



**Designing a Short Video Animation to Increase Awareness among
Children About the Imitation of Verbal Abuse from the YouTube
Channel Windah Basudara**

By:

Aisyah Safira Izzati

013202100001

Supervised By:

Remandhia Mulcki S.Sn., M. Ds.

Vivianty Hartono S. Ds., M. Ds.

A Thesis Submitted to the Faculty of Art, Design and Architecture in President
University as Partial Fulfillment of Requirements for Sarjana Desain in Visual
Communication and Design

Cikarang, Indonesia

2025

TURNITIN PLAGIARISM CHECKER



Page 2 of 132 - Integrity Overview

Submission ID: trnoid::361b:111192565

12% Overall Similarity

The combined total of all matches, including overlapping sources, for each database.

Filtered from the Report

- Bibliography
- Quoted Text

Match Groups

166

Not Cited or Quoted

11%

Matches with neither in-text citation nor quotation marks

7

Missing Quotations

0%

Matches that are still very similar to source material

0

Missing Citation

0%

Matches that have quotation marks, but no in-text citation

0

Cited and Quoted

0%

Matches with in-text citation present, but no quotation marks

Top Sources

10%

Internet sources

1%

Publications

7%

Submitted works (Student Papers)



Page 2 of 132 - Integrity Overview

Submission ID: trnoid::361b:111192565

8

AI REPORT



*% detected as AI

AI detection includes the possibility of false positives. Although some text in this submission is likely AI-generated, scores below the 20% threshold are not surfaced because they have a higher likelihood of false positives.

Caution: Review required.

It is essential to understand the limitations of AI detection before making decisions about a student's work. We encourage you to learn more about Turnitin's AI detection capabilities before using the tool.

Disclaimer

Our AI writing assessment is designed to help educators identify text that might be prepared by a generative AI tool. Our AI writing assessment may not always be accurate (i.e., our AI models may produce either false positive results or false negative results), so it should not be used as the sole basis for adverse actions against a student. It takes further scrutiny and human judgment in conjunction with an organization's application of its specific academic policies to determine whether any academic misconduct has occurred.

Frequently Asked Questions

How should I interpret Turnitin's AI writing percentage and false positives?

The percentage shown in the AI writing report is the amount of qualifying text within the submission that Turnitin's AI writing detection model determines was either likely AI-generated text from a large-language model or likely AI-generated text that was likely revised using an AI paraphrase tool or word spinner.

False positives (incorrectly flagging human-written text as AI-generated) are a possibility in AI models.

AI detection scores under 20%, which we do not surface in new reports, have a higher likelihood of false positives. To reduce the likelihood of misinterpretation, no score or highlights are attributed and are indicated with an asterisk in the report (*%).

The AI writing percentage should not be the sole basis to determine whether misconduct has occurred. The reviewer/instructor should use the percentage as a means to start a formative conversation with their student and/or use it to examine the submitted assignment in accordance with their school's policies.

What does 'qualifying text' mean?

Our model only processes qualifying text in the form of long-form writing. Long-form writing means individual sentences contained in paragraphs that make up a longer piece of written work, such as an essay, a dissertation, or an article, etc. Qualifying text that has been determined to be likely AI-generated will be highlighted in cyan in the submission, and likely AI-generated and then likely AI-paraphrased will be highlighted purple.

Non-qualifying text, such as bullet points, annotated bibliographies, etc., will not be processed and can create disparity between the submission highlights and the percentage shown.



ABSTRACT

This study aims to design a short video animation to educate Windah Baasudara's viewers aged 10-13 about the impacts of verbal toxicity. The animation employs engaging visuals, bright colors, imaginative metaphors, and pacing suitable for the target audience to ensure effective communication of its message. In addition, supporting outcomes were developed to reinforce the message as a tangible reminder, encouraging positive communication in daily life.

The effectiveness of the animation was evaluated through a one-hour group interview with the target audience, consisting of an introduction to the author, collective viewing of the animation, and interactive discussion based on structured questions. Results indicate that participants were able to comprehend and articulate the core message, relate it to their daily interactions, and demonstrate willingness to adopt positive communication behaviors. They responded positively to the visual style, pacing, and imaginative presentation, while also providing constructive feedback for refinement.

Overall, the findings demonstrate that short video animation, supported by tangible media, can engage young viewers cognitively, affectively, and behaviorally. This study confirms that animation is not only an entertaining medium but also an effective educational tool for promoting awareness and respectful communication among children aged 10–13.

