

Chapter 1 : Spring Awakening (play) - Wikipedia

Frank Wedekind, original name Benjamin Franklin Wedekind, (born July 24, , Hannover, Hanover [Germany]â€”died March 9, , Munich), German actor and dramatist who became an intense personal force in the German artistic world on the eve of World War I.

I was startled as if by lightning. Only for a little while -of legs in light blue tights, that strode over the cathedral - to be correct, I thought they wanted to go over it. I only saw them for an instant. George Zirschnitz dreamed of his mother. Did he tell you that? I thought I was incurable. I believed I was suffering from an inward hurt. Finally I became calm enough to begin to jot down the recollections of my life. Yes, yes, dear Melchior, the last three weeks have been a Gethsemane for me. Truly they play a remarkable game with us. My dear parents might have had a hundred better children. How should I know it? I see how the hens lay eggs, and hear that Mamma had to carry me under her heart. But is that enough? Words-nothing but words and words! Not a single plain explanation. Oh, this feeling of shame! Yes, of what good is an encyclopedia or the other wise books to the quivering, restless spirit of the child? No answer anywhere, least of all from your own mother, as Wendla and many another like her have found out. The girl, learning that her sister has a new baby, rushes to her mother to find out how it came into the world. Whom in the world should I ask but you! Please tell me, dear Mother! Tell me, dear Mother! I am ashamed for myself. Give me an answer- How does it happen? Good Lord, child, but you are peculiar! But why not, Mother? But that would be madness! One must love him, Wendla, as you at your age are still unable to love -Now you know it! How much Wendla knew, her mother found out when too late. To save the family honor, the girl is promptly placed in the hands of a quack who treats her for chlorosis. I have the dropsy, I must die, Mother - 0, Mother, I must die! You must not die, child! You must not die - Great heavens, you must not die! But why do you weep so frightfully, then? You have a child! Oh, why did you do that to me? I have loved nobody in the world as I do you, Mother. The pathos of it, that such a loving mother should be responsible for the death of her own child I Yet Frau Bergmann is but one of the many good, pious mothers who lay their children to "rest in God," with the inscription on the tombstone: Blessed are the pure of heart. Surely not by his teachers who, discovering his essay on the mystery of life, expel the boy from school. Only Wedekind could inject such grim humor into the farce of education - the smug importance of the faculty of the High School sitting under the portraits of Rousseau and Pestalozzi, and pronouncing judgment on their "immoral" pupil Melchior. We cannot help moving the expulsion of our guilty pupil before the National Board of Education; there are the strongest reasons why we cannot: We cannot ignore the charge - and this, gentlemen, is possibly the weightiest of all - on any pretext concerning a ruined career, because it is our duty to protect ourselves from an epidemic of suicide similar to that which has broken out recently in various grammar schools, and which until to-day has mocked all attempts of the teachers to shackle it by any means known to advanced education. We see ourselves under the necessity of judging the guilt-laden that we may not be judged guilty ourselves Are you the author of this obscene manuscript? Yes -I request you, sir, to show me anything obscene in it. But even she cannot hold out against the pressure of public opinion; still less against the father of Melchior, a firm believer in authority and discipline. Anyone who can write what Melchior wrote must be rotten to the core of his being. The mark is plain. None of us are saints. Each of us wanders from the straight path. His writing, on the contrary. His writing is no evidence of a chance slip in the usual way; it sets forth with dread. His writing manifests that exceptional state of spiritual corruption which we jurists classify under the term "moral imbecility. He is sent to the House of Correction; but being of sturdier stock than the girl, he survives. Not so his chum Moritz. Harassed by the impelling forces of his awakened nature, and unable to grapple with the torturous tasks demanded by his "educators" at the most critical period of his life, Moritz fails in the examinations. He cannot face his parents: Moritz is the third victim in the tragedy, the most convenient explanation of which is given by Pastor Kahlbauch in the funeral sermon. He who rejects the grace with which the Everlasting Father has blessed those born in sin, he shall die a spiritual death! Let us, however, praise the All Gracious Lord and thank Him for His inscrutable grace in order that we may travel the thorny path more

and more surely. For as truly as this one died a triple death, as truly will the Lord God conduct the righteous unto happiness and everlasting life. It is hardly necessary to point out the revolutionary significance of this extraordinary play. It speaks powerfully for itself. One need only add that " The Awakening of Spring " has done much to dispel the mist enveloping the paramount issue of sex in the education of the child. And while sponsors of the Church and of moral fixity still clamor for the good old methods, the message of Wedekind is making itself felt throughout the world, breaking down the barriers. The child is the unit of the race, and only through its unhampered unfoldment can humanity come into its heritage.

Chapter 2 : Spring Awakening (ebook) by Frank Wedekind |

Frank Wedekind () was a journalist, advertising manager, secretary to a circus, cabaret artist, satirist, convict and actor as well as the author of twenty-one plays, many of which reflect aspects of his extraordinary career.

