

Behavior Psychology Learning Management of Cultural Change Conflict based on the Media Film the Last Samurai

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Abstract

This study aims to describe behavior learning management in managing cultural transitions based on film media, both those based on the film's narrative dimensions (textual) and interpretive dimensions (the context). The stages of textual analysis and contextual interpretation consist of four stages, namely: First, related to the question of what are the risks to the nation that arise during the transitional period in Japan from the samurai era to the new era; secondly, what is the attitude of the emperor as the nation's leader towards the defeated samurai figures and the nation's traditions that fought to the death; third, how important is the presence of a wise figure who understands the two warring parties in explaining the nature of the conflict between the old tradition and the new one. The analysis and interpretation techniques are based on the Cultural Manifestation approach from Geert Hofstede with the main reference to the concept of "Onion Diagram". Mainly based on the reality of the fact that after Japan made changes through the Meiji restoration, it was able to achieve achievements as one of the superpowers. The research method uses descriptive narrative. The analysis and interpretation techniques are based on the Cultural Manifestation approach from Geert Hofstede with the main reference to the concept of "Onion Diagram". The results of the research on The Last Samurai film proved to have found layers of cultural manifestations that could potentially be used as learning media based on the description of the findings: first, a fundamental change related to cultural manifestations will raise the risk of violent conflict from two conflicting parties massively resulting in death and damage to various public facilities, followed by the effect of changes in cultural symbols in the form of clothing, social status, manners and technology; second, the attitude of a heroic national leader, after winning a war conflict, practices a positive attitude, by accepting and forgiving the losing figures and parties on the basis that as fellow national figures, although they have different views and ways of fighting, they both aim for the interests of the country.

Keywords: Psychology learning management, culter manifest, media, samurai film

1. Introduction

Good learning organization is designed to ensure that the implementation of learning is presented in a way that is easily accessible, easy to understand, and can be implemented¹. Then the next step is the evaluation of learning. This involves measuring the success of learning and determining whether learning objectives have been achieved. Effective learning evaluation can help improve curricula, improve teaching methods, and ensure that the implementation of learning is delivering the desired benefits. In order to achieve effective learning goals, learning management also requires an integrated approach between technology, teaching methods, evaluation, and resource management. So that the implementation of learning requires steps of synergy²comprehensive.

¹Peter C. Brown, Henry L. Roediger III, and Mark A. McDaniel. (2014). "Make It Stick: The Science of Successful Learning". Belknap Press. This book discusses the results of cognitive psychology research on effective ways to organize, remember, and apply learned information.

²See Katuuk, UM Kamajaya Al in "Tourism Development Synergy Between the Government and Tourism Universities (A Policy Analysis in the City of Manado)" (dissertation). Jakarta: Postgraduate Program, Jakarta State University.

This comprehensiveness is important because each step of learning management will be related to the situation that occurred when the implementation was carried out. Thus a selective choice to achieve a level of effectiveness and efficiency becomes a necessity. One step that determines the goal is achieved is in using learning media. Choosing learning media that suits your needs is very important in an effective learning process³. There are several factors that need to be considered to determine the appropriate learning media, including: learning objectives, student characteristics, learning materials, and learning organizational goals. Appropriate learning media must be based on the learning objectives to be achieved. For example, if the goal of learning is to improve practical skills, then interactive learning media such as simulations or game-based learning may be more effective than printed materials. Student characteristics are also important considerations. Such as age, educational background, learning preferences, and special needs must be considered when choosing learning media. For example, students who are more visual may engage more with media images or videos, while students who are more auditive may benefit more from audio media. The type of learning material also needs to be considered when choosing learning media. Abstract or conceptual material can be better presented in the form of printed material or presentation slides, while more practical or visual material can be presented in the form of pictures, videos or simulations. The available learning environment also needs to be considered. For example, if the learning environment does not have adequate access to technology, then online or technology-based learning media should not be used. On the other hand, print materials or analogue media may be more appropriate. Finally, the goals of educational organizations or institutions can also influence the selection of instructional media. For example,⁴.

Based on the description above, the choice in determining the media is an important part of the teacher management step in teaching. Teachers are required to be wise. In addition to needing mastery of the media, you also have to master the situation of the place and available teaching facilities. The book "Classroom Management That Works" by Robert J. Marzano discusses classroom management as: "One way to establish a positive classroom climate is to use humor. When humor is used in a way that is positive and respectful to students, it can help students feel more comfortable, make them more receptive to learning, and even improve their memory of what they learn" (Marzano, 2021: 36)⁵.

To make learning a process that can be managed properly, interesting learning materials are needed. So that in addition to the facilities and ways of teaching from good teachers, material is needed that is packaged in learning media that has the potential to provide stimulation. One that can provide answers to these needs is the material presented through the film. Patrick McGee⁶, argues that film has great potential to become a product of the culture industry and at the same time a critique of it. McGee advocated for the study of popular culture and film to provide new ways of thinking demanded by political criticism.

In this context, various approaches and strategies that can be used to utilize films in a learning context, as well as discussing the importance of using films in developing students' critical and creative understanding, are relevant for design. Buckingham further expressed his opinion⁷that, in the educational scheme of being a creative and fun tool, films have the potential to be presented and relied upon to achieve adequate learning objectives." Films can provide children with rich and profound visual and audio-visual experiences, which can influence their thinking and behavior in many ways, and provide a basis for more effective teaching and learning." (Buckingham, 2003, p. 77). Based on Buckingham's opinion, films can be relied upon as a source that provides deep experiences, without having to experience them directly. More than that, he also believes that film is a medium that can influence children's thinking and behavior in many ways, and provides the basis for more effective teaching and learning. In the same source Buckingham further emphasizes the importance of teaching critical and reflective skills in understanding the media, so that individuals can understand the complexity and

³van Merriënboer, JIG, & Kirschner, PA (2018). Ten Steps to Complex Learning: A Systematic Approach to Four-Component Instructional Design. Routledge.

⁴Mayer, RE (2009). Multimedia Learning. Cambridge UniversityPress.

⁵"Classroom Management That Works: Research-Based Strategies for Every Teacher", which was first published in 2003 by ASCD.

⁶Patrick McGee. (1997). "Cinema, theory, and political responsibility in contemporary culture". Cambridge UniversityPress.