ACKNOWLEDGEMENT

First of all, I would like to express my deepest gratitude to Allah SWT for His guidance, blessings, and strength throughout the process of completing this thesis. I would like to sincerely thank my supervisor, Sir Remandhia Mulcki S.Sn., and Miss Vivi Hariyanto S.Ds., M.Ds., for their continuous guidance, valuable advice, and constructive feedback that greatly contributed to the development and completion of this research. I am also grateful to all lecturers and staff at the Visual Communication and Design Department, President University, for their support and knowledge throughout my study.

I also wish to thank my family and friends for their encouragement, patience, especially Muhammad Nizar Akhdan, Azrashafira Menako Mangkunegara, Alifah Nashifa Achmad, Raymond Alfonso Rafael Marpaung, Akmal Miftahul Falah, Putra Surya Nugraha Sudrajat, Liza, Hani, Teddy, Dino, Arvia, Faiz, Dearest group "*Apage*", and all friends that can't be mentioned one by one, and support during the research process, which helped me stay motivated and focused.

Finally, I hope this thesis can contribute positively to the field of visual communication and serve as a useful reference for future research in educating children about positive communication through animation.

TABLE OF CONTENTS

DECLARATION OF ORIGINALITY.....	3
SCIENTIFIC PUBLICATION APPROVAL FOR ACADEMIC INTEREST.....	4
PANEL OF EXAMINER APPROVAL.....	5
SCIENTIFIC PUBLICATION APPROVAL.....	6
DESIGNING A SHORT VIDEO ANIMATION TO INCREASE AWARENESS AMONG CHILDREN ABOUT THE IMITATION OF VERBAL ABUSE FROM THE YOUTUBE CHANNEL WINDAH BASUDARA.....	7
TURNITIN PLAGIARISM CHECKER.....	8
AI REPORT	9
ABSTRACT	10
ACKNOWLEDGEMENT	11
TABLE OF CONTENTS	12
LIST OF TABLES.....	15
LIST OF FIGURES.....	16
CHAPTER 1.....	17
INTRODUCTION	17
1.1 Background.....	17
1.2 Specific Problem Identification.....	21
1.3 Target User Profile.....	22
1.4 Project Objective	22
CHAPTER II	24
LITERATURE REVIEW	24
2.1 Basic Design Theory.....	24
2.1.1 Animation Video	24
2.1.2 Types of Animation.....	25
2.1.3 Basic Animation Principles.....	27
2.1.4 Basic Animation Process	32
2.1.5 Animation Production Pipeline	34
2.1.6 Basic Color Theory	39

2.1.7 Perspective in 2D Video Animation	48
2.1.8 Types of Camera Shots.....	50
2.1.9 Character Design and Background in Animation	54
2.1.10 Visual Metaphor in Animation	59
2.1.11 Animation as an educational media to spread awareness .	61
2.1.12 The Educational Uses of Digital Storytelling	62
2.2 Windah Basudara.....	66
2.3 Toxicity Verbal	68
2.4 Previous Studies.....	73
2.4.1 Animation Video by Ipokegear YouTube Channel – “Berkata Kasar”	73
2.4.2 Animation Video by Culap Culip: “Dosa Ngomong Kasar Kotor Jorok (Mari Bicara yang Baik. atau Diamlah)”	74
2.5 Theoretical Framework	76
CHAPTER III.....	77
METHODOLOGY	77
3.1 Design Research Method	77
3.1.1 Qualitative Research.....	77
3.2 Chart Flow	78
3.3 Scope and Limitation	79
3.3 Data Collection	80
3.3.1 Study Literature.....	80
3.3.2 Main Data (Qualitative)	80
3.4 Data Analysist.....	83
3.4.1 Interview Insight (Main Data Source)	83
CHAPTER IV	89
PROJECT DEVELOPMENT & RESULT	89
4.1 Research Outcome and Propose Design Solution.....	89
4.2 Significance of Project	91
4.2.1 Social Value	91
4.2.2 Non-Social Value.....	92
4.3 Design Execution	92
4.3.1 Design Preparation	92

