



Universidade
Federal de
Uberlândia

PROFLIN - EXAME DE PROFICIÊNCIA EM LÍNGUA
ESTRANGEIRA E LÍNGUA PORTUGUESA PARA
ESTRANGEIROS

GABARITO

EXAMES DE AGOSTO DE 2022

LÍNGUA INGLESA

HUMANIDADES

Esta é a compilação do gabarito do exame PROFLIN de língua INGLESA aplicado em AGOSTO/2022. Neste documento, você terá acesso a:

- Questões do exame aplicado, gerado na plataforma Moodle, sem as respostas para as questões;
- Texto-base disponibilizado na plataforma Moodle, para resolução das questões;
- Gabarito indicando as respostas corretas para as questões de múltipla escolha, seguidas de justificativas tanto para a alternativa correta como para os distratores; respostas esperadas para as questões discursivas.

ATENÇÃO! ESTE NÃO É UM ESPELHO DO SEU EXAME PROFLIN! ESTE É UM GABARITO COM AS RESPOSTAS ESPERADAS DE TODOS OS CANDIDATOS E PODERÁ EMBASAR RECURSOS, DE ACORDO COM O QUE CONSTA EM EDITAL.



Sewing and Inuit women's health in the Canadian Arctic

Kristin Emanuelsen^{a,*}, Tristan Pearce^b, Jill Oakes^c, Sherilee L. Harper^d, James D. Ford^e

^a Sustainability Research Centre, University of the Sunshine Coast, 90 Sippy Downs, Queensland, 4556, Australia

^b Department of Global & International Studies, University of Northern British Columbia, 3333 University Way, Prince George, British Columbia, V2N 4Z9, Canada

^c Department of Environment and Geography, University of Manitoba, 66 Chancellors Cr, Winnipeg, Manitoba, R3T 2N2, Canada

^d School of Public Health, University of Alberta, 116 St & 85 Ave, Edmonton, Alberta, T6G 2R3, Canada

^e Priestley International Centre for Climate, University of Leeds, Woodhouse, Leeds, LS2 9JT, United Kingdom

ARTICLE INFO

Keywords:

Culture
Determinants of health
Health and well-being
Identity
Indigenous
Sewing
Traditional activities

ABSTRACT

Traditional Inuit cultural values and practices are integral to an Inuit understanding of health. We examine the role of sewing in Inuit women's health in the Canadian Arctic in a case study of Ulukhaktok, Northwest Territories, Canada. An analysis of data collected using semi-structured interviews with 30 Inuit women reveals that sewing contributes to participant's health and the collective health of the community in several ways including: pride and sense of accomplishment; cultural identity; relaxation, decompression, and socialization; and spirituality and healing. As a cultural practice, sewing is about older generations teaching younger generations about their identity, who they are and where they come from. For some participants, sewing is a way through which they express their culture. Sewing brings people together at a time when social isolation is becoming more apparent, and gives women the chance to learn vital, tangible skills that continue to have social, economic, and cultural importance. Sewing is also a form of healing that helps women ease their minds and focus on a challenging and productive task that brings them satisfaction, self-worth, and value. We conclude that sewing is important for cultural continuity, enabling Inuit to both practice and carry on their culture, and contributing positively to individual and the collective health of the community.

1. Introduction

Inuit women in the Canadian Arctic continue to experience greater health inequities than the general female population in Canada (Imrie and Warren, 1988; Kirmayer et al., 2000; Wallace, 2014). For many Inuit, these health inequalities are rooted in colonization and globalization, including socio-economic and cultural changes experienced during the past half of the twentieth century that saw Inuit move from living semi-nomadic, subsistence lifestyles to living in more-permanent communities with mixed economies (Irwin, 1989; Wenzel, 1991; Kral et al., 2011). With the passing of Elders, there is concern among many Inuit that some culture and traditions are being lost, with adverse consequences for health (Healey, 2008).

Despite undergoing these changes, Inuit have demonstrated extreme cultural resilience and traditional activities like sewing continue to have strong social, economic and cultural importance (Miller, 1994; Oakes, 1995). Prior to moving into settlements, sewing was an essential life skill for making warm clothing necessary to survive in the Arctic environment (Issenman, 1997); however, unlike in the past, when the

environment forced people to be competent in sewing, most Inuit today have access to alternative clothing and livelihoods options. This suggests that there are motivations beyond survival that drive continued participation in sewing, and the ongoing transmission of knowledge needed for sewing competency.

Much has been written about Inuit determinants of health, many which are rooted in culture, traditions and connections to the land (Wenzel, 1981; Christie and Halpern, 1990; Borré, 1994; Kirmayer et al., 2009; Kral et al., 2011; ITK, 2014; Harper et al., 2015). Kral et al. (2011) identified traditional Inuit values and practices as being closely associated with happiness and well-being among a sample of Inuit between 14 and 94 years of age in Nunavut. Here, a female participant (age 28) identified sewing to be a therapeutic way of making oneself less stressed. Healey (2008) identified sewing, specifically the importance of passing on traditional teachings about sewing as contributing positively to Inuit women's health. Bunce et al. (2016) found that sewing reinforces Inuit identity and acts as a method of relaxation, decompression, and healing from trauma. These, and other studies show that Inuit health is strongly associated with identity and culture, within which sewing continues to

* Corresponding author.

