The Role of Script Writer in Raising Anticorruption Values in the Movie "Kelompok Tidak Belajar" Production of Sebelas Sinema Pictures

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ABSTRACT

"Kelompok Tidak Belajar" is a film that raises the value of anti-corruption and won the 2nd place award at ACFFest 2020 and the Best Writer Award at the Balikmakarya Film Festival 2021. This movie tells the story of a group of high school students who cheat during school exams. This study aims to determine the role of the scriptwriter in building a story. The method used in this research is descriptive-qualitative. Data collection techniques include interviews and documentation. This research uses three stages in analyzing data: data reduction, data presentation, and conclusion drawing. This research uses Elizabeth Lutters' three-act structure theory. In testing the validity of the data, researchers used source triangulation, which means comparing and rechecking data from more than one source to ensure whether the data is correct or not. The results of this study show that there are things that are done by scriptwriters from the pre-production to the post-production stages. It can be concluded that the role of the scriptwriter in this film plays an important role in the story and scenario concept; each act is carefully designed to convey anti-corruption messages effectively. The use of forward flow in the story makes it easier for the audience to follow the development of characters and the dynamics of relationships between characters. The scriptwriter carefully inserts anti-corruption values through dialogue and symbolism, such as the use of honesty well water, which serves as a tool to emphasize the importance of honesty, responsibility, discipline, and integrity.

1. Introduction

A movie consists of two elements that support each other for the success of its making. According to Pratista in Ramadhan & Rikarno (2020), films are formed from a combination of two elements that become the driving force as well as the life of a film; the two elements are narrative elements and cinematic elements. The narrative element is the concept or storyline (material) of a movie that talks about story elements such as characters, problems, conflicts, locations, and times. While the cinematic element is the way the story is packaged, such as cinematography, shooting, lighting, sound, and the atmosphere depicted to package the story in a movie, both elements must be mutually sustainable and well conceptualized because they are the key to the success of a movie.

The success of a movie has several factors that influence it. The influencing factors include screenplay, directing, scriptwriting, sound, music, artistry, light, camera, editing, and so on. Like scriptwriters in films that have an important role in filmmaking, scriptwriters have a central role in creating stories, characters, and dialog in films. Cateridge in Nicholas states that screenwriters hold a crucial hierarchical position in the process of designing creative ideas. Creative ideas include strong story ideas, unique and interesting characters, and believable dialog (Nickholas, 2023).

Movies will continue to attract a large number of viewers for the simple reason that movie messages are easy to process and stories are interesting. In this condition, a scriptwriter must have

expertise in creating and detailing story ideas in written form, especially in filmmaking. The screenplay in it will explain and describe the visual, audio, action, and dialog elements that are poured into a unit of text that will be translated into a film. According to Sumarno, a good screenplay (script) is judged not by how easy it is to read but in terms of the effectiveness of a script in the film production stage (Hasan et al., 2021).

Movies always record the realities that grow and develop in society and then project them onto the screen. Desi Krisnawati explained that audio-visual media or films today are powerful weapons to balance the power in the state order. With films or media, we can criticize and expose corrupt practices while educating the public to be anti-corruption with honest and clean behavior in all fields (Krisnawati, 2022).

Popular packaging through art, one of which is film, is believed to make anti-corruption values a message that quickly reaches the public in accordance with Law Number 30 of 2002 concerning the Corruption Eradication Commission, which not only carries out efforts to prosecute corruption but also focuses on prevention programs involving all elements of the nation. One of the anti-corruption prevention programs is through the cultivation of anti-corruption values known as the "Nine Anti-Corruption Values, namely honesty, caring, independence, discipline, responsibility, hard work, simplicity, and fairness (Ratnawati, 2022).

The Anti-Corruption Film Festival (ACFFest) is one of the corruption prevention programs conducted by KPK together with filmmakers. The Anti-Corruption Film Festival (ACFFest) is a creation event, exhibition, and discussion forum initiated and managed by KPK's Directorate of Anti-Corruption Socialization and Campaign (ACFFest, n.d.). ACFFest is expected to raise public awareness of the impact of corruption, increase the anti-corruption movement, instill anti-corruption behavior, encourage public participation in the eradication of corruption, and build anti-corruption campaigns, education, and movements through film media.

