CHAPTER 26

Approaches to the script genre: concept, characterization and pertinences

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ABSTRACT

Script is a text that indicates and systematizes basic information that will constitute a previously guided work. It is known, therefore, that this is a multifaceted discursive genre with relevance in various areas of human interaction, whether in science, arts, health or education. Thus, the objective of this manuscript is to discuss the origin of the screenplay; to cover its definitions and concepts that are attributed to it; to evidence characteristics intrinsic to the genre, as well as its structural aspects. Moreover, this is a study of theoretical and conceptual nature carried out from documentary analysis, which focuses on the exploratory/bibliographical strand. It is evident, therefore, that the findings of this study corroborate the idea that the screenplay genre is understood as a kind of instructive guide that aims to aid the creative process of a given production, be it technical or artistic-literary. We conclude that, although surrounded by methodical and technical guidelines, this genre requires mastery of language, objectivity and simplicity for systemic achievement, in order to be enlightening, instructive and endowed with information that will serve as a basis in the construction of a kind of guiding map in a given human action.

Keywords: Script, Technical text, Writing, Audiovisual material.

1 INTRODUCTION

Scripting is a process that precedes several other steps that will subsidize the creation and development of a certain activity. This is because scripts are texts that adopt a certain archetype of presentation, carrying in their framework inevitable marks of style (ZORZO, 2020). Thus, it is evident that the purpose of a script is associated with the act of narrating a story, creating images and sounds through the text (ESTEVES, 2018; FIELD, 1995). Based on this, it is essential to understand the guiding principles that attest to the origin, characteristics and usability of the script as an element that is part of the technical construction of socio-educational works and practices in various social activities, whether through a simple informative *folder* , or productions more elaborate such as films, animated infographics, plays, audiovisual projects, etc.

Under this conception, it is evident that the script, as it is associated with a human communicative activity, is characterized as a discursive genre, having, therefore, its own characteristics and specific outlines. For Bakhtin (2016), discursive genres are means that enable communication between subjects, in addition to the fact that they are endowed with specificities, such as: thematic content, specific structural compositions, their own styles. In this way, the script, within a communicative and dialogic perspective, admits particularities that characterize it as a systematic and organizational genre according to the needs of

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

327

those who use it.

In this context, a script indicates and systematizes basic information that will constitute a previously idealized work, that is, it elucidates characters, space, time, scenes and/or interviews, thus organizing the beginning, middle and end of a work, being, therefore, responsible for pointing out the fundamental structure of an activity under construction (MELO *et al* ., 2021). In addition, scripting acts as a compilation that synthesizes and gathers elements that will be put into practice during the execution of a work. Thus, this type of text can be understood as a step by step, that is, the organization of an initial idea that will gain tone in its purpose.

It is also noteworthy that it is understood as a secondary genre, because, unlike the primary genres that are simple and have their origin in the immediate discursive conditions, the secondary ones - and here the script is inserted - arise through conditions of a more complex cultural coexistence, developed and more organized (predominantly written) - artistic, scientific, sociopolitical, requiring creation technique (BAKHTIN, 2016). This converges with the condition that the script assume a standardized, instructional structure, which aims to guide the material realization of a project in stages that will be fulfilled for its realization (ARAUJO, 2014). With this understanding, it is known, therefore, that the script is a multifaceted discursive genre with relevance in several areas of human interaction, whether in the arts, sciences, education, among others, since scripting assumes the value of establishing a base of knowledge for what will be erected.

It is noticeable, therefore, that scriptwriting requires a keen eye and especially creativity about what you want to write, since it is in this phase that the central idea that will be developed is structured. There is, then, a mixture of different symbioses, whether through ideas derived from readings, music, texts, video, in short, visual media, etc. (KERSCH, MATIAS, 2018). Thus, the screenwriter needs to stimulate their perceptions so that the writing is cohesive, precise and attentive to the molds preceded by the genre. This action is given a detailed, technical, described-narrative and ordered character, which undergoes a metamorphosis between the beginning and the end of the creative process.

