



**THE APPLICATION OF THE THREE-ACT STRUCTURE IN
SCREENPLAY WRITING: A CASE STUDY OF “JEJAK
TANPA ARAH”**

UNDERGRADUATE THESIS

**Submitted as one of the requirements to obtain
Sarjana Ilmu Komunikasi**

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ABSTRACT

The screenplay *Jejak Tanpa Arah* is inspired by the social phenomenon of emotional neglect within families, an issue still commonly experienced by children and one that results in psychological impacts such as loneliness, loss of direction, and the search for identity. Through the main character, Laras, the story demonstrates how experiences of emotional neglect from childhood shape inner conflict, motivation, and life choices. Cinematically, the screenplay is structured into three acts comprising 90 scenes, emphasizing characterization, conflict development, and the use of *mise-en-scène* to reinforce the atmosphere of loneliness and emotional distance. Thus, the screenplay not only represents a social issue but also serves as a practical study of how psychological themes can be translated into the technical elements of screenplay writing, including plot, scenes, and visual storytelling.

Keywords: Three-Act Structure, Emotional neglect, Screenplay writing

ABSTRAK

Skenario *Jejak Tanpa Arah* diangkat dari fenomena sosial pengabaian emosional (*emotional neglect*) dalam keluarga, sebuah isu yang masih banyak dialami anak hingga menimbulkan dampak psikologis berupa kesepian, kehilangan arah, dan pencarian jati diri. Melalui tokoh utama Laras, cerita ini memperlihatkan bagaimana pengalaman pengabaian emosi sejak kecil membentuk konflik batin, motivasi, dan pilihan hidup seorang anak. Secara filmis, skenario ini dirancang dengan struktur tiga babak berisi 90 scene yang menekankan pendalaman karakter, pembangunan konflik, serta penggunaan *mise-en-scène* untuk memperkuat atmosfer kesepian dan jarak emosional. Dengan demikian, skenario ini tidak hanya merepresentasikan isu sosial, tetapi juga menjadi kajian praktis tentang bagaimana isu psikologis dapat diterjemahkan ke dalam elemen teknis penulisan skenario seperti plot, adegan, dan visual storytelling.

Kata Kunci: Struktur Tiga Babak, Pengabaian emosional, Skenario

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