4.3.2 Design Process	93
4.4 Design Outcome.....	106
4.4.1 Main Outcome.....	106
4.4.2 Supporting Outcome.....	122
4.5 Financial Statement.....	124
4.6 User Testing	125
4.6.1 User Testing Session	126
4.6.2 User Testing Analyst.....	127
4.6.3 User Testing Outcome	129
CHAPTER V.....	135
CONCLUSIONS & RECOMMENDATION.....	135
5.1 Conclusion.....	135
5.2 Recommendations	136
5.3 Limitation and future plan	136
REFERENCES	137
APPENDIX	142

LIST OF TABLES

Table 1. 1 Target User Profile.....	22
Table 2. 1 Types of Animations.....	26
Table 2. 2 Basic Animation Principles	28
Table 2. 3 Animation Production Steps	33
Table 2. 4 Animation Production Pipeline.....	36
Table 2. 5 Color Scheme	46
Table 2. 6 Color Terminologies.....	46
Table 2. 7 Type of Perspective	48
Table 2. 8 Types of Camera Shots	51
Table 2. 9 Popular Camera Moves	53
Table 2. 10 Character Design Process	55
Table 2. 11 Composition Background for 2D Animation.....	57
Table 2. 12 Elements Explanation	59
Table 2. 13 Storytelling Structure	64
Table 2. 14 Windah Basudara's Award	67
Table 2. 15 Stages of Psychosocial Development by Erik Erikson	70
Table 2. 16 SWOT Analysis for Ipokegear “Berkata Kasar”	73
Table 2. 17 SWOT Analysis for CulapCulip “Dosa Ngomong Kotor, Kasar, Jorok” Animation	75
Table 2. 18 Theoretical Framework	76
Table 3. 1 Interview Source Profiles.....	80
Table 3. 2 Interview Question for 2D Animator	81
Table 3. 3 Interview Questions for Psychologist	82
Table 3. 4 Interview Questions for Viewer	83
Table 4. 1 Research Outcome and and Propose Design Solution	89
Table 4. 2 Author's Preparation Tools.....	93
Table 4. 3 Script for the Scene	96
Table 4. 4 Animation Makin Process	105
Table 4. 5 Main Outcome	117
Table 4. 6 Main Informative Detail	121
Table 4. 7 Financial Statement Table.....	125
Table 4. 8 User Testing Table	126
Table 4. 9 Pre-Question for User Testing.....	126
Table 4. 10 Observation Point while User Testing.....	126
Table 4. 11 Question for User Testing.....	127

LIST OF FIGURES

Figure 2. 1 Phenakistiscope	25
Figure 2. 2 Disney's 12 Principle of Animation	28
Figure 2. 3 The Animation Process.....	33
Figure 2. 4Werner's Nomenclature of colors.....	40
Figure 2. 5 RGB Color Model	42
Figure 2. 6 Color Wheel.....	43
Figure 2. 7 One-point perspective for 2D video animation	50
Figure 2. 8 Camera levels and camera shots.....	50
Figure 2. 9 A Visual Guide to Camera Angles.....	53
Figure 2. 10 Visual Metaphor in Animation.....	60
Figure 2. 11 Windah Basudara	66
Figure 2. 12 Social Learning Theory by Albert Bandura.....	69
Figure 2. 13 Stages of Psychosocial development by Erik Erikson	69
Figure 2. 14 Animation Video by Ipokegear.....	73
Figure 2. 15 “CulapCulip: Dosa Ngomong Kasar Kotor Jorok” Animation	74
Figure 3. 1 Chart Flow.....	78
Figure 3. 2 Interview with 2D Animator Specialist.....	85
Figure 3. 3 Interview with Children Psychologist.....	87
Figure 3. 4 Interview with Target Audience.....	88
Figure 4. 1 Mood Board.....	93
Figure 4. 2 Gaegu Font	94
Figure 4. 3 Jack Armstrong BB Font	95
Figure 4. 4 Naya Character Design	99
Figure 4. 5 Storyboard for the Animation	100
Figure 4. 6 Sketch.....	103
Figure 4. 7 Full Color of Line Art.....	104
Figure 4. 8 Phone Charm Supporting Outcome.....	122
Figure 4. 9 Pin Supporting Outcome.....	122
Figure 4. 10 Mini Notebook Supporting Outcome.....	123
Figure 4. 11 Mini Canvas Pouch Supporting Come	123
Figure 4. 12 Die cut sticker.....	124
Figure 4. 13 A3 Poster.....	124
Figure 4. 14 Interview Session with Target Audience	126