⁷Buckingham, David. 2003. "Media Education: Literacy, Learning and Contemporary Culture." Cambridge: Polity Press.

implications of the influence of the media in everyday life. Thus, if the film media is not only attractive, it can also have an impact that requires anticipation, you don't need to worry about it. Because in the media itself students are equipped with critical and reflective thinking, so various things that have the potential to bring negative potential can actually provide opportunities for learning subjects to prove their success in learning. As a critical and reflective person, he will act as stated by Richard Paul so that individuals can understand the complexity and implications of the influence of the media in everyday life. Thus, if the film media is not only attractive, it can also have an impact that requires anticipation, you don't need to worry about it. Because in the media itself students are equipped with critical and reflective thinking, so various things that have the potential to bring negative potential can actually provide opportunities for learning subjects to prove their success in learning. As a critical and reflective person, he will act as stated by Richard Paul so that individuals can understand the complexity and implications of the influence of the media in everyday life. Thus, if the film media is not only attractive, it can also have an impact that requires anticipation, you don't need to worry about it. Because in the media itself students are equipped with critical and reflective thinking, so various things that have the potential to bring negative potential can actually provide opportunities for learning subjects to prove their success in learning. As a critical and reflective person, he will act as stated by Richard Paul then various things that have the potential to bring negative potential, can actually provide opportunities for learning subjects to prove their success in learning. As a critical and reflective person, he will act as stated by Richard Paul then various things that have the potential to bring negative potential, can actually provide opportunities for learning subjects to prove their success in learning. As a critical and reflective person, he will act as stated by Richard Paul⁸, has the ability to analyze and evaluate information more effectively. Meanwhile, Gillie EJ Bolton⁹ mentioned, critical and reflective learners have the ability to understand other people's points of view and consider various perspectives before making conclusions related to the ability to think reflectively. Thus a critical and reflective learner has the potential to become a wise person.

That is why in order to be able to balance critical and reflective learning abilities, relevant film media is presented. Support for its relevance was put forward by Richard E. Mayer¹⁰, a psychologist and education expert known for his research on multimedia learning, explained that films have the power to present information in a more visual and interesting way, so as to improve students' understanding of certain materials. In line with this opinion previously stated by David A. Kolb¹¹, a psychologist and educator known for his theory of experiential learning, which explains that film can be an effective tool in facilitating learning, especially in learning that involves direct experience (experiential learning).

The media that is in line with this interest is the film *The Last Samurai*. A value-laden film set in the history of changes in Japan. This change resulted in a conflict of interest between groups that supported the preservation of the old culture, driven by the spirit of the samurai, and groups that supported reform, which was orchestrated by the emperor who adopted Western culture. Because change is something that always happens, both on a personal, societal and national and global scale, the novelty of the findings of this research is also projected to have implications for true learning, namely being serious about updating knowledge and skills from sources that are unlimited, but oriented towards for a better situation.

Film Media-Based Learning Management

Film is a medium for telling stories that can be used for the benefit of learning. Of all the spoken media, such as those contained in oral and written traditions, film can be considered as a more sophisticated medium with a differentiating indicator because it has technological support. Film is a storytelling medium that combines audio and visual technology, by presenting stories through the characters on the screen. Both the big screen, television and now being popular through gadgets. The effect of the film also has the potential to influence its viewers more because the film comes with the support of music, color and acting of the actors. So if in the oral tradition the strength and effect on the audience is in the singular character of the storyteller, and in written narrative the

⁸"Critical Thinking: What Every Person Needs to Survive in a Rapidly Changing World" (2013) published by The Foundation for Critical Thinking Press.

⁹Gillie EJ Bolton. (2018). "Reflective Practice: Writing and Professional Development". SAGE Publications.

¹⁰Richard E. Mayer. (2009). "Multimedia Learning". Cambridge University Press.

¹¹David A. Kolb. (1984). "Experiential Learning: Experience as the Source of Learning and Development". Prentice Hall.

power lies in textual stylistics, then in film it is more comprehensive. In addition to the story, the supporting factors in the film are music, color, and actors, as well as property technology and editing techniques that have allowed the film to have a higher effect. Three-dimensional (3D) in film screening refers to a visual display technology that allows viewers to see images with more real depth and look like real objects. The 3D effect creates the illusion that objects or characters in the film appear closer to or farther away from the viewer, providing a more immersive and immersive viewing experience. Three-dimensional (3D) in film screening refers to a visual display technology that allows viewers to see images with more real depth and look like real objects. The 3D effect creates the illusion that objects or characters in the film appear closer to or farther away from the viewer, providing a more immersive and immersive viewing experience. Three-dimensional (3D) in film screening refers to a visual display technology that allows viewers to see images with more real depth and look like real objects. The 3D effect creates the illusion that objects or characters in the film appear closer to or farther away from the viewer, providing a more immersive and immersive viewing experience.¹² In addition to 3D effects, there is also a four-dimensional (4D) technology¹³ which is increasingly being used in the modern movie viewing experience. 4D effects include the use of special effects such as wind, water, vibration, smell and chair movement to create stronger physical and emotional sensations in the audience. The main thing for the benefit of film as a learning medium is that it can be ascertained that its development will be more open, including its influence on the effectiveness of learning.

Richard E. Mayer¹⁴ in his book entitled "Multimedia Learning" stated that film can increase the effectiveness of learning because it is able to combine audio, visual, and text in one medium. Mayer also mentioned that films can enhance cognitive experience and help students build better understanding. In addition, David A. Sousa¹⁵ in his book entitled "How the Gifted Brain Learns" states that films can facilitate learning because they are able to convey difficult concepts in an easy-to-understand visual form. Sousa also emphasized the importance of using films in learning to help students develop critical and analytical thinking skills.

Theoretical and empirical ideas relevant to this research are also set forth in "Teaching the Digital Generation: No More Cookie-Cutter High Schools¹⁶". It is explained here that traditional teacher-centered educational models emphasizing factual knowledge and understanding algorithms are no longer sufficient to prepare future students. Learning must now be more interactive, creative, and accommodate the different learning styles of students. That is why Burt proposes that digital technology can be used to help students learn better, because this technology allows students to access and utilize a wider range of educational resources, as well as provides opportunities to deepen understanding of concepts by using technology that is more interesting and interactive. relied on so that the relationship He also discusses the role of teachers and educators in teaching media literacy, and consider challenges and opportunities in integrating media into curriculum and learning.

Research that is relevant to film as a medium has been carried out by Jono Van Belle¹⁷ (2022). This film-history research focuses on film history as an art form as well as film as a reflection of society. Belle expands on the traditional focus on subtitles in film studies, the case studies in New Cinema History. Using the case of Swedish film director Ingmar Bergman and the reception of his films in two countries, this article aims to reintegrate text and auteur into historical reception studies. This article thus aims to initiate a productive discussion of a more comprehensive approach to the audience experience in NCH and film studies in general.