However, although the script is closely linked to several achievements in the social field and has a strong approach to the cinematographic world, it is still observed that there are rare studies that focus on this genre. This is certainly the case, because the script is rarely researched in isolation, due to the brevity occupied by this genre in the elaboration of a project, since, generally, the script is concentrated at the beginning of a work, and consequently, it becomes an object little analyzed (ESTEVES, 2018). From this perspective, it is pertinent to delve deeper into this theme, thus, it will be possible to understand more precisely about its properties still little explored, and in turn, fill the gaps associated with the aforementioned genre.

In this way, in order to understand beyond the surface of the theme, an analysis of the genre, here, pointed out, is carried out in this study. Therefore, this manuscript aims to discuss the origin of the script; encompass their definitions and concepts attributed to them; to highlight intrinsic characteristics of the

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

328

genre, structural aspects and usability. Furthermore, it is also intended to elucidate the relationship of this genre with the creation of audiovisual materials and the possible challenges faced in the process of elaboration of these.

2 METHODOLOGY

This manuscript is a study of a theoretical-conceptual nature based on documental analysis on the history, concept, characterizations and properties of the script genre, seeking to associate this investigated object with possible usability in the creation of audiovisual materials in the social sphere. In this way, this research focuses on the exploratory/bibliographic aspect, since it uses studies understood as bibliographic sources, that is, books, scientific articles and theoretical findings that corroborate and support the ordering and construction of hypotheses that direct this study (GIL, 2007).

3 RESULTS AND DISCUSSION

3.1 SCRIPT: ORIGIN, CONCEPT AND MULTITEXTUAL PERFORMANCE

Starting from the etymological conception, it is noted that the nature of the script is associated with the act of writing, since in its origin, the term "script" derives from the Latin *scriptum* and means writing (KICKHÖFEL, 2015) . This innate characteristic - *writing* - allows this genre to dialogue with other areas, other genres and social performances. In fact, the script is conceived as a multiple arrangement of other intertexts, since, for its materialization, it is essential that so many other intertexts are also accessed for its creation, that is, it is the result of rereading and contact with previous works (CRUZ , 2016; GALVÃO, TIBURZIO, 2021).

It is worth remembering that, although its origin is closely linked to writing, it is in the world of arts, especially in the cinematographic context, that this genre gains notoriety. It is known that the screenplay has been used with greater emphasis in cinema, as the Seventh Art unquestionably prefigures a great narrative (written and spoken) of modernity. Therefore, scripting assumes a fundamental role in the gears that build ideas and desires, seeking, in turn, to bring the narrative character of life closer to real or fictional facts and events (CRUZ, 2016; PAIVA, GOMES, 2015).

It is noted that, despite the script being associated with other areas of knowledge, it is in cinema, that is, in the arts, that it finds more visibility. Certainly, scripting goes against so many other plastic, artistic and literary textual aspects. Given this multitextual scenario from which the script comes, its derivation and pre-existing symbiosis is salutary, thus generating the hypertext - the script (KICKHÖFEL, 2015). This, in turn, does not nullify its relationship between writing and audiovisual works, such as cinema, advertisements, informative *folders* , animated infographics, music, films, plays, etc., on the contrary, it further reinforces its plasticity and interaction capacity. with different socio-communicative means and social interactions in countless human actions.

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

329

In the face of such reality, this genre admits a textual character that allows it to find in writing the guiding thread to approach other dimensions, whether literary or technical. In fact, in order to achieve a cinematographic character, for example, the script needs to be centered on what the eye achieves, and its text must be subject to the condition of always describing something that is given to see (SOARES, 2009). This reaffirms the connection and interrelationship of this genre with the various social spheres, these actions being mediated by the exercise of prior writing of what man intends to constitute even before materializing his final purpose.

