

Composition Method In Creating Storyboard Novel “My Idiot Brother”

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Abstract. In making this concept study, it discusses the making of storyboard design as a means of storytelling. Meanwhile, the issue discussed in this study is to discuss discrimination. Discrimination is not only through religion, race, ethnicity, culture, gender, and even physical and even mental. From this, it is following the book that will be discussed, namely the novel “My Idiot Brother” by Agnes Davonar. In making this work, the Ed Ghertner method was used which was an important part of the storyboard design. Storyboard itself is a medium that can be used in storytelling in films. So that it can convey awareness with a visual storyboard depiction that can describe the situation and mood in one story scene. Collecting data using literature study from materials or from second-hand to obtain data. Then discuss how the process of making storyboards using 3 ways such as Why do films in Indonesia still have shortcomings? How can storyboard theory improve the form in the visual scene in the story? whether the storyboard theory can improve the visuals in the film ?. These three questions also lead to the conclusion that the Ed Ghertner method is useful for making the form in depicting a visual story aesthetically better form.

Keywords. Discrimination, Form Aesthetics, Storyboard.

1. Introduction

My Idiot Brother is a novel by Agnes Davonar in 2011 which tells the story of an older brother who struggles with mental retardation but his naughty sister finds it difficult to accept her shortcomings. The younger brother is ashamed to have an older brother like Hendra. So at school, Angel always covers up his brother’s whereabouts so he doesn’t get bullied by his friends. Angel’s disgrace was finally exposed by Agnes and her friends. Beginning the life of Angel and her brother get unpleasant treatment. This story certainly makes the writer interested in taking the Awareness part of the discrimination issue section as part of the storytelling depiction in the *storyboard* later. Why does the storytelling that will be visualized become a *storyboard*? this is due to the visual needs in making a film.

This visual is in the form of visual aesthetics which consists of three parts, namely imitation, expression, and formalism. First, according to Anton Van den Braembussche imitation is to compare a work of art with the reality that can be seen sensorily (Braembussche 1994, 61). Both expression theories judge them exclusively on emotional or moral criteria, or the original idea, “intuition” or “imagination” of the original in the mind of the artist (Braembussche 1994, 61). Third, Formalism is that art can no longer be judged by standards that are foreign to it, such as the subject matter of the artwork, its

historical context, the artist’s emotions or intentions, or the adherence of art to moral, religious, or ideological ideals. The true standard concerns only the form of the artwork, not its content or substance (Braembussche 1994, 61-62). Aesthetics in Indonesia itself often uses expressionism aesthetics rather than formalism aesthetics.

Joko Anwar realized this fact that aesthetics was important in the film itself to have a good film quality (Nursalikah 2018). then it is an initial design with an organized form using a *storyboard*. In this form, it is the *storyboard* media that will be used as a means of building aesthetics to make the layout an important part of the form. This of course will be used as part of the animated film so that the creation of the form creates a *storyboard* for animation. The author is interested in adapting the story from the novel “*My Idiot Brother*” to be used as a *storyboard* as a means of storytelling.

A *storyboard* is a summary of the story from a script into a visual form that guides Mark T. Byrne (Byrne 1999, 12) in his book “*Animation The Art of Layout and Storyboarding*” according to his experience the scenes in the story, in making *storyboards* the layout is the main thing for placement of objects, characters, time and others as a visual reference for each scene. In the concept and story of the novel, *My Idiot Brother* that will be described there is many depictions such as mood, state of rejection (discrimination factors), and several visuals that describe the feelings of children who are discriminated against until they are accepted. From this, what will be drawn from each scene, mood color, storytelling through *storyboard* means? Making visual designs following the 2011 era in terms of technology and culture. Then the use of color is the basis for the psychology of each character depiction in the concept of art book *storyboards* and scenes to bring up the mood in the story. Formation of this visual *storyboard* concept book, the author will make various conceptual visual designs both in the form of *storyboard* sketches. The visual output will include *storyboards*, all of which will be summarized in the concept art book “*My Idiot Brother*”.

2. Theoretical review

In Ed Ghertner’s book *Layout and Composition for Animation*, he explains that everything has a story, and all stories from people, places, and other things influence each other (Ghertner 2010, 2). Then according to Ed Ghertner, the world of images and stories must have a unique composition and perspective (Ghertner 2010, 2). In addition, in his book *The Art of Layout and Storyboarding* by Mark T. Byrne, he also explains that storyboarding itself has the principles of perspective, composition, etc. as a tool for making storyboards. The storyboard will form the basis of the animation creation process (Byrne 1999, 8). According to Ed Ghertner, the composition of the storyboard consists of shot ratio, Directional Cues, Make a Statement, Let It Breathe, Angles. From the five composition theories, it will form a good composition according to Ed Ghertner (Ghertner 2010).

