

VISUALIZATION OF HENRY MANAMPIRING'S FILOSOFI TERAS BOOK

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Abstract: Generation Z faces significant emotional challenges, including anxiety, stress, and difficulty regulating emotions—issues worsened by social media pressures. While this generation is highly receptive to visual and digital learning, Henry Manampiring's *Filosofi Teras* offers valuable Stoic principles like acceptance and self-control, yet its textual format is less engaging for younger audiences. This final project aims to visualize Stoic concepts from the book into an audiovisual narrative format through a web-based video series. The methodology for this project draws on Robin Landa's *Five Phases of Graphic Design Process* theory combined with Compesi's three-step video production model. The analysis phase utilized Ricoeur's hermeneutics to understand the meaning of the text through an act of appropriation, which then were used in the Conceptual Design phase. The design outcome consists of five 1–2-minute videos that illustrate the application of Stoic principles in daily life, aligning with the book's text. Although some philosophical considerations were used, the main focus is on the visual design experimentation. This project is expected to offer a more relevant and engaging way to convey Stoic values to Generation Z. Future research could explore developing additional episodes covering other topics within *Filosofi Teras* or creating audiovisual works based on other philosophical texts.

Keywords: Generation Z; Stoicism; Audiovisual narrative; Web series

Introduction

Modern life's fast pace and complexity have led to a rise in anxiety, especially among young people (Gillihan, 2019). Akbar et al. (2024) wrote that there was an

increase in cases of depression, anxiety, stress, and sleep disorders in Generation Z compared to Millennials. An American Psychological Association (2018) survey further revealed that 91% of Gen Z experience stress symptoms, such as feeling

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overwhelmed or struggling with emotional regulation.

A key characteristic of anxiety is excessive worry, which involves uncontrolled negative thoughts that often fixate on things beyond an individual's control (Andrews and Borkovec, 1988, as cited in MacLellan & Derakshan, 2021). This can lead to rumination, an over-focus on problems that worsens emotional states (Cohen et al., 2015).

To address these challenges, Stoicism, an ancient philosophy emphasizing acceptance, self-control, and focusing on what's controllable, emerges as a relevant alternative (Koehler, 2023; MacLellan & Derakshan, 2021). Stoic teachings can help individuals develop resilience, manage negative emotions, and find meaning in life (Koehler, 2023). A study found that Stoic training can reduce rumination and boost self-efficacy in highly anxious individuals; where participants who underwent Stoic training showed reduced anxiety-reflecting language and improved emotional management (MacLellan & Derakshan, 2021).

Henry Manampiring's (2018) self-help book, *Filosofi Teras*, introduces these Stoic concepts to Indonesian readers simply, relevantly, and inspiringly. Through easy-to-understand language and everyday examples, it bridges ancient philosophy with modern reality. Its relevance lies in offering an alternative solution for young people who are "anxious about many things," "overly sensitive," "struggle to move on," or "easily offended and angered" in both social media and modern life (Manampiring, 2018).

To optimize the dissemination of *Filosofi Teras*, particularly to Generation Z (aged 18-24), more engaging, relevant, and accessible information media are needed. Henry Manampiring himself believes that visual media, such as animation or content with storytelling elements, would be more

engaging for Gen Z. Research by DCN Research (Price, 2022) indicates that Gen Z strongly prefers consuming information in visual formats like images and videos on social media over long texts. The IDN Research Institute's (2024) study on Indonesian Gen Z reinforces this, showing that video content is significantly more dominant than photo or text-based content on social media platforms. This preference for video aligns with Mayer's (2002) Multimedia Learning theory, which states that multimedia learning, such as videos with narration combining visual and audio elements, is easier to process and remember due to the activation of 'dual-channel processing' in the brain, improving retention and understanding (Mayer, 2002). Furthermore, Statista (2024) reports YouTube as the second most accessed platform after Google. In the digital age, videos on social media platforms like YouTube have become a popular learning medium, capable of presenting information concisely, engagingly, and interactively, thus increasing accessibility and understanding for Gen Z (Baron, 2019).