Therefore, through a hybrid construction, multiple textualities, languages, discourses, times, places of enunciation are intertwined (CRUZ, 2016; MORAN *et al* ., 2013). Given the dynamics of this genre, it is common for the *"script"* to emerge as the draft of what is desired for an educational, artistic, scientific activity, etc. Currently, due to the modernity and intensification of the internet and multisemiotic resources , it is not surprising that the script, before gaining *corpus* on a sheet of paper or on a computer screen, prefigures itself in audio notes or even in small notes on the *tablet* virtual notebooks *and smartphones* . In this context of multimodality, it is emphasized that:

> As for multimodal resources, a documentary script can make use of tables, so that there is a better understanding of the organization of the film. Other formatting resources, such as indentations, the use of capital letters, bold or italics (as in titles, subtitles and scene transition marks) generally help in the later production process, as they allow a better visualization of the demarcation of the steps of the script. The use of symbols, sounds and images does not occur in the script text, but references are made to the multimodal resources to be used in the final product. (KERSCH, MATIAS, 2018, p. 136)

Due to the fact that the script circulates among the most varied social, cultural and technological performances, consequently the supports in which it can be found can vary continuously: ranging from a printed manuscript with restricted circulation or even to circulation in a virtual/digital environment, as files in different formats of digital media: document in *Word format* , audio, PDF, videos, etc. (KERSCH, MATIAS, 2018; MORAN *et al.,* 2013). All this dimension shows that the screenplay extends to different contexts around it and reaches different audiences and environments, which characterizes it as a genre adaptable to the needs and circumstances of the writer.

From this point of view, it is understandable that the creation of a script is established between the relationship of words (texts) and images, sounds, narratives and various influences from so many other types of knowledge that surround the process of designing a particular film material. So, it is not surprising that a script writer conducts his work based on the wide diversity of descriptive perspectives that transmute the wide creative freedom represented in a technical text (ZORZO, 2019; HAMPE, 1997). This encourages us to think of the script not only as a closed text in itself, but as a genre that goes far beyond the instructive and technical ideal (CRUZ, 2016; FIELD, 1995). In short, scriptwriting is a dynamic and also complex activity in which the screenwriter challenges himself from the beginning to create in a moment prior to the consolidation of a project that sums up his idea in an outcome that can be changed.

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

330

It is also added that, as a descriptive-narrative work, the script has no limits, and therefore, defining it or reducing it to a dialogic form becomes almost impossible. It is clear that it is different from a short story or a poem, however, it is also possible to converge similarities with such genres, that is, the boundaries between textual genres are fluctuating and change over time. Therefore, it becomes difficult to establish a fixed definition. (ESTEVES, 2018). So, it can be understood that the relationship of the script in the context of writing is guided by certain adaptable transitions through the scenario in which it is elaborated, since, in general, it appears in complex situations dominated by language, in particular, by writing. .

However, there are those who argue that, unlike a literary text, which allows a reading endowed with interpretations and freedom, in the script, this is less abstract and will depend on how the target audience for whom this genre is intended will interpret it (ZORZO , 2019; PUCCINI, 2009). It is in this context that the practice of scriptwriting is limited solely to the fact that it is a "guide text" lacking in literariness and imagination. This aspect is associated with a technical and practical load carried in itself, being, therefore, seen as a rigid and often restricted genre, objective, specific to a given context.

On the other hand, based on the language used in the aesthetic composition, the screenplay genre rises to micro-narratives that materialize in dramatic units, however, this will depend on the proposal to which a particular work will be inclined (KICKHÖFEL, 2015). That is why it is important to note that even being surrounded by technical characteristics, the script is free to be used in various activities, since this genre, still in its idealization, sounds like a synonym of planning to carry out something, be it an event, classes, movie , documentary, a trip, presentations and pedagogical creations, in short, scripting is also planning.

It is inferred, therefore, that regardless of the transposition of a given script to an audiovisual support, it must be written in advance, contain clear ideals, indications of scenes, dialogues (when necessary) and indication of space and time. Thus, this genre is transformed into reading material as legitimate as the product that will result from it (either a film, documentary, soap opera, *folder* , etc.) and should be treated as such (KICKHÖFEL, 2015; HAMPE, 1997). Therefore, it is understandable to see it as a multidimensional genre, although technical, it is endowed with particularities that go beyond mere involuntary technicality.

