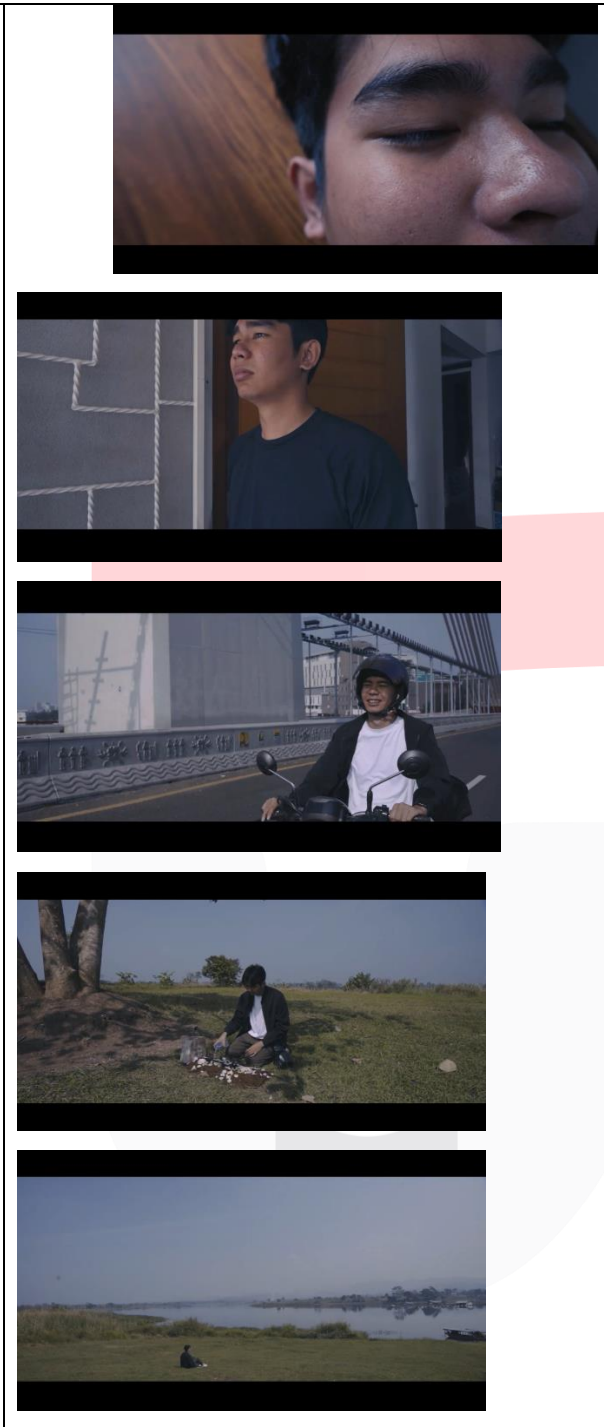
<p>7</p>	  	<p>Alden went back into his room and watched his favorite YouTuber called Suki, while watching one of the videos he drew Suki's face and thought that Suki could accompany him in extreme loneliness.</p>
<p>8</p>		<p>This scene is another flashback of Alden's mother this time when the two of them were talking in a large, green place which would later become the location of her mother's burial.</p>
<p>9</p>		<p>Alden fell asleep after watching and drawing Suki.</p>

<p>10</p>		<p>When Suki first appears at Alden's house, she is still half-conscious when she wakes up from her sleep. The 4:3 ratio format is used in this section to depict an increasingly narrow and trapped perspective for the audience.</p>
<p>11</p>		<p>After realizing something was wrong, Alden ran to his room and panicked, he then checked again on Suki's YouTube videos that he had watched and saw that Suki was a different person than he had imagined, and this was a scene that</p>

		<p>clearly depicted delusional and parasocial attitude, and then he fell asleep.</p>
<p>12</p>		<p>The next day Alden was woken up by Suki and went about his activities as usual, Alden seemed to ignore the strange feeling he felt last night. He felt that Suki's presence could really replace his mother, cleaning his room and making him breakfast, then improving Alden's mood. Alden is starting to open up to Suki.</p>

<p>13</p>		<p>After the previous activity he did with Suki, Alden returned to his room and saw his childhood photo with his mother and began to doubt the reality he was living now. He started to question Suki about how she could know something about him.</p>
<p>14</p>		<p>In this act, everything starts to come to a head and finds a resolution, Suki tries to maintain her manipulative attitude towards Alden, who is starting to doubt the reality he is living.</p>

		
15		<p>It all came to a head when Suki used all of Alden's own delusions to attack him, the door turned red again and said the door was a cursed door, but Alden still tried to force his way out of his current situation by walking towards the door and trying to get out.</p>

<p>16</p>		<p>The film ends with Alden waking up from his fainting then getting up and opening the door that was previously glowing red and heading out of the house. Then he walks towards his mother's grave. The aspect ratio here is also used again using the wide ratio to depict Alden's freedom and feeling of relief.</p>
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(Source: Private Document. 2024)

Supporting Media

Poster



Figure 4. 13 Bayangku Bayangmu Poster
(Source: Private Document, 2024)

The choice of this poster was decided so that this poster could also show a piece of the story in the storyline to the audience, introduce the theme and ambience that will be displayed in the film and maintain the dimly lit feel of the isolation theme. This image itself is symbolic of a scene in the film which shows the character Suki suddenly appearing from behind the glass behind Alden's room, which is the position in which the image is used as this poster, making this poster the POV itself representing the audience as the shadows into the world of Alden's character.

CONCLUSION & SUGGESTION

The COVID-19 widespread has caused major changes in worldwide social life, counting among youngsters. Social limitations such as lockdowns and cancellation of social occasions have constrained youngsters to confine themselves from their companions and social circles. Indeed in spite of the fact that the widespread finished nearly three a long time prior, the impacts of social separation are still felt nowadays, influencing people's every day lives as well as their mental and enthusiastic well-being.

The marvel of social confinement has given rise to changes in social interaction designs and the hunt for associations for youngsters. In an exertion to remain associated with companions, young people are depending more on innovation and social media. Social media utilize can be an vital source of social back for youngsters amid periods of social separation, but it can moreover increment the chance of sadness and uneasiness in case utilized unreasonably. Parasocial wonders, in which people frame enthusiastic associations with media figures to supplant coordinate social interaction, have too gotten to be more predominant amid the widespread. Social confinement has been appeared to connect with other mental prosperity issues, such as discouragement, uneasiness and push. Investigate appears that youngsters who encounter social confinement are at higher chance of genuine mental prosperity issues, counting misery and uneasiness.

To overcome the affect of social isolation on youths amid the COVID-19 widespread, it is prescribed to extend social bolster through family and community with customary communication and social interaction programs, indeed essentially.

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