

THREE-ACT STRUCTURE IN *JAM KOSONG*: AN ANALYSIS OF SATIRICAL COMEDY FILM SCRIPT

Desi Warni¹, Zainal Abidin², Asril³

Institut Seni Indonesia Padangpanjang, Sumatra Barat, Indonesia

Email correspondence: desiwarni9@gmail.com

ABSTRACT

The three-act structure is dominant in film screenwriting, including the satirical comedy genre, as seen in *Jam Kosong* (Empty Hours). However, these studies tend to focus on drama, with little attention paid to satirical comedy. The choice of satirical comedy as a creative form is based on both aesthetic and conceptual considerations. Satire has a distinctive character as a medium for social criticism that operates through irony, hyperbole, and paradox. The combination of satirical comedy with a three-act structure provides significant dramatic advantages. Therefore, this article seeks to enrich academic discourse on film screenwriting and the application of narrative structure in the satirical comedy genre. This study adopts an artistic research design, which positions artistic practice as a form of creative and critical inquiry integrated with educational objectives. This study reveals the most important finding: the three-act structure in the *Jam Kosong* screenplay is effective in constructing a satirical comedy narrative that critiques social issues such as educational inefficiency and bureaucratization, while still entertaining audiences through ironic humor.

Keywords: 3-act structure approach; film screenplay; satirical comedy

ABSTRAK

Pendekatan struktur tiga babak dominan dalam penulisan skenario film, termasuk dalam genre komedi satire *Jam Kosong*. Namun, kajian-kajian tersebut cenderung fokus pada genre drama, dan sedikit perhatian pada genre komedi satire. Pemilihan komedi satire sebagai bentuk penciptaan didasarkan pada pertimbangan estetis sekaligus konseptual. Satire memiliki karakter khas sebagai medium kritik sosial yang bekerja melalui ironi, hiperbola, dan paradox. Penggabungan komedi satire dengan struktur tiga babak memberikan keuntungan dramatik yang signifikan. Dengan demikian, artikel ini diharapkan dapat memperkaya wacana akademik seputar penulisan skenario film dan penerapan struktur naratif dalam genre komedi satire. Penelitian ini mengadopsi desain penelitian artistik, yang menempatkan praktik seni sebagai bentuk penyelidikan kreatif dan kritis yang terintegrasi dengan tujuan pendidikan. Penelitian ini mengungkap temuan terpenting bahwa pendekatan struktur tiga babak dalam skenario *Jam Kosong* efektif dalam menyusun narasi komedi satire yang mampu mengkritik isu sosial seperti ketidakefisienan pendidikan dan birokratisasi, sambil tetap menghibur audiens melalui humor ironis.

Kata Kunci: Pendekatan struktur 3 babak; skenario film; komedi satire

1. Introduction

The three-act structure approach is one of the most widely used approaches in film screenwriting because this approach is very easy and has a clear structure for conveying the storyline to the audience. The three-act structure approach has become the dominant narrative framework in film screenwriting, including in the satire comedy genre, which facilitates story development. The three-act structure approach is one of the most widely used approaches in film screenwriting because this approach is very easy and has a clear structure for conveying the storyline to the audience. The three-act structure approach has become the dominant narrative framework in film screenwriting, including in the satire comedy genre, which facilitates structured story development by paying attention to character dynamics and conflict (Amalia, Sjucho, & Wirakusumah, 2025).

The three-act screenwriting structure, consisting of the setup, confrontation, and resolution stages, allows for structured story development, taking into account character dynamics and conflict. According to Himawan Prastista (2020), narrative structure patterns have stages in story development: Introduction, Middle, and Conclusion. In a social context, this approach is relevant for depicting controversial phenomena in real life and reflecting contemporary issues such as social inequality, the dynamics of popular culture, and the impact of technology on human interaction. In the literature, previous studies have shown that the three-act structure is effective in building a cohesive and emotional narrative. Kristianto and Goenawan (2021) in their narrative analysis of the film *Story of Kale* demonstrated that the three-act structure is able to organize the storyline to strengthen character development and emotional conflict. Juwita, Minawati, and Karyadi (2021) explored the use of this structure to enhance suspense in the screenplay of the fictional film *Sibilah Lantai*. However, these studies tend to focus on the drama or suspense genre, with little attention paid to the satirical comedy genre. The satirical aspect of film, as discussed by Fajrina, Lustyantie, and Widyastuti (2024), in *Tout Simplement Noir*, demonstrates the potential of this approach to critique social issues, but its application within a three-act structure has not been widely explored. Therefore, this article aims to fill this gap by analyzing how the three-act structure

can be used to strengthen satirical elements in a screenplay. The problem is that most applications of the three-act structure are limited to drama and tragedy. It is still very rare for this three-act structure to be applied to other genres, such as satirical comedy. However, applying the three-act structure to satirical comedy will provide a well-written screenplay that presents a smooth, structured, and coherent story, starting with the introduction, conflict, and resolution.

The choice of satirical comedy as a creative medium was based on both aesthetic and conceptual considerations. Satire has a distinctive character as a medium for social criticism that operates through irony, hyperbole, and paradox. Unlike conventional drama, which tends to present conflict directly and emotionally, satire conveys criticism through an indirect approach that invites laughter and reflection. As Abrams and Harpham (2015) state, satire is a work that "ridicules human vices or follies with the intent of bringing about improvement." This means that satire is not merely entertainment, but rather a means of social correction with a moral or reflective purpose. *Jam Kosong* itself is a long-standing phenomenon that remains unresolved. In some cases, absent teachers assign assignments to replace learning activities, but negligence often occurs, resulting in students experiencing a lack of learning activities in class (Hasanah, 2023).

In the context of screenwriting, comedy is often considered a flexible and episodic genre, even tending to be structurally loose. However, precisely because of this looseness, satirical comedy has the potential to lose dramatic continuity if it is not supported by a strong structural foundation. This is where the application of the three-act structure becomes relevant. Field (2005) asserts that "All screenplays are structured in three acts: a beginning, a middle, and an end." This structure is not merely a formula, but rather a dramatic framework that ensures the development of conflict proceeds logically and progressively. Drama or tragedy genres do possess strong emotional depth, but often present criticism so directly that it risks feeling didactic. Meanwhile, satirical comedy offers a balance between entertainment and criticism. Berger (1997) explains that humor allows audiences to accept sensitive ideas because "humor disarms resistance and allows audiences to consider ideas they might otherwise reject." Thus, satire becomes an effective medium for

conveying social issues without creating distance or excessive resistance from the audience.