E-mail addresses: kristin.emanuelsen@outlook.com (K. Emanuelsen), tristan.pearce@unbc.ca (T. Pearce).

be a valued activity (Issenman, 1997; Kimayer et al., 2000; Billson and Mancini, 2007; Jasiuk, 2016). Studies have also documented the economic contributions Inuit women make to household and community through sewing, and positive health outcomes associated with economic independence (Miller, 1994; Oakes, 1995). Despite these references to sewing and health, no study to our knowledge has explicitly investigated the role of sewing in Inuit women's health. As such, we have a limited understanding of a core aspect of Inuit culture and tradition, and a rudimentary scholarly understanding of the role of sewing in Inuit health.

In this article, we examine the role of sewing in Inuit women's health in a case study from Ulukhaktok, Northwest Territories, Canada. The term "health" is defined here consistent with Inuit understandings of health as being holistic, including physical, mental, social, emotional, cultural, environmental and spiritual components, and the balance between them (Kimayer et al., 2003; Isaak and Marchessault, 2008; King et al., 2009). In this definition, health extends beyond the individual to include social wellbeing and harmony with others, the environment, and the spiritual worlds (Wenzel, 1981; Kral, 2003). The focus on women reflects the often gendered nature of health and sewing, one side of Inuit subsistence activities in which men and women both have roles. Ulukhaktok was selected as a study site because of its strong sewing culture and a co-author's longstanding research relationship with the community.

2. Methodology

2.1. Research approach

The researchers worked closely with Inuit women to learn from their viewpoints and experiences what role, if any, sewing plays in their health. To accomplish this, the research was guided by key considerations for conducting research with Inuit described by ITK and NRI (2007), Pearce et al. (2009), and is consistent with the National Inuit Strategy on Research (ITK, 2018). In particular, the research advances Inuit governance in research and aligns funding with Inuit research priorities by working within an Inuit-led research project. The research was conducted as part of the broader *Nunamin Illihakvia* project that is led and administered by the Ulukhaktok Community Corporation (UCC) and funded by Indigenous Services Canada's Climate Change and Health Adaptation Program. The overall aim of the *Nunamin Illihakvia* project is

to bring together young Inuit with experienced hunters and sewers and Elders to learn how to travel and hunt under changing conditions, how to prepare and sew skins, and promote the learning and use of Inuinnaqtun language. Pre-research work in Ulukhaktok was conducted for one month in July 2018 to meet with community members to develop the research questions and co-design the research approach and methods. After confirming local support for the research with the UCC, applications for research ethics and a scientific research licence were submitted. Study protocols were approved by the Human Research Ethics Boards at the University of the Sunshine Coast (S181208) and by the Aurora Research Institute (#16521), which oversees research in the Northwest Territories.

2.2. Ulukhaktok case study

Ulukhaktok is a coastal Inuit community of approximately 440 people (91% Inuit) (216 males and 228 females) located on west coast of Victoria Island in the Inuvialuit Settlement Region (ISR), Northwest Territories, in the western Canadian Arctic (GNWT, 2018) (Fig. 1). Ulukhaktok is a young community with 70% (310 people) of the population less than 45 years of age. Most of the non-Inuit population are temporary residents, including teachers, health care workers, police, and municipal workers. Ulukhaktok was originally settled in the late 1930s, when the Hudson's Bay Company and Roman Catholic Mission consolidated their operations and relocated near the location of the current settlement (Condon, 1996). The majority of Inuit remained on the land, however, continuing a traditional subsistence lifestyle and traveling to Ulukhaktok only to trade. It was not until the late 1950s and 1960s that Inuit settled permanently at Ulukhaktok, enticed by government-sponsored public housing, increased investment in social services, and the availability of wage labour. In 1967, the last Inuit family to remain on the land moved into the settlement and the community has since expanded considerably in terms of infrastructure, services and local economy (Condon, 1987). Despite these lifestyle changes, subsistence activities continue to be valued activities among Inuit of Ulukhaktok, with 80% of community members participating in hunting and fishing and 40% of residents producing arts and crafts such as sewing, carving and print-making (GNWT, 2018). Inuinnaqtun, and specifically the dialect *Kangiryuarmiut*, is spoken in the community, mostly among older Inuit and those who live closely with Elders. English is now the dominant language among youth, education and business