Based on this, this project plans to visualize examples of everyday Stoic concepts, from scenarios in *Filosofi Teras*, into a series of short videos for YouTube. This accessible and digestible video format is expected to introduce Stoic principles to Gen Z in a lighter and more appealing way. This project offers novelty by adapting complex philosophical concepts into a dynamic video format that matches Gen Z's preference for visual and interactive content. Through this approach, Gen Z is expected to grasp Stoic principles more easily in daily life, ultimately motivating them to read the *Filosofi Teras* book.

This research seeks to answer the following questions:

1. How can the text-based examples

of Stoic scenarios from *Filosofi Teras* be adapted into video format?

2. What are the key considerations for creating engaging videos that illustrate Stoic scenarios from *Filosofi Teras* for Generation Z?

Methodology

This study uses a descriptive qualitative approach with a process-based visual design method. The design process refers to the Five Phases of the Graphic Design Process by Robin Landa (2011), aligned with the stages of video production (Pre-production, Production, Post-production) as proposed by Compesi (2019), and is visualized in the Design Flow Diagram (see Figure 1). As shown, the design process is divided into five phases as follows:

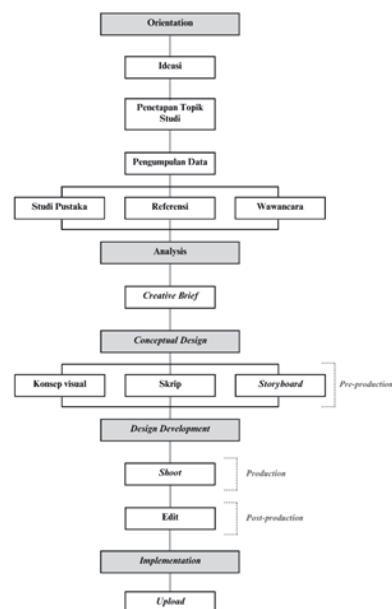


Figure 1. Design Process Flow Diagram based on Landa (2011) and Compesi (2019)
(Source: Personal research documentation)

The research itself also adopts a qualitative approach rooted in the interpretivist paradigm, where meaning is understood as being subjectively constructed by individuals based on their experiences and social context. Regarding interpretation, the researcher applies one of the philosophical accounts concerning hermeneutics from one French philosopher, namely Paul Ricoeur (1913 – 2005). His hermeneutical conception of appropriation is opted deliberately as a rational-philosophical basis for textual interpretation applied in this study. His philosophical conception of appropriation, which is at the end of his “hermeneutic arc”—a three-level process of textual interaction that includes explanation, comprehension, and appropriation—is fundamental to his hermeneutics (Ghasemi et al., 2011). Acknowledging text as “discourse fixed in writing” that exists in a state of essential “distanctiation”, is the first step in Ricoeur’s hermeneutic approach (Ghasemi et al., 2011). Distanctiation itself is Ricoeur’s hermeneutic account which designates the process of creating a distance between a text and its author or immediate context (Ghasemi et al., 2011). According to Ricoeur, such distance is a prerequisite for meaningful interpretation rather than a barrier.

Different from traditional approaches that are focusing on the author’s psychological intentions behind the text, Ricoeur maintains that “the meaning of the text is autonomous” and “escapes from the psychological intention of the writer” (Suazo, 2008). Its veracity is now unaffected by the author’s initial goal (Rugwiji, 2020). Such textual independence makes room for appropriation. Appropriation, from Ricoeur’s perspective, constitutes the final and most transformative stage of interpretation. For Ricoeur, to appropriate equals to make familiar or to make it one’s own what was once alien. It is asserted that “in order to make himself contemporary with the text, the exegete can ap-

propriate its meaning to himself: foreign, he makes it familiar, that is, he makes it his own" (Ricoeur, 1989). This captures what appropriation means in an interpretative process. The dialectical character of hermeneutics—the conflict between the near and the distant, the familiar and the unfamiliar—is encapsulated in this description.

Ricoeur's assertion captures a profoundly existential and dialogical perspective on reading. By engaging in a methodical act of interpretation that enables the foreign meaning of the text to be internalized—not as alien facts, but as a lived possibility—the exegete becomes contemporaneous with the text rather than erasing historical distance. Understanding turns into self-transformation during this process.