Furthermore, combining satirical comedy with a three-act structure offers significant dramatic advantages. The first act allows for the introduction of the characters and social situations that are the object of criticism. The second act presents an escalation of conflict and increasingly sharp absurdity. The third act provides a resolution—either in the form of a resolution or a concluding irony—that reinforces the meaning of the critique. Egri (1946) emphasized that every strong story must have a premise that develops causally towards a logical conclusion. The three-act structure supports the development of the satirical premise so that it does not stop at jokes, but reaches a complete ideological climax. Thus, the choice of satirical comedy is not simply an alternative genre, but rather a creative strategy. This genre allows for subtle and communicative social criticism, while the three-act structure ensures dramatic clarity and narrative continuity. The combination of the two produces a work that is not only entertaining, but also reflective, systematic, and possesses sharper argumentative power than if using other genres without a clear structural approach.

Therefore, this article generally aims to address the shortcomings of previous works that have paid insufficient attention to the application of the three-act structure in writing screenplays for satirical comedy fiction films, particularly in the context of social issues relevant to current conditions. Specifically, this article aims to address the question of how the three-act structure can be used to develop an entertaining and critical narrative in the screenplay for *Jam Kosong*, with a focus on strengthening satirical elements that critique social phenomena such as consumerism, technological alienation, and class inequality. Through this analysis, this article seeks to provide new insights into how narrative structure can be adapted to support social critique in the comedy genre. Satire in stand-up roasts is an effective medium for conveying social criticism through sharp and reflective humor regarding socio-political phenomena (Sudjatmiko & Hariyanto, 2024).

The main contribution of this article is to examine the effectiveness of the three-act structure approach in constructing a satirical comedy narrative relevant to contemporary social issues. This article will analyze how the introduction,

confrontation, and resolution stages in the screenplay can integrate satirical elements to create an emotional and intellectual impact on the audience. By referring to the satirical social criticism approach as discussed by Fajrina, Lustyantje, and Widyastuti (2024) in the use of satire to criticize social norms, this article will provide an important contribution in the form of a narrative framework that can be used by screenwriters to develop satirical comedy stories that are not only entertaining, but also encourage critical reflection on social issues. This approach positions satire as a representational strategy that utilizes irony, hyperbole, and paradox to dismantle the construction of norms that are considered established in society. Thus, this article is expected to enrich the academic discourse around film screenwriting and the application of narrative structures in specific genres, especially through the integration of social criticism and the three-act structure in satirical comedy.

2. Literature Review

a. Three-Act Structure Approach

The three-act structure approach is a classic narrative framework in story writing that divides the plot into three main parts: setup, confrontation, and resolution. Conceptually, this approach is defined as a method for organizing story elements to create emotional tension and progressive character development, with the initial stage introducing the story world and conflict, the middle stage developing the obstacles, and the final stage resolving the climax (Kristianto & Goenawan, 2021). This understanding emphasizes that the three-act structure is not simply a linear plot, but rather a tool for building audience engagement through balanced narrative dynamics. Key variables in this approach include formatting, such as a structured screenplay outline, and flexibility that allows for adaptation to different genres. Indicators of this approach can be seen in case examples such as the film *Story of Kale*, where this structure was used to analyze a romantic narrative with gradual internal conflict (Kristianto & Goenawan, 2021).

Furthermore, the three-act structure approach has proven effective in enhancing elements of suspense and conflict, as demonstrated in related studies. Further conceptualization describes this approach as a foundation that allows

writers to gauge the rhythm of a story, understanding that the three acts must be interconnected to create narrative cohesion (Juwita et al., 2022). The three-act structure in film screenwriting is a narrative framework that divides the story into three main parts: introduction (first act), confrontation or complication (second act), and resolution (third act). This structure is effective for gradually building suspense by presenting a conflict that develops until it reaches a climax, which is then resolved in the final act (Juwita, Minawati, & Karyadi, 2021). Data from this study demonstrate that this approach is not only theoretical but also applicable in Indonesian film production.

b. Film Screenplay Writing Film

Screenwriting is conceptualized as a creative process involving the creation of a written scenario to visualize a story, understanding that the screenplay serves as a blueprint that integrates dialogue, scene descriptions, and narrative elements (Juwita et al., 2022). This understanding highlights the importance of the screenplay as the foundation of film production, where every element must be designed to support the director's vision. Key variables include industry-standard formats such as celtx or fdx, as well as an iterative nature that allows for continuous revision. Indicators of this are evident in case studies such as the creation of the *Sibilah Lantai* screenplay, where the screenplay was designed to enhance suspense through an organized structure (Juwita et al., 2022). Screenplay writing can be simply done using a Word application.

In the context of the satirical comedy genre, the application of a three-act structure allows for the development of humor that focuses on dialogue, character actions, and interactions between characters, with conflict development often stemming from misunderstandings and ironic situations (Juwita, Minawati, & Karyadi, 2021). This understanding involves understanding that the screenplay must be flexible to production feedback, with variables such as collaborative nature and digital formats facilitating editing. Factual indicators include examples in the writing of *Lain Rumah*, where the screenplay is used to develop domestic conflict, as well as narrative analysis in *Story of Kale*, which demonstrates how the screenplay supports emotional development (Kristianto & Goenawan, 2021). This data confirms that screenwriting is a dynamic process that relies on the narrative

framework and the breadth of the screenwriter's imagination in response to evolving phenomena.

c. Comedy-Satire Genre Fiction Films

Comedy-Satire Genre Fiction Films are defined as a cinematic form that uses ironic humor to critique social, political, or cultural issues, with the understanding that satire functions as a tool for societal reflection through exaggeration (Fajrina, Lustyantje, & Widyastuti, 2024). This understanding emphasizes that this genre combines fictional elements with sharp criticism, where comedy serves as a medium to convey serious messages without losing its entertainment appeal. Key variables include a light-hearted yet provocative narrative format and a critical nature that targets social norms. Indicators of this can be seen in the case of the film *Tout Simplement Noir*, where satire is used to critique racism through a humorous fictional story (Fajrina, Lustyantje, & Widyastuti, 2024).

Finally, the integration of the satirical comedy genre into fiction films often utilizes narrative structure to enhance its impact, with conceptualizations combining humorous elements with insightful criticism (Fajrina, Lustyantje, & Widyastuti, 2024). This understanding encompasses the understanding that this genre is dependent on time and cultural context, with variables such as subversive nature and formats that allow for improvisation. Factual indicators include examples in films that adopt a similar approach, such as how the three-act structure in this genre can enhance satirical elements, although previous studies have focused more on drama (Kristianto & Goenawan, 2021; Juwita et al., 2022). Data from these references demonstrate the potential for this genre to be further developed in the Indonesian context.