A documentary film by Steve Pillar Setiabudi (Pillar) with the title Our School, Our Life and a duration of 11 minutes and 46 seconds tells about the disclosure of corruption issues in the misappropriation of funds allegedly carried out by the ranks of teachers at SMAN 3 Solo (Ratnawati, 2022). A similar film that raises the issue of corruption is also present in the film "Kelompok Tidak Belajar (Non Study Group)", a short film in the genre of fictional drama produced by Sebelas Sinema Pictures. The movie Non-Study Group tells the story of a group of high school students who get very suspicious grades, and then they are called by a teacher for interrogation. The unexpected happens when they are interrogated one by one and then asked to drink a glass of water from one of the old magic wells. When they all drink the water, honesty is finally revealed. This movie inserts anti-corruption values in it, such as honesty, responsibility, and discipline that have been instilled since school. This is considered a step that can be taken in efforts to prevent corruption.

The film, produced by Sebelas Sinema Pictures, won the 2nd place award at ACFFest 2020. In addition to these achievements, the film also won several awards, including the Best Writer Award at the Balikmakarya Film Festival 2021 and the Screenplay Potential Award at the Indiskop Festival 2021 (Sitompul, 2021).

Figure 1. Movie Poster Kelompok Tidak Belajar (IMDb, 2020).

This movie was born from the creativity of Mustafa, who became a scriptwriter. In raising the value of anti-corruption in the film, Mustafa brings together an interesting concept from the film

"Kelompok Tidak Belajar (Non Study Group)", showing the elements of corruption, myths, and social behavior in life. Of course, many things are done by the scriptwriter. In the film "Kelompok Tidak Belajar (Non Study Group)", Mustafa serves as a scriptwriter and plays a crucial role in crafting the narrative, always adhering to the director's wishes. This research will analyze how a scriptwriter plays a role in creating a story idea in the film "Kelompok Tidak Belajar (Non Study Group)".

This research process refers to several previous studies that are used as references and comparisons with this research to avoid plagiarism. Previous research by Rasendriya Zahrandrama (2021). Discussed the role of screenwriters through the pre-production, production, and post-production stages of the film Lamunan. Rasendriya highlighted the narrative and cinematic elements in the film, especially focusing on the theme of family. The difference with this study is that it examines the role of the scriptwriter in the film Kelompok Tidak Belajar, which carries the theme of high school students raising anti-corruption values in the film. Another study conducted by Mutiara Denira (2022). Explored the documentary format as a reference. This research is different from previous research because the film "Kelompok Tidak Belajar (Non Study Group)" adopts the fictional drama format as a reference in filmmaking. As well as research written by Nuriv Matuwulondo Hasan, Suhendra Atmaja, and Ine Anggraini (2021). Which discusses the role of scriptwriters in packaging stories to evoke the atmosphere of horror films and the use of medium theory as a support for the story. The difference is that this study uses the Three Act Structure theory in the story to effectively convey anti-corruption messages or values to the audience. Although the three studies above have similarities in examining the role of scriptwriters in films, significant differences arise in the types of films explored, theories, and genres used. In contrast, this study focuses on the short film "Kelompok Tidak Belajar (Non Study Group)", with the concept of high school students cheating and the inclusion of anti-corruption values in it as a message to the audience.

2. Method

The method applied in this research is descriptive-qualitative, which is a type of research based on the facts and characteristics of the object under study. This research combines the relationship between related variables, and then the results are interpreted using relevant theories and literature (Alfatih, 2017). This research was conducted in Bandung, with the research subject being the crew of the movie "Kelompok Tidak Belajar (Non Study Group)" who is the scriptwriter and assistant scriptwriter. Data collection techniques using primary and secondary. The research techniques used are interviews and documentation.

To manage data, researchers must analyze the data that has been collected. Data analysis involves the process of systematically searching for and compiling data from interviews and documentation. This is done by organizing data into categories, breaking it down into units, synthesizing information, arranging it into patterns, selecting important elements to study, and drawing conclusions so that the information is easily understood by the researchers themselves and others (Feny Rita Fiantika et all, 2022). This research uses three stages in analyzing data: data reduction, data presentation, and conclusion drawing.