The interpreter appropriates the text (course text) world for themselves at the level of appropriation. Therefore, increased interpretation of horizons (perception and knowledge) emerges as a result (Ghasemi et al., 2011). This broadening of perspectives comes from letting the text's universe speak to oneself rather than forcing one's own beliefs onto it. According to Ricoeur, "the text is the mediation by which we understand ourselves in the last analysis" (Ghasemi et al., 2011).

Ricoeur delineates appropriation as the stage at which a text's meaning takes on existential importance. Instead of viewing texts merely as historical objects to be analyzed in a detached yet objective manner, appropriation encourages the readers to confront them as living conversations which voice directly to current issues. At this stage, the readers cut across questions about the text's literal content and rather open themselves to how the world of the text may expand, deepen, and retune their own understanding. This transformative capacity gives Ricoeur's account of appropriation significant association to arts and

humanities studies, where texts or cultural artefacts function not just as observable objects but as sources of wisdom capable of reorienting human life. Through appropriation, interpretation shifts from a purely intellectual venture to "a moment of dispossession" — an aperture which allows "the text to reveal its world" (Ghasemi et al., 2011). At last, Ricoeur's discussion of hermeneutics, particularly appropriation, provides methodological groundwork for most existential yet scholarly decisions from textual readings which are transformed and presented as visual forms. His hermeneutics account of appropriation is in fact existential and transformative. The reading, the textual interpretation of *Filosofi Teras*, is the practical implementation of such account indeed.

Orientation

In this phase, topic exploration and data collection were carried out through literature review, media references, and interviews with relevant sources. The book *Filosofi Teras* was chosen for its relevance to emotional anxiety issues commonly experienced by Generation Z. The literature review covered not only the book's content but also readers' responses as additional data to determine which concepts were suitable for visualization. Interviews were conducted with the author of the book and with experts in the field of philosophy to enrich contextual understanding.

Analysis

The collected data were analyzed using descriptive coding and in vivo coding (Saldaña, 2013) to identify the main themes in the book and audience responses. In addition, Ricoeur's hermeneutics was utilized to understand the meaning of the text through an act of appropriation.

An act of making the text familiar and researcher's own through dialectical process of intimacy and distance. This analysis resulted in a creative brief that served as the conceptual foundation for the design.

Conceptual Design (Pre-production)

This phase involved planning the visual output, including the development of concepts, scripts, and storyboards based on the analysis. The book's content was adapted into a video format using narrative and visual approaches that align with Generation Z's preferences.

Design Development (Production & Post-production)

The production phase involved video recording based on the storyboard, while the post-production phase included visual editing using software such as CapCut, Adobe Photoshop, and Canva. This process ensured that the visual narrative was delivered effectively and engagingly.

Implementation

The final educational video was uploaded to the YouTube platform. This platform was chosen due to its broad reach among Generation Z audiences (Baron, 2019).

Result

In the Orientation phase, data was gathered from literature review, media references, and expert interviews. From the analysis of the structure and content of the book *Filosofi Teras*, the researcher determined that Chapter 1, which primarily presents survey data, was excluded from the visualization due to its lack of concep-

tual content. Similarly, Chapters 12 and 13, which serve as the book's conclusion and summary, were also deemed unsuitable for visual adaptation. As a result, the core material selected for visual translation focused on Chapters 2 through 11.

Reader reviews collected from Goodreads highlighted recurring keywords such as control/trichotomy of control, STAR (Stop-Think-Assess-Respond), overthinking, managing thoughts and emotions, and anxiety/ stress. These keywords reflected the aspects of the book that resonated most with readers, especially those experiencing emotional challenges.

Media references were drawn from YouTube channels such as Einzelgänger (2.34 million subscribers), The School of Life (9.43 million), and The Pursuit of Wonder (3.22 million). These platforms often communicate philosophical ideas through narrative-based videos supported by animated visuals. Their success with Gen Z audiences influenced the decision to employ a similar narrative and visual approach in this project.

