The Feasibility Analysis Of Script Implementation In 2D Animation "Terjebak Hoaks" Targeting Audience Gen Z

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Abstract. The 2D animated advertisement video "Terjebak Hoaks" is a Project-Based Learning project that has been completed to fulfil the request of an industry client, ICT Watch, aimed at preventing fake news. In the production of the 2D animated advertisement, a script played a crucial role. The script for the "Terjebak Hoaks" 2D animated advertisement narrates the importance of digital literacy, online expression, governance of the internet network system, and the virtual world in verifying the accuracy of information available on websites.id/cekhoaks. After the idea was transformed into a theme, the writer began to create premises and synopses to develop a complete script for the advertisement using the three-act structure with Celtx software to ensure a clear structure for organizing three sections (the setup, confrontation and resolution). The evaluation and analysis of the feasibility of the 2D animated advertising script "Terjebak Hoax" were carried out through creative processes and investigations contained in qualitative research. This method assesses the feasibility of the 2D animated advertising script "Terjebak Hoaks" using data collection techniques through interviews based on three-act structure parameters. The conclusions drawn from the interviews with expert interviewees indicated that the created script for the "Terjebak Hoaks" 2D animated advertisement was deemed suitable. It effectively conveys information clearly to the target audience, which is Generation Z. However, there are some suggestions and notes for improvement in animated scripts in terms of conveying text to guide the script development process and sharpen storytelling skills.

Keywords: advertising script, 3 act structure, 2D animation.

1 Introduction

The 2D animated advertisement video "Terjebak Hoaks" is a Project-Based Learning project that has been successfully completed to fulfill the request of an industry client, ICT Watch. ICT Watch is an organization that focuses on building the digital literacy, online expression, and governance of the internet network system and virtual world capabilities of the Indonesian workforce [1]. Projects assigned by ICT Watch include making a 2D animation video titled "Trapped by a Hoax" which directs people to have awareness for digital literacy, especially which includes three abilities, namely competence in using technology, interpreting and understanding digital content to assess credibility by researching to communicate with the right tools[2]. It is important to prevent the fake news through the website provided by the client, s.id/cekhoaks.

The selection of this issue aligns with the current situation, where the level of gullibility regarding fake news in Indonesia remains high. One of the reasons for the high prevalence of fake news in Indonesia is the immediate acceptance of information without verifying its accuracy first. Quoting the Head of Diskominfo on kominfo.go.id, there are approximately 800,000 fake news websites [2]. Therefore, the "Terjebak Hoaks" 2D animated advertisement is expected to have a positive impact on the socio-cultural aspect of its target audience, Generation Z, encouraging them not to spread news without verifying its accuracy first.

Generation Z was chosen as the target audience for the creation of the script for the "Terjebak Hoaks" 2D animated advertisement because they are viewers with cognitive competence, meaning they can quickly grasp and remember real-world information. Additionally, an animated video can present images that provide a personal interpretation. Hence, the script for the "Terjebak Hoaks" 2D animated advertisement aims to guide Generation Z to be more cautious when receiving news [5].

In the production of the "Terjebak Hoaks" 2D animated advertisement, a script played a crucial role. The script narrates the importance of digital literacy, online expression, governance of the internet network system, and the virtual world in verifying the accuracy of information available on websites.id/cekhoaks. After the idea was transformed into a theme, the writer began to create premises and synopses to develop a complete script for the advertisement using a three-act structure [4]. By using the three-act structure theory, the scriptwriting indirectly falls into the category of dramatic script structure. In this type of dramatic script structure, there is a unity of events that includes plot and storyline elements.

Based on these considerations, this research was conducted to assess the feasibility of the script for the "Terjebak Hoaks" 2D animated advertisement targeting Generation Z, created using a three-act structure. This research employs an artistic-based research method with a qualitative approach. The researcher will interview expert sources with the aim of evaluating the script's feasibility for the "Terjebak Hoaks" 2D animated advertisement targeting Generation Z.

2 Research Methods

In this research, an artistic-based research method is employed. Artistic research is a form of inquiry conducted to acquire new knowledge through practical means and the results of that practice. In the creative work process, the researcher investigates the process and creative work they undertake to produce a piece of art [11]. In this context, artistic research plays a role in the qualitative research process to assess the feasibility of the 2D animation advertising script "Terjebak Hoax", especially to identify the script at the pre-production stage of 2D animation, especially in creative investigation, work process, and evaluation of the feasibility and suitability of animated advertising scripts by applying a three act structure.