3. Methodology

In making the *My Idiot Brother* storyboard, using the literature study method for data about the situation of children with special needs and the people around them. Then this stage of analysis is carried out to determine the issue of discrimination against people with special needs. Concept art to find references, adapting the story into character characterizations. Then design creates the world of the environment and the character of the design. Then it ends with the stage of making a storyboard, the stages in it consist of layout and composition.

4. Results and Discussions

Making storyboards that adapt from the novel “*My Idiot Brother*” it can make the story more focused on making the film later and have more meaning, dramatization, or provide balance in one frame. From the author’s argument, this will be discussed. In the novel itself, it tells the story of a brother and

sister. An older sister who has special needs, namely mental retardation, makes her sister reject her brother's existence. Her sister always thought her brother had taken all her care and happiness. But in the story, some people do not tolerate and even abuse children who have differences. In Indonesia, there is still discrimination against this difference, so the author wants to raise awareness of this story through storytelling in adapting this story in the form of storyboards.

In this discussion, we will use the theory that has been discussed previously with the first question, namely, why do films in Indonesia still have shortcomings? Indonesian cinema still has shortcomings, of course, from an aesthetic point of view, as well as editing, this is felt by Joko Anwar, who has experienced the world of cinema. According to Joko Anwar, aesthetics are important for better film quality (Nursalikah 2018). Then go to the second question, namely, how can storyboard theory improve the form in the visual scene in the story? the author uses the theory of composition in the storyboard. it is very important to make the form correct.

To dissect the contents of the novel and make it into a storyboard media, the author uses composition theory. But before going into theory, the author will discuss several things that must be done first, namely determining the design of the character, the place of the environment, and several properties that become the description of the character to detail the role of each character. Then after that start determining the story in the novel that will be visualized into the storyboard. After all the things above have been done, then start to make compositions in each frame in the story. Composition theory according to Ed Ghertner is knowing and having the ability to fill the space in the frame. This is very useful for making the right layout in making a stronger storyline.

In the composition, Ed Ghertner explains that when taking a shot, it consists of extremely long shots, long shots, medium shots, close-ups, extreme close-ups. Then the next theory from Ed Ghertner puts objects correctly so that they look balanced and can give direction, place objects properly so that the background is not blocked so that the foreground also doesn't damage the composition, gives space for characters to move, and finally, composition upshot, down shot, angled angles to dramatize scenes in the story. To make an example in the novel, the author takes part of the story when the Angle stands in a dark place while his friend is in a bright area, using the theory of making a statement, then by placing the character who is always in a dark place. An example is shown in Figure 1 below.

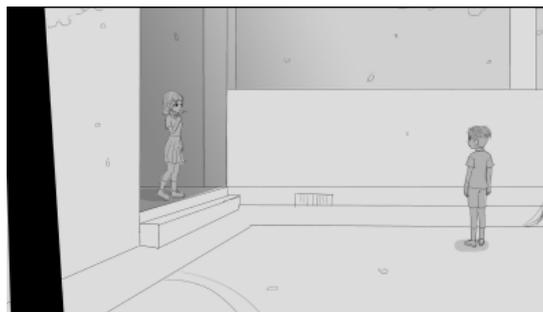


Figure 1. Sketch from the author as an example. (Author, 2021)

The next example is the next scene where the sister runs away from her friend's birthday party because she is embarrassed that her sister came to the party. In this scene, close-up shots are used to depict the face of his sister, who is very surprised to know her brother's presence. Then the Make a Statement in the example of picture 2 when Angel was surprised to see his sister was at Aji's birthday party (a school friend) in this composition made a clear explanation through each background, foreground, and middle ground. To make the main focus, it is certain that Angel, the main character, is drawn in more detail in the middle ground (blue circle) while Hendra who is in the foreground (red circle) is also detailed because he moves into the frame and the character in the background. (green

circle) is made a silhouette or blurred so that the main focus is on the character who is in dialogue. Next, Let It Breathe, in this scene, the main character is made close up, but in the story, Angel is in a state of shock, so the ‘Let It Breathe’ area must be made less because it gives the impression of being tight on the character. An example as in the picture below, the ‘let it breathe’ area is out of the frame.