The presence of film as a medium in the learning and teaching process enhances its effectiveness. However, the use of film as a medium requires separate management. Starting from the selection of the type of film, the suitability of the maturity level of the learner with the selected film, as well as the methods and approaches in

¹²Byeong-Cheol Kim. (2013). "A Study on the Technique of the 3D Stereoscopic Cinema". August 2013 Journal of Korea Multimedia Society 16(8).

¹³Dawoon Jeong, Sung H. Han, Dong Yeong Jeong. "Investigating 4D movie audiences' emotional responses to motion effects and empathy (2021). "Computer and Human Behavior". Volume 121, August 2021.

¹⁴Richard E. Mayer. (2019). Ibid., 4th Edition. matter. 195-196.

¹⁵David A. Sousa. (2017). "How the Gifted Brain Learns". Matter. 114. 6th Edition. California: Corwin Press.

¹⁶Frank S. Kelly, Ted McCain, Ian Jukes. (2008). "Teaching the Digital Generation: No More Cookie-Cutter High Schools." Corwin Press.

¹⁷Jon Van Belle. Text/Author/Audience: Audience Reception of Ingmar Bergman and His Films (Pages 686-706) Published online: 23 Feb 2022. Historical Journal of Film, Radio and Television Volume 42, 2022 - Issue 4.

analyzing and interpreting the content need to be carried out. The Last Samurai film, which tells a narrative of fundamental changes in the history of Japanese culture, from the traditional to the modern phase, is an alternative that supports the realization of this need. Ambition, intrigue and conflict and the risks that accompany change, relate to everyone. Both personally, organizationally and nationally. As for immediate needs,¹⁸(2004). **According to them TLS is a medium** useful, namely related to its benefits for Japanese Study Program student programs. That is why, this film is in accordance with the needs of students and students to get values learning that they can implement in their careers.

Theory of Conflict, Difference and Change

In conducting research using films as a data source, it is important to select films that are relevant to the research topic and use appropriate analytical methods to identify elements in films that are relevant to learning management. Likewise with research on the film The Last Samurai. The main element that will be examined from this film is conflict. Conflict is the main element for understanding the theme of change and its implications for the interests of applying it to life. Through an analysis of the conflict, the characters and themes contained in the film are open to contextual interpretation. Conflict can be defined as a clash or conflict between two conflicting interests or goals, which results in tension and drama in the story.

One theory that supports the importance of conflict in film is the theory of dramatic conflict, which was put forward by Gustav Freytag in the 19th century. According to this theory, a dramatic story consists of five parts, namely exposition, conflict, climax, maturity, and resolution (<https://writers.com/freytags-pyramid>). Conflict in this theory can be interpreted as the culmination of the conflict that appears in the story, and is usually the most tense moment in the story.

In addition, conflict is also an important part of the theory of film structure. Syd Field¹⁹ in his book entitled "Screenplay: The Foundations of Screenwriting", conflict is the main element that triggers the story and keeps the audience interested in following the path. Conflicts must arise from the beginning of the story and continue to escalate until it reaches a peak in the middle of the story, before finally being resolved at the end of the story. Narrative works, as well as films, have proven to be a means to provide a way out of a problem. One of the studies entitled "Narrative Approaches to Understanding and Responding to Conflict" by Sarah Federman²⁰ discusses the use of a narrative approach in understanding and responding to conflict. In the paper, Federman says that although stories have circulated for thousands of years and are the fabric of life in society, the use of narrative as an optic for understanding and engaging in conflict emerged in the field of conflict resolution only in the last few decades, and has garnered a number of significant contributions. significant. Moreover, Federman also highlighted the importance of narrative in understanding and dealing with conflict, because every conflict has a story related to identity, justice, and basic needs. In conducting conflict narrative analysis, Federman suggests paying attention to various elements such as characters, plots, themes, and settings. This means that the messages contained in the film and the elements of the film must be seen as a whole. In this study, this is explained by first analyzing the film narrative, followed by the stages of interpreting it by implying the values contained in the film narrative to the related reality. This formula is used as the basis for research work as an operational limitation. So that the interpretation process is not rash and arbitrary, but only targets contextual research purposes. This formula is used as the basis for research work as an operational limitation. So that the interpretation process is not rash and arbitrary, but only targets contextual research purposes. This formula is used as the basis for research work as an operational limitation. So that the interpretation process is not rash and arbitrary, but only targets contextual research purposes.

¹⁸Jim Matson and Joan E. Ericson. *Lessons of The Last Samurai*. Volume 09:2 (Fall 2004): Special Section on Teaching Asia in Early World History.

¹⁹Syd Field (2005). *Screenplay, The Foundations of Screenwriting*. New York Bantam Dell A Division of Random House, Inc.

²⁰Sarah Federman in "The International Journal of Conflict Engagement and Resolution". November 2016 issue. This article also suggests that narrative analysis can help to identify underlying conflicts and see how these conflicts develop in social, cultural, and historical contexts.

Because the conflict under study is based on differences in cultural understanding, the study is based on Geert Hofstede's theory²¹, which describes culture as a process that is open to change. Geert Hofstede also rewrote his ideas with Gert Jan Hofstede, and Michael Minkov (2010)²²This theory is based on Hofstede's study of differences in national culture and different worldviews between people of different cultures. According to this theory, people from different cultures can be more objective in assessing situations or problems, because they can take different perspectives and consider different values in decision making. Hofstede emphasizes the importance of different experiences and the ability to understand and appreciate cultural differences in developing the ability to think objectively.