3. Method

This study adopts an artistic research design, which positions art practice as a form of creative and critical inquiry integrated with educational objectives. According to Sullivan (2006), artistic research involves research acts that encompass theoretical, structural, interpretive, and critical dimensions, where the artist-researcher plays a dual role as creator and analyst who realizes the inquiry through a creative process. This design was chosen because it aligns with the

exploration of the 3-act structure approach in the satirical comedy film scenario *Empty Hours*, where art practices such as screenwriting and visual narratives become the primary tools for critiquing educational issues. This approach allows for the integration of narrative and performative elements, so that the research is not merely descriptive, but transformative in building new insights into the use of empty hours in schools.

The artistic research method is a new approach that has begun to be developed in recent decades, especially abroad. This approach offers a new paradigm with the assumption that art practitioners are researchers, the creative process is a research process, and artworks are the results of research. Guntur (2016) said that artistic research opens up new opportunities in understanding the creative process and artworks as valuable sources of knowledge, which differs from the more conventional natural and social science research paradigms. Of the various artistic research approaches, the most relevant design for the satirical comedy film *Jam Kosong* is practice-based research. This approach places the practice of creating works at the core of the research, where artworks become a form of knowledge contribution.

This approach aligns with the concept of artistic research proposed by Guntur (2016) that artistic research views art practitioners as researchers, the creative process as a research process, and artworks as research outputs containing knowledge value. This means that artistic research provides a new paradigm because art practice is not only understood as an expressive activity, but as a reflective and systematic process of seeking knowledge. Furthermore, Guntur (2016) emphasizes that artistic research opens up the possibility of understanding artworks as a form of knowledge that differs from conventional scientific approaches. Thus, works are not merely aesthetic products, but rather the result of conceptual and creative investigations.

Thompson (2006) states that arts-based research allows researchers to use an artistic perspective to develop sensitivity and present data related to human experience and understanding through works of art. In this context, art is not only a medium of expression, but also a means of exploring meaning and investigating social reality. In the satirical comedy film *Jam Kosong*, the issue of the practice of

"empty hours" in schools is not presented in the form of descriptive reports or statistical analysis, but rather is realized through dramatic construction, satirical dialogue, and character conflict. Thus, the social experience of the emptiness of learning, the unpreparedness of the system, and the irony of educational bureaucracy are translated into a communicative and reflective narrative form.

This process aligns with Thompson's (2006) notion that arts-based research provides human understanding through artistic representation. Furthermore, this approach allows for sensitivity to nuances of experience, such as student boredom, apathy, or teacher defensive humor, subtly displayed through scenes and character interactions. In satirical comedy, irony and hyperbole are not merely entertainment tools, but epistemological tools for revealing social contradictions. This means that artwork functions as a medium for analysis and critique. Upon reflection, Thompson's (2006) theory is apt because the creative process of *Jam Kosong* does not stop at script production, but involves observing reality, interpreting experiences, and transforming findings into dramatic form.

This research not only explains the phenomenon of "empty hours," but also invites the audience to experience and understand the issue through aesthetic experience. Therefore, arts-based research in the context of the satirical comedy film *Jam Kosong* is: Exploratory, as it explores educational realities through a creative approach. Reflective, as it contains critical interpretations of social norms and practices. Transformative, as it seeks to build new awareness through artistic experience. Therefore, if this article emerged from the screenplay creation process, Thompson's (2006) framework is relevant and conceptual, as film becomes a form of knowledge presentation that emphasizes human experience, not merely empirical data separated from its social and emotional context. Thus, artwork is not only an aesthetic expression but also a means of knowing and expanding sources of knowledge.

This research was conducted with a focus on the location and time of the screenplay creation and story development of the satirical comedy film. For this area, as depicted in the scenario, the city of Solok, West Sumatra province, served as both the research location and the film's production environment, or the screenwriter's creative space. The research period followed the development and

revision of the screenplay until the film was completed. The research period throughout the film-making process starts from searching for theme ideas from initial research into phenomena around the researcher, and is poured into a story concept (scenario).

The primary data sources were participants and informants directly involved in the screenwriting process, such as screenwriters, directors, and artists who provided insight into the satirical comedy techniques used. Secondary data consisted of the film's scenario and scene recordings, which served as the object of study (KC, 2025). Data were also obtained from colleagues, including fellow teachers and TV and Film students, for discussion, students and supervising lecturers, and reference figures in the screenplay for *Jam Kosong*.

Data were collected through in-depth discussions with participants, observations of the creative screenwriting process, and documentation of the screenplay and scenes. Furthermore, relevant scenes were selected for qualitative analysis, focusing on the elements and techniques of satirical comedy that emerged (KC, 2025). The artistic research in creating the screenplay for the satirical comedy *Jam Kosong* began with an awareness of a recurring social phenomenon in educational practice: the occurrence of "empty hours" in schools. This phenomenon is not only understood as an administrative event, but also as a cultural symptom that reflects systemic problems: weak learning management, lack of preparedness of teaching staff, and the formation of a permissive culture towards neglected learning time.

In this initial stage, the research process proceeded through observation, reflection, and the formulation of a creative question: how can the irony of "empty hours" be translated into a dramatic narrative that not only entertains but also provokes collective awareness about educational responsibility? The next stage was a phase of conceptual exploration and experimentation with form. In this context, a three-act structure was chosen as the dramatic framework to be tested through screenwriting practice. The first act was designed as an introduction to the story world: the school environment, the characters of the teachers and students, and the initial situation, which seems ordinary but holds the potential for conflict. In this stage, the writer explored how the exposition could be constructed economically

and comedically, without losing its dramatic function. Humor was introduced subtly, establishing a satirical atmosphere that reflected social reality.

Entering the second act, the creative process evolved into a space for experimentation with conflict and escalating absurdity. "Empty hours" was no longer simply an event, but rather became the trigger for a series of incidents that revealed the paradoxes of the education system. This is where satire worked more sharply through ironic dialogue, hyperbolic situations, and conflict between characters. The research proceeded through a dramatic examination of each scene: did the conflict develop causally? Does humor reinforce the critique, or obscure it? Revisions were made to maintain a balance between humor and dramatic tension, so that the second act doesn't become a series of loose sketches but instead moves toward a climax.

The third act is both a resolution and a meaning-making phase. The resolution does not merely present a normative solution, but also emphasizes irony as a form of social reflection. At this stage, the writer evaluates whether the resolution constructed is consistent with the initial premise and able to reinforce the critical message without feeling patronizing. The three-act structure is re-examined as a whole to ensure dramatic continuity from beginning to end. Thus, the creative process does not stop at story development, but rather becomes a process of testing narrative structure within the context of the satirical comedy genre. Once the draft scenario is complete, the research enters a critical reflection phase. The writer reflects on the relationship between the real phenomenon and its dramatic representation. Has the social experience of "empty hours" been articulated honestly and relevantly? Is the satire able to open up new spaces of understanding? This reflection involves analytical rereading of the script, discussions with colleagues, and theoretical considerations regarding dramaturgy and social criticism. This stage is crucial for assessing the extent to which the work functions not only as entertainment but also as a form of creative inquiry that contains knowledge value.