Subsequently, the analysis of the script's feasibility for the "Terjebak Hoaks" 2D animated advertisement uses Aristotle's three-act structure theory as described in his book "Poetics." The analysis assesses the script's feasibility using Aristotle's three-act structure theory with three stages: the first act, opening; the second act, development; and the third act, resolution. The first act is often referred to as exposition, where the introduction of characters, setting, and conflict begins. The goal is to make the audience or readers understand and follow the story's narrative before entering the development stage. This stage typically involves the initial exposition of what is happening in the story. The second act, the development of the problem or conflict, reaches its peak. Tensions rise, and confrontations between characters and obstacles they face are portrayed. This act often includes conflicts, debates, and intense battles, increasing emotional engagement with the audience or readers. The third act, the resolution, contains the solution to the problem or conflict. This act represents the story's final point after a solution has been found for the existing problem or conflict [10].

In this research, data collection techniques involved conducting interviews. Interviews are a method of data collection through structured, semi-structured, or unstructured oral communication. Structured interviews typically involve carefully prepared questions. Semi-structured interviews provide room for open-ended questions, allowing spontaneous follow-up questions that fit the conversation's context. Unstructured interviews focus on the core issue and adhere to a specific format. Interviews can be conducted individually or in groups. In individual and group interviews, the interviewer, in this case, the researcher, may take a directive approach by guiding the conversation towards the topic under discussion. Conversely, in non-directive interviews, the researcher does not focus on the topic but explores existing issues [12]. In this research, the author conducted structured, directive interviews with expert sources both in person and virtually using Google Meet. In essence, the interview results with industry and education expert sources will greatly assist in assessing the script's feasibility, as these expert sources have extensive experience in their respective fields, both technical and non-technical. Qualitative research is an investigation method that examines natural objects. In qualitative research, the researcher plays a key role. In qualitative research, sample data sources are purposively and snowball-sampled, data collection involves triangulation or a combination of methods, data analysis is inductive, and research results emphasize meaning over generalization. In this research, purposive sampling was used to select key informants. The goal in qualitative research is to identify key informants or key informants. Key informants are selected based on their involvement in the situation or social condition being studied. Thus, randomly selecting

research subjects is not relevant. Using purposive sampling allows for obtaining relevant information based on the knowledge, experience, or expertise of these key informants [12]. In this research, the author conducted interviews with several expert sources, including Aragani Timur Kanistren, S.Sn., M.Sn., a lecturer in scriptwriting at Politeknik Negeri Batam, and Aisya Nurramadhani, the scriptwriter for animations such as Garuda Roh, Yowis Ben comics, and Go Garuda comics.

The decision-making technique used in this research is triangulation. Triangulation is employed to assess data validity, aiming to determine if the data and processes used are accurate. The purpose of triangulation is to verify the truth of specific data by comparing it with data obtained from other sources at various phases of the research and at different times. Triangulation can also be performed by comparing the results of two or more researchers using different techniques [12]. The following is an overview of the research process:

Figure 1. Research Flowchart
[Source: Author's Documentation]
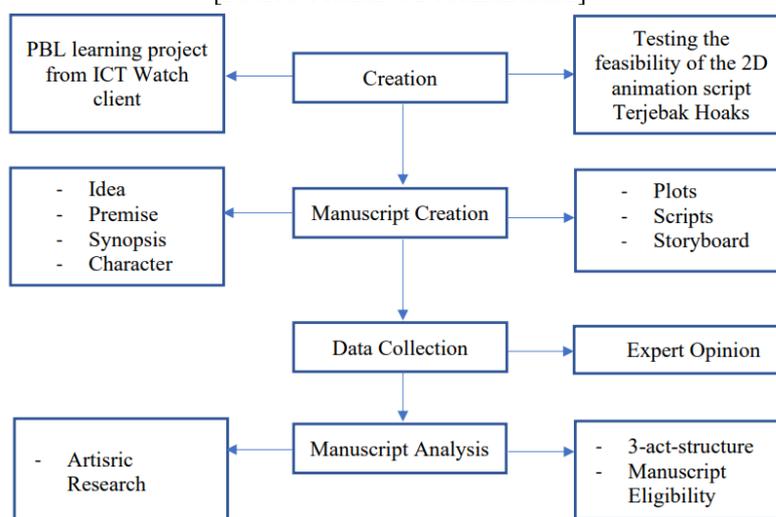
3. Result and Discussion