3.2 TYPES OF SCRIPTS: TECHNICAL AND LITERARY PERSPECTIVE

Recognizing a script is perhaps not a difficult task, as it has particular characteristics that make it evident among textual genres, such as its conciseness, objectivity, and above all, for serving as a kind of guide to create a particular project, idea or work, as already said before. However, it is necessary to consider that there is the possibility of treating this genre both in a technical way, as it is generally considered, but also from a literary perspective, that is, the screenplay genre assumes both a technical as well as a literary character. Commonly, scripting is part of a whole, that is, it is the initial text that contains the elements of

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

331

a larger work, tracing in it details that involve the production, serving as a compass for those who develop it. In this sense, it is observed that:

> The technical script is the one that starts from the initial script to detail production aspects. That is, framing, scenarios, director's indications and various other information such as these are noted and computed in the technical script. It only serves so that the team can be in control of the production. This means that there is no narrative annotation in it other than those that were already there in the first script written. We conclude that every screenplay has two basic functions – narrative and technical. (ESTEVES, 2018, p. 32)

From this conception, it is noted that the technical script is a segment of this genre that is responsible for indicating the indicative parts, that is, the descriptive structures according to the role of the agents who will perform the work, for example, director, technical team, scenery, lighting, etc.

Because it is closely associated with the technical part, the script appears as an attached text, but it is through it that a detailed path is traveled between the beginning, middle and end of a story (KERSCH, MATIAS, 2018; HAMPE, 1997). Furthermore, as a technical instrument, it is clear that this genre has textual possibilities exclusively for it that facilitate the realization of an idea (ESTEVES, 2018; GALVÃO, TIBURZIO, 2021). Thus, one of its main inherent characteristics is: organizing the creative process from idea to execution, as it is essential for anyone who wants to create an audiovisual project.

From this technicist perspective, Cruz (2016) treats the script as an instructional manual, which, in the filmic way, expresses details, indicates scenes, scenarios, location and time, that is, in this type of text there is no interscene unity that interferes with the passage . of time, on the contrary, such an announcement happens intrascenically . This affects the understanding that "the script is a hard text, in general, little used to any poetic daydreams, and that aims at objectivity – otherwise, the production demands are obscured and it would lose its original foundation" (CAÚ , 2018, p. 9).

That said, these technical statements reaffirm that the script itself carries a definite importance in the execution of a given work that is previously planned under a technical nature (ESTEVES, 2018; SARTORI, 2011). This is evidenced, for example, in the elaboration of a film, since, in technical-narrative scripts, in addition to telling something briefly about the story - who are the characters, characteristics of the plot, scenario, etc - in this type of text it is preferable the basic information of what is built. Under another dimension, it is important to point out that, although the script collides under the technical aegis, this genre is also seen as an artistic text, which is why some attribute the adjective "literary". The script, as a literary emblem, manages to provide the reader with the ability to put himself in the place of the other (ZORZO, 2020). Therefore, it is important to think that:

> The elevation of the status of simple " pre -filming text" to artistic text instigates diverse opinions, including among the screenwriters themselves. We could start with the adjective that differentiates the literary script and the technical script. That is the first version of the text to be filmed, the screenwriter's primeval creation. It is called literary because it does not have much highly technical language, very close to literature. (ZORZO, 2019, p. 40)

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

332

From this look at the script, it is now possible to see it not only as a technical text, but as a genre coated with a certain literariness. This dialogues with the perception of Esteves (2018), that is, the script, in addition to the technical function, is also capable of narrativity, and these two functions are at the service of each other.