She is all things to all men. She is a snare and the one who sets you free, the hunter and the hunted. She is amoral but also curiously selfless, the femme fatale who embraces death at the hands of Jack the Ripper. She is a contradiction. She is a blank. She is what you want her to be. Her name is Lulu and she is nothing but trouble. She certainly was to her creator, the German playwright Frank Wedekind. As with all men who cross her path, she brought him nothing but disaster and infamy. Wedekind had already outraged with his play *Spring Awakening*, an explicit, sexual, coming-of-age drama focusing on a group of teenagers and the tragic consequences of sexual ignorance, which ends in suicide and a botched abortion. The play caused such a scandal that Wedekind fled abroad. In Paris, he saw a performance called *Lulu, the Clown Dancer* - a cross between a pantomime and a circus act. It was also in Paris that he met the woman some say was the inspiration for Lulu. The philosopher Friedrich Nietzsche and the poet Rainer-Maria Rilke were in love with her, and she later became a friend of Sigmund Freud, as well a successful psychoanalyst and writer. Wedekind struggled to write the plays between and Why do we keep coming back to Lulu? The Almeida Theatre has produced versions of the play twice in 10 years, the first starring Joanne Whalley-Kilmer, the second last year with Anna Friel. The latest to try to make sense of Lulu are Emma Rice and Neil Murray, whose new version of the plays opens at Newcastle Playhouse this week before setting out on a national tour. Rice and Murray come with impeccable credentials: According to Rice and Murray, it is time to look at Lulu afresh, to peel away the layers of fascination and find the real woman. For starters, they have a radical piece of casting with Rice as Lulu. I am not a star, I am not Anna Friel. I am chubby with a skin condition. That immediately sets up new expectations for the audience and makes her much more complex.

Chapter 3 : Spring Awakening by Frank Wedekind

Frank Wedekind Benjamin Franklin Wedekind (July 24, - March 9,), usually known as Frank Wedekind, was a German playwright. His work, which often criticizes bourgeois attitudes (particularly towards sex), is considered to anticipate expressionism and was influential in the development of epic theatre.

Characters[edit] Wendla Bergmann: A girl who turns fourteen at the beginning of the play. She begs her mother to tell her the truth about how babies are born but is never given sufficient facts. In the middle of Act Two, Melchior rapes Wendla in a hayloft. She dies after an unsafe, botched abortion. Melchior is an atheist who, unlike the other children, knows about sexual reproduction. He writes his best friend Moritz an essay about sexual intercourse , which gets him expelled from school after the suicide of his friend and the discovery of the essay. His parents send him to a reformatory after his father discovers he has got Wendla pregnant. Moritz does not understand the "stirrings of manhood" and changes happening to him. A poor student due to his lack of concentration and constant pubertal distractions, he passes the midterm exams at the beginning of the play. A carefree and promiscuous childhood friend of Moritz, Melchior, and Wendla. She ran away from home to live a Bohemian life as a model and lover of various painters. Ilse only appears in two scenes throughout the show, and is the last person to whom Moritz speaks before he commits suicide. She finds the gun he used and hides it. Two friends and classmates of Melchior and Moritz, who discover they are in love. Towards the end of the play, they confess their love for one another. Schoolmates of Melchior and Moritz. They laugh at Moritz and tease him when he threatens to shoot himself. The schoolgirl friends of Wendla. Martha has a crush on Moritz and is physically abused by her mother and father. Thea is attracted to Melchior. Liberally minded and very loving of her son, she protests against sending Melchior to a reformatory as disciplinary action until she discovers that he raped Wendla. In contrast to Mrs. Gabor, he believes in strict methods to raise children. The cruel and oppressive school headmaster who expels Melchior from school upon learning of the essay Melchior wrote for Moritz. Knuppeldick, Zungenschlag, Fliegentod, Hungergurt, Sonnenstich: A mysterious, fate-like stranger who appears in the final scene of the play to offer Melchior hope for redemption. Portrayed on stage by Wedekind himself when the play was first performed. Act I[edit] During an argument over the length of her skirt, Wendla Bergmann confides to her mother that she sometimes thinks about death. When she asks her mother if that is sinful, her mother avoids the question. Wendla jokes that she may one day wear nothing underneath the long dress. After school Melchior Gabor and Moritz Stiefel engage in small talk , before both confiding that they have recently been tormented by sexual dreams and thoughts. Melchior knows about the mechanics of sexual reproduction , but Moritz is woefully ignorant and proposes several hypothetical techniques such as having brothers and sisters share beds, or sleeping on a firm bed that might prevent his future children from being as tense and frightened as he is. Before departing, Melchior insists Moritz come over to his house for tea, where Melchior will show him diagrams and journals with which he will teach Moritz about life. Moritz leaves hastily, embarrassed. Martha, Thea, and Wendla, cold and wet from a recent storm, walk down the street and talk about how Melchior and the other boys are playing in the raging river. Melchior can swim, and the girls find his athletic prowess attractive. The three girls are united by the fact that they do not know why they seem to disappoint their parents so much these days. Melchior walks by; Wendla and Thea swoon. They remark on how beautiful he is and how pathetic his friend Moritz is, although Martha admits finding Moritz sensitive and attractive. Because the next classroom only holds 60 pupils, Moritz must rank at least 60th in his class in order to remain at school a requisite he is unsure he can manage. Fortunately, Moritz safely returns, euphoric: Melchior congratulates Moritz, who says that, were there no hope, he would have shot himself. Wendla encounters Melchior in the forest. Wendla, shameful that she has never been struck once in her life, asks Melchior to show her how it feels. He hits her with a switch, but not very hard, provoking Wendla to yell at him to hit her harder. Suddenly overcome, Melchior violently beats her with his fists and then runs off crying. Act II[edit] Days later, Moritz has grown weary from fear of flunking out. After she leaves, Melchior complains about those who disapprove of discussing sexuality. Wendla asks her mother to tell her about "the stork ," causing her mother to become