The evaluation was conducted in two domains simultaneously: artistic and conceptual. Artistically, the narrative rhythm, character development, the strength of the climax, and the effectiveness of humor in building dramatic tension were

assessed. Conceptually, the relevance of the social critique conveyed and its contribution to educational discourse were evaluated. If an imbalance between the comedy and the substance of the critique was found, structural revisions or strengthening of character motivations were made so that the message remained conveyed in a subtle yet sharp manner. The final stage of this artistic research was conceptual generalization. From the creation process of *Jam Kosong*, it was understood that the three-act structure proved effective in organizing satirical comedy to prevent it from becoming fragmented. This structure helped maintain the progression of the conflict and clarified the direction of the social critique. Furthermore, it was found that satire becomes more meaningful when placed within a coherent and causal dramatic framework, so that humor becomes not merely a means of entertainment but a medium for reflection. This generalization is conceptual-artistic, not statistical, but can serve as a reference for developing other satirical comedy scenarios that seek to combine social criticism with a strong narrative structure.

Thus, the artistic research stages in creating the screenplay for the satirical comedy film *Jam Kosong* reflect a comprehensive process: starting with the formulation of a social problem, creative exploration through a three-act structure, critical reflection on the representation, artistic and conceptual evaluation, and the formulation of general findings. The creative process is no longer understood as a purely intuitive activity, but rather as a form of systematic inquiry that produces both work and knowledge. The script can continue to evolve to perfect the final film (Sujarwo, 2020).

4. Discussion

4.1. Art/Design Work Description

a. Three-Act Structure Approach in the Film *Jam Kosong*

The application of the three-act structure in the screenplay of *Jam Kosong*, a satirical comedy, is based on data obtained from interviews with screenwriters and film analysts. Visualization of the interview data reveals that the three-act structure is used to structure the narrative into three distinct phases: the beginning of the story, where Rina arrives late for school and faces the unstructured *Jam Kosong*;

the confrontation, where satirical interactions occur at the bus stop with various characters; and the resolution, marked by a dramatic raid by the Public Order Agency (*Satpol PP*) and Rina's reflection. Thus, the three-act structure serves as a cohesive framework that balances comedic timing and social criticism, ensuring a smooth storyline while maintaining audience engagement through humor. The following is a breakdown of the three-act structure from the synopsis of the *Jam Kosong* screenplay:

Synopsis

On a busy morning in Solok, Rina (16), a vocational high school student majoring in culinary arts, wakes up late and rushes to school for a practical rendang cooking exam. However, her day takes a turn for the worse when she arrives late and finds her productive teacher absent, leaving the class in a chaotic "Free Period." Bored with the school's traditional recipes, Rina decides to skip class in search of modern culinary inspiration, sneaking out the back gate, and ending up at an old roadside bus stop—a quiet place steeped in memories of the city's past.

Act 1: Empty Hours Film Scenario

The second act is described below:

At the bus stop, Rina meets Mr. Arif (60s), a former gang member who misses his glory days, while listening to an old Minang radio. Soon, Andi (17), a high school student who pretends to be revolutionary, joins in with his silly rebellious style. Then, Tio (23), a meatball vendor struggling to pay for college due to his father's failed harvest, offers a "sultan's recipe" while hiding a student's school block letter. Their conversation flows lightly but bitterly: from complaints about the stagnant education system to satirizing the "freedom to learn" program that leaves students and teachers adrift. Other bus stop visitors—such as two anxious job seekers, mothers nagging their wayward children, and Mrs. Yola, a tired teacher—add layers of social critique about order, bureaucratic procedures, and thwarted dreams.

Act 2: Empty Hours Film Scenario

Then, the third act is described as follows:

This relaxed adventure ends dramatically when the Public Order Agency (*Satpol PP*) conducts a raid and arrests Rina for truancy. Taken to the office, she is rescued by her mother, Marni (40), a firm but loving talam cake seller, and her kind-hearted homeroom teacher. There, the satire culminates: official procedures can be "bent" with envelopes, the principal panics over bad news, and everyone blames the system for the problem. Rina returns home with an unexpected lesson—that true "revolution" is born from human interaction, not from empty classrooms. That afternoon, the bus stop is deserted again, but Rina waves goodbye to Andi, who leaves behind a sign

reading "Empty Hour, Learning Revolution!" as a small sign of hope amidst the stagnant routine.

Act 3: Empty Hour Film Scenario

Analysis of screenplay writing can be conducted through three main stages of the film production process. The first stage is pre-production, which includes brainstorming, idea generation, and the finalization of those ideas into a screenplay. Next, the screenplay is dissected into a breakdown, shooting script, and other supporting documents. During the production process, the screenplay is still being explored by the talent, and improvements are still possible. This also occurs in post-production, where the editor makes revisions to the screenplay to perfect the film (Studio Antelope, 2025).

The screenplay analysis can be seen in several ways: first, the structure facilitates a gradual escalation of conflict, with the beginning of the story introducing social issues such as inefficiencies in the education system; second, the confrontation utilizes satirical dialogue to critique social norms; third, the resolution provides a reflective closure while maintaining comedic elements; and fourth, the flexibility of the structure effectively adapts to the satirical genre, allowing for precise comedic timing. This trend suggests that the three-act structure is highly effective in constructing dynamic narratives for short films addressing social themes, as seen in *Jam Kosong* (Juwita et al., 2022).

Interpreting these findings, the three-act structure of *Jam Kosong* reflects a social context such as CCTES (Culture, Class, Technology, Education, Social Issues), with *Jam Kosong* symbolizing the systemic emptiness within Solok's educational and social framework. Conceptually, this aligns with narrative theories that emphasize emotional balance and development, as satire reinforces critique without disrupting the narrative flow, underscoring the structure's role in fostering social empathy through humor (Atmanegara & Muhlisiun, 2023). Thus, the structure not only organizes the storyline but also enhances the film's ability to provoke critical reflection on social issues.

b. Screenwriting for the film *Jam Kosong*

Regarding changes to the *Jam Kosong* screenplay, visualization of interview data shows that the screenplay evolved from a dramatic to a satirical tone,

incorporating humorous elements such as witty jokes at the bus stop and criticism of bureaucratic absurdities in scenes involving the Public Order Agency (*Satpol PP*). These revisions aimed to align the screenplay with the satirical comedy genre, toning down the serious tone, and introducing supporting characters such as Tio and Bu Yola to enrich the social commentary (Juwita et al., 2022).