In this process, the literary script is considered to be the one that precedes the technical text, that is, it is a textual part exempt from descriptions of camera shots or each beginning of the scene, because in this concept of the script, the description of situational images is not subject to the plan requirements. Therefore, this type of script is responsible for creating a kind of mental construction about the image of what makes up the planned context, which is equivalent to an overview of the story to be assembled, also called a situation plan, since it appears before the detailing to the spectator (SOARES, 2009; PUCCINI, 2009). Thus, the literary script, unlike the technical text, is no longer singled out as a limited text, but surrounded by new meanings. Having said that, thinking about a script is also perceiving in a text beyond the closed form, but which makes possible an utterance endowed with possibilities. In this regard, it is interesting to think that:

> In the written literary text, the reader enjoys ample freedom for different interpretations, while in the screenplay, freedom is guided by the screenwriter's intentions and a target audience that will participate in the transmutation of the written text into a film version. (ZORZO, 2019, p. 21)

Thus, although this genre is mostly a technical text, permeated by specific jargon and complex and for many limited scenic indications, it also admits suggestions from who writes it, that is, from the author/writer/screenwriter, who resorts to literary procedures constituted fundamentally by the written word, and for this reason, it also becomes an object of literary appreciation (OLIVEIRA, 2019). After all, "although the script is a work in itself, it is also part of a much larger one that will continue to be carried out after it is ready" (ESTEVES, 2018, p. 40). In short, scripting is a task that goes through technical, descriptive aspects, but can also reach narrative, subjective, that is, literary outlines. Thus, it is understood that elaborating a script is a work that happens in a way that is not so simplistic or merely reduced to an infallible formula. On the contrary, with regard to this activity, it is effective to remember that: "the work and the elaboration of the script happen in a complex way, as the theoretical and the fictional almost always occur concomitantly" (ZORZO, 2020).

In this clash that puts technical conditions on one side and intersubjective aspects on the other, it cannot be admitted that one stands out from the other, because, even if there are different perceptions, the purpose of such genre is to promote orientations and chains of ideas in the elaboration of a product. audio-visual. Thus, it is inferred that:

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

333

> It doesn't mean that there are distinct types of scripts, but that there are procedural versions until they become a movie. As the first treatment is an "open" text for readings and modifications by the narrative instance so that it goes to the screens, there are several treatments between the script of the first treatment to the final script that goes to filming, which operate, similarly, by the tension creativity/ recreation. And, even after filming, changes, cuts and additions made in editing are necessary. (ZORZO, 2019, p. 32)

In short, "the script constitutes, then, the beginning of a visual process, and not the end of a literary process" (COMPARATO, 2018, p. 28). Therefore, although it is pertinent to distinguish and know the different existing types of script, the real meaning lies in knowing how each one can be used in favor of what one intends to create, be it a film, a documentary, a play, etc.

3.3 STRUCTURE, BASIC ELEMENTS OF THE SCREENPLAY, AND THE ROLE OF THE SCREENWRITER

As it is a textual-based genre, the script admits a structural configuration with basic elements for its writing. In this sense, if "scripting means cutting, selecting and structuring events within an order that will necessarily find its beginning and end", as stated by Soares (2009, p. 21), in order to structure it, it is up to those who write to have basic knowledge about the type of appropriate language, as well as organizing the ideals around that genre.

In view of this, it is noteworthy that the writing of a script is usually based on phrasal topics, thus presenting not very long periods within the paragraphs. Added to this is the constant presence of a language more focused on objectivity, with clarity and conciseness, sometimes requiring the use of nominal phrases followed by an explanation or description. If it is necessary to use long or complex sentences, these correspond to the subtitles that may appear in the transcription or voice of certain characters or in the narration of speakers in the film version of a work (KERSCH, MATIAS, 2018). Furthermore, before writing a screenplay or structuring the steps that make up its textual interior, the screenwriter needs to have a definite idea about what he will project. This initial idea will be fundamental to create the arguments that will support the intended construction. In this sense, it is noted that:

> Writing a screenplay is born out of a desire to edit. Within the scripting stages, the writing of a screenplay would be a moment prior to the writing of the script, a less detailed presentation of the film on paper. Being a necessary, but not obligatory, part of the screenwriter's activity, the argument will necessarily be within our field of research. (SOARES, 2009, p. 21)

It should be noted that the written or thought word is the nature of the genre under discussion. Whether it is put in a technical way or manifested under the literary character, the script is the balance of what is architected as a text/sign, being built for the decipherment carried out by those who will read and/or raise it as a work guide. That said, note that:

