

Renaissance

Reincarnations in the

Theatre

On **Thursday 14th March 2013** an event on '**Renaissance Reincarnations in the Theatre**' will take place at the Department of Theatre, Film and Television, University of York. The event will comprise a public rehearsal of scenes from Peter Whelan's famous play *The School of Night*, led by local director Tom Wright, and will culminate in an interview with the celebrated playwright **David Edgar** about his critically-acclaimed drama *Written on the Heart*. There will be an accompanying exhibition based around materials from the **Peter Whelan** archive owned by the University of York.

- 3-5pm 'Performing Renaissance Personalities': Directing *The School of Night*
An opportunity to observe the rehearsal process of our team of actors and director Tom Wright, as they prepare scenes from **Peter Whelan's *The School of Night***.
- 5-6pm Drinks Reception
- 6-7pm 'Creating Renaissance Personalities': Interview with David Edgar
Acclaimed playwright **David Edgar** talks with Professor Michael Cordner about the process of writing *Written on the Heart*, a modern play on the early modern Bible translator William Tyndale.

This event takes place as part of a wider ongoing project to work with writers, directors and actors to gain a fuller understanding of the practical process whereby early modern afterlives are created in modern culture. Please feel free contact us if you have any questions about the event or about this research project.

We would be delighted if you are able to join us for what promises to be an exciting afternoon and evening. The event is free of charge but we are asking all guests to register their interest in advance as there are a limited number of places available: to book, please email renaissance.reincarnations@gmail.com by Monday 4th March.

Event Organisers: Dr Varsha Panjwani (York) and Dr Chloe Preedy (Cambridge)

Website: <http://tinyurl.com/bg4mxkz>

This event is jointly funded by the Department of Theatre, Film and Television, University of York and the University of York Research Fund, and supported by the Centre for Renaissance and Early Modern Studies.