



Journal Homepage: -[www.journalijar.com](http://www.journalijar.com)  
**INTERNATIONAL JOURNAL OF  
 ADVANCED RESEARCH (IJAR)**

Article DOI:10.21474/IJAR01/7912  
 DOI URL: <http://dx.doi.org/10.21474/IJAR01/7912>



## RESEARCH ARTICLE

### TRANSPARENT: AN EDUCATIONAL PROJECT BASED ON MUSICAL, VISUAL AND BODY LANGUAGES.

**Antonio Félix VicoPrieto.**  
 University of Jaén (Spain).

#### Manuscript Info

##### Manuscript History

Received: 13 August 2018  
 Final Accepted: 15 September 2018  
 Published: October 2018

##### Keywords:-

Body language, Education,  
 Multidisciplinary, Music, Visual Art..

#### Abstract

A loner character is living in a dark place. He has grown up and lived alone, his life is confined to live close to a bonfire in the cave where he lives. This is his reality. Everything changes when he discovers that his image is out of phase with his shadow. In that moment, he realizes that the reality in which he is living is a fiction. The life that he has known is a lie. *Transparent* is a multidisciplinary research project of the Department of Didactics of Musical, Plastic and Body Expression of the University Jaén. *Transparent* is a research and an educational project as well, that attempt to offer a performance that shows the connections between the different areas of this Department.

Copy Right, IJAR, 2018,. All rights reserved.

#### Introduction:-

In the Book VII of *The Republic*, Plato uses the well-known *Myth of the cave* as allegorical explanation about the human being and knowledge. In this myth, men would be prisoners, the shadows of men and things, are appearances, that is, what we see and what we think is reality. The fire would be the sun. Natural things, would be world outside the cave that prisoners are not able to see, this would be the world of ideas. The cave represents the state in which humans remain alien to knowledge, only those who are able to overcome the pain, would be free from chains, and can admire the world of ideas with their eyes. Plato shows that we can deceive ourselves (Plato, 1991).

*Transparent* try to make an approach to the essence of our reality, developing a story about nowadays knowledge. Today, the excess of information causes blindness in our eyes as the flame of the *Myth of the cave* did in the prisoner's eyes. In fact, and as an internal metaphor, if we talk about an audio-visual performance...is it not a parade of appearances on a screen or stage? Indeed, cinemas, theatre, musical performances, are, in fact a sequence of images, not realities. These sequences are as appealing as the shadows that seduced prisoners of Plato's myth. *Transparent* intended to be an update of that myth.

#### The educational project

*Transparent* is an educational project that combines the fantasy and humour, a puppet, video mapping and live music. The script is divided into 10 scenes: The fire, The character, Images, Darkness, Outside, Wonderland, The cave, The reality, Isolation, and Balance. According to de ideas of Vergara (2017), body language is the tool that develops the full story. The video mapping shoots are the engine that builds the reality of the show; and music is the idea that makes the narrative going. The production design of *Transparent* is referenced to the concept of pictorial sketches. Our students, using the latest video mapping techniques, will create these sketches. The timing of the performance will be generated by the music live performance that is the real conductor of the story.

The main character is a puppet (developed by our students during the *Art and audio-visuals* classes. Even students will move it in stage using the body language advices of a teacher). He lives alone in the cave. His daily life... stay close the bonfire that keeps him warm and alive. This is his reality. The cave is actually the second character that interacts with the main character through the sound of music. The cave surrounds the character creating a habitat where he is reflected in multiple shadows. A technical problem allows the character to discover that the reality he has known is not true.

### **The music**

How does music bring coherence and consistency, to our daily life experience? Talking in general, the role of music in audio-visual performances contributes to the continuity of the story, that is, music has been mainly used to clarify the story you are telling in images. However, it is difficult to find a performance in which the sound has a privileged place in its production. According to Cruces (202), the goal of *Transparent* is to try to go deeper in the value that musical experience has in our lives, trying to perceive music not as a simply accompaniment, if not identify music as a more complex idea: bringing meaning to our lives actions. The musician is on stage, by its interpretation, gives rise, for example, to the projection of the video image, the appearing of the light, and especially, his performance generates the character's movements. The music power that we can assess in *Transparent* is related to the *Myth of the demiurge* that controls the life of the characters. The music in *Transparent* will be a live performance for electric guitar and effects, this contemporary approach will contribute to reach the proposed aesthetic ideas. As musical references, apparently so distant, we find, Tomás Luis de Victoria, or Steve Reich compositions (VicoPrieto, 2017).