> Writing a screenplay is much more than writing. In any case, it's writing in another way. With looks and silences, movements and immobility, with incredibly complex sets of images and sounds that can have a thousand relationships with each other, which can be clear or ambiguous, violent for some and soft for others. (COMPARATO, 2018, p. 28)

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

334

In this way, the script, whose nature is understood by focusing on the word put into art, is constructed as a text/sign, that is, it is configured through a signifier that offers itself to the decipherment carried out by the reading and development of the person who elaborates it (ZORZO, 2019; SARTORI, 2011). Certainly, this conception corroborates that structuring a screenplay is synonymous with adapting in the best way a certain external vision that a screenwriter has, thus converting it into a technical or literary framework that translates into a map that directs the creation process.

It is worth remembering that, in order to write a screenplay, it is not enough just to know the components that make up its textual structure, but it is very pertinent that whoever writes it – the screenwriter – feels prepared for such a job. For this, it is necessary "ideas, research, texts and fabrics that come and go until they build the whole that makes up the work" (ZORZO, 2020, p.15). Thus, a screenwriter, in addition to feeling intimate with the universe of writing, also needs to demonstrate a certain approximation with the audiovisual sphere, with the world of reading and with research. To know:

> The screenwriter needs to have a basic intimacy with writing and cinematographic language. He needs to know how to write well and then study the format and steps needed to write a screenplay. It is a process that requires writing and rewriting, in addition to a lot of research to reach the essential elements at the beginning of filming. (ZORZO, 2019, p. 22)

Therefore, to act as a professional in this area is to face the constant restlessness of improving more and more the area of knowledge, because writing, rewriting, reading and research are indispensable in the elaboration of a good script. Thus, it is pertinent that the screenwriter has a useful knowledge of this genre, that is, in addition to the domain of formal writing, he also knows how to recognize and employ the basic domains that are established around the architectural structure of a screenplay, as well as properly employ the elements that composes it and singularizes the aforementioned genre.
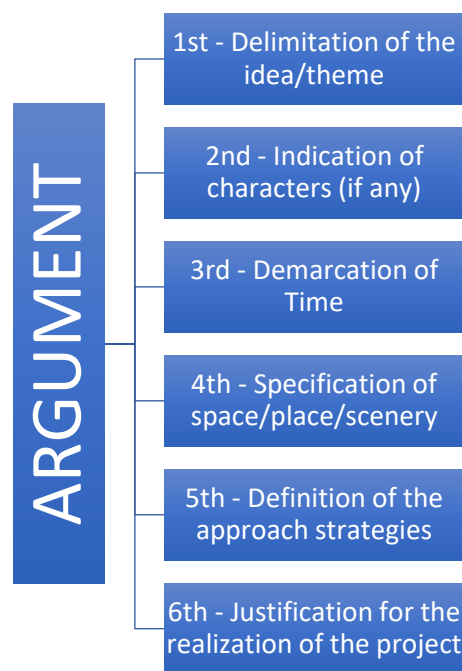
3.4 STAGES THAT CONSTITUTE THE CREATIVE PROCESS OF THE SCREENPLAY GENRE

It is already known that the script, by acting as a kind of guide, presents elements and steps that make it possible to instruct the chain of events that arise during the creative process. However, this task needs dexterity and determination, because writing a good screenplay, that is, telling a story with all the details and facets requires knowledge of technical details merged with the world of dramaturgy, literature and/or science in order to merge them into a linear construction that configures the text that will be converted into another even more materialized appearance (ASSIS, 2005; PAIVA, GOMES, 2015). For this procedure, it is pertinent to organize, assign meaning, in short, to build. In this context, it is wise to express that:

> In a screenplay this means improving dialogue, synthesizing scenes, cutting others, eliminating exaggerations, coordinating plots, deepening characters, giving coherence to details. All done at the right time. The first treatment is the spontaneous version that presents, in a direct and immediate way, the most significant characteristics of the style. (ZORZO, 2019, p. 74)

