



**APPLYING THE CONCEPT OF THEMATIC WRITING FOR THE
PRODUCTION IN DOCUMENTARY FILM "Agoes Noor"**

FINAL PROJECT REPORT
Submitted as one of the requirements
To obtain Sarjana Ilmu Komunikasi

By:
Rekha Salwa Nabila
009202000106

Supervised by : HariSuryanto,S.Sn.,M.Sn

FACULTY OF HUMANITIES
COMMUNICATION STUDY PROGRAM
CIKARANG
DECEMBER2023

TURNITIN

CHAPTER 1-5 Rekha Salwa Nabila

ORIGINALITY REPORT

4 %	3 %	0 %	2 %
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	pt.scribd.com Internet Source	1 %
2	Submitted to Goldsmiths' College Student Paper	1 %
3	Submitted to Sussex Coast College Hastings Student Paper	<1 %
4	Submitted to University of Salford Student Paper	<1 %
5	Submitted to University of Brighton Student Paper	<1 %
6	Submitted to Campbell High School Student Paper	<1 %
7	c6645158-7b69-43b6-88cf-85db2a9ee6ab.filesusr.com Internet Source	<1 %
8	Submitted to Shanghai World Foreign Language Middle School Student Paper	<1 %
9	jackmarshallmedia.blogspot.co.uk	

Internet Source

<1 %

10 Submitted to Kennedy-Western University <1 %
Student Paper

11 core.ac.uk <1 %
Internet Source

12 www.sehatfresh.com <1 %
Internet Source

13 i.b5z.net <1 %
Internet Source

14 indodesign.org <1 %
Internet Source

15 repository.president.ac.id <1 %
Internet Source

16 www.catatan.vitarlenology.net <1 %
Internet Source

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off

ANTI-PLAGIARISM BASED ON ARTIFICIAL INTELLIGENCE



How much of this submission has been generated by AI?

0%

of qualifying text in this submission has been determined to be generated by AI.

Caution: Percentage may not indicate academic misconduct. 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.

Frequently Asked Questions

What does the percentage mean?

The percentage shown in the AI writing detection indicator and in the AI writing report is the amount of qualifying text within the submission that Turnitin's AI writing detection model determines was generated by AI.

Our testing has found that there is a higher incidence of false positives when the percentage is less than 20. In order to reduce the likelihood of misinterpretation, the AI indicator will display an asterisk for percentages less than 20 to call attention to the fact that the score is less reliable.

However, the final decision on whether any misconduct has occurred rests with the reviewer/instructor. They 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 greater detail according to their school's policies.



How does Turnitin's indicator address false positives?

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 AI-generated will be highlighted blue on the submission text.

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.

What does 'qualifying text' mean?

Sometimes false positives (incorrectly flagging human-written text as AI-generated), can include lists without a lot of structural variation, text that literally repeats itself, or text that has been paraphrased without developing new ideas. If our indicator shows a higher amount of AI writing in such text, we advise you to take that into consideration when looking at the percentage indicated.

In a longer document with a mix of authentic writing and AI generated text, it can be difficult to exactly determine where the AI writing begins and original writing ends, but our model should give you a reliable guide to start conversations with the submitting student.

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 (it may misidentify both human and AI-generated text) 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.

ABSTRACT

A documentary is a film that presents facts that happened as they were without making it up. This documentary works shows the biography of a street painter in Blok M named Agus Nur. The research "Applying The Concept Of Thematic Writing For The Production In Documentary Film *Agoes Noor*" intended to provide detailed information using thematic theory because each segment consists of 1 theme so that the audience can understand by focusing on finding the information conveyed by the resourceperson in detail. The theory used by the researcher in writing the manuscript is thematic theory. Thematic theory is a story that is broken down into several theme groups. The conclusion of this research is the story line which is divided into 4 segments to make it easier for writers to create story lines in treatments thematically during pre-production. Apart from that, the audience can ease understanding in the received the information from the work of this documentary because each segment consists of 1 theme.

Keywords: Street Painter, Scriptwriter, Thematic, Documentary Film.

ACKNOWLEDGMENT

First of all, I would like to express my gratitude and mercy to Allah SWT who has given me health, strength, the opportunity for the ability given to me to complete the final of this project from the beginning to finish.

I say thank you very much to:

1. Thank you very much for my supervisor Mr. Hari Suryanto, S.Sn., M.Sn. who has guided me and the team from the beginning of the process of this project to the end, thank you for taking the time to continue to guide me, provide suggestions, teach me and the team in the process of this documentary film and always be patient in explaining the points that I was lacking.
2. Thank you to Mrs. Mariani Amri, S.Sos., M.Si. who has been an academic advisor from the beginning of the semester until becoming my intern mentor. Thank you for always giving me time to share when I feel difficulties in college, giving feedback and always helping me when I have difficulties in college.
3. Thank you for all other FTV lecturers who have guided in the previous semester and have educated patiently, Mr. Arda Muhlisun, S.Sn., M.Sn, Mr. Yohanes Yoga Prayuda, S.Sn., M.Sn, Mr. Andy Azril, S.Sn., M.Sn, Mr. Naswan Iskandar, S.Sn., M.Sn, the head of the communication science study program, Mr. Raudy Gathmyr, S.Sos.,

M.Sc, Mr. and Mrs. Lectures in the Department of Communication Studies, Faculty of Humanities, President University who have educated with patience.