An interview with Henry Manampiring, the author of *Filosofi Teras*, conducted in Jakarta, Indonesia on 28 September 2024 revealed that the dichotomy of control is the concept most frequently mentioned by readers. He also emphasized that the part about maintaining rationality is especially relevant to young people today. In his view, if the book were to be visualized, it should use storytelling techniques involving characters or fables to make abstract ideas more engaging.

Further insight was gained from an interview with Prof. Dr. Francisco Budi Hardiman, S.S., M.A, a professor of philosophy at UPH. He stated that the most effective way to communicate philosophical ideas to young audiences is by presenting relatable examples and using a clear, accessible narrative structure.



Figure 2. Filosofi Teras Book
(Source: Kompas.id)

Discussion

Ricoeur's view of appropriation allows the researcher to select which scenarios from the book *Filosofi Teras* that would be visualized in this project. Through which, five scenarios from the book were selected as most relevant for visualization.

Table 1. Chosen Scenarios
(Personal research documentation)

No	Chapter	Scenarios
1	4. <i>Dikotomi Kendali</i> (Dichotomy of Control)	<i>Skenario kencan pertama dari perspektif cowok</i> (First date scenario from a male perspective)
2	4. <i>Dikotomi Kendali</i> (Dichotomy of Control)	<i>Skenario menghadapi sidang skripsi</i> (Thesis defense scenario)
3	4. <i>Dikotomi Kendali</i> (Dichotomy of Control)	<i>Skenario selalu mengikuti omongan pacar</i> (Scenario of always following a partner's opinions)
4	5. <i>Mengendalikan Interpretasi dan Persepsi</i> (Controlling Interpretation and Perception)	<i>Skenario kemacetan</i> (Traffic jam scenario)
5	5. <i>Mengendalikan Interpretasi dan Persepsi</i> (Controlling Interpretation and Perception)	<i>Skenario "lebay" karena Sosial Media</i> ("Overreacting" scenario caused by social media)

Based on the analysis of various philosophy-themed YouTube channels, it was observed that most videos use visually engaging elements, which serve as a key factor in attracting viewers. However, these videos often have long durations and focus heavily on in-depth conceptual explanations.

In contrast, this project takes a different approach. Rather than lengthy explanations, it presents Stoic concepts through short, everyday-life scenarios in the form of short stories. As a result, storytelling becomes the main method for delivering the message. While the video duration is shorter, dynamic graphics will still be used to maintain visual interest, similar to the reference videos.

Conceptual Design (Pre-production)

The project will take the form of a web-based short-video series, combining everyday-life storytelling with a simple yet engaging visual style. The videos will feature a mix of real footage and mixed media animation, using a black-and-white color scheme to reflect the simplicity of Stoic ideas. This aesthetic choice is inspired by the analog, nostalgic visual styles of films like *Vivre Sa Vie*, works of Ingrid Bergman, and Wes Anderson, evoking a timeless quality in line with Stoic philosophy.

Additionally, intertitles will be used to reinforce the three-act storytelling structure (Yorke, 2014), reminiscent of classic Hollywood films. The scenarios adapted from the book contain elements of theater and comedy, so the visual style is designed to enhance this mood.



Figure 3. Mood board
(Source: Personal research documentation)

The visual keywords are 'analog' and 'theatrical'. In addition, the genre of the video is slice of life, with a tone that is lighthearted and comical. This combination aims to make philosophical concepts more relatable and enjoyable for a younger audience.

For the script, it was developed using the three-act structure, consisting of cause, effect, and resolution. The language style combines Indonesian and English, reflecting the bilingual tone used in *Filosofi Teras* and aligning with the communication style familiar to Generation Z. The title and short summaries for each episode are as follows:

1. Cara First Date Tanpa Overthinking (How to Go on a First Date Without Overthinking)

The main character becomes overwhelmed by intrusive, uncontrollable thoughts during a crucial moment in Act II. Stop motion techniques are used to visually depict the chaos in their mind, disrupting the scene. Eventually, they learn to shift their focus toward things they can control.