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

335

Under this dimension, it is necessary to understand how the construction of a script occurs. This includes understanding what the steps are and the characteristics around them. Thus, through the pedagogical perspective of Melo *et al.* (2021), the relevant and basic steps of a script are explained below, these work as an exemplary and creative support for productions of the genre. In this way, after choosing a theme, subject, that is, a consistent master idea on which the project will unfold, it is also interesting to think about the motivating arguments for this idealization. This can be organized as shown in Figure 1:

Figure 1 - Steps for building a script argument

ARGUMENT

1st - Delimitation of the idea/theme

2nd - Indication of characters (if any)

3rd - Demarcation of Time

4th - Specification of space/place/scenery

5th - Definition of the approach strategies

6th - Justification for the realization of the project

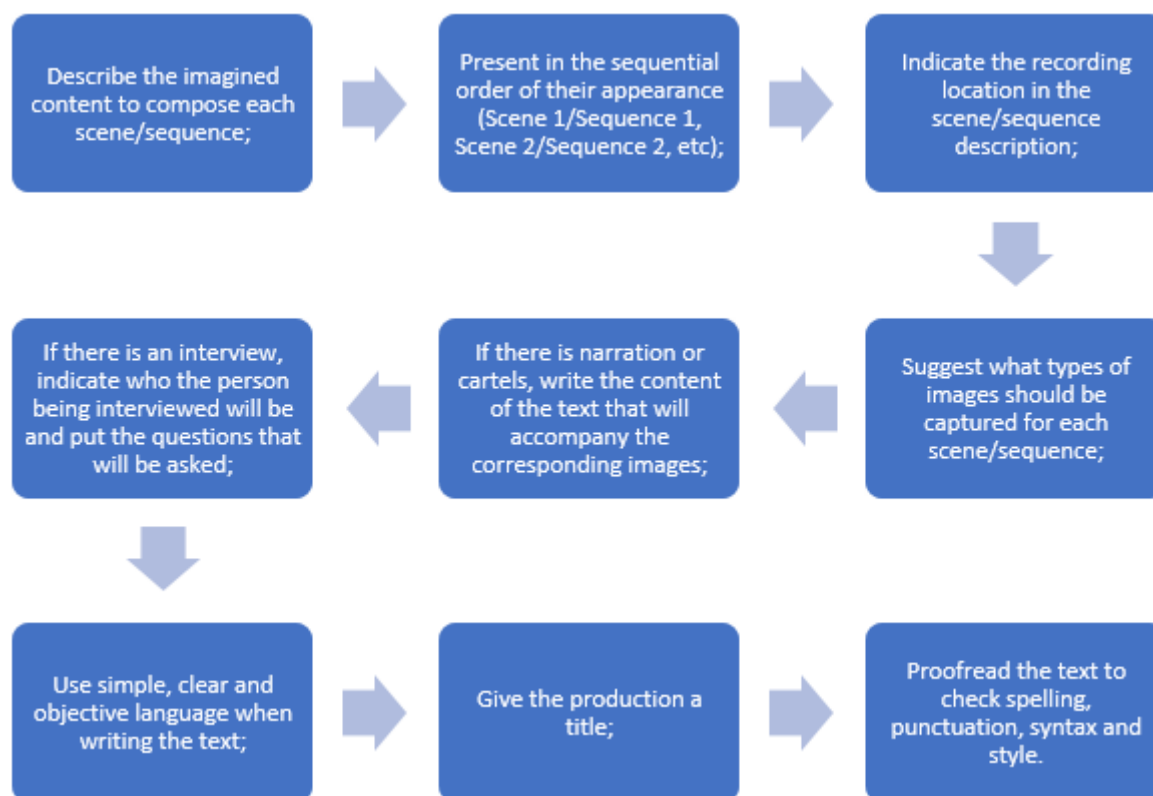Source: Adapted from Melo *et al* . (2021)

In view of the above scheme, shown in Figure 1, it can be deduced that, with the argument constituted, it is possible to formulate the synopsis of the work in development, that is, from the argued ideas, a summary is generated, a synthesis containing basically the elements addressed in the previous step.

