

### **The 13th Annual Irish Theatrical Diaspora Conference: Theatre and Latin America**

by Eloísa Dall’Bello and Eduardo Santos

On April 27<sup>th</sup> and 28<sup>th</sup>, the Federal University of Santa Catarina hosted the *13th Annual Irish Theatrical Diaspora Conference: Theatre and Latin America*, as part of the research and teaching work in Irish Studies of the Nucleus of Irish Studies of UFSC, the Irish Studies Research Group of CNPq, and the Postgraduate Program in English of UFSC. Held for the first time in Latin America, the *Irish Theatrical Diaspora Conference* brought together academics, university teachers, students and theatre professionals from Brazil, Ireland, Argentina and Peru to discuss various themes related to the diaspora of Irish people and Irish Theatre. The themes approached comprised a wide range of scholarly interests that discussed the history of the study, teaching and practice of Irish theatre in Brazil and Latin America, and dealt with theoretical questions related to processes of internationalization, globalization, interculturalism and translation.

The event counted with round-tables, lectures, colloquiums and an interview that enriched the discussions with its diverse perspectives, be them in theory or in practice. The renowned Argentinian director Patricio Orozco brought to the audience one of his major accomplishments: the *Buenos Aires Samuel Beckett Festival*, which has been occurring annually and seeks to disseminate Beckett’s work and promote young actors, directors and other people related to the theatrical scenario. In the *Global Shakespeare* colloquium, Irish scholar Patrick Lonergan explained the journey of the Shakespearean theatre in Irish soil and its evolution, prohibition and history, bringing up facts like the banning of Shakespearean plays in Ireland due to the political conflicts with England. The final lecture, by professor Miriam Haughton, brought to discussion the movement “Waking the Feminists” and its reaction

to the excluding and male-dominated commemorative programme of the National Theatre of Ireland in the 100<sup>th</sup> anniversary of the Easter Rising, in 2016.

At Teatro da UFSC, two plays were staged as part of the program: *As Duas Mortes de Roger Casement* (*The Two Deaths of Roger Casement*), written and directed by Domingos Nunes, featured in the night of April 27<sup>th</sup>. By the end of the second day of the Conference, a staged reading of *Eclipsed* by Patricia Burke Brogan, translated and directed by Alinne Fernandes with UFSC Theatre students in the cast, ended this year's event, which brought the Irish studies into the spotlight once again.



*Peça "As Duas Mortes de Roger Casement"*



*Parte da comissão organizadora e palestrantes*

## Call for Papers

**Revista Signo:** Abertas três chamadas para artigos | Mais informações [aqui](#)

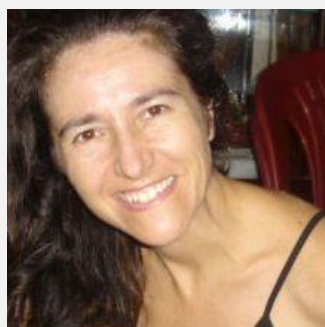
**Miscelânea:** Aberta chamada para artigos no tema "Literatura e Memória: narrar é preciso" para artigos | Mais informações [aqui](#)

## Conferences

**II International Conference on Innovative Practices and Research in the Teaching of Foreign Languages** |  
Data: 15/06/2017 | Mais informações [aqui](#)

## My Frankensteinian Days

Ana Esther Balbão Pithan



Thinking back at the years I was a student at the PGI at UFSC longing for my Master's degree in English and Corresponding Literature, it comes right to my mind Professor José Luiz Meurer... He would no sooner spot me on the corridors than, with the largest of smiles, ask me about my research on "things Frankensteinian"! It seemed to me at that time that all PGI staff members and my classmates were curious and even enthusiastic about the characters I would lively comment on such as Mary Shelley's Victor Frankenstein and his unnamed Monster, the infamous Count Dracula, hundreds of ghosts and other supernatural entities. Many teachers would spontaneously contribute with bibliographical references and even visiting teachers would offer to send me rare books on their return to Europe! After all those years, I keep wondering... did they take me for a Gothic heroine???

Well, anyway, my Supervising Professor Bernadete Pasold, grew more and more encouraged and encouraging as I handed her each new chapter of my dissertation. She had accepted being my supervisor on account of the challenging subject on our hands, but she had at the same time no idea it

could "unveil" so many intriguing aspects of the Gothic period of the British Literature as well as its feminist implications. However, she confessed to me that she was also relieved that I had overcome my quite limited knowledge of literary theory... as revealed by my entrance examination! As I showed then far better language skills, all my teachers had initially suggested me to go for Linguistics instead of Literature.