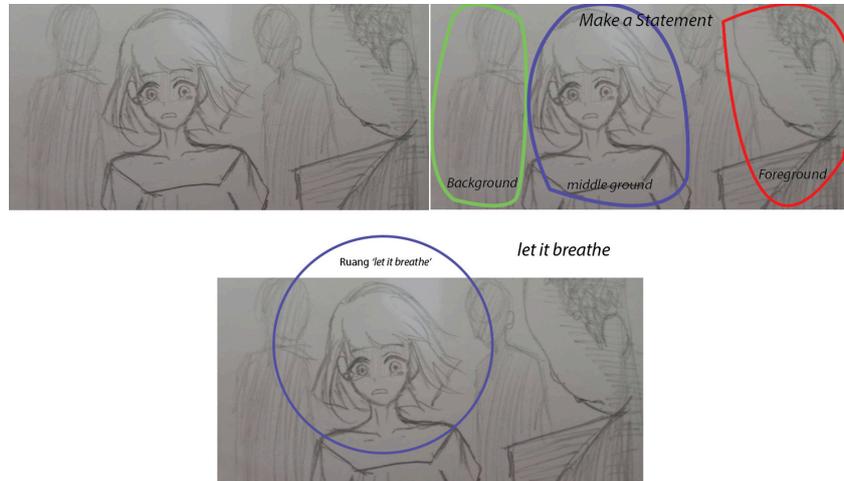


Figure 2. A sketch of the author as an example. (Author, 2021).

In picture 3 when screaming, this scene uses a medium shot from the down shot to give the effect of dramatizing the feelings of his sister who is so devastated and embarrassed. The down shot composition gives the impression of a small and helpless character. Then in this scene, the use of the zoom-out on camera theory is used as a dramatization of the scene.

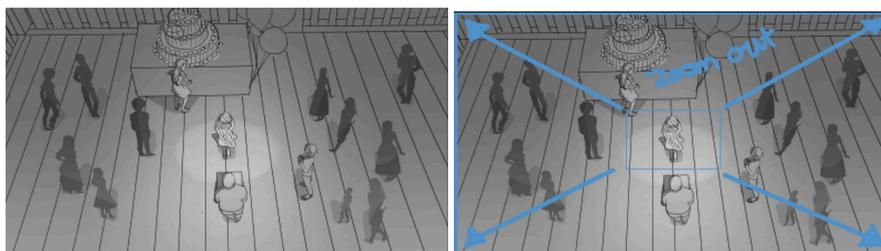


Figure 3. The author’s sketch as an example. (Author, 2021).

To provide direction in making each scene an accurate note is needed, it is necessary to know the placement of the composition that puts the object in the right place so that it is balanced between other objects when at a party, this party place is a safe place that has many objects as aesthetics, to give an impression. aesthetics by using birthday cake objects, stage, seating, plants, and characters. By placing the character in the center and focusing on the area of several objects to direct the viewer’s eye to focus on the moving character.

Then the third question is, can *storyboarding* theory improve visuals in aesthetic form? examples of cases such as the movie *Amazing Spider-Man*, using *storyboards* to guide the filmmaking process can make better visuals. In the *amazing spiderman artbook*, the *storyboard* dominates the *storyboard* as a form to improve the aesthetics of the film. Of course, this makes the film’s story prioritize the form in the *storyboard*. Some things such as the composition in it have been designed in such a way as in the example image below in making it use the details in the composition of one frame while fixing the artist’s watch. The layout makes the composition more balanced even though it has many objects in it. If

it is not designed from this *storyboard*, there is a high probability that all the objects and objects in one frame will look so messy and ruin the beauty in the frame.



Figure 4. A sample case study of an artbook storyboard for the Amazing Spider-Man film. (Source: <https://lh5.googleusercontent.com/-qAibt4HnlHQ/Uzj2wYN7SOI/AAAAAAAAAoFc/D28CIHEAsDc/w500/amazing-spider-man-art-of-5.jpg>).

From the results of the three statements above, it can be concluded that making *storyboards* that adapt from the novel "My Idiot Brother" can make the story more directed in the making of the film later and have more meaning, dramatization, or provide balance in one frame. In designing the writer will design the thesis to identify the contents of the book and the author's goals for making this *storyboard*. The purpose of making this work is to create storytelling in the form of *storyboards* and to raise awareness of mental discrimination in the *storyboard*.

5. Conclusion and recommendation

The conclusion from the discussion above is that making this storyboard can improve the visual form and be more designed. Storyboards are never separated from pre-production in a film. This storyboard can help the animation to be more focused. Then without a composition theory, it will be more difficult to organize the contents in one frame because the layout will look messier. Because in making one story and detailing the contents in one story, composition theory is needed as the main reference in designing one frame. In storyboards, it is not only the origin of prioritizing the desire of the artist in making one frame but also returning to the concept of one story so as not to get out of the storyline. So aesthetics in the form are very important so as not to get out of the main concept in the story.

6. References

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