Then, for the elaboration of the script, Melo *et al* . (2021) points out that it is important to think about the objectives that each scene and/or sequence of scenes will raise. In this way, it is recommended to think about the following guiding questions:

> What will be the first image and sound of the film and why? What sensations, ideas and emotions can this image and sound provoke in the viewer? What will be the second image of the film? And the second sound? And how does this image and sound connect with the previous image and sound? And with the following? What meaning do they build together? Will there be interviews? Who will be the first interviewee and why this person and not another? What questions will be asked and what do we want to know from these questions? Will archival materials such as photographs, documents and home videos be used? For what purpose and at what times? Will there be music? Which one? What sensations can this song generate? Does it bring another layer of information/sense to what is being seen? Does it reinforce or oppose the image? How does the movie end? The image chosen to close the film leaves what impression on the viewer? Does it contribute to the point of view that the film intends to present? (Melo et al . 2021, p. 128)

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

336

Reflecting on these questions listed above helps the screenwriter to select what best suits his proposal, thus facilitating the construction of each sequence, whether in the opening, in the middle or at the end of the production for which it is intended. This is justified, because "for the screenwriter and director, with a good script in hand, it is easier to distinguish what can enrich and interest the narrative from what becomes dispersive" (ZORZO, 2020). Therefore, questioning oneself in advance of what should be elaborated certainly enriches and helps the selection of ideas and foundations around the synthesis produced. After the steps described, the script reaches the final structuring phase. At this point, it is interesting to have followed the guidelines already founded, because at this stage, it is expected, in fact, to build the guide material that will guide a certain audiovisual recording. That said, below is a diagram that makes it easier to understand the assembly of a script. Therefore, the following guidelines are followed, as detailed in Figure 2:

Figure 2 - Guidelines for writing a screenplay

Source: Adapted from Melo *et al* . (2021)

Due to the guidelines mentioned above in Figure 2, the script will go on to a textual treatment process, where it will be possible to polish the elements. Thus, it is expected that it will be "refined", for that, and if necessary, it is guided: "improve the dialogues, synthesize scenes, cut others, eliminate exaggerations, coordinate the plots, deepen characters, give coherence to details" (ZORZO, 2020, p. 6). By accepting these suggestions, it is hoped, finally, to materialize in a fruitful way the creation of a material capable of meeting the needs foreseen at the beginning of a given project.

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

337

4 CONCLUSION

From the considerations discussed, it is evident that the script genre is defined as a kind of instructional guide that aims to assist the creative process of a given production, whether this is technical or artistic-literary, whether in the field of the arts or in technical-educational activities. and/or audiovisual. It is notable that, although surrounded by methodical and technical guidelines, this genre is also subject to the intersubjectivity of the person who writes it, since scripting arises from the act of writing, and this action – writing – is immersed in social relations, thus, derived from multiple information that instigate creativity.

It is also concluded that scripting is a way of systematizing an activity/work that we focus on. Therefore, it is necessary to master the language, objectivity, simplicity and lexical clarity to facilitate the understanding of what is produced, and thus promote the effective development of a project or activity. All of this culminates in a description, an informative map that will provide the necessary support in order to achieve the previously envisioned goals.

Therefore, scripting is a social, educational and systemic practice, which, if understood and methodologically followed by the individual who elaborates it, promotes the achievement of a certain instructive product rich in useful information to start a project in a less embarrassed and more enlightened way.

In short, it is understood that these reflections on the script subsidize more clearly the understanding of this genre. Furthermore, this study reinforces the idea that other research can also focus on this object in order to generate new concerns and understandings that expand and disseminate knowledge on this topic. Therefore, it is suggested to carry out original/primary studies, in an attempt that they can elucidate in more depth the definitions, characteristics and usability of the script genre associated with the creation of audiovisual materials in the most varied social segments.

Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

338

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Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

339

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Principles and Concepts for development in nowadays society - **Approaches to the script genre: concept, characterization and pertinences**

340