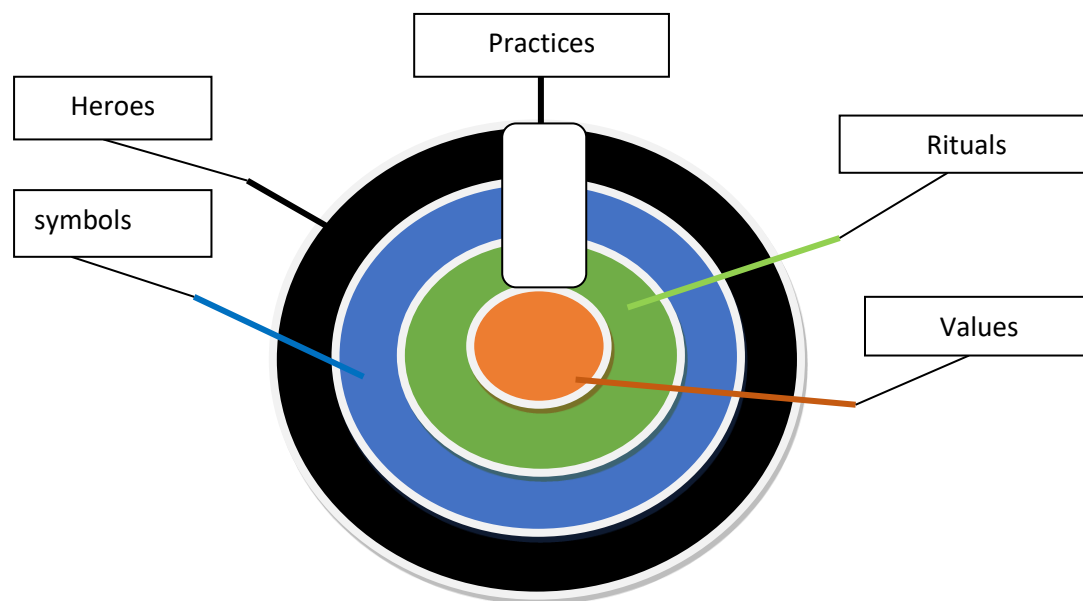


Figure 1: Hofstede Onion Diagram

Hofstede's "Onion Diagram" describes culture as a structure made up of four layers of interrelated and influencing values. The four layers of values are Symbols, Heroes, Rituals and Values.

Symbols are the outer layers of culture which consist of physical or visible aspects such as language, food, clothing, and architecture. This layer is easily recognized and understood by outsiders. Heroes are the second layer which includes figures or people who are respected in certain cultures. Heroes can be a source of inspiration and motivation for members of a culture. Rituals are the third layer which includes the actions and customs performed by members of a culture. Rituals can include procedures for communicating, celebrating holidays, and daily activities. Values are the deepest layers that include the beliefs and principles that underlie the actions and behavior of members of a culture. Values can be beliefs about justice, honesty, and freedom. Hofstede argues that understanding the four layers of values is important in understanding culture and cultural differences between countries. By understanding and appreciating cultural differences, people can more easily interact with people from different cultures and build more harmonious and productive relationships.

In addition to the four value layers in the onion diagram, Hofstede also divides culture into practices which are the outer layer categories. These practices include symbols, heroes, and rituals, all of which fall within the realm of physical behavior. Practices can change more quickly than values, and tend to be adopted more easily by people from different cultures.

²¹Hofstede G, (1980, 2001). Culture's consequences – international differences in work related values. London: Newbury Park (herein used the 2nd edition from 2001, Thousand Oaks, CA: Sage).

²²In Cultures and Organizations SOFTWARE OF THE MIND Intercultural Cooperation and Its Importance for Survival (2001. Geert Hofstede | New York: McGraw Hill.

Examples of practices include:

- Symbols: Language, food, clothing and architecture. For example, English is used as a symbol in many countries as an international language and business language.
- Hero: A person who is respected in a particular culture, such as a historical figure or public figure. For example, Mahatma Gandhi is a national hero in India and is often considered an inspirational figure outside India. Besides that, there are also fictional figures like those in the Marvel hero series. Both in the book and in the film.
- Rituals: Actions and customs performed by members of a culture. For example, rituals in food such as a Christmas dinner in the West, or traditional ceremonies among tribes in Indonesia, including of course the implementation of religious worship.

Meanwhile, value is the core layer in a person. Values are not physical, but affect all physical and social and cultural behavior of a person. Examples of values include beliefs about fairness, honesty and freedom, pride and dignity. From the educational aspect, the acquisition of these values can be categorized as part of the learning outcomes called cultural intelligence²³. These values can influence the way a person interacts with others and views the world. For example, the value of justice can influence how a person treats others fairly and impartially. The figures of Katsumoto and Algren are examples whose behavior is based on the values they uphold.

4. Methods

4.1 Narrative Structure and Analysis of Causes and Post-Conflicts in *The Last Samurai*

The Last Samurai is a historical drama story that revolves around an American soldier named Nathan Algren when he becomes a mercenary tasked with supporting reforms carried out by the emperor in Japan in the late 19th century. Its main task is to modernize Japanese weapons technology. At the same time, Algren, with the technology he brought, had to conquer the rebellious samurai forces under the leadership of Katsumoto. The emperor's mission by bringing in American troops was to modernize Japanese equipment and technology. Meanwhile, the samurai refused and insisted on maintaining weapons technology and the old ways contained in samurai culture. For the emperor who ruled Japan with the support of the military modernization and the modernization of the United States, samurai is the past that must be left behind. For him, loyalty alone is not enough. The emperor was actually aware of the good intentions of the samurai towards him. In earlier times, the samurai were elite troops who guarded the emperor. But for the emperor to adopt technology from America, it is more of a substitute for the position of the samurai. Substantially, The Last Samurai explores the cultural conflict between the Japanese samurai tradition and Western modernity. Several scenes that represent cultural conflict in this film include: The Last Samurai explores the cultural conflict between Japanese samurai traditions and Western modernity. Several scenes that represent cultural conflict in this film include: The Last Samurai explores the cultural conflict between Japanese samurai traditions and Western modernity. Several scenes that represent cultural conflict in this film include:



Figure 1: Gatling guns

²³See Kamajaya Al Katuuk (2020) Strategies in New Communities: Cultural Intelligence of Kiai Mojo Establishes Tondano Javanese Village. Al-Qalam Volume 26 Number 2 November 2020 ISSN 0854-1221 / E-ISSN 2443-2288

The opening scene of the film *When* shows Captain Nathan Algren (played by Tom Cruise) along with his troops preparing modern weaponry for use by the royal troops. In addition to long-barreled weaponry, the emperor also imported the most sophisticated weapon at that time, namely the gatling gun. In contrast, Japanese samurai troops still use swords as their main weapon. After Captain Algren is taken prisoner by Japanese samurai, he is taken to the samurai's hometown and introduced to their culture and traditions. This scene shows the contrast between modern life in the West and the traditional life of the samurai in Japan. The scene where Captain Algren finds beauty and peace in traditional samurai life, especially when he is taught how to use a sword by a young samurai named Katsumoto (played by Ken Watanabe). The cultural conflict reaches its peak in the scene of the battle between the traditional Japanese troops led by Katsumoto and modern troops using Gatling guns. Although the traditional troops fought bravely, they were eventually defeated by the power of modern technology.