The script for the 2D animation advertisement "Terjebak Hoaks" consists of three stages: the opening, the development, and the resolution. In the opening stage, scenes 1 to 3 introduce the characters Siti, Andi, Abdul, and Nurlela who are working together in a group project using Google Meet. The development stage, depicted in scenes 4 and 5, presents obstacles and unexpected problems faced by the main characters. In the story, Siti becomes frustrated with the news circulating in a WhatsApp group, questioning whether it is a hoax or a fact. The resolution stage, shown in scenes 6 to 9, portrays the heightening of the problem and its eventual resolution. Andi advises Siti to verify the truth of news on the website s.id/cekhoaks [10].

Subsequently, interviews are conducted with two expert informants to assess the feasibility of the script for the 2D animation advertisement "Terjebak Hoaks" in scenes 1 to 9 using the three-act structure theory. The parameters used for evaluation during the testing process include the first act, which consists of exposition and inciting incidents; the second act, which includes

rising action and the midpoint; and the third act, which encompasses the climax and denouement.

3.1 Analysis of the Three-Act Structure

The three-act structure theory by Aristotle utilizes three stages: the first act, the opening; the second act, the development; and the third act, the resolution.

a. **First act: Opening**, This round contains the introduction of characters along with the time, place and problems that exist in the story. Round one consists of 2 stages, namely:
    -   ***Exposition,*** it is the stage of introducing the characters, setting, and situation at the beginning of the story. In the script, it can be seen in scenes 1 and 2: The scenes depict the atmosphere of Batam city, complete with the Barelang Bridge and the iconic Masjid Raya of Batam. The camera movement starts with a top-down BOOM shot, following the floating pamphlet. Then, it shows the four characters gathered on an online meeting platform to discuss a group assignment. The characters include Andi, Abdul, Siti, and Nurlela.
    -   ***Inciting Incident,*** it is the stage where the problem for the main character starts to arise. In the script, it can be seen in scene 3: As Siti holds a tablet, several WhatsApp notifications from a school group discussing rumors about COVID-19 appear. This inciting incident is evident when the WhatsApp notification from the school group pops up, distracting Siti from her group assignment discussion and causing her to immediately tap on the chat. As a result, Siti becomes confused about the information she receives, questioning whether it is a hoax or a fact.

b. **Second act: Development**, in the second half of development problems arose. In the second half there were 2 momentum determining changes, namely:
    -   ***Rising Action,*** The main character encounters obstacles in her problem. In the script, it can be seen in scene 4: Siti reads the WhatsApp group chat, and her expression shows frustration and confusion. Then, pop-up chat bubbles appear, showing people in the group debating about the circulating rumors of the COVID-19 pandemic.
    -   *Midpoint,* an unexpected problem arises for the main character. In the script, it can be seen in scene 5: Siti appears frustrated and confused about which information she should believe, and she decides to leave the class WhatsApp group. However, Andi appears from the side, showing a split-screen, and provides a solution for Siti. He advises her to verify the truth of information first to avoid spreading hoaxes.

c. **Third act: Completion**, in the third round the conflict from the problem is resolved. In the third round consists of two, namely:
    -   **Climax**, In this stage, the problem reaches its climax. In the script, it can be seen in scenes 6 and 7: Andi and Siti embark on a space adventure with a speedline background, giving the illusion that they are flying surrounded by news that they don't know the truth about. Then, they enter the illuminating light of the issue, which is the portal website s.id/cekhoaks.
    -   **Denouement**, In this stage, the problem faced by the main character is resolved, and the story comes to an end. In the script, it can be seen in scenes 8 and 9: Siti understands the explanation and solution provided by Andi to verify the truth of information on the website s.id/cekhoaks. Siti is enthusiastic and happy that she no

longer needs to leave the WhatsApp group. Meanwhile, Abdul wakes up from his sleep after his friends finish their Zoom meeting.