This shift highlights the iterative nature of screenwriting to meet the demands of a specific genre. The scenario change data revealed four trends in the screenplay revisions: first, a shift from Rina's individual conflict to group interactions for broader social critique; second, the inclusion of satirical allusions to policies such as "independence to learn" to highlight educational failures; third, a restructured resolution with an emphasis on humanistic lessons rather than a tragic ending; and fourth, a lighter tone to allow for comedic improvisation. This trend concludes that the revisions increased the screenplay's appeal by balancing humor with critical depth, making it more accessible to audiences (Atmanegara & Muhlisiun, 2023).

The script for the film *Jam Kosong* was changed from a dramatic initial draft to a satirical comedy version, enhancing the narrative's appeal, with humorous dialogue that critiques the education system, such as the quip about the vacillating "independence to learn." This increased audience engagement, with 50% of the revised dialogue focusing on local satirical elements, such as M. Natsir's ancestry (Pradana, 2015). The downside is the risk of losing the drama's emotional depth, which can diminish audience empathy for the personal conflicts of characters like Rina. Furthermore, the emphasis on satire may confuse audiences unfamiliar with the local context of Solok, such as references to Minang culture. At the beginning, the researcher presents the main character in the regional introduction scenario, as shown in the scene below:

SKENARIO

Judul : *Jam Kosong*
Genre : **Drama Komedi Sartir**
Durasi : **30 Menit**

FADE IN:

1. MONTAGE KOTA SOLOK PAGI HARI

a. Sunrise dari view sawah Solok

- b. Aktivitas petani di sawah
- c. Aktivitas kota yang sibuk (Anak sekolah berangkat sekolah)
- d. Ekstream Long Shot sebuah rumah sederhana

2. INT. KAMAR RINA - PAGI

SUARA WEKER BERDERING keras. **RINA (16)**, bangun tidur, berusaha menjangkau jam weker dan mematikan deringnya. Sembari menguap Rina duduk dan melihat jam weker. Dia langsung terbelalak dan langsung berdiri berlari ke kamar mandi.

RINA
(Berteriak sembari berlari)
AAMAAAAAKK ...!!!
Ba a ndak bajagoan Naaaa?

Tampak kelender diatas meja Rina sebuah tanggal yang berlingkar dengan tulisan "UJIAN PRAKTEK MASAK RENDANG", lalu disebelahnya terdapat peralatan masak dan bumbu-bumbu dapur yang sudah Rina persiapkan.

Scene awal pengenalan daerah dan tokoh utama

3. EXT. DEPAN GERBANG SEKOLAH - PAGI

Gerbang sekolah yang tertutup. Sebuah mobil angkot berhenti, Rina turun seorang diri dari angkot, lalu angkot laju Kembali. Rina melihat siswa dan guru yang mulai bubar dari kegiatan baris berbaris pagi. Kamera terus mengikuti sampai depan kelas, sebuah bangunan sederhana dengan plang "SMK Negeri Solok - Jurusan Tata Boga: Ciptakan Koki Masa Depan".

4. INT. KELAS - SIANG

Depan kelas Rina ramai tapi kacau: siswa bermain bola di pojok, guru pengawas minum kopi sambil ngobrol, dan poster "Jangan Bolos, Masa Depanmu di Tanganmu" yang robek di pinggir lorong.

Rina sedang menyusun peralatan memasaknya dan membereskan tempat duduknya. Rina duduk memikirkan kondisi dagangan ibunya yang semakin sepi. Rina mengeluarkan HP jadulnya yang diikat karet gelang untuk mensharing Ide jualan kekinian, dia bolak balik menggulir layar HP-nya. Lalu dia melamun.

SINTA (16) datang mengagetkan Rina. Rina hanya respond lesu.

SINTA

(Dengan ekspresi penuh drama)

Riirin... Ado kaba nan ka aku kabaan ka kamu.

(BEAT)

Kaba-kabanyo guru produktif masak randang awak INDAK HADIIR BALIAK !!!

Jam Kosong SAHARI KO !!!

Ndak jadi marandang awak baliak dooo!!!

Sinta mengusap-usap keningnya, lalu melihat Rina yang cuek menatap Sinta.

Scene awal penyebab konflik muncul

EXT. HALTE TUA - SIANG

Rina duduk dikursi halte yang reot, menyilangkan kaki. Ia meletakkan tas punggungnya di samping dan mengeluarkan HP layar retak. Rina mulai selfie, namun setiap dia mendapat angel bagus, kursi Haltenya selalu bergoyang karena pergerakan pak Arif yang merubah posisi. Rina hampir terjatuh, Rina memperbaiki posisinya lalu Kembali selfie, tapi kursinya goyang Kembali membuat Rina kehilangan keseimbangan. Rina berusaha sabar dan tetap tersentum, lalu dia meletakkan ponselnya dan mengeluarkan buku resep masakan.

Lalu Pak Arif melihat Rina.

PAK ARIF

Ndak sekolah nak?

Rina tertegun dan melihat Pak Arif sembari menggeleng pelan.

PAK ARIF
Cabut yo?

RINA
Ndak pak, lagi Jam Kosong, awak lagi disuruh merdeka belajar.

Pak Arif membaca buku yang dipegang Rina lalu tersenyum.

PAK ARIF
"Katanya, mau menciptakan generasi berkarakter dan berjiwa merdeka... Tapi kok di sekolah, jamnya malah kosong, karakternya kapan dibentuk itu?"

HP Rina berdering panggilan masuk, Rina permisi melihat HP.
Fade in layer HP ; SINTA.

Rina mengabaikan telfonnya dan mematikan nada deringnya lalu lanjut membaca buku. Pak Arif sibuk menggoyang-goyangkan radio tuanya mencari lagu Minang. Suara Radio terdengar berdesir. Pak Arif Kembali melihat Rina.

Angkot kosong lewat dan berhenti di depan halte menawari rina.

SUPIR ANGKOT
Talang diak?

RINA
(Sembari mengangkat tangan)
Indak da . . .

Angkot melaju, Pak Arif melihat kepergian Angkot. Dan bergumam seolah mengajak Rina berbicara.

Scene babak 2 dimulai

5. EXT. HALTE TUA - SIANG

Jam dinding masih menunjukkan pukul 08:40. Dari kejauhan terdengar suara sirine SATUAN POLISI PAMONG PRAJA (SATPOL PP). Cahaya biru berkedip di ujung jalan. Semua panik, seperti tikus kena lampu sorot.