In *The Last Samurai*, the cultural conflict between the samurai tradition and Western modernity is dramatically illustrated, and the film shows the importance of maintaining and respecting cultural traditions amidst technological advances and modernity. To provide an illustration of how the film *The Last Samurai* constructs a narrative that presents a meeting between samurai culture and modernity in the film, several parts of the intrinsic structure as theorized by Syd Field (2005) and Jane K. Cleland (2016) can be described as follows:

1. *Introduction*: Occurs at the beginning of the film, in the 1st to the 9th minute. In this section, the audience is introduced to Captain Nathan Algren, who is giving a speech to investors while demonstrating modern weapons.
2. *inciting incident*: Occurs in the 10th to 20th minute, where Algren is recruited by Colonel Bagley to train Japanese soldiers in modern warfare.
3. *rising action*: Occurs in the 21st to 70th minutes, where Algren goes to Japan and starts training the emperor's soldiers. It was at that moment, in a state where the emperor's troops had not yet mastered new weapons, they met Katsumoto as an opponent. It was in that battle that Algren and his troops lost. He was not killed by the samurai, but allowed to live.
4. *turning point*: Occurs in the 71st to 85th minutes, where Algren is captured by the samurai and taken to their village. Katsumoto's goal, as the supreme leader of the samurai, by letting Algren live, he intends to learn Western culture and technology, as he put it "to know my enemy!". On the other hand, this reality is also a moment that Algren accidentally uses to understand samurai culture, including how to fight in the samurai style. On this occasion, Algren receives the care of Taka, a widow whose husband he killed, but with great care he takes care of Algren. For him the good treatment from the samurai and his family reversed his mindset.
5. *Climax*: Occurs in the 122nd to 137th minute, where a battle occurs between the Japanese army and the samurai. Algren chose to fight alongside the samurai and became a key player in understanding samurai culture as a whole.
6. *Falling action*: Takes place in the 138th to 142nd minute, where Algren is injured in battle and is taken by Taka and his family. He was deeply involved in samurai culture and became one of the core samurai troop.
7. *Resolution*: Takes place at 143 to 154 minutes, where the film ends with Algren returning to the United States and talking to the Emperor of Japan about the importance of preserving Japanese culture. The film ends by showing Algren and Taka. It is unclear whether they eventually came together as a family or simply went their separate ways.

Based on the analysis of the narrative structure, the filmic strength of *The Last Samurai* lies in ideas related to cultural conflict, differences in the basis of management of the nation. This film is in line with the ideas of Syd Field (2005)²⁴, that conflict should be at the center of the story, because it is the essence of strong action and strong characters. This conflict then led to a deadlock between the emperor and Katsumoto. Instead, as presented in the film: war becomes the path of "settlement".

²⁴Syd Field (2005). According to Field, in narrative the most important thing is to understand that the foundation of all good dramatic effect rests on conflict. Without conflict, all stories have no action; without action the story has no character; without characters, it has no story in itself (Pgs 246-247).

4.2 War Management: Rituals of Demonstrating Power and Impact

War is a final option available when negotiations are deadlocked. In the category of Hofstede's cultural layers known in the "Onion Diagram", war can be classified as part of a ritual. Ritual includes discourse, the way language is used in texts and speech, in everyday interactions, and in communicating beliefs. Explicit phrases suggesting war is one of the rituals because it can be equated as discourse and interaction in communicating beliefs. But because war is a cultural manifestation, other layers besides rituals also participate. In the narrative of the Last Samurai, war occurs for three reasons:

First, modernization: the government led by the emperor at that time was trying to modernize the country by adopting Western technology. They brought in "Lawyers from France, engineers from Germany, Dutch architects. Then now the fighters from America" (00:12:14,936 --> 00:12:28,157). The goal, by recruiting foreign troops as well as adopting modern weapons. However, samurai clans who prefer traditional life reject this modernization and believe that the traditional samurai weapons that they rely on traditionally have the same efficacy as reliable. Strictly speaking the conflict of interest that led to the situation of the Japanese people getting heated was because the Emperor was infatuated with Western culture while the Samurai thought the change was too fast. Thus a situation occurs that is expressed in the dialogue as "ancient and modern cultures are at war in the soul of the Japanese nation" (00:12:11,683 --> 00:12:14,935). In the conversation put forward by Bagley, who became Algren's recruiter, stated that Japan at that time was a country that was being prepared to become a civilized country. Militarization with the support of weapons is one of the mainstays to reach this civilized country. Algren, with a background in awards and reputation as one of the most medaled heroes, recipient of the medal of honor for his heroism at the Battle of Gettysburg, San Francisco (00:02:13,711 --> 00:02:19,340) in conquering Indian troops and with frills as a former 7th Cavalry officer offered by Mr. Omura, a representative of the emperor to train Japanese troops in using modern weaponry in conquering samurai troops. Algren was offered for \$400 a month. Algren raises the offer for his services to \$500. Mr. Omura agreed, although in explaining to his companion as something natural because Algren is American. "That's how people are in this country. The country is mercenary people" (00:07:44,875 --> 00:07:48,565). Colonel Bagley, as the former squad leader and Mr. Omura, as the ruler of Japan's modernization management, finally agreed. On July 12, 1876 Nathan Algren and his team, by sea, departed for Japan. Algren raises the offer for his services to \$500. Mr. Omura agreed, although in explaining to his companion as something natural because Algren is American. "That's how people are in this country. The country is mercenary people" (00:07:44,875 --> 00:07:48,565). Colonel Bagley, as the former squad leader and Mr. Omura, as the ruler of Japan's modernization management, finally agreed. On July 12, 1876 Nathan Algren and his team, by sea, departed for Japan. Algren raises the offer for his services to \$500. Mr. Omura agreed, although in explaining to his companion as something natural because Algren is American. "That's how people are in this country. The country is mercenary people" (00:07:44,875 --> 00:07:48,565). Colonel Bagley, as the former squad leader and Mr. Omura, as the ruler of Japan's modernization management, finally agreed. On July 12, 1876 Nathan Algren and his team, by sea, departed for Japan.

Departure to Japan Algren and his entourage to Japan clearly imply a cultural manifestation of the introduction of new values from America to Japan. Hofstede's formulation of layers of cultural values he mentions as a decision to choose one thing and reject another with a level of inclination that has a broad impact. One of these choices is taken from only two available multiple choices which are binary oppositions. This cultural layer of values was explicitly tied to the choices of the emperor and Katsumoto. The emperor's choice was modernization or tradition; so did Katsumoto.