In qualitative research, researchers must try to get valid data. In this study, researchers used triangulation to test the validity of the data. Triangulation is a technique to verify the validity of data by using other sources or methods as a comparison. In this case, researchers used source triangulation, which is comparing and rechecking data from several sources to ensure the truth (Ramadhan & Rikarno, 2020).

3. Result And Discussion

3.1. The Process of Creation

The filmmaking process includes pre-production, production, and post-production stages. These three stages are important and interrelated to producing a movie as planned. Prior to its creation, scriptwriters played a very important role in a movie. Screenwriters have a vital role because the movie will run according to the scenario written by the author (Setiawan, 2020). The screenplay is a story script that describes the sequence of scenes, locations, circumstances, dialog, and time in a dramatic structure. This scenario becomes a working guideline in film production to ensure the effectiveness

of the production and post-production processes. In the film "Kelompok Tidak Belajar (Non Study Group)" which shows elements of corruption, myths, and social behavior in life, of course, there are many things done by the scriptwriter.

1. Pre-Production

In the pre-production stage, the writer conducts interviews with related scriptwriters. Things that must be prepared in this pre-production stage are determining the story idea, research, developing research into a premise, developing a premise into a logline, developing a logline into a synopsis, character building, and story concept exposure.

Determining the Story Idea. The scriptwriter's main inspiration for writing this movie script comes from the phenomenon of mass cheating that was common in the environment during his school days. The author's interest in reading the news became an additional idea. In this case, the author found and explored news about the myth of honesty well and had the idea to combine the two.

Research. After getting the idea, the scriptwriter looked for references and started researching the story. The research process to write this movie script involved two main approaches. First, rely on the scriptwriter's empirical experience by reflecting back on various cheating incidents that often occurred in his school environment in the past. This experience provided insight into the dynamics and motivations behind cheating behavior in educational settings. Second, deepening the understanding of the myth of the well of honesty through various news sources and articles on the topic. The combination of personal reflection and literature study helped the scriptwriter build an authentic and informed script and was able to well portray the interaction between myth and reality in the film's narrative.

Premise. After coming up with the idea and conducting research, the scriptwriter plays an important role in further development. The premise identifies a teacher character who represents good values and appropriate morals as a teacher so that his students are always honest. The use of the premise is based on the writer's experience as well as the research conducted. Based on the data that has been collected, the writer creates a premise for what would happen if a teacher exposed the cheating of his own students.

Loglines. The scriptwriter develops the premise into a logline. The logline consists of several frameworks, including setting dimensions, character dimensions, hopes and goals, obstacles, and risks. The above development comes from the research conducted. The author includes social reality and anti-corruption values with the aim of making the audience laugh at the phenomenon that is likely to occur in their lives. In the logline created by the scriptwriter, a teacher at a school, Susi (45), wants to reveal the actions taken by a group of students during a school exam. Syarif, Bani, Aldo, and Caca (17) are neatly uniformed students who cheat during exams.

Synopsis. In making a synopsis, of course, it cannot be separated from the logline that has been formed. The author uses Elizabeth Lutters' three-act structure in the synopsis to facilitate story development. The role of chaptering in the synopsis also contributes Where Act I is the opening or preparatory act. In Act I, the main character is introduced. So that the audience focuses on the film and sympathizes with the main character. Then it shows the main problem of the character and introduces the antagonist as an obstacle to the main character. In Act I, the protagonist decides to solve the main problem, and the story enters Act II. Act II is where the story really gets going. It shows how the protagonist struggles to achieve his goal and finds the culmination of the problem, or climax: life or death. And then Act III is the final act. The story ends happily or sadly (Juwita et al., 2021). Based on the explanation above, the synopsis of the story is Bu Susi trying to reveal the cheating of a group of students, but they did not want to admit their actions, until finally Bu Susi saw the newspaper on her desk and had the idea to reveal the truth by telling a group of students to drink a glass of water from a magical well that is believed to make the drinker tell the truth. Finally, a group of students was honest about their cheating.

Character Building. In the formation of characters in the story, the author creates each character with different characteristics and traits. Each character created in this story has its own portion, and each character contributes their portion to the story that will continue to roll and make the audience have sympathy for the characters that have been created. The scriptwriter makes the character of a teacher named Susi the determinant of the storyline to achieve the main goal. Susi is described as a

teacher who represents good values and the right morals, so that her students are always honest. Therefore, Susi's character uses various ways to get her students to admit their cheating.