3.2 Interview Results

In this study, the researcher conducted interviews with two expert informants, including a lecturer in script production at Politeknik Negeri Batam and a scriptwriter for animations such as "Garuda Roh," "Yowis Ben," and "Go Garuda." The interview process with the expert informants was conducted both offline and online using Google Meet. During the interviews, the author presented the script for the 2D animation "Terjebak Hoaks," consisting of 9 scenes. The following analysis presents the researcher's findings regarding the feasibility of the script based on the three-act structure. The following expert informants provided their responses during the interviews conducted by the author:

1. Aragani Timur Kanistren, S.Sn., M.Sn
   Expert informant 1 is a lecturer in script production at Politeknik Negeri Batam. They will provide a descriptive evaluation of scenes 1 to 9. In the table of findings below, they will be marked as informant 1.
2. Aisya Nurramadhani
   Expert informant 2 is a scriptwriter for animations such as "Garuda Roh," "Yowis Ben," and "Go Garuda." They will provide a descriptive evaluation of scenes 1 to 9. In the table of findings below, they will be marked as informant 2.

Tabel 1. Interview Result
[Source: Author's Documentation]

Parameter	Scene description	Informant's opinion	Informant's conclusion
First Act Exposition	Scene 1: Ext. Outside the house (Buildings) - day - boom (top-down)	Informant 1: "In scene 1, the introduction of the characters is not well portrayed." Informant 2: "The information about being in a pandemic is not effectively conveyed in the initial scene."	The introduction of characters and the pandemic situation in the exposition is not adequately portrayed.
	Scene 2: Int. Zoom screen with each character's home as the background (4 grids) - zoom POV - medium close-up	Informant 1: "For the introduction of characters and all that, it would be different when compared to the introduction of the problem. I didn't quite understand what they were doing."	Not easily understood, it is recommended to use script language when providing information to the audience.

		Informant 2: "It would be better to provide information to the audience in the script language. For example, using a super text stating '2019 Corona Hits Indonesia'."	
First Act Inciting Incident	Scene 3: Int. Zoom screen with each character's home as the background (4 grids) - POV Siti holding a tablet - medium close-up (zoom out)	Informant 1: "So, the core of the problem is about hoaxes, right? Hoax messages in WhatsApp. That's the inciting incident. Okay, the problem is correctly portrayed."	The problem in the inciting incident can be seen.
		Informant 2: "In scene 3, there are no issues with the inciting incident."	
Second Act Rising Action	Scene 4: Int. Static shot - shoot Siti in a medium close-up holding a tablet.	Informant 1: "The main trigger is already there. It might be a bit quick, but we don't actually know that it's already scene 4. So, displaying the chat bubble and such is appropriate for this shot as the development of the problem."	The development of the problem in the rising action is well depicted.
		Informant 2: "The character facing an obstacle is already portrayed in scene 4."	
Second Act *MidPoint*	Scene 5: Int. Siti's room - medium close-up of Siti, the chat bubble has disappeared, then Andi enters the scene, Andi's	Informant 1: "The tension in the script for the target audience, students, is sufficient to show the emotions. The process	The emotions at the midpoint are evident, but at the beginning of the scene, an introductory sentence should be written before

	scene shifts to Siti's scene (2-grid camera)	of introducing emotions is adequately incorporated into the story. However, in Scene 5, there should be an introductory sentence before the dialogue." Informant 2: "There are no issues with the midpoint, but in the scene writing, after the screen heading, there should not be immediate dialogue; it should include additional information."	proceeding to the dialogue.
Third Act Climax	Scene 6: Ext. Imaginary Internet world - medium close-up, then trucking follows Siti and Andi floating in the Internet world.	Informant 1: "A climax in the script doesn't necessarily have to provide a resolution, but rather how it can provide satisfaction regarding the problem raised. So, the resolution doesn't have to be complete; it can also be left hanging. So, the climax in this story is adequately conveyed." Informant 2: "In scene 6, the climax of the story can be understood."	The climax in the script has been conveyed and can be understood
	Scene 7: Ext. Inside the website portal - screen recording of the s.id/cekhoaks website - full shot	Informant 1: "No issues, the website portal page that provides information on hoax prevention is depicted well." Informant 2:	The information provided is clear.

		"And in scene 7, the climax of the story can be understood."	
Third Act Denouement	Scene 8: Int. Zoom screen - 4 grid zoom - full shot	Informant 1: "In scene 8, there should be an introductory sentence before the dialogue to differentiate the atmosphere, location, situation, and emotions of the character." Informant 2: "We can have a callback to maintain and connect the content of the story. From the beginning to the end, they are working in a group and it's a reminder that they are still working in a group. Also, there is a lack of introductory sentences at the beginning of the scene."	Lack of introductory sentences before the dialogue and a callback in the denouement.
	Scene 9: Int. Zoom screen - friend 1 - close-up	Informant 1: "It's still not clear because the timing is too short." Informant 2: "It would be funnier if there was dialogue from Abdul. For example, 'Hey, where did everyone else go?'"	The scene is too short, so it's not well portrayed, and the comedic elements can be added more.