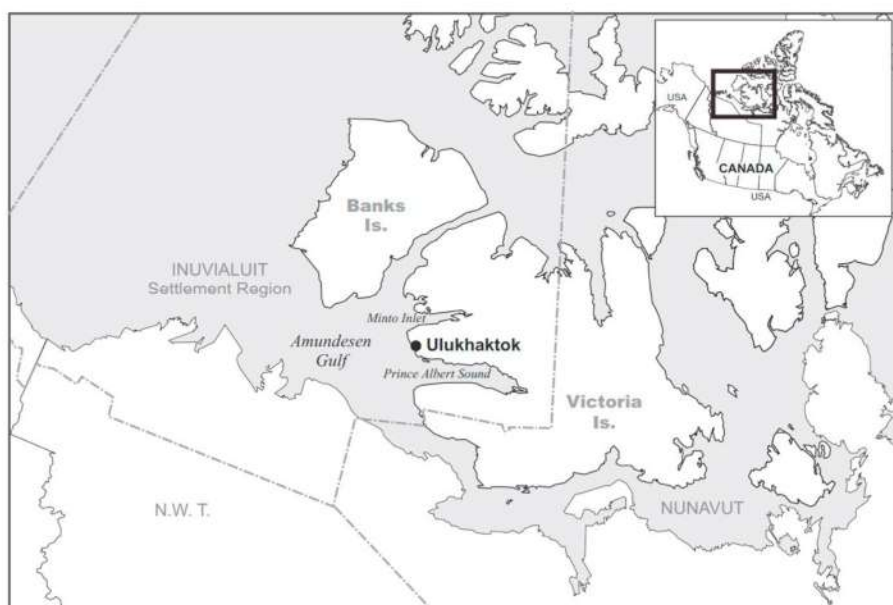


Fig. 1. Location of the community of Ulukhaktok (Pearce et al., 2011).

operations.

Since the 1980s, a number of government-funded sewing groups have emerged that target different age groups. Sewing groups usually involve meeting for two to three hours weekly to learn how to sew a particular item from paid instructors. Sewing supplies, materials and skins are usually provided and though participation is open to males and females, few, if any, males attend. The advent of organised sewing groups and teaching sewing in the school has ultimately changed how sewing is taught, because it occurs in a defined space and timeframe, whereas in the past these limitations did not exist. In the school, basic sewing skills such as sewing simple mitts or wall hangings are taught in the Inuinnagtun class. Sewing is mainly used as a tool to teach Inuinnagtun language with the learning of sewing skills as an added benefit; however, school plays an important role in exposing some students to sewing at young ages.

2.3. Data collection

Data were collected over two months in Ulukhaktok between January and March 2019 together with two Inuit research partners from Ulukhaktok (women ages 37 and 31) using semi-structured interviews ($n = 30$) with a sample of women stratified by age and engagement in sewing activities. The local research partners were chosen by the UCC because they were active sewers and had strong rapport with other women in the community. Purposive sampling was used to recruit interview participants ($n = 23$) between 18 and 80+ years of age. Snowball sampling was also used by asking participants to identify other individuals who were involved with sewing ($n = 7$). Interviews were conducted using an interview guide in a conversational style and at the convenience of the participant (supplementary materials). Follow-up visits were held with each participant to clarify and elaborate on information shared. Interviews were mostly conducted at the participant's home with others conducted at sewing groups. The interviews conducted in Inuinnagtun involved an experienced interpreter who translated to English during the interview and later verified the transcripts.

For the purpose of analysis, participants were divided into four general categories based on generation as advised by the Inuit research partners (Table 1). The term *Oldest Elders* refers to women who moved from the land into the settlement in the late 1960s and early 1970s when they were adults (>75 years). These women experienced life before settlement and are regarded in the community as key knowledge holders. *Elders* refers to the cohort of women who are the children of parents who grew up on the land and later moved into the settlement. Some of these women were born on the land and spent long durations of time living at land-based camps with their parents (approximately 50–74 years). *Young Elders* refers to women who were born and raised in the settlement. They are the children of Elders and in many instances, spent time with their grandparents (Oldest Elders) (approximately 35–49 years). *Adult* refers to the youngest women in the sample who were born and raised in the settlement and whose parents also spent most of their lives living in the settlement (approximately 18–34 years). One interview was conducted with an Older Elder couple, man and woman, to gain insights into the role of partnership in pre-settlement sewing. This interview is listed as one Oldest Elder participant.

To provide a better sense of context for the interviews, non-Inuit researchers were immersed in community life and spent time with

sewers of varying ages and skill levels individually and/or in sewing groups. Data were collected in the winter because it is when most sewing happens and when scheduled sewing groups occur. Visiting is commonplace in the community during the winter months when it is dark and cold, which helped to facilitate interviews. The lead researcher recorded their daily experiences and observations in a notebook.

2.4. Data analysis

Each completed interview transcript was reviewed with the Inuit research partners. This was an opportunity to ask questions and clarify information shared during the interview. The reviewed interview data were then analysed following the principles of latent content analysis to identify recurring or common themes related to the research questions (Bernard, 2012). The interview data were coded and analysed based on these themes using NVivo 11.4.0 qualitative data analysis software. Interview data are complemented, when available, with data from researcher notes. Direct quotes are used in the presentation of the findings to illustrate how the information was originally shared by participants, and to prioritize and celebrate Inuit women voices and experiences.