Second, the clash of cultures: The Meiji Emperor deemed the samurai traditions irrelevant and issued an edict against the use of the sword. This is contrary to the beliefs of the samurai clan who think that the sword is a symbol of their honor and must be properly guarded. However, in the film's narrative, it is revealed how changes in Japanese culture which copied Western culture were manifested directly into an insult to Japanese culture. Japanese clothes are considered ancient. Likewise, long hair tied in pigtales in the style of samurai warriors has become the object of ridicule by modern Japanese soldiers. So that the entry of Western culture into Japan is shown in the film, not just adding to cultural richness, but as a substitute in context because their old culture is old and no longer suitable for use.

Using Hofstede's concept, the war which on the first basis is value-based, as Hofstede conceptualized, between one cultural layer also has a relationship with another layer. Likewise with the second reason, namely cultural conflict. The concept of carrying the value layer of the Emperor who argues that the samurai tradition is no longer relevant, in accordance with the nature of the layer of symbols. That the existence of a layer of symbolic culture is changing, if there are other new choices then the layer of old choices can be left behind and lost. This includes those related to symbolic cultural layers such as clothing, status, and other related rituals. Of course, this change also concerns the figures that Hofstede discusses as heroes.

Third, struggle and honor: The samurai clan saw themselves as warriors fighting for honor and truth. They feel that they must defend their traditions and way of life, even if it means fighting against the very government they defend and respect. These three reasons are important, because the emperor himself has ordered the samurai to give up the samurai sword and leave the security of the nation to the technological troops. Regulations prohibiting the use of weapons, especially in public spaces, have been put into law. That is why when the trial was held Katsumoto was not allowed to carry a sword. Katsumoto himself said he had read the regulations, but instead he still came to oppose. Because for the samurai, weapons are an inseparable part of him. Because the sword was brought into the courtroom, it was "out of respect" (01:27:16,934 --> 01:27:20,728).

For Katsumoto, forbidding him to carry a sword meant forbidding him from attending court. There is one note for Katsumoto, to obey the order, which is what the emperor said. As he said, "this sword only serves the Emperor. Only he can order me (01:27:51,093 --> 01:27:55,803). Unfortunately the emperor at that time just kept silent. For Katsumoto and also for Omura who presided over the trial at that time, the interpretation was that the emperor agreed that swords should not be brought into the courtroom. The jammed dialogue directly becomes a scene which, narratively, becomes the plot that triggers the city battle. In that battle Algren openly showed his side with Katsumoto and the samurai. Algren manages to accompany Katsumoto and the samurai out of the government army's encirclement. For the exiled government, Katsumoto, who was accompanied by Algren, became the trigger to immediately escalate the scale of the conflict from just a battle to the level of war, which was set on an open and colossal scale battlefield. The war between the samurai against the Japanese troops who were armed with modern equipment took place. By itself the war is a place to prove superiority in terms of strategy as well as the weapons used.

For the third reason, by itself it also experiences a process of cultural manifestation in which each layer is present in a linked manner. For Katsumoto, risking honor and choosing the path of struggle is related to layers of cultural values. Then what he fought for, namely the tradition of the samurai is part of the layer of ritual culture. The symbolic layers are also present by themselves. The costumes of the samurai, along with their weapons, clearly represent layers of symbolic culture.

Fourth, Economic Motives. The film "The Last Samurai" contains descriptions related to economic motives in both American and Japanese scenarios in the late 19th century. The expansion of American imperialism in this film also shows America's efforts to control markets and resources in Asia through weapons technology. This can be seen from the dialogue between Colonel Bagley and Omura and Algren. Bagley says that: "...if we succeed...the Emperor grants the exclusive rights to sell weapons to Japan" (00:06:56,618 --> 00:07:03,068). Furthermore, when Algren explains that he is under contract with the Winchester Company, which in the dialogue it turns out he is paid only 25 dollars a week, Bagley immediately invites Omura to make an offer to Algren. right, Omura immediately put forward his offer: "We'll pay you 400 dollars a month" (00:07:21,518 --> 00:07:24,666). Algren nonchalantly replied by raising the price to sign him: "500 dollars!" (00:07:29,151 --> 00:07:32,201). Algren's words seem to be a bargain that ends in the end: agree.

The war in The Last Samurai is in line with the course of history. Modern weapons imported by Japan from America proved to be far superior to traditional weapons consisting of swords and arrows. The thing that deserves to be mentioned in this analysis is that the narrative of The Last Samurai, by itself provides the reason that since Japan equipped itself with modern weaponry in the 19th century, in the following century Japan succeeded in realizing the dream of the meiji emperor told in the film. Japan in the 20th century became one of the world-class modern state powers, especially and including in relation to its weapons technology.

This film also shows directly how the management of Japan's modernization has an impact on its culture. Especially as it relates to war. In this film war is presented as a result, namely because there was no compromise between the emperor and the samurai, the main source of which was because the concept of emperor

modernization had become the government's agenda. But it is clear that the war as an event described also has a direct impact. Thus the impact of the war must be seen as part of the excesses of Japanese modernization chosen by the emperor.

The first and fundamental impact of the modernization process is related to Japanese culture. In the film "The Last Samurai", the negative effects caused by Western culture entering Japan at the end of the 19th century are shown throughout the film. Several specific scenes and dialogues that illustrate these impacts include the loss of traditional values. In the early scene of the film, Omura says Japan "is now on the right path to civilization." (00:06:45,399 --> 00:06:50,199). It is clearly a well-planned expression to eradicate old traditions that he considers no longer civilized. The immediate fruit of implementing the emperor's plan to modernize Japan was the replacement of the socio-cultural role of the samurai,

The emergence of new social groups in Japan after receiving modernization is the emergence of armed soldiers. This can be classified as an impact because in the film the soldiers are originally depicted as farmers, as can be seen from Algren's uncertainty when he received an order from Omura to attack both the samurai who rebelled against the government and disrupted the course of modernization in areas previously controlled by the samurai. Algren was nervous because when the order was given, his troops weren't ready. They are still farmers, not soldiers ready to fight. In Algren's view, the process of militarizing farmers has not yet been completed. It still takes time, so if forced they will lose. It is proven. When the battle occurred, the samurai troops could easily conquer the emperor's troops.