Story Concept Exposure. Exposing the story concept to the director, producer, and other crew, the author explains every progress made in each stage of making the story. Starting from determining the story idea to character building and explaining why the story idea was chosen by the author to be made into a movie with research through trusted sources, then conduct discussions by including experiences that are also felt by the production team and their input about cheating activities into the story so that it is relevant to reality.

Script Creation Timeline. The writer creates a script from draft 1 to draft 2 by completing the treatment writing until it becomes a neatly organized scene ready for production. This draft 1-2 was made by the writer in a short time due to the timeline of ACFFest itself. Draft 1 was completed on February 4, 2019. In this draft, the writer went back to look at the premise, logline, and synopsis to see if everything was in line with the script and correct the language concerned in order to understand the story to be formed. Draft 2 was completed on February 6, 2019. In this draft, the writer looked at and corrected a few typos and handed them over to the rest of the crew for an overall breakdown of the visuals.

3.2. Discussion of Works

The narrative element in a movie has a form of story structure that is packaged in such a way that it becomes the integrity of the film. The story structure is one of the keys to information and messages being received by the audience. The three-act structure is one of the most widely used structures in screenplay storytelling because it shows the fundamental nature of storytelling, namely that a story has a beginning, middle, and end (Ramadhika Dwi Poetra, 2019).

This research uses Elizabeth Lutters' three-act structure theory. In this theory, the three-act structure of the story is divided into three parts, namely, act I, act II, and act III. Act I is the opening or preparatory act. In Act I, the main character is introduced. So that the audience focuses on the film and sympathizes with the main character. Then it shows the main problem of the character and introduces the antagonist as an obstacle to the main character. In Act I, the protagonist decides to solve the main problem, and the story enters Act II. Act II is where the story really gets going. It shows how the protagonist struggles to achieve his goal and finds the culmination of the problem, or climax: life or death. And then Act III is the final act. The story ends happily or sadly (Juwita et al., 2021).

Based on the results of interviews with the scriptwriter of the movie "Kelompok Tidak Belajar (Non Study Group)", this movie uses a forward plot in the story. The scriptwriter explained that the use of a simple forward plot aims to make it easier for the audience to understand the storyline without getting caught up in excessive narrative complexity. This approach allows the audience to focus more on character development and the dynamics of relationships between characters.

1. Act I
In the initial stage, the introductory act, the conflict is introduced through Mrs. Suci's suspicion of Syarif, Bani, Aldo, and Caca's exam results. The scriptwriter uses this moment to highlight the characteristics of each character through natural and flowing dialog. This interrogation scene not only serves as an introduction to the characters but also provides a basis for the audience to understand the interpersonal relationships between them as well as the background that influences their actions.

Mrs. Suci is portrayed as a teacher who has a high concern for the academic integrity and moral development of her students. Through her actions and words, Ibu Suci consistently upholds the principles of honesty and justice. This is seen in her efforts to thoroughly examine suspicious student exam results, demonstrating a firm stand against any form of academic cheating.

Figure 2. Movie Scenes Cut "Kelompok Tidak Belajar (Non Study Group)" (RI, 2020).

Figure 3. Movie Scenes Cut "Kelompok Tidak Belajar (Non Study Group)" (RI, 2020).
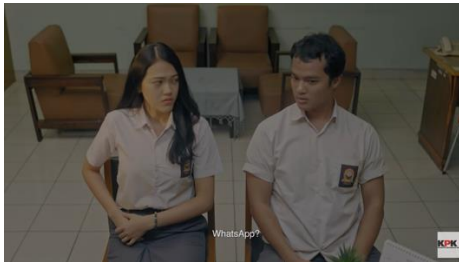
Figure 4. Movie Scenes Cut "Kelompok Tidak Belajar (Non Study Group)"(RI, 2020).

In Figures 2, 3, and 4, the visualization of the scenes shows how each character reacts to Bu Suci's suspicions. Their reactions and responses in the dialog help build the initial tension that leads to the main conflict in the story. The scriptwriter cleverly planted clues about the characters' traits and hidden motivations, which will then develop along with the storyline.