3. Results

The data reveal that sewing contributes to Inuit women's health and the collective health of the community in several ways, including: pride and sense of accomplishment; cultural identity; relaxation, decompression, and socialization; and spirituality and healing. Some items that were sewn by women in Ulukhaktok over the course of the research include, but are not limited to: clothing (e.g. *pualuks* (mitts), *kamiks* (Inuit style winter boots), *kihiks* (seal skin bottom shoes), *tuattugalaaks* (moccasins or slippers), *ięegaoteks* (seal skin waterproof shoes), *attunak* (bleached seal skin used to adorn *kamiks*), *attigi* (winter parka), *puhitaq* (fur ruff around *attigi* hood), sunburst (fur ruff on women's *attigi*); and assorted crafts (e.g. zipper pulls, tea cozies, dolls, fur animals). Sewers use hides that are harvested locally when available and also purchase hides at the community stores or through online shopping. Some oldest Elders still use *ivalu* (caribou sinew thread) but most participants purchase thread from stores. It is common for sewers to use both natural and synthetic materials, such as synthetic liner in *natiq pualuks* (seal skin mitts) or a natural *puhitaq* on a synthetic material *attigi*.

3.1. Pride and sense of accomplishment

Pride is felt by all participants when they contribute to keeping their culture going through sewing. This is achieved when they complete sewing projects, see others wearing completed items and wearing the items themselves. Oldest Elder and Elder participants and especially participants >75yrs said that they were proud of their sewing skills and in the quality of their work. They expressed satisfaction at being able to sew for their families and preferred to prepare skins themselves to ensure that they were sewing with the best quality materials. Young Elder and Adult participants said that completing a project was one of their favourite things about sewing. Sewing any item requires a certain amount of planning in terms of materials needed, time, and the knowledge of how to complete the task. It is about having a vision, starting a project and following through with it until it is finished. In many cases, participants sewed for family members, and their pride was elevated when they were able to present a completed item to someone they cared about. One Young Elder (37yrs, p11) described how she felt when she completed a pair of *kamiks* for her daughter.

"When I first made them, I would wear them so I could stare at them on my feet. That's my sense of relief. I put them on and stared at them and I just loved them, admired them on my feet, just for a few hours. It makes me feel good because I completed a pair of *kamiks* for my daughter and completed a project from start to finish."

Table 1
Demographic characteristics of interview participants in Ulukhaktok.

Cohort	Age	Totals
Adult	18–34	7
Young Elder	35–49	5
Elder	50–74	13
Oldest Elder	75+	5
Total		30

She is the oldest daughter in her family and before she started to sew, she depended on her mother and grandmothers to sew for her and her daughters. Completing a major project like *kamiks* is a big thing in her life as she is now seen as becoming competent in her ability to sew for her family, both in her own eyes and also in the eyes of her mother, grandmothers and others in the community. She is proud of what she has accomplished, despite the difficulties in doing so, in terms of overcoming having not learnt complex sewing skills at a younger age and self-doubt. It is also the complexity of the *kamiks* that contributes to pride as Young Elder and Adult participants shared that they were previously intimidated to start complex projects for fear of failure. Overcoming this fear and completing a complex project has given this participant and others the self-confidence and motivation to continue.

"On days that you think that you can't finish or run into mistakes, are you going to stop or keep going? I have decided to keep going. I have decided to complete because I love sewing, being around Elders, being around community and with people." – Young Elder (37yrs, p11).

Participants of all ages shared that at some point in their lives they did not believe that they could complete a sewing project until they finally tried and were successful. Success happened for participants at different ages, but all described feelings of satisfaction and self-importance, which together made them more confident in trying new sewing challenges.

"When you're wearing something you made, that you work so hard for yourself, you have that feeling, huh, holy shit I did it. Just to hear encouragement from others too, when you feel like give up, there is something in you that wants to finish it, especially when you grow up seeing your mom and grammas sew. We all grew up with sewers." – Elder (50+yrs, p19).

Oldest Elder and Elder participants said that they felt delighted when they saw younger people finish sewing projects because they are keeping the sewing traditions going and in doing so are developing into strong, independent women. As one Elder and active sewing instructor (64yrs, p23) shared, "... what the young ladies can accomplish and what they can finish, and they are so proud of it. It makes you feel so warm inside to see the smiles, and their smiling faces when they complete their project ... it just makes your heart melt, makes me even tear up when I see girls learning and getting together."

The happiness that older community members have in seeing others wearing sewed items is evident in daily life in the community. It is common for older sewers to approach younger sewers in the street who may be wearing a piece of clothing they sewed and comment on how proud they are of them for completing it and encouraging them to keep going. This is also evident in messages posted by older sewers on social media, notably Facebook, expressing their delight when a younger sewer has completed a project. For example, an Adult (31yrs, p4) posted a photo on social media of her wearing the *attigi* she sewed. It is significant because it is the first parka that she has ever sewed and to her it represents achieving competency that will enable her to sew winter parkas for her family members. Many people commented on her post with one Elder writing "one of a kind, beautiful sewing, proud of you" and another writing "awesome WTG, *Pinikgaluk attigi Ayuittutini*" ('awesome way to go, beautiful parka, keep going').

Young Elder and Adult participants described feeling elated when they first wore items they made themselves. An Adult (22yrs, p3) described this when she made her first seal skin *kamiks* for herself for Christmas.