4. My beloved parents, my mother Eka Apriliana and my father Sugianto who always give love, advice, support when I had difficult things that I face and always pray for every step I take in pursuing education. To my mother who always listened that I felt while working on the thin final of the project, gave me motivation, gave me the enthusiasm to keep fighting until the end and kept me calm in going through everything even though it felt hard. Thank you for always teaching me what the meaning of life is and the patience you always give me. Thank you for my little sister Alessandra Safrina Bunga who always accompanies me, gives me happiness when we are together, always understands my condition under any circumstances. Thank you for my little brother Satria Akbar Ibrahimovic who is always ready when I ask for help with small things.
5. Also want to thank for my best friend, best team, best partner, Gladys Angela and Lourencia Zefanya since in the beginning of college until now still together completing the final project from the topic until completion we are still together. Completing college with you was an amazing experience, difficult, sad, happy, we are still together. Encourage each other, help each other, give advice and always be patient in carrying out the final process of our project until completion. I am very grateful to know all of you. And thank you for my crew, Michael Yung, who helped in the shooting process and

provided input for a better shooting process.

6. And for my friends in arms, Naufal Tsani Maulana, who always accompany me in difficult and happy situations, always give unlimited enthusiasm, give happiness, give strength to always fight to complete this final project, always be patient, thank you for being my best friend in this life.
7. And last but not least, thank you to Vip Konstruksi, my internship place, for providing support by understanding the struggles of this final project for my last semester. And all parties that we cannot mention, one by one, who have supported and been and involved in this production.

TABLE OF CONTENT

PANEL OF EXAMINER APPROVAL	I
STATEMENT OF ORIGINALITY	II
SCIENTIFIC PUBLICATION APPROVAL FORACADEMICINTEREST	III
ADVISOR’S APPROVAL FOR PUBLICATION	IV
TURNITIN	V
ANTI-PLAGIARISM BASED ON ARTIFICIALINTELLIGENCE	VII
ABSTRACT	VIII
ACKNOWLEDGMENT	IX
TABLE OF CONTENT	XII
I.1. Background	1
I.2. Subject.....	3
I.3. Subject Material	4
I.4. Research Purpose	4
I.5. Research Question.....	5
I.6. Artistic Research Approach	6
I.7. Narrative Strategy	7

I.8. Visual Strategy.....	7
CHAPTER II PRODUCTION PURPOSE.....	11
II.1. Program Specification.....	11
II.2. Target Audience	11
II.3. Production Team	11
CHAPTER III PRODUCTION DESIGN.....	13
III.1. Theme	13
III.2. Film Statement	13
III.3. Basic Story	13
III.4. Treatment	15
III.5. List of Questions.....	20
III.6. Shooting Script	22
III.7. Film Analysis.....	27
III.7.1. Resource Person Analysis	27
III.7.2. Location Analysis.....	28
III.7.3. Research Analysis	29
III.7.4. Scenario Analysis	30
III.7.5. Directing Analysis.....	32
III.8. Creative Concept	33
III.8.1. Concept of Research	33
III.8.2. Concept of Scenario Writing	34
III.8.3 Concept of Directing	35
III.8.4. Concept of Production	36
III.8.6. Concept of Editing.....	38

III.9. Timeline	40
CHAPTER IV PRODUCTION REPORT	44
IV.1. Script Writing Problem	44
IV.1.1. Technical Problem	44
IV.1.2. Non-Technical Problem	44
IV.1.3. Solution	45
IV.2. Producing Problem	46
IV.2.1. Technical Problem	46
IV.2.2. Non-Technical Problem	47
IV.2.3. Solution	47
IV.3. Directing Problem	47
IV.3.1. Technical Problem	47
IV.3.2. Non-Technical Problem	47
IV.3.3. Solution	48
IV.4. Cinematography Problem	48
IV.4.1. Technical Problem	48
IV.4.2. Non-Technical Problem	48
IV.4.3. Solution	48
IV.5. Editing Problem	49
IV.5.1. Technical Problem	49
IV.5.2. Non-Technical Problem	49
IV.5.3. Solution	49
IV.6. Sound and Music Problem	50
IV.6.1. Technical Problem	50
IV.6.2. Non-Technical Problem	50
IV.6.3. Solution	50
CHAPTER V CONCLUSION AND RECOMMENDATION	51
V.1. Conclusion	51

V.2. Recommendation.....	51
APENDICES	53
RESEARCH RESULT	53
REFERENCES	71