suddenly evasive. Anxious, she tells Wendla that women have children when they are married and in love. One day, Wendla finds Melchior in a hayloft as a thunderstorm strikes. He kisses her, and insists that love is a "charade,". Melchior rapes Wendla as she pleads with him to stop, having no knowledge of sexual intercourse or what is happening. She later wanders her garden, distraught, begging God for someone who would explain everything to her. Aware that Moritz is contemplating suicide, Mrs. Gabor writes Moritz a letter in which she asserts he is not a failure, in spite of whatever judgment society has passed upon him. Nonetheless, Moritz has been transformed into a physical and emotional wreck, blaming both himself and his parents for not better preparing him for the world. Alone, he meets Ilse, a former friend who ran away to the city to live a Bohemian life with several fiery, passionate lovers. She offers to take Moritz in, but he rejects her offer. After she leaves, Moritz shoots himself. Refusing to let Melchior defend himself, the authorities roundly expel him. The children come by later and pay their own respects. Gabor is the only adult who believes Melchior and Moritz committed no wrongdoing, and that Melchior was made into a scapegoat. He shows her a letter that Melchior wrote to Wendla, confessing his remorse over "sinning against her. They decide to put Melchior in a reformatory. There, several students intercept a letter from Wendla; aroused, they masturbate as Melchior leans against the window, haunted by Wendla and the memory of Moritz. Wendla suddenly falls ill. She condemns Wendla for her sins. Wendla is helpless and confused, since she never loved Melchior, and she yells at her mother for not teaching her properly. Meanwhile, back at school, Hanschen Rilow and Ernst Robel share a kiss and confess their homosexuality to each other. Moritz explains that, in death, he has learned more and lived more than in his tortured life on earth. Melchior is almost seduced into traveling with Moritz into death, but a mysterious figure called the Masked Man intervenes. Moritz confesses that death, in fact, is unbearable; he only wanted to have Melchior as a companion again. The Masked Man informs Melchior that Wendla died of an unnecessary abortion, and that he has appeared to teach him the truth about life in order to rescue him from death. Melchior and Moritz bid each other farewell as the cryptic figure guides Melchior away. Performance history[edit] Scene from the English-language premiere in New York City, starring Fania Marinoff right Due to its controversial subject matter—puberty, sexuality, rape, child abuse, homosexuality, suicide, abortion—the play has often been banned or censored. National Book Award-winning novelist Jonathan Franzen published an updated translation of the play in English playwright Anya Reiss wrote an adaptation which the Headlong theatre company took on a tour of Britain in the spring of A musical adaptation of the play opened off-Broadway in and subsequently moved to Broadway , where it garnered eight Tony Awards , including Best Musical. It was revived in by Deaf West Theatre , [15] which transferred to Broadway in The show was loosely based on the nonfiction book Drama High , which detailed the career of high school teacher Lou Volpe who was given permission to try out a school version of the musical.

Chapter 4 : The Awakening of Spring

Emma Goldman, The Social Significance of the Modern Drama (Boston: Richard G. Badger, ; The Gorham Press, Boston, U.S.A.) FRANK WEDEKIND THE AWAKENING OF SPRING. FRANK WEDEKIND is perhaps the most daring dramatic spirit in Germany.

Chapter 5 : Frank Wedekind | German actor and dramatist | www.nxgvision.com

modern theater has been that between Frank Wedekind, a truly major (and generally unheralded) innovator in the development of con- temporary European drama, and Bertolt Brecht, the disciple whom.

Chapter 6 : Frank Wedekind - Wikipedia

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Chapter 7 : Frank Wedekind's "Spring Awakening" Comes to Japan | The Theatre Times

Frank Wedekind Benjamin Franklin Wedekind, the second of the six children born to Friedrich Wilhelm Wedekind, a physician, and Emilie Kammerer, a German singer and actress, was born in Hanover on 24th July,

Chapter 8 : Wedekind, Frank - Drama Online

Spring Awakening by Frank Wedekind A Student Edition of Wedekind's classic expressionist play about adolescent sexuality. Wedekind's notorious play Spring Awakening influenced a whole trend of modern drama and remains relevant to today's society, exploring the oppression and rebellion of adolescents among draconian parents and morals.

Chapter 9 : Project MUSE - Frank Wedekind and Bertolt Brecht: Notes on a Relationship

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