"I just wanted to make these for me, to have Christmas *kamiks*. I got lots of compliments at Christmas, you are really like your mom, really could sew ... it felt good to be done. I felt proud of myself that I actually finished them."

During the Christmas season (late December), the community holds 'winter games' daily for two weeks. It is a time in the year when everyone in the community comes together to celebrate. It is a time for people to dress up and look nice, and participants take pride in wearing items that they have sewed for themselves or received from others. One

Elder (66yrs, p20) shared the satisfaction she felt sewing new clothes for her family in time for Christmas.

"We always couldn't wait for Christmas and Easter because we always would get shoes and covers made all new. I would finish these up around November/December because that's when I am sewing for the family, Christmas clothing. I finally started sewing again since November, I made them all Christmas clothing, just because I wanted them to have something nice at Christmas time."

All participants said that they sew to earn income, and 80% ($n = 24$) also sew for their families. Learning how to sew is considered by participants as a practical way to earn income and gain financial independence. Sewing as a commodity has empowered many of the participants in the market economy and has enabled them to provide for their families with nutritional food, health services and higher education. Sewing items for selling, however, particularly those made for specific orders, is very different than sewing for one's family. Participants expressed positive feelings when sewing for their family, but they did not always have the same feelings when sewing to sell, as it could be stressful to meet time and style demands, and it may not be what they feel like sewing. Some participants said that sewing to meet an order can also limit creativity and become repetitive.

All participants said that the quality of home-made clothing was superior to that of store-bought clothes and they felt pride in being able to sew for their families. An Adult (32yrs, p7) shared how she felt proud when her son wears the *attigi* she sewed for him when he travels on the land when it is really cold. Not only is the quality higher, but participants explained that they could design and tailor a clothing item specifically for the person who would be wearing it.

3.2. Cultural identity

Sewing traditional items was described by participants as being reflective of their Inuit cultural identity. It is about carrying on the traditions of their ancestors and their Inuit culture through patterns, designs and stitching. For Young Elder and Adult participants, sewing offers them an opportunity to connect with their ancestors and traditions. For Oldest Elder and Elder participants, sewing provides continuity between their past way of living and the present. As one Elder (67yrs, p22) shared, "Wearing what we wear and how we make it gives us enjoyment and pride of being who we are ... when my mom used to make us parkas, it made us feel so proud ... I like trying to make our own culture in our traditional way, not to make new style because my mom and dad's culture is important to me, that's how I learned and grew up. I always try to keep my mom's way so that we keep her culture and tradition going."

She grew up on the land and was taught the importance of making clothing for her family. For life on the land, sewing was essential for survival and a part of everyday life. The participant has many brothers and sisters and she helped her mom sew for a large family. While her sisters have since developed their own individual ways of making patterns and stitching, she is committed to keeping her family patterns and sewing style going, despite the challenges in doing so. Her grandchildren often present her with ideas of what they would like her to sew for them and she tries to adapt her patterns and style to accommodate these desires. More importantly, she explains that sewing is about teaching young people about their identity, who they are and where they come from.

"It's because you have to teach them their identity. Like when we were growing up, we never had store bought stuff, but now the kids are getting used to store bought stuff because they want to look different or the same as this or that. Our identity is sewing all the time and that is what keeps us going and it's a lot cheaper than buying except for sales. Buying the material, keeping your mind active. That is your identity that comes with your pattern and sewing, it's part of life, you are passing it on." – Elder (67yrs, p22).

Participants within all age groups shared how sewing connects them

with their ancestors. All participants (regardless of age) described growing up with and watching grandparents and other Elders sewing and telling stories about life on the land. They explained how when they sewed a particular item or in a specific way that it reminded them of these times and gave them a feeling of closeness with family who had passed away. A Young Elder (43yrs, p10) explained this.

"I like to think of it, like sewing, is a link to my past. Like long ago, we didn't have a will, or we didn't have property or jewellery to hand down, it's the skills and the values, that's what we hand down."

Participants described how sewing is part of who they are as individuals and their culture. They emphasized the importance of putting time and effort into sewing clothing because it was a reflection of their identity and family. Community members can usually identify who sewed what items by looking at their style, including colour selection, patterns and designs. An Elder (55yrs, p16) explained how sewing reflects a sewer's identity.

"That's the thing too, long ago everybody knew what belonged to who, no matter if everybody had the same thing, everybody knew what was theirs, they recognised them. You just get to know how everybody has their styles and how they sew ... you can always tell whose sewing is from who from their design. Everybody had their own style or design."

Sewing is also important in the construction of women's identity. Growing up in a community where people are making traditional clothing has an impact on how younger girls view being older, and eventually becoming women. There is a sense of pride and excitement of growing older, especially becoming an Elder, which sometimes comes with increased respect and influence in the community.

"When I was really small, I envisioned myself, I saw myself in the future as an adult with a parka, *pualuks*, *kamiks*, I can't wait until I am an old enough to look like that, instead of always my mom or aunties making them for me, I used to say "I can't wait to make my own." – Young Elder (39yrs, p12).