SUARA LAGU MINANG REMIX bergandengan dengan suara sirene yang semakin keras. Tio terlihat panik segera menyelamatkan gerobaknya. Andi lompat dari bangku, teriak sok revolusioner.

ANDI

Revolusi belum selesai! Hidup *Jam Kosong!*
Satuan Polisi Pamong Praja (Satpol PP)
cuma alat sistem, Ayo kita lawan!

Ia kabur ke arah sawah, tapi tersandung lagi, kali ini ke lumpur kecil. Ia bangun dengan muka merah, tapi tetap lari sambil berteriak.

Rina nge-freeze melihat Tio dan Andi yang lari kocar kacir. Belum sempat dia kabur, **2 PETUGAS SATUAN POLISI PAMONG PRAJA (SATPOL PP)**, sudah keburu menangkapnya. Mereka berdiri di depan Rina, tangan di pinggang.

SATUAN POLISI PAMONG PRAJA (SATPOL PP) 1
(Sangar, suara keras)

Ondeh piak, awak padusi tapi bolos sakolah? Iko alah pelanggaran ko. Ma kartu pelajar wak? Naik lah ka oto li.

Gambar : scene puncak konflik

INT. RUANG SATUAN POLISI PAMONG PRAJA
(SATPOL PP) - SIANG

Ruangan kantor Satuan Polisi Pamong Praja (Satpol PP) sederhana tapi berantakan, meja kayu penuh stempel dan kertas bertumpuk tak terurus, poster pudar di dinding bertuliskan "Ketertiban Masyarakat, Tanggung Jawab Bersama" dengan coretan tinta di sudut. Ruangan penuh antrian pedagang kaki lima yang

tertangkap Satuan Polisi Pamong Praja (Satpol PP).

Dua petugas Satuan Polisi Pamong Praja (Satpol PP), **SATUAN POLISI PAMONG PRAJA (SATPOL PP) 1** (40, sok berwibawa, topi kebesaran yang selalu miring) dan **SATUAN POLISI PAMONG PRAJA (SATPOL PP) 2** (30, pendiam tapi ikut-ikutan serius), sibuk ngobrol tentang kopi robusta lokal sambil minum dari gelas plastik. Di pojok, sebuah radio kecil memutar berita lokal tentang "razia pedagang kaki lima yang sukses", tapi suaranya tenggelam oleh obrolan. Di belakang tampak ruang **PIMPINAN SATUAN POLISI PAMONG PRAJA (SATPOL PP)** (45) yang terlihat santai memantau dari ruangan dengan kepala yang plontos.

Rina duduk di kursi plastik yang goyang, masih celengak celingukkan melihat isi ruangan. Tas sekolah berisikan peralatan masaknyanya tergeletak di lantai, sutil mencuat dari ritsleting. Satuan Polisi Pamong Praja (Satpol PP) 1 datang dan duduk di hadapan Rina sembari mengetik.

SATUAN POLISI PAMONG PRAJA (SATPOL PP) 1
Nama?

RINA
Rina pak...

SATUAN POLISI PAMONG PRAJA (SATPOL PP) 1
Sekolah?

RINA
Di dapur pak, eeh SMK TATA BOGA pak..

Satuan Polisi Pamong Praja (Satpol PP) 1
menatap Rina dengan tajam.

SATUAN POLISI PAMONG PRAJA (SATPOL PP) 1
Jadi, ba a kok bolos wak? Sakolah tu sangat penting, Antah manga duduak-duduak di halte.

RINA

Yo guru ndak ado pak. *Jam Kosong* !
Awak cuma pai cari inspirasi se di halte
pak, ma tau dapek resep baru.
Scene penyelesaian konflik babak 3

The structural changes to the scenario were based on the need to make the narrative more relevant to a younger audience, adopting Aristotle's three-act structure for a dynamic plot (Fadhilah & Manesah, 2025). The underlying structure reflects a social urge to critique educational bureaucracy through humor, allowing audiences to reflect on issues like *Jam Kosong* without feeling judged. The consequences of these changes are increased visual and narrative appeal, but also the challenge of maintaining a balance between entertainment and critique, as seen in the scene where the Public Order Agency satirizes bureaucratic procedures involving envelopes.

In social context, these changes reflect controversial issues, such as technological backwardness in rural areas and class inequality, with the bus stop representing a liminal space for social discourse. Conceptually, the revision aligns with screenwriting theory that advocates adaptation, demonstrating how the shift to satire reinforces the delivery of serious messages in an engaging format, as seen in Rina's journey from rebellion to collective reflection (Fajrina, Lustyantje, & Widyastuti, 2024). This underscores the screenplay's role in critiquing systemic weaknesses while maintaining entertainment value.

4.2. Discussion

a. Differences in film genres between comedy and satire

The visualization of interview data highlights that drama, such as *Kisah Kale*, focuses on deep emotional conflict, while satire, such as *Jam Kosong*, uses ironic humor to critique social issues through exaggeration, exemplified by its satirical depiction of bureaucratic bribery (Kristianto & Goenawan, 2021). In other words, drama prioritizes emotional intensity and linear narrative, while satire combines humor with sharp social criticism, creating a dynamic and reflective tone. During the screenwriting process, the researchers changed the film genre three times. This began with a perspective on educational films. Data obtained showed that students

were reluctant to watch and disliked educational films due to their boredom. Furthermore, data obtained from student requests from polls revealed that when asked about their favorite film genres, one of the most popular genres was comedy.



Figure 1. Screenshot proof of film genre interest poll
(Source: WhatsApp group for class X BCF 1 students)

Meanwhile, the peer forum of BCF teachers at SMKN 1 Solok provided input that the concept of the *Jam Kosong* film scenario should provide criticism not only to educators who neglect their duties, but also to students and parents who always blame the school and teachers if something bad happens. As conveyed by Mrs. Hatty Naliani (Interview, 2025). "Comedy is more appropriate to use, considering that people's tendency to watch is for entertainment, and include subtle satire criticism to convey a moral message about the system in education" That is one of the suggestions conveyed. And there is input related to the technical writing of the scenario and dialogue that is too long, so it will make the talent memorize the scenario later. The challenge in realizing the work in the future is that the satire comedy genre requires an emphasis on gestures, purely funny acting from the character actors later, so it is better to find figures who are used to playing funny roles (Deni Leonardo, interview, 2025).







Figure 2. Peer discussion BCF Productive Teachers at SMKN 1 Solok
(Photo: Desi, 2025)

From the concept, the first scenario was created in a drama fiction genre, where the story is told from the perspective of a homeroom teacher whose hopes and dreams of making his class the best and most successful class are shattered by the frequent absence of many of the teachers. This aligns with the opinions of many homeroom teachers, including the researcher. The second scenario revision, still in a drama fiction film genre, focuses on the struggles of an underprivileged student who faces many challenges getting to school and is ultimately disappointed by frequently finding his classroom empty. This aligns with the results of interviews with several students.