2. Act II

The middle act is the core of the narrative and holds a significant portion of the story. At this stage, the main characters are faced with various challenges and conflicts that test their commitment to the goal they want to achieve. In the movie "Kelompok Tidak Belajar," the middle act begins with Mrs. Suci's suspicion of the test scores obtained by a group of students. This triggers a series of actions that further deepen the plot and introduce the main conflict.

Figure 5. Movie Scenes Cut "Kelompok Tidak Belajar (Non Study Group)" (RI, 2020).

The scene where the students memorize formulas and cheats and prepare themselves to face Ibu Suci is a pivotal point in the middle act. This scene illustrates how they try to get around the system to maintain their academic performance dishonestly. The visualization in Figure 5 shows them strategizing, which is a reflection of their efforts to avoid detection of cheating.

The scriptwriter carefully inserts anti-corruption values through the dialog spoken by Syarif. Sharif's statement about cheating being a violation of the law underscores the importance of honesty and integrity. This dialogue not only illustrates Syarif's character, who has high legal and moral awareness, but also serves as a tool to convey moral messages to the audience.

3. Act III

In narrative structure, downward conflict often describes the moment when the protagonist finds a bright spot after a series of difficulties. In the movie "Kelompok Tidak Belajar," the declining conflict begins when Ms. Suci finds no direct evidence of cheating by the students. In Figure 6, the discovery of a news article that tells the myth of the honesty of the of the water from the sacred well provides a new direction in the story, introducing a mystical element that becomes key in resolving the conflict.

Figure 6. Movie Scenes Cut "Kelompok Tidak Belajar (Non Study Group)" (RI, 2020).
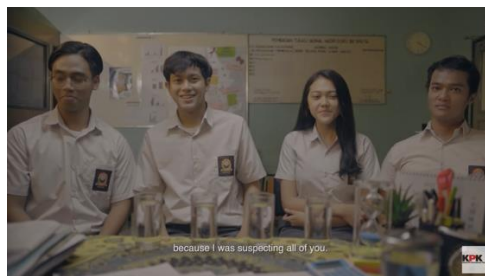
Figure 7. Movie Scenes Cut "Kelompok Tidak Belajar (Non Study Group)" (RI, 2020).

The climax of the conflict in the movie lies in the scene where Mrs. Suci gives the students water mixed with well water behind the school. This scene marks a moment of crisis where the main characters must face the consequences of their actions. Bu Suci's telling of the myth of the past adds an emotional and moral layer to the situation, creating tension and hope for the truth to be revealed. Figure 7 depicts the moment of crisis when Ms. Suci gives the students two choices within five minutes. This scene represents a turning point in the narrative where the characters are at their lowest, seemingly defeated by the conflict they face. The choice given by Ms. Suci becomes a catalyst for change, forcing the characters to face the truth and choose the right path.

The scriptwriter manages to insert anti-corruption values through the symbolism of the water of honesty. White water mixed with water from the well is believed to have the power to make anyone who drinks it tell the truth. This scene shows how narrative elements are used to communicate a strong moral message. The dialogue that mentions that there are already people who have tried the well water reinforces the belief in the myth and emphasizes the importance of honesty.

4. Conclusion

The creative process of scriptwriting involves various stages, from pre-production to production to post-production. In the pre-production stage, the scriptwriter determines the story idea, conducts research, develops research into a premise, develops the premise into a logline, develops the logline into a synopsis, builds characters, and presents the story concept. The story idea used is about the myth of the well of honesty and empirical experience related to the practice of cheating in the school environment. This research provided a strong foundation for developing an authentic and relevant screenplay.

The movie "Kelompok Tidak Belajar (Non Study Group)" uses a three-act story structure consisting of an introduction, conflict, and resolution. Each act in the story effectively conveys anti-corruption values through characters, dialogue, and symbolism. The first act emphasizes the importance of academic integrity and honesty through the character of Ibu Suci. The second act depicts the struggle against the temptation to cheat and the importance of legal and moral awareness. The third act conveys a strong message about the consequences of dishonest actions and the importance of honesty through the symbolism of the honesty water. Overall, the story provides valuable lessons on integrity, honesty, and the importance of opposing any form of cheating or corruption.

5. Acknowledgment

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