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Living in Spring

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Living in Spring

A Capstone Project Submitted in Partial Fulfillment of the
Requirements of the Renée Crown University Honors Program at
Syracuse University

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and Renée Crown University Honors

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Honors Capstone Project in _____ Television Radio Film _____

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Abstract

Music is universally recognized as a tool for transcending the natural and cultural boundaries that separate one individual from the next. *Living in Spring*, a short film built upon Beethoven's Sonata No.5 in F Major, Op. 24, 1st Movement (informally referred to as the "Spring" Sonata), introduces this idea as a violin teacher's advice to his student: "Each of us, we are only inside ourselves, you can only move your own fingers... music is different," Sasha explains. Eve, the violinist, faces a challenge for her final performance—one that cannot be found in the practice room, no matter how diligently she rehearses or how passionately she plays. This performance offers the opportunity to share herself, to connect all the members of the audience to her story. But first, Eve must be willing to listen.

Sasha verbally delivers Eve's task at the very beginning of the film, but *Living in Spring* is otherwise void of dialogue. The bulk of the film takes place during Eve's final performance of the Beethoven duet, and as she plays, the audience witnesses her thoughts. These memories recount a love affair that takes place between Eve and Leigh, a sculptor. The music takes the viewer through the ups and downs of this dynamic relationship, as well as a turbulent history between Eve and her mother, Simone. These emotional narratives share meaning in confronting vulnerability, though within separate contexts. Ultimately, Eve is able to perform her story through music in a way that genuinely connects with the untold experiences of her audience, showing that through sharing ourselves we can reach greater understanding of others—be it your lover, your mother, or a stranger who stopped by to listen.

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