2. Cara Ngerjain Skripsi Dengan Lebih Sedikit Stress (How to Work on Your Thesis with Less Stress)

This episode portrays the struggles

of a final-year student who panics and overthinks while working on their thesis. Through the Stoic approach of the Dichotomy of Control, they learn to approach the process with more calmness, accepting what can't be controlled and focusing only on the efforts they can make today.

3. Hati-hati Bucin! (Beware of Getting Love-Struck!)

This story highlights an individual who loses themselves in an attempt to please their partner, which results in unfortunate circumstances. Through the lens of Stoicism, they come to realize the importance of establishing emotional boundaries and not placing their happiness in external factors or other people.

4. Macet? Santai Aja (Stuck in Traffic? Just Relax)

This episode follows the main character as they get stuck in a traffic jam (a common occurrence in big cities). Initially, the character responds with negative interpretations and emotional outbursts. The character learns to accept external situations they cannot change and practices staying calm using the STAR technique: Stop, Think, Assess, Respond.

5. Lebay di Jempol, Lebay di Pikiran (Overreacting Online, Overreacting in the Mind)

This episode examines the psychological impact of doomsscrolling and heightened emotional responses to online opinions. Through the application of Stoic principles, the main character learns to discern which external stimuli are worth responding to and which are best disregarded, thereby fostering emotional regulation and mental clarity.

Then, the storyboards are developed as visual guides. Each scene is accompanied by brief description of the types

of shots used, based on the fundamental camera techniques written in Grammar of the Shot by Bowen & Thompson (2009).

Table 2. The Extended Family of Basic Shots
 (Bowen & Thompson, 2009)

Shot Name	Description
Extreme Long Shot (XLS / ELS)	Also known as a very wide shot, typically used for exterior scenes. Shows a very wide field of view.
Very Long Shot (VLS)	Part of the wide shot family, can be used for interior or exterior shots if the setting is spacious enough, such as a large warehouse.
Long Shot / Wide Shot (LS / WS)	Usually shows the subject's full body, with the head and feet visible within the frame. Suitable for indoor or outdoor settings.
Medium Long Shot (MLS)	Cuts the subject's body above or below the knees, depending on costume or movement needs.
Medium Shot (MS)	Also known as a waist shot, where the frame cuts just below the waist and slightly above the wrists.
Medium Close-Up (MCU)	Sometimes called a two-button shot, framing around the chest near the top two buttons of a shirt, always above the elbows.
Close-Up (CU)	Often referred to as a head shot, showing the face from just below the chin to the top of the head (sometimes cropping the top of the head).
Big Close-Up (BCU)	The face fills almost the entire frame, still clearly showing the eyes, nose, and mouth.
Extreme Close-Up (ECU / XCU)	Focuses on very specific details, such as only the eyes, mouth, ears, or hands.

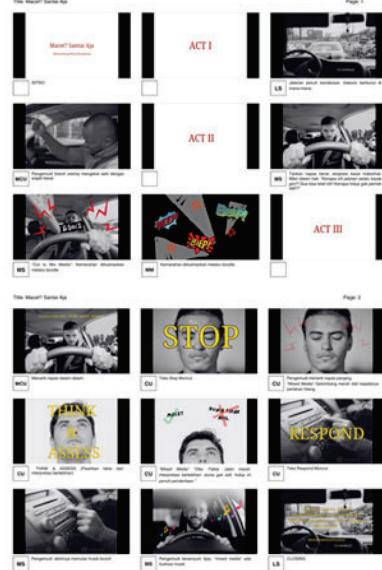


Figure 4. Examples of Storyboard.
 (Source: Personal research documentation)

Design Development (Production & Post-production)

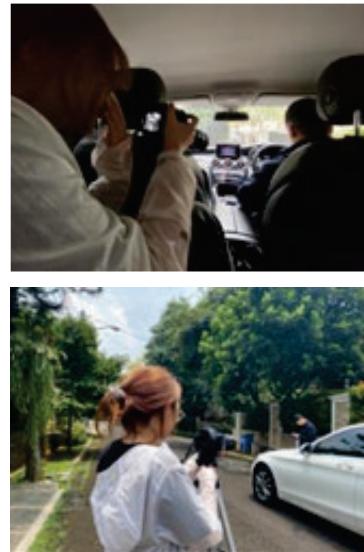


Figure 5. Behind The Scenes
 (Source: Personal research documentation)