The third scenario revision, in a satirical comedy film, depicts the journey of a student who leaves class during free time to a bus stop and learns many life lessons from conversations with several people there, until he is arrested by the Public Order Agency (Satpol PP). The characterization of the three main characters, Mr. Arif, a retired thug; Rina, a vocational high school student; and Tio, a meatball vendor and student on leave, reflects the various dimensions of social and personal anxiety that arise from this uncertainty. Mr. Arif as a symbol of the older generation who has lost its function depicts an existence eroded by the changing times, while Rina represents the younger generation who feels that school and the education system no longer give them a clear direction, Tio with his dual role as an economic fighter and a discouraged idealist, highlights the dilemma of

many young people who are trapped between reality and dreams. The following are references to the main characters in the screenplay of the film *Jam Kosong*:

Table 1. Reference figures in screenwriting

Figures	Character	Motivational
 Rina (16 th)	Energetic, creative rebel, satirical and humorous; indifferent but highly empathetic towards others.	Wants to revolutionize traditional Minang cuisine (e.g. onde-onde with matcha) to make it "international"; tired of chaotic school.
 Mr. Arif (60 th)	Philosophical, calm, bitter humor; his movements are stiff but full of nostalgia..	Missing the old days; wanting to share stories to combat retirement loneliness.
 Tio (23 th)	Gloomy but humorous, shy, hardworking; likes to joke around to cover up problems.	Pay for college and help the family; selling meatballs as a "sultan's recipe" to survive.
 Etek Lasuh 114 rb pengikut • 218 mengikuti Endorsement :0822-8504-0 Kreator digital @ tek_la	Firm, practical, compassionate; humorous with a sharp market rant.	Seller of cakes, typical tengkuluak shawl clothing. Survives from trading; Rina wants to focus on school so she won't be like herself who "has a hard time looking for money
Marni/Ibu Rina (40 th)		

The referenced characters above can be seen as comedic figures, although even in serious scenes, there are still elements of comedy. The use of gestures and silence in communication between characters enhances the film's satirical effect, inviting the audience to reflect on the absurdity of the situation without constantly

relying on explicit verbal dialogue (Pamungkas et al., 2022). Overall, the film *Jam Kosong*, through its satirical comedy genre, provides a space for critical reflection on the social phenomenon of empty hours in modern life, which is fraught with confusion, disappointment, and uncertainty. This approach makes the film not merely entertainment but also social criticism, inviting the audience to be aware of and think critically about the existing educational and social systems (Detik Hot, 2025).

From the scenario data above, four trends can be identified: first, drama is introspective and linear, while satire is interactive and flexible; second, the visual elements in drama are realistic, but satire uses exaggerated symbols such as Andi's "*Revolusi Belajar!*" graffiti; third, the drama's resolution offers emotional catharsis, while satire provides ironic closure. and fourth, satire is more adaptable to contemporary issues such as bureaucratic inefficiency.

The application of the three-act structure approach in the Empty Hour scenario has significant implications for the overall narrative function. Its primary function is to create a cohesive and easy-to-follow plot, where the setup stage introduces the initial conflict, such as Rina's tardiness and the empty hour at school. The confrontation builds satire through interactions at the bus stop, and the resolution concludes with a humanistic lesson through a raid by the Public Order Agency (Satpol PP). This implication allows the audience to engage emotionally while accepting social criticism, such as educational inefficiency and bureaucratization. However, potential dysfunction arises when this structure is too rigid, potentially limiting the improvisation of satirical comedy that relies on spontaneous timing, as seen in the bitter dialogue about "freedom to learn" which can feel rushed if not adapted well (Edhi, 2023).

The cause and effect of this approach can be traced to the surface, linear structure, where the underlying structure involves interplay of character dynamics, such as Rina's encounters with Mr. Arif, Andi, and Tio, which create layers of social satire. This structure creates a domino effect where the initial conflict of *Jam Kosong* becomes a catalyst for a deeper critique of technological and social class backwardness in Solok, while The underlying structure reveals a reliance on Minang cultural elements to reinforce the message (Juwita et al., 2022).

Consequently, this approach not only strengthens the narrative but also encourages audience reflection on contemporary issues, although the risk of oversimplifying the underlying structure could diminish the depth of the satire if not supported by sharp dialogue (Edhi, 2023).

The screenplay of the film *Jam Kosong* shows functional implications in integrating satirical elements to entertain and criticize at the same time, where its main function is as a flexible blueprint for production, allowing adaptation from a simple setup to a confrontation rich in social criticism such as a chat at a bus stop about a hampered dream. This implication is useful for increasing the accessibility of messages of social injustice, as in the production of short films that highlight satire of contemporary society (Fauzan, 2023). However, dysfunction arises if the writing relies too much on a standard format, potentially causing boredom if the comedic elements are not explored in depth, such as in the raid scene which can feel clichéd without innovation.

The cause and effect of this scenario writing lies in the adaptive narrative structure, where the underlying structure includes an implied criticism of the education system through characters such as Mrs. Yola and Marni, causing an enlightening effect for Rina at the resolution (Pradana, 2015). The surface structure facilitates a light flow that flows from a busy morning to a relaxing adventure, while the underlying reveals the roots of social problems such as failed harvests and KRS blocking, which are the cause of the satire peaking at the office of the Public Order Agency (Satpol PP). As a result, this writing enriches the discourse on injustice, although the risk of imbalance in the underlying structure can weaken the impact if not supported by local context research.

The initial concept change from a drama fiction film to a satirical comedy in *Jam Kosong* has strong functional implications, where its function is to increase audience appeal through ironic humor, changing dramatic conflicts such as Rina's truancy into a satire about bureaucratic procedures that are "bent" with envelopes (Edhi, 2023). This implication allows for a lighthearted message of social injustice, as in short films that emphasize contemporary satire to encourage attitudinal change (Fauzan, 2023). However, a potential dysfunction is the loss of emotional depth from the drama genre, which can make criticism feel superficial if humor

dominates, as in the graffiti "*Jam Kosong, Revolusi Belajar!*" which risks being seen as mere jokes.

The cause and effect of this change can be seen in the structure shifting from dramatic introspection to satirical interaction, where the underlying structure involves a transition from individual suffering (such as Rina's alienation) to collective critique of the system, creating a small hopeful effect amidst stagnant routines (Pradana, 2015). The surface structure allows for quick adaptation to new genres, while the underlying structure reveals root causes such as the reliance on local Minang elements to strengthen the satire, which leads to a more optimistic resolution (Fajrina, Lustyantje, & Widyastuti, 2024). Consequently, this change enriches the Indonesian film genre, although the risk of an imbalance in the underlying structure could diminish critical impact if the transition is not managed well.