The participant further shared that getting to the stage of completing sewing projects and making clothes for herself and her family is a sense of relief. She says that even though she is able to do these projects, it is important to still ask for help and be humble towards Elders who provide guidance and valuable teachings. All participants, despite various motivations and reasoning, view sewing as important to their identity as Inuit women and want traditional teachings to be passed onto younger generations.

3.3. Relaxation, decompression, and socialization

All participants shared that sewing is a way to relax and reduce stress in their lives. Living in a community where socialising is a big part of everyday life, sewing is seen by participants as an activity that can help them "wind down" and focus their minds on one task. An Elder (71yrs, p25) described waking up early in the morning to sew during the winter when it is dark outside and others are sleeping. It is a peaceful time when she can sit and sew quietly with a cup of tea and think before starting the day with the usual tasks and responsibilities involved with caring for an extended family. Others shared similar feelings and described sewing as something that brings balance to their everyday lives. As one Adult (32yrs, p7) shared, "You put all your focus and your attention to what you are sewing, like you forget about the other things going on ... when I'm sewing I am doing something I get to do, it's me, it's my project. To just sit and relax and sew, and do something for me, with my time, not always do hockey or homework. It helps me to keep balance from all the busyness and all the chaos."

The participant has four young children and works hard to keep up with the daily responsibilities of being a mother. It is essential to her to find balance between daily duties and her personal health in order for her home to be productive and happy. She explained that going to sewing group helps her get out of the house and gather with other women to socialise, learn from each other and do something that she enjoys. Other participants also described sewing group as important

space for women, especially those who stay home with children or are elderly and would otherwise not go out much.

"It gets them out of their house too, some of the ladies stay home all the time, because they have to maintain their house and kids so they don't get enough time during the day to go out to have a cup of coffee or tea with friends and family, so having sewing groups helps them come out." – Young Elder (39yrs, p12).

Sewing groups are increasingly important for socialization at a time when households and individuals have become more insular due to the uptake of social media, television, video games, cell phones and other technologies. Participants shared that unlike even ten years ago, fewer people go visiting in the evenings, and it takes something like sewing group for people to go out of their houses and socialise. One Young Elder (37yrs, p11) shared that without the sewing group they would rarely see some of the women who they see at sewing group because their lives are busy and there is limited opportunity to communicate with them other than on Facebook. Moreover, sewing group brings women together who may otherwise not sew together and exposes younger sewers to Elder teachers other than their immediate family members.

3.4. Spirituality and healing

Participants commonly described feeling at peace when sewing. Many participants have experienced profound traumas in their lives, including the loss of loved ones and the legacy of residential schools and colonization. Sewing provides participants with a focused activity that helps to ease their minds and concentrate on a challenging and productive task that brings them satisfaction, self-worth and value.

"When I sew, I am just at peace. That's just how I feel, just nothing bothering me, I am enjoying what I am doing. I think that is because of growing up with it, right from really tiny, trying to learn, trying to sew. When I sew, I don't think of nothing, I don't think of frustration unless I am in a hurry. If I am in a hurry to get something done then too bad it's not going to get done because I don't want to get frustrated while I am trying to do something. That's just how I feel, if I start getting frustrated, okay, put it away ... when we make something, especially for our kids. That's all made from you to them, it's a part of you, you're doing something for someone you love." – Elder (55yrs, p16).

Sewing is as a way to meditate, think and find solutions to problems. A lot of the women have big responsibilities with families, jobs and social commitments, and there is a need to have time to reflect and think.

"That's why it's really healing when you are sewing on your own and you are just listening to music or you are outside. I like to get up when it starts to get bright in the morning, sit here and sew and watch the dawn get bright and I just love that. That's what always calm me down, you know sewing, and even doing art, or drawings. I always feel a calming, it helps me think how I can overcome my problems, it heals, kind of like a helper. It doesn't really heal me, but it helps me go through that process of healing, so it is really good. And it lifts your heart up too, some colours at times, when you are sewing with certain colours, it kind of, you're at the place you want to be." – Elder (61yrs, p21).

The participant is a graphic artist known for her stencil prints, drawings and embroidery. She began drawing when her family was on the land and she would watch her father make stencils and he would help her with her drawings. She also worked with the wellness youth council in the community, where she included sewing in her counselling.

"I have taught our sewing when I am counselling, when I used to be the city counsellor, a lot of times I use art and sewing for just sitting there and talking. And I find it always calms the child or person down, and it makes you feel so at peace, like you could start talking about anything. And while you are sewing and talking, there is a place in your mind where you're concentrating on what you are doing and you are still talking about what happened or what's bothering you, what traumatised you, and it makes it really easy for people to talk." – Elder (61yrs, p21).

Participants described sewing as mechanism they used to get through

emotional times in their lives and as a tool to help when they needed to calm down or think through situations.

"Sometimes I use it as a getaway, when I'm feeling angry or frustrated and I don't want to see anybody. I just sit there and sew, think and contemplating until my frustration and anger or that goes away. Sometimes I use it for some kind of mechanism too, and I really get a lot of sewing done in that way. I mean, I think, more than anything too, I find just sitting there sewing you know, breathing, it just helps me settle down, and get over my frustration or my anger and just put me back in a place when I can, you know, sit normal again and be more in peace with myself and my surroundings, because sometimes when you get frustrated, people use different mechanisms to get rid of it." – Elder (66yrs, p20).