I simply didn't even consider such possibility! Consequently, I had to do double the work so as to catch up with my studies on literature itself. It meant staying home reading when my classmates could relax for a while and go out to enjoy themselves!!! Thank God, all the effort and sacrifices paid off and I ended up by doing a pretty beautiful job. I guess that this extra bit of hard work during my course time added to me an extraordinary sense of pride when I finally held my thesis dissertation... After all, I could now sport my Master's degree on "things Frankensteinian"!

\*I was a student at PGI/UFSC from March, 1991 to December, 1993 when I defended my dissertation **The Endurance of *Frankenstein* in the Gothic Literary Tradition.**

The MA students Bruno de Azevedo and Rafael Fouto talk about their current research at PPGI.

### Reading and Vocabulary instruction: analyzing vocabulary activities in EFL textbooks and undergraduate teachers' and students' perceptions on the role of vocabulary in reading comprehension

I have been an English teacher for almost seven years. As part of my experience, I had to teach preparatory courses for vestibular exams. Reading, therefore, was the focus of my classes. However, as I saw my students struggling to comprehend the texts, I started wondering where I was failing as a teacher. As we know, there are many aspects in play for reading comprehension to happen, but the most intriguing for me was vocabulary instruction. Then I wondered: what can I do to help them learn more words? How many words should I teach per lesson? What kind of activity is better for vocabulary retention? What happens that my students keep forgetting the words? Some answers to my questions remain unsolved, but the others I am going to try to answer with my current MA Research entitled "Reading and Vocabulary instruction: analyzing vocabulary activities in EFL textbooks and undergraduate teachers' and students' perceptions on the role of vocabulary in reading comprehension". Under the supervision of professor Lêda Maria Braga Tomitch, I am going to investigate several aspects of vocabulary activities in EFL textbooks: how they are presented in the lesson in relation to the four skills (listening, speaking, writing and reading) with some special attention to reading, since word knowledge is a predictor of reading comprehension. Besides that, class observation will be carried out in order to verify how these vocabulary activities



are being implemented. So far, I have more questions than answers, so I can't wait to see how this goes.

Bruno de Azevedo's [Lattes](#)

### A Canadian Wild Rose: The Myth of the Wanderer in Jon Furberg's Anhaga

In the 19th century there was a widespread movement in search of myths of origin for many countries in Europe and in other continents, a search mainly based in Romanticized folk heroes and idealized glorious pasts as a way to create uniform identities for newly formed nations. Contrary to other countries, English-Canada created a national myth based on the idea of "lack" of any Canadian mythology or mythological past, a view that led to the notion that history in Canada started only in recent times, with the civilizing efforts of the English and French colonizers and their struggle against the oppressive Canadian nature. My MA research, supervised by Professor Maria Lúcia Milléo Martins, investigates how the English-Canadian poet Jon Furberg opposes this view of Canadian mythology, by recovering and appropriating the Anglo-Saxon Wanderer from the Old English poem *The Wanderer* in his poetry collection entitled *Anhaga* (1983), turning the character of the original poem into a mythic Canadian Wanderer. Right now I am studying how the mythological character of the Wanderer appears in Anglo-Saxon and Canadian literature, so that I can later investigate, through a comparative approach, the myth-making process of Jon Furberg's poetry in retelling the Wanderer as a Canadian myth of exile and displacement.



Rafael Fouto's [Lattes](#)



## Open Seminars

.22/05/2017

**(Hanna Kivistö de Souza/CCE-UFSC)**

“Phonological Awareness in Second Language”

Horário: 14h30 | Local: Sala 309 (Bloco B)

.01/06/2017

**(Kyria Finardi/UFES)**

“Políticas Linguísticas e Internacionalização Crítica”

Horário: 09h30 | Local: Machado de Assis

## Creative Corner

### Movimento

by José Augusto Miranda

Ação demasiada ou deslocamento necessário?  
Impulsos benéficos, mudança desconfortável.  
Marcha real dos corpos celestes, agitação política.  
Andar, nadar, pedalar.  
Pensar, buscar, raciocinar.  
Movimento da alma, do corpo, da mente.  
Da vida, corrente crescente.



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