According to Lang and West (1920), this paper (focused on education), aims to develop a theoretical-practical work from an interdisciplinary perspective, based on the areas that form the *Department of Didactics of Musical, Plastic and Body Expression* of the University Jaén, in order to provide a new point of view in the field of research and art performance. Moreover, the developing of this art research could be performed in courses, conferences, teaching, etc. The relevance of this project is based on the absence of solid proposals about research in art within the field of the audio-visual or performance conducted by researchers and artists from centres such as universities. Consequently, this approach would be pioneer within the aesthetic and artistic field at the university.

### ***Transparent*: the script**

Developed by our students, the script of *Transparent* tells the story of a lonely character (the puppet) who is living in a dark place: the cave. This cave and a bonfire are his only, and visible, reality. Following Plato's ideas, everything changes when he discovers how his own image is out of phase with his shadow. We can see his Home. Darkness, the sound of music makes light appears, enough to illuminate only the musician body. The main character appears in the opposite side of the stage. The musician's performance creates an image, the outline of a bonfire. The light beats according to the rhythm of music; the bonfire grows. On the other side of the stage we found a character surprised by the view of the flames. He is the main character of this story.

Now we can see clearly the character. We can see him playing with the shadows that surround him; he is discovering ways to make new shadows with his hands. Suddenly, his shadow turns into an autonomous character. Through a small hole we can see images from outside: the sun, a tree, the sea, human figures ... and finally the moon. The shadows from outside disappear. The music rekindles the light. The bonfire is now the only source of light, the character is playing with the light to create new shadows, but nothing appears. He walks close the bonfire and discovers that it has become a game of colours, similar to a film. The images could be flashes of iconic movies: Chaplin, "Gone with the Wind", "Casablanca", Marilyn ... that repeat as a loop.

Back to silence. We can see the lonely character; he is trying to turning off the light. Back to darkness. The character is pushing something in front of him. As a result, we can see a small window. Suddenly, something seems to call his attention from the outside. The light is now everywhere. The music also emphasizes this moment. The light hurts the character eyes. We can discern a beautiful view, quite idyllic. The character explores his new habitat excited; we can see a full sense of humour scene. At the end he discovers that the idyllic view is limited, he can see the end of the beautiful view. He touches with an open hand something similar to a screen, and then, the idyllic view disappear. A blurred silhouette of the character appears on the screen. He feels uncomfortable. Trying to touch this image, something similar to the cave where he lived appears. Suddenly it begins to rain, the result is that the image is liquefied, becoming in a little "light symbols" of rain.

The cavern of our time. We can see a series of colour images forming puddles. He tries to kick them. These images generate new images that get progressively smaller. Together they turn into a drawing similar to the cave's opening scene. The character feels trapped again. He falls to the ground. Now His body looks completely relaxed. Music rekindles the light. Around the character we can see the image of the cave. The character appears differently perhaps. On the right side of scene appears a projected shadow. Now we can see harmony in the character's movements' and his shadow. We can see a small window opened on the opposite side of the stage. We can see a beautiful landscape trough this little window. Serenity.

### Objectives:-

This paper tries to show the benefitsof a multidisciplinary project of the Department of Didactics of Musical, Plastic and Body Expression of the University Jaén that is focused on the idea of art research and art based education. Consequently, putting our goal on educational context, the making of *Transparent* could be a very influential educational tool to get one step forward in artistic education. Our goals are well-defined: To accomplish an artistic research and art educationproject within its different fields, literature, music, architecture, painting, etc., to finally perform the whole aesthetic and educational ideas within *Transparent*. Moreover, we have a dissemination proposal that would include that; all the discoveries made during the research work (musical scores, images, script, etc.) may be part of a digital edition of these resources. And finally, the broadcasting of the results obtained with this project, encouraging the use of the final result of our research in university teaching, courses and conferences. In addition, promoting its diffusion in channels of audio-visual production such as radio or television.