Participants described feeling better after sewing when they were going through an emotional time. To some, it was a means to help think through problems, and for others, it was about using the toughness in the materials to get frustration and anger out. A Young Elder (39yrs, p12) described that when she was sewing a seal skin hat for one of her grandchildren, she worked the tough materials to get her frustration out. She went on to share that sometimes she could see it in her sewing too, especially in the stitching, where she was angry. Participants also shared how some items are sewn with the intention of having healing properties for the person who wears them. Participants often described sewing for people who may be going through a difficult time, with the intention of bringing some happiness to the person.

"I made a pair [*kamiks*] for myself, I gave them away to Jill, that was the year her husband died and I felt so heartbroken for her, and I thought I will give them to her, maybe she will feel a bit happier." – Elder participant (55yrs, p15).

On another level, some participants explained that a clothing item can be sewn to have positive healing and health properties for the person wearing them. As an Elder (67yrs, p22) shared, "my mom used to say in Inuinnaqtun, each stitch is made in love." In one instance, a participant explained how she learned of a woman who suffers from arthritis in her feet and was wearing *kamiks* as way of keeping her feet warm. The arthritis got worse and she unexpectedly experienced other serious health concerns with no signs of improvement in her health. The participant found out that the *kamiks* the woman was wearing were sewn by a past-Elder who was believed to have been an *angakoq* (Inuit shaman) who sometimes used her powers to harm. The participant instructed the woman to immediately take the *kamiks* off and that she would sew her new *kamiks* that would carry love and good health.

All participants emphasized how sewing has a positive health benefit in their own life. For some participants, sewing is a way to keep their mind off unhealthy habits.

"It's just calm, keeps me from going for a cigarette mostly. I started smoking at a young age, and I have been trying to cut down and sewing has been helping me a lot." – Adult (31yrs, p6).

Others described sewing as something they really love, that makes them feel healthy because it of the happiness it brings them and the memories it helps them create.

"Even sewing, will give you memories, it attaches you to some part of your life. It brings you back, it's amazing what sewing can do for you. I am so happy and privileged to have memories of drum dance and sewing, and making wall hanging with my late grandmother. I'm just proud to be sewing and a sewing instructor, happy to be doing something I love." – Young Elder (37yrs, p11).

Overall, all participants associated positive feelings with sewing, many which they connected to healing, and did so in their own personal ways.

4. Discussion

Inuit understandings of health are holistic and include cultural, environmental and spiritual components of wellbeing; our results highlight important insights about the role that culture, and specifically

sewing, play in Inuit health. The research shows that Inuit health at an individual scale is influenced by the collective experience of the community. Healthy living for Inuit is a collective practice and sewing reinforces social and environmental relationships that are valued by Inuit (Wenzel, 1981; Jasiuk, 2016). The results of this research support the findings of research with Inuit from other regions of the Arctic that also identified participation in cultural practices such as hunting, fishing and trapping to enhance an individual's mental and emotional health (e.g. Kral et al., 2009; Cunsolo Willox et al., 2012; Kirmayer et al., 2009).

Within the current social structure of the community, sewing has become an important cultural practice to enable Inuit to both practice and carry on their culture. In the past half century, Inuit have experienced sweeping societal changes, which have eroded many aspects of pre-settlement land-based culture. There has been loss of language, knowledge, skills and values once integral to Inuit society (Pearce et al., 2011). There have also been pressures from globalization, and many Inuit deal with the stresses associated with transitioning from a land-based culture to settlement living, and the intergenerational trauma caused by residential schooling (Condon, 1987; Bombay et al., 2014). Inuit who engaged in this research have all been affected by these changes and have experienced some breakdown in the generation and transmission of Inuit knowledge, including that which relates to sewing. As such, for many of the women, sewing is a way of re-connecting with their culture, they feel proud to be practicing their culture, as individuals and collectively, with Elders saying how proud they are to see younger women sewing. Sewing contributes to their identity as Inuit women. This is an important finding at a time when identities are somewhat blurred within the context of settlement living and globalization. It is also consistent with the findings of other studies, which found that sewing is a key part of Inuit culture and identity (Miller, 1994; Isenman, 1997; Billson and Mancini, 2007). Having the knowledge and skills needed to sew clothing contributes to one's confidence and pride, and others in the community also feel proud when they see sewers carrying on their traditions (Hall et al., 1994; Kral and Idlout, 2012). Most of the women engaged in this research did not grow up on the land and many of them were forcibly removed from their families and culture for long durations of time for schooling. They were told what their priorities were: to get an education, and to adopt western culture - clothing, language, mannerisms, and to prepare for wage employment. Now, many of the women who endured this trauma are taking back their culture through sewing; sewing is an expression of cultural resilience.

The finding that all participants sew to earn income and 80% ($n = 24$) also sew for their families shows a major cultural change. Selling sewings has empowered some sewers financially but also has implications for sewing itself. Sewing items for selling, particularly those made for specific orders, is very different than sewing for one's family. Sewers expressed positive feelings when sewing for their family, but they did not always have the same feelings when sewing to sell. Others have documented tensions about the commercialisation of subsistence outputs, notably country foods (Collings et al., 1998; Ford et al., 2016).