The cause and effect war depicted in The Last Samurai from Hofstede's perspective is a cultural process. Modernization in Japan under Emperor Meiji in the 19th century has changed the structure of the layers of Japanese culture. As in the dialogue itself, it is described that nothing is eternal, no matter how great culture is, in time it will experience change. "Thus the glory days of the samurai ended" (02:23:00,691 --> 02:23:05,278). It even continued with: "The country, like humans, is said to have its own destiny" (02:23:05,279 --> 02:23:10,079). The context, of course, is the end of the samurai culture. The way of life of the samurai, especially the means of war and the way of fighting is over. Changed management with a new Japanese culture, namely modernization that changed Japanese history since the 20th century. That's what is narrated in the film,

2. The Emperor among Heroes and Traitors of the Nation

The presence of the Meiji emperor in the film "The Last Samurai", is depicted as an ambiguous and powerless leader, who is governed by his pro-Western advisors. Shown in a young state with a lean stature and a low voice. Far from the impression that most Japanese people in general are firm and well-built. His presence in the scene was only limited to two appearances. The first was when receiving Katsumoto who was about to attend the trial and his refusal to bring a samurai sword, and the second when receiving Algren who brought stories about Katsumoto after his death in the war.

When interpreted, the emperor's appearance represents two different attitudes. When using Hofstede's cultural layer concept approach, at the time of his first appearance the emperor was still just a weak figure. In that phase the emperor is an antagonist character who is empty of the image of a hero. If he is seen from his existence which is only an emperor who is arranged by Omura, who is a completely antagonist, who takes advantage of the opportunity to profit from the process of changing Japan at that time, the emperor is a representation of someone who has no personality. He's just a tool of Omura.

Unlike his first appearance, his second appearance is different. He appears at this time to appear otherwise. At the time the meeting between the emperor and the American Ambassador named Swanbeck was being held. The agenda is clearly important, namely the signing of a cooperation agreement between Japan and America. At the same time, before the signing, Algren begged outside while carrying the samurai sword belonging to the late Katsumoto. Unexpectedly, the emperor who seemed to be getting ready to sign with the ambassador, according to Omura's scenario, actually invited Algren to enter. In terms of the logic of the story, the scene changes the plot, changes the storyline. Algren's entry into the emperor's meeting room which was attended by the official guest of the American Ambassador, who was scheduled to sign an agreement, so changed. Even totally cancelled. Kaisaar is more interested in Algren who comes with a mission to explain who Katsumoto is and his national commitment.

At that time the emperor seemed to realize that the path of change through the Japanese modernization scenario had been wrong. He said: "I have dreamed of a unified Japan...of a country strong and independent and modern. And now we have railroads and cannon, Western clothing" (02:20:23,923 --> 02:20:38,44). But he realizes that modernization does not mean forgetting national identity. Japan should also know that they have a past that shouldn't be ignored. They must not be uprooted from their historical roots. That's why he also said: "... we cannot forget who we are..." (02:20:46,903 --> 02:20:49,943) and continued: "... or where we came from" (02:20:52,408 --> 02:20:54,968).

That is why he boldly and decisively abandoned plans to sign Japan's agreement with America. He argued that the deal was designed simply to harm the Japanese nation. "Ambassador Swanbeck... I have concluded that your treaty... is not in the best interest of my people" (02:21:09,299 --> 02:21:18,755). In addition, Emperor Meiji's actions in canceling the agreement it also shows that he has sufficient knowledge and has a deep understanding of how to better manage a nation. Not only to be modern but also to have a value based on its own history.

Moreover, as a leader, in making this decision, the Emperor can show his courage and wisdom as a responsible emperor. It turns out that for someone who experiences a change in character for the good from the bad, like the figure of an emperor, he goes through a process of self-enlightenment. The orientation of his life values is no longer egocentric, thinking about everything for his own benefit. In the theory of personality development, the emperor had changed his orientation. Even that part of him that was selfish he made as his enemy. This is in accordance with the formulation of Ryan Holiday (2016)²⁵ as "ego is the enemy". This action requires true courage which in the language of social learning theory is formulated by Bandura²⁶ as part of the achievement of the learning process. The explicit way to that direction is found in self-efficacy schemes. Self-efficacy refers to an individual's belief in his or her ability to take action or overcome a problem in a given situation. This belief is not only influenced by one's abilities, but also by factors such as previous experience, observations from others, and feedback received. For the figure of the emperor in this film, even though he only appears in two scenes, he shows changes based on learning management based on the experiences he has experienced. Especially from his supporters, namely Omura, as well as the Americans and their opponents, namely from Katsumoto and Algren. From a cinematographic perspective, the learning process of the emperor is narrative. Both are based on dialogue and scene jump events. Omura and America are impressed as figures whose nature is transactional. The essence of transactional is profit. Katsumoto and Algren's side, on the other hand, relied on sincerity. Of course the benefits that the emperor gets from the transactional process are large. Especially physically or in the category of Hostede's cultural layer as a manifestation of the cultural layer of symbols, such as weapons and equipment, at the end of the film's story it is shown that it has a great influence on Japan's progress. But from their side one cannot expect genuine commitment. For these needs only available in figures such as Katsumoto and Algren. Figures like them characterize life not to be strong and rich,

3. The Presence of Foreigners as Witnesses of the Changing Age

Nathan Algren is an unconventional protagonist. Because usually from a sociological point of view, the main character in the narrative is a figure from a local or native environment. That is why Algren in *The Last Samurai*, who is a foreigner, does not just appear. Although because it relates to describing the process of the influx of modern culture whose sources come from the West, choosing the figure of Algren who is an American, besides being possible because there is a basis for historical studies, but also to significantly support the cultural clash that is to be built in the film's narrative. That is why it appears that the cultivation of the conflict that occurs along with the supporting emotions looks logically supported. Including when the plot is related to the romance that exists between Algren and Taka.

On another substance level, Algren's presence also provides strong reasons when he is needed to explain or criticize Western or Japanese culture. When faced with a new situation, Algren plays a character who has a different point of view from the local people. This helps how the film explains that the difference becomes a natural situation shown. Good scene, it's strange to see a Japanese man wearing a kebaya costume and long hair

²⁵Ryan Holidays. (2016) *Ego is Enemy*. New York: Portfolio Penguin.

²⁶Albert Bandura (Editor). (1999). *Self-efficacy in Changing Societies*. Cambridge: CAMBRIDGE UNIVERSITY PRESS

with his distinctive pigtailed. Also how humor manifests itself in various scenes between Algren and the samurai family, including the special one with Taka and his children.

The existence of Algren who has an American cultural background in the film allows uncertainty and at the same time learning from both sides to be freely portrayed. This fact is theoretically supported by Richard Nisbett (2003), a cultural psychology researcher who wrote *The Geography of Thought*. Nisbett found that differences in ecology, social structure, philosophy, and educational systems that come from two different cultures, in this case the West and Asia, will produce differences. Asian thinking, in this case East Asia is holistic and sees the world as a whole, while Westerners tend to focus on salient objects or people and use attributes to assign them to categories, and apply the rules of formal logic to understand their behavior.