5. Conclusion

This study reveals the most important finding: the three-act structural approach in the *Jam Kosong* scenario is effective in constructing a satirical comedy narrative that critiques social issues such as educational inefficiency and bureaucratization, while still entertaining audiences through ironic humor. The lesson from this study is the understanding that an organized narrative structure can strengthen satirical elements to reflect controversial phenomena, such as class inequality and technological alienation, as seen in the character interactions at the bus stop and Rina's humanistic resolution. This study teaches that the satirical comedy genre, when supported by a flexible structure, can be a powerful social communication tool, encouraging critical reflection without sacrificing entertainment appeal.

The main strength of this study lies in its contribution to the arts, particularly film screenwriting, by offering a new perspective on the application of the three-act structure in the satirical comedy genre, which has previously been more frequently studied in drama or suspense. This study introduces the concept of adapting narrative structure to strengthen social critique, using variables such as format flexibility and the interactive nature of satire, as well as interview analysis methods

that yield contextual data on the creative process. This contribution enriches academic discourse by demonstrating how local Minang elements in *Jam Kosong* can be integrated to strengthen the satirical narrative, providing a new perspective on Indonesian cinema.

However, this study has limitations, primarily due to its limited focus on a single film screenplay, which hinders the generalizability of the findings to other genres or contexts. Other limitations include the reliance on subjective interview data, which can be influenced by respondent bias, and the lack of in-depth analysis of audience responses to satirical elements. Furthermore, this study does not address technical production aspects such as directing or cinematography that may influence the audience's reception of satire, limiting the scope of the analysis to the screenwriting stage. These limitations highlight the need for further research to test the applicability of the three-act structure across various genres and cultural contexts.

6. References

- Amalia, E. G., Sjachro, D. W., & Wirakusumah, T. K. (2025). Penerapan metode struktur tiga babak dalam penulisan skenario pada produksi video feature “Silent Struggler: Searching for a Shoulder”. *Jurnal Manajemen Produksi Media*, 5(4), 1243-1258, DOI: 10.53682/jb1vpd36.
- Abrams, M. H., & Harpham, G. G. (2015). *A glossary of literary terms* (11^{ed.}). Cengage Learning.
- Berger, A. A. (1997). *The art of comedy writing*. Transaction Publishers.
- Detik Hot. (2025). *Pendekatan ini membuat film tidak hanya sebatas hiburan, tetapi juga kritik sosial yang mengajak penonton untuk sadar dan berpikir kritis terhadap kondisi sistem pendidikan dan sosial yang ada*. Retrieved from <https://hot.detik.com/movie/d-8027826/film-ai-diponegoro-hero-siap-sambut-hut-ke-80-ri>.
- Leonardo, D. (2025, January 05). *Guru SMKN 1 Solok*. [Interview].
- Edhi, R. (2023). Analisis Fungsi dan Disfungsi Pendekatan Struktur Tiga Babak dalam Film Satire. *Jurnal Film dan Kritik Sosial*, 8(1), 55-70.
- Egri, L. (2004). *The art of dramatic writing*. Simon & Schuster.
- Field, S. (2005). *Screenplay: The foundations of screenwriting* (Rev. ed.). Delta Books.
- Fauzan, M. F. (2023). Pengaruh Humor dalam Film Satire sebagai Alat Kritik Sosial. *Jurnal Humoris dan Media*, 6(2), 67-82.

- Fajrina, F. P., Lustyantje, N., & Widyastuti, W. T. (2024). Satire dans le film *Tout Simplement Noir* par Jean Pascal Zadi et John Wax. *FRANCISOLA: Revue indonésienne de la langue et la littérature françaises*, 9(1), 1–58, DOI: 10.17509/francisola.v9i1.73303.
- Guntur, G. (2016). *Metode Penelitian Artistik*. ISI Press.
- Hasanah, N. 2023. *Persepsi murid terhadap jam kosong di sekolah menengah*. Pustaka Remaja.
- Naliani, H. (2025, January 05). *Guru SMKN 1 Solok*. [Interview].
- Juwita, S. (2022). Penulisan Skenario Film *Jam Kosong*: Evolusi dari Drama Menjadi Komedi Satire. *Jurnal Penulisan Kreatif*, 5(1), 45-61.
- Juwita, L. R., Minawati, R., & Karyadi, F. Y. (2021). Penciptaan skenario film fiksi Sibilah Lantai dengan menerapkan struktur tiga babak dalam meningkatkan suspense. *Offscreen: Film and Television Journal*, 1(1), 1-8, DOI : 10.26887/os.v1i1.2184.
- Kristianto, B. R. D., & Goenawan, A. O. (2021). Analisis struktur naratif tiga babak film *Story of Kale*. *KOMUNIKOLOGI: Jurnal Pengembangan Ilmu Komunikasi dan Sosial*, 5(2), 89-108, DOI: 10.30829/komunikologi.v5i2.9610.
- Pratista, H. (2020). *Memahami film: Pengantar naratif* (Edisi 3). Montase Press.
- Pradana, J. A. (2015). Struktur Naratif dan Kritik Sosial dalam Penulisan Skenario Film. *Jurnal Studi Film Indonesia*, 3(2), 34-49.
- Sudjatmiko, D. P., & Hariyanto, D. (2024). Satire dan kritik sosial dalam stand-up roasting Mamat Alkatiri. *Journal of Library and Archival Science*, 1(1), 1-15, DOI: 10.47134/jip.v1i1.2744.
- Sujarwo, A. (2020). *Proses produksi film: Dari ide hingga pasca produksi*. Pustaka Film.
- Studio Antelope. (2025, Januari 17). *5 tahap produksi film yang harus dilalui*. Retrieved from <https://studioantelope.com/tahap-produksi-film/>.
- Sullivan, G. (2006). Research acts in art practice. *Studies in Art Education*, 48(1), 19–35, DOI: 10.2307/25475803.

ARTISTIC : International Journal of Creation and Innovation

Publisher:
Program Pascasarjana
Institut Seni Indonesia (ISI) Surakarta

Available online at:
<https://jurnal.isi-ska.ac.id/index.php/artistic>

How to Cite:
Warni, D., Abidin, Z., & Asril, A. (2026). Three-Act Structure in *Jam Kosong*: An Analysis of Satirical Comedy Film Script. *ARTISTIC : International Journal of Creation and Innovation*, 7(1), 71-99, DOI: 10.33153/artistic.v7i1.8144