### Methodology:-

Searching for sources and staff: musicians, visuals artists, writers (all of them students of the University of Jaén), relevant research staff, research and discussion groups, places and centres where we can found the necessary information. Our proposal is to develop a work process divided into three periods. According to Escudero (2000), the first period of the research would be involved to the research itself: searching sources, gathering footage (for video mapping), etc. A second period would address the creation of different dissemination formats such as a music CD or a documentary film (to get the full idea of the live performance). Musical works it would entail a management plan of rehearsal and recording, and shooting and postproduction in the case of the documentary. And a third period which would emphasize the diffusion and broadcasting of the results. Thinking on exhibition, *Transparent* can be performed in small, medium, or large format theatres. Stage's mounting is simple and will require only a little technical staff.

### Planning

This setting may be reflected schematically in the following work-plan.

	Jan.	Fe.	Ma.	Ap.	Ma.	Jun.	Jul.	Ago.	Sep.	Oct.	Nov.	Dec.
<b>Script development</b>	X	X	X	X	X	X	X	X	X	X		
<b>Music</b>	X	X	X	X	X	X	X	X	X	X		
<b>Puppet design</b>			X	X	X	X	X	X	X	X		
<b>Video mapping</b>			X	X	X	X	X	X	X	X		
<b>Diffusion</b>										X	X	X

### Resources

The development of *Transparent*research and educational project, will be required the work of some researchers to analyse, from an aesthetic point of view, the material that will be used in the performance: images, music compositions, etc. The research team should be a multidisciplinary group (students and teachers of University of Jaén, of course). It would be necessary to have researchers with experience in art, theatre, music, body language and aesthetics, with mastery of the audio-visual narrative and technical expertise to carry out the proposed work. Although, according to the availability of financial and technical means this could be extended. The proposed human and technical staff is the following:

1		1	Recording technician	
		2	Assistant Recording	
	<b>Musical production specs</b>	3	Studio Engineer	Music
2		1	Computer	

	<b>Material</b>	2	Recording Software (audio)	Music and video
		3	Microphones and DI boxes.	
		4	HD Camera	
		5	Editing Software (video)	
		6	Screen	
		7	Camera Discs	
3	<b>Video mapping/ Documentary film production specs</b>	1	Researcher / Archivist	Video
		2	Director / Writer	
		3	Director of Photography	
		4	Sound Recording Technician	

### Conclusions:-

Transparent is a multidisciplinary project of the Department of Didactics of Musical, Plastic and Body expression of the University Jaén. We are talking about a research and an educational project that shows the capabilities of our Department. Why? Because, in our opinion, we can see the evidence of how young people no longer take an interest to own culture, art, or education system. Our proposal tries to add a new point of view to solve this problem. As university professors, we are managing everyday the lack of interest related to artistic and education concepts of our students. Subsequently, Why not use a performance to create a new approach and make them participate in a research project? This was the start point of Transparent. Conclusively, developing a one year production supported by the University of Jaén, we released an educational project that combines artistic education and art based research that have updated the concept of a research project. Luckily, the interdisciplinary perspective suggested by this project was the perfect way. We focused our research on an art education renewal work showed through audio-visual formats (performance, video mapping and a documentary film). This innovative viewpoint is without any doubt one of the successes in this research and educational project.

### Antonio Félix VicoPrieto

Music professor of Universidad de Jaén (Spain). Graduated in Musicology, specializing in music for audiovisual media, with honors at the Catalonia Music School (ESMUC). Has been a student, among others, of the famous contemporary musician Gary Willis, and of the prestigious medievalist Juan Carlos Asensio. In 2012 he obtained his doctorate with the thesis *Experimental approach to the study of beauty*, at the University of Jaén. He has developed his artistic skills in different fields such as film scoring or as a jazz musician.

### References:-

1. Cruces, F. (2002) Niveles de coherencia musical. La aportación de la música a la construcción de mundos. *Revista Transcultural de Música*, Vol. 6, 1-24.
2. Escudero, N. (2000) *Las claves del documental*. Madrid: IORTV.
3. Lang, E., & West, G. (1920). Musical accompaniment of moving pictures. New York: The Boston Music Company.
4. Platón. (380 a-C/ 2009). *La República o el Estado*. Madrid: Akal.
5. Vergara Ossa, O. (2017). Dance for blue eyes. *TercioCreciente*. Vol. 11, Enero 2017. 25-30.
6. VicoPrieto, A.F. (2017). Spaces and contexts for listenings: Historical Archive Palace in Jaén. *TercioCreciente*. Vol. 12, Julio 2017. 53-62.