One of the interesting lessons from situations of cultural differences, in Algren's case, is the ability to learn to adapt to the samurai culture which is different from the Western culture that he knows and lives in. This is seen when Algren begins to learn about martial arts, culture, and the honor of the samurai. He not only looks at each of these cultural aspects separately, but also understands how all these aspects are interrelated and influence each other. For example, Algren understands that samurai martial arts is not only related to fighting techniques, but also to the spirituality and honor attached to the art. Algren's holistic view shows that he is able to understand Japanese culture more broadly and deeply, in accordance with the holistic principles adhered to by East Asians. Apart from that, Algren's views which are influenced by Western culture are also seen in his tendency to separate objects from their contexts and judge them individually. This can be seen when Algren shows his displeasure with the practice of suicide by samurai which he considers unreasonable and self-defeating. However, with time and experience in Japan, Algren began to develop a more holistic understanding of Japanese culture and understand practices that he initially found strange and absurd. This can be interpreted as a shift from Western thinking to more holistic thinking as described by Nisbett in *The Geography of Thought*. Thus Algren's presence was prepared so that he could freely appreciate and criticize both Japanese and Western culture. He is a person who has legitimate qualifications to talk about both the West and Japan, especially the samurai culture.

That's why with full confidence, when facing the emperor, witnessed by the American Ambassador and his staff, as well as in front of Omura, he straightforwardly convinced the emperor. Neither about himself nor about Katsumoto and the samurai himself. So when Omura warns the emperor when confronted by Algren who is holding a samurai sword: "Emperor, this man fights against you!" (02:19:52,185 --> 02:19:55,405), Algren doesn't budge. The emperor also calmed down and remained comfortable around Algren. Especially when Algren responded to Omura's warning with the attitude of a samurai warrior in front of the emperor; keep looking down. Then he said: "Your Highness...if you believe me to be your enemy, command me... .. and I will gladly take my life" (02:20:02,736 --> 02:20:10,591). It was at this time that Algren had gone from being a former Western soldier to a samurai. In the presence of the emperor he volunteered to have his life taken, if only the emperor thought he was an enemy.

4. *Implications of TLS Film as Learning Media: A Model*

As a narrative, every film will have an end. The film is over. But that's when the film effects work, demanding what steps to take. The implications outlined are a model. In the first stage of the learning scheme, what is done is to plan the implication process. The next stage of the process is that the supervisor or teacher invites students or students to express their impressions, analyzes and interpretations. The way they implied it was done in both personal and group presentations. The learning process is adjusted to the needs and objectives that have been planned. As a learning medium, the film *The Last Samurai* (TLS) has a wealth of potential values to be implemented in life. Both in the context of improving the quality of learning,

Through this research found two benefit implications that can be implemented. First, TLS films can be used as a means to improve the quality of learning in general. Second, watching TLS films can be used as a means of reflection in context to improve personality and quality of life. It is projected that after watching TLS students and university students can benefit from an increase in their critical thinking. TLS presents its story in chronological order of time and events. The time setting is clearly in the 19th century. The teacher may question the chronological details of the time mentioned in the narrative. From what year to when the time setting used in the film can be used as material for discussion. The time context can also be elaborated by asking questions and follow-up related activities.

After that, a critical discussion of time settings can be followed by setting places and events as well as the characters presented in the film and their contextualization with the reality of Japanese developments. Historical figures and samurai figures in history can be compared as material for in-depth analysis. Thematic questions such as starting from the title of the TLS film, is it really proven in realistic reality: those samurai are gone? It can also be continued with in-depth discussion material, by discussing the question how was the samurai as a culture, has it been destroyed? The costume, the hair and jewelry? Tradition? Words, terms, traditions? Views of life? These questions are asked starting from the level of "what", "how much" and continue with "why", "who", "where", and "how". Guide each discussion to a learning enhancement goal. Students and students certainly have different demands, except for experimental purposes, such as testing the level of criticality between students compared to students.

As for the interest of improving the quality of life of each learner, the reflective process can be carried out in a variety of ways. Based on the TLS film value content, several steps can be used as recommendations. Starting from increasing literacy of similar films, analyzing and interpreting film characters to be used as inspirational references, building cross-cultural awareness. Similar film literacy activities can be carried out by assigning study participants to watch similar films and compare them. Both among East Asian films and films in Indonesia or those produced by the West. As for the interpretation of the characters contained in the TLS based on the findings, groupings can be made. Both in the form of tables and illustrative images. As an option, take advantage of Hostede's onion diagrams. So does Seligman's positive psychology personality framework. Make assignments based on the preferences of each student and student. In the interest of building empathy, each participant is welcome to take turns in choosing a character. Both the protagonist and the bad (antagonist). Meanwhile, to build cross-cultural awareness, each learner reflects. Starting from the cultural differences contained in TLS, then developed into the lives of each student and student. Give instructions explaining the relationships within each family, what are their similarities and differences. After that among classmates, at school or on campus, increase the scale to be between families, regions and nations. In the reflection process, include the gender aspect. The level of the reflection scale should be differentiated between students and students. Except, as in the process of increasing critical thinking, the instructor or teacher wants to do a comparative experiment.

After the content and context formulation steps, all stages of implementing TLS as a learning medium are adjusted to the basic principles of management functions. So the stages start with planning, then organize the organization, implementation, and end with evaluation. Thus, all learning management processes that use TLS films are carried out as a whole. It is important to emphasize that the results of the evaluation are directed at producing follow-up recommendation steps related to the overall learning in each study unit. Both regarding film material and methods.

Conclusion

In The Last Samurai, there are layers of cultural manifestations that have the potential to be used as learning media. Changes related to cultural manifestations can pose a risk of violent conflict, but the positive attitude of national leaders after winning a conflict can form a strong image of quality characterization. This film can be relied upon as a medium for learning values and stimulates creative thinking and creates moderate appreciative awareness. The story of the dedication of the samurai, the ambitious empire and technology became a marker of Japan's change towards a modern nation. The Last Samurai film is relevant to be used as a medium of learning from high school to tertiary institutions because of the complexity of its content.

Thus, the film The Last Samurai can not only be a medium for learning about Japanese history and culture, but can also convey moral messages and values that are important for the development of student character. The use of film as a learning medium must be managed properly, by integrating film narratives with factual learning and concepts emphasized in the curriculum. Therefore, the results of this study make a significant contribution to the development of media-based learning in the current educational context.

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