After the production is finished, the next stage is post-production. During the post-production process, several trials and errors occurred. The initial plan for creating mixed media animation assets involved a manual approach (printing the assets, scanning them, and compiling them digitally). However, due to time constraints, the mixed media assets were ultimately created entirely digitally using Adobe Photoshop and Canva. Therefore, the post-production phase utilized a combination of applications: CapCut Pro for assembling the footage, Adobe Photoshop and Canva for the mixed media/stop-motion elements, and Adobe Illustrator for creating the introduction, title, and intertitles.

There is a clear visual system applied throughout this project, as it is designed as a web series. A consistent visual style is important to ensure coherence across all episodes.



Figure 6. Introduction and Title
(Source: Personal research documentation)

Each video opens with an introduction inspired by classic films, incorporating theatrical elements to match the theme. This section features text appearing over a curtain, which then opens using a stop-motion technique to reveal the video title. The color red is used for the curtain to catch viewers' attention, while the yellow text creates contrast and a glowing effect, resembling projector lights. This approach is intended to immediately captivate Gen Z viewers, who, according to research, tend to engage only with content that grabs their attention within the first few seconds. The typefaces used are a mix of script (Great Vibes) and serif (Athelas), chosen to evoke nostalgia and align with the project's design references.



Figure 7. Intertitles
(Source: Personal research documentation)

Each act is introduced with black-and-white intertitles such as 'Act 1', 'Act 2', or 'Act 3' along with short descriptions of each act's theme. The black-and-white color scheme helps the text feel like a natural part of the narrative. A serif typeface (Athelas) is used to resemble the look of typewritten text.

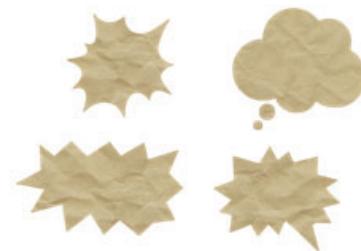


Figure 8. Speech Bubble Assets
(Source: Personal research documentation)



Figure 9. Mixed media clips
(Source: Personal research documentation)

The video footage is in black and white to create a nostalgic mood, while only the mixed media assets are in color.

or. The mixed media style is playful and comic-like, using elements such as speech bubbles, action lines, and squeans (comic effects). This animation style appears mainly during scenes where characters experience inner monologues or intense overthinking.



Figure 10. Clip transition from real footage to mixed media
(Source: Personal research documentation)

Transitions between live footage and stop-motion are made using paper transitions, maintaining the comic book aesthetic.

In addition, the videos include yellow subtitles in a sans-serif typeface for clarity and readability, similar to subtitles used in cinemas. These subtitles are broken into short, quickly changing segments to align with the shorter attention spans and preferences of younger audiences.



Figure 11. Episode 2 & 3 Closings
(Source: Personal research documentation)

Each video ends with a large, yellow script-font quote intended to leave a reflective and lasting impression on the viewer.

Conclusion

This project demonstrates that Stoic philosophy, as presented in Filosofi Teras,

can be effectively adapted into audiovisual formats by translating key textual scenarios into short, narrative-driven videos using a combination of real footage and mixed-media stop motion (see the resulting video compilation in this link <https://youtu.be/6kqqdVofr3A>). The adaptation process emphasized storytelling techniques and visual consistency to ensure clarity and emotional resonance.

By tailoring the visual style and pacing to suit the viewing habits of Generation Z, such as through dynamic visuals, short durations, and accessible language, the videos successfully deliver Stoic concepts in a format that is both engaging and educational. The web series format allows for episodic exploration of philosophical ideas, supporting gradual learning and better retention.

This project contributes not only to creative reinterpretations of classical philosophy but also proposes an alternative medium for emotional education among young audiences. Future development could involve broader topic coverage and expert collaboration to further enhance philosophical accuracy and educational value.

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