3.3 Discussion

Based on the script of the 2D animated ad "Terjebak Hoaks," the opening scene of the first act introduces the characters, time, location, and the problem of the story. According to the

expert opinions, there are issues in the exposition, where the introduction of characters and the pandemic situation is not well depicted and may not be easily understood. It is recommended to use script language to provide information to the audience.

Moving on to the second act, which focuses on the development of the problem, the rising action parameter is well portrayed, and the emotions at the midpoint are evident. However, there are suggestions for improvement, such as including a sentence introduction before the dialogue at the beginning of scenes.

In the third act, the resolution of the conflict is presented. The climax parameter is adequately conveyed, and the information provided is clear. However, there are notes for improvement, including the need for sentence introductions before dialogue and a callback in the denouement parameter. Additionally, the scenes are considered too short, lacking proper portrayal, and the comedic elements could be enhanced.

Based on the interviews with the first expert, Ms. Aragani Timur Kanistren, S.Sn., M.Sn., it can be concluded that upon further examination, the hoaxes data is sufficient for the target audience, particularly students and Generation Z. The delivery is effective and straightforward. However, the expert suggests improvements in character introduction to better depict the pandemic situation and the inclusion of sentence introductions before dialogue.

Regarding the interview with the second expert, Ms. Aisya Nurramadhani, it can be concluded that the story is suitable for Generation Z as it relates to their experience of online schooling during the pandemic. The second expert suggests improvements, including better depiction of the pandemic situation at the beginning, the inclusion of additional explanations after screen headings, the need for a callback indicating the characters' group work, and further refinement of comedic elements in the final scene.

Overall, the findings from both experts highlight areas for improvement in character introduction, pandemic portrayal, sentence introductions, callbacks, scene length, and comedic elements. Taking these suggestions into account can enhance the effectiveness and appeal of the animated ad for the target audience, particularly Generation Z.

4 Conclusion

1) This research was conducted to determine the feasibility of the script for the 2D animation advertisement "Terjebak Hoaks" targeted at Generation Z audiences. The script was created using Aristotle's three-act structure theory, consisting of three stages: the first act as the opening, the second act as development, and the third act as the resolution.

2) Based on the discussion and analysis of the script's feasibility for the 2D animation advertisement "Terjebak Hoaks" among Generation Z audiences, several feasibility notes were obtained regarding the three-act structure:

- In the first act, the exposition, character introduction was not well depicted, and the pandemic situation was inadequately conveyed. However, in the inciting incident, the problem began to emerge as intended.
- In the second act, the rising action, the problem was adequately presented. However, at the midpoint, it is recommended to include an introductory sentence before entering the dialogue.
- In the third act, during the climax, the provided information was clear and effectively delivered. However, during the denouement, there should be an introductory sentence before the dialogue, a lack of callback to remind the audience that they are working in a group, and the scene was too short, hindering proper depiction.

3) The three-act structure is essential for "Terjebak Hoaks" script improvement since the three sections logically are not just the beginning, middle, and end but individual events that logically follow each other, and track one another necessary foundation and framework. It helps to build a compelling story full of suspense and suspense and provides the various points of a story.

4) The research results demonstrate that script alterations, guided by the literature review and expert opinions, are expected to create a 2D animation video that is easy to understand, engaging, and informative for the Generation Z target audience.

5) Through this research, it is hoped that a deeper understanding of the application of the three-act structure theory in dramatic scriptwriting has been achieved.

6) This research utilizes insights from the literature and the perspectives and experiences of two experts who were interviewed, taking into account the length of experience and scale of the projects carried out by them. Future research can further explore script alterations from the audience's viewpoint.

In conclusion, the feasibility of the script for the 2D animation advertisement "Terjebak Hoaks" drawn from the feedback from the two expert interviewees indicates that out of the six parameters within the three-act structure (exposition, inciting incident, rising action, midpoint, climax, and denouement), three of them meet the requirements of the three-act structure theory, with some suggested improvements for future scriptwriting.

Acknowledgements

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