The research demonstrates that sewing brings people together at a time when social isolation is becoming more apparent (Richmond, 2009), and gives participants the chance to learn vital, tangible skills that continue to have social, economic and cultural importance (Miller, 1994; Oakes, 1995). Sewing groups provide women with an opportunity to leave their houses and meet with other women in the community in a social atmosphere. Sewing groups were discussed as a form of counselling and a platform for elders to share stories and impart wisdom. Other studies conducted outside of the Arctic have also found sewing groups to play a positive role in enhancing mental health among women (e.g. Palmer and Ward, 2007; Salt et al., 2017).

Living in a settlement comes with new pressures and stresses such as the time schedule of wage employment and school, the need to earn an income, and challenges associated with increased access to global markets (Condon et al., 1995; Pearce et al., 2011), including negative influences such as gambling and substance use (Pearce et al., 2010).

Sewing is a physical and spiritual space that women go to get away from these stresses while also performing a productive task. Be it early morning before others wake up, evening sewing classes, or passing time, women describe sewing as meditative, calming, and relaxing whereas other aspects in their lives might be simultaneously hectic. Sewing contributes to stronger social networks and provides women with a marketable product from which to earn income. In doing so, sewing, regardless of education or job training, provides women with the ability to be financially independent.

The research reinforces the important role that sewing and sewing groups play in healing from trauma, including through the acquisition and practice of traditional sewing skills, intergenerational communication and counselling (Miller, 1994; Dowsley et al., 2010; Bunce et al., 2016). Some items are also sewn with the intention of healing. Sewing an item for someone going through a rough time was described as more than an act of kindness, but done so with the intention of healing, from a physical or emotional wound. This finding speaks to the intangible aspects of sewing that require further investigation.

5. Conclusions

Wenzel (1981) described an Inuit approach to health as associative in that it considers health within the context of the individual's environmental and cultural relationships. The results suggest that sewing can facilitate the maintenance of social relationships and cultural traditions that are important in fostering a sense of individual and community identity, which are strong components of health and well-being (NCCAH, 2012). As a cultural practice, sewing is about older generations teaching younger generations about their identity, who they are and where they come from. For some participants, sewing is a way through which they are taking back their culture. Sewing is a space through which participants connect with their culture and each other to produce items that continue to have social and economic value. Sewing is also a form of healing that helps participants ease their minds and focus on a task that brings them satisfaction, pride and sense of accomplishment.

Rather than diagnosing and treating the symptoms of an illness, an Inuit approach to health sees an illness as extending beyond the patient to include societal and environmental effects (Wenzel, 1981). Our findings reinforce that sewing is an important cultural practice that allows Inuit to nurture social relationships, cultural traditions and subsistence activities (Oakes, 1995). In doing so, sewing contributes positively to the health of the individual and the collective health of the community.

Author contributions

K.E. and T.P. conceived and developed the project, collected and analyzed the data with input from the UCC and Nunamin Illihakvia project team. K.E. and T.P. produced the original draft. All authors edited and approved the manuscript.

Acknowledgements

The authors thank Donna Akhiatak, Susie Memogana and Annie Goose for their assistance in data collection and intellectual contributions to the research. A special thank you to Winnie Akhiatak, Harold Wright, Jean and Pat Ekpakhoak, Robert and Agnes Kuptana, Helen and Joseph Kitekudlak, Karen Kitekudlak, Beverly Memogana, Joyce Banksland and Sara Kallak for assistance and guidance during the course of the research. This research was possible because of the generosity and kindness of the people of Ulukhaktok. The contributions of Dr. Harriot Beazley, Brendan Doran and Dr. Claudia Baldwin are also acknowledged. This research was supported by the *Nunamin Illihakvia* project, governed by the Ulukhaktok Community Corporation and funded by Indigenous Services Canada, Climate Change and Health Adaptation Program

(CCHAP).

Appendix A. Supplementary data

Supplementary data to this article can be found online at <https://doi.org/10.1016/j.socscimed.2020.113523>.

References

- Bernard, H.R., 2012. *Social Research Methods: Qualitative and Quantitative Approaches*. Sage Publications.
- Billson, J.M., Mancini, K., 2007. *Inuit Women: Their Powerful Spirit in a Century of Change*. Rowman & Littlefield Publishers.
- Bombay, A., Matheson, K., Anisman, H., 2014. The intergenerational effects of Indian Residential Schools: implications for the concept of historical trauma. *Transcult. Psychiatr.* 51 (3), 320–338.
- Borré, K., 1994. The healing power of the seal: the meaning of Inuit health practice and belief. *Arctic Anthropol.* 1–15.
- Bunce, A., Ford, J., Harper, S., Edge, V., IHACC Research Team, 2016. Vulnerability and adaptive capacity of Inuit women to climate change: a case study from Iqaluit. *Nunavut. Nat. Hazards* 83 (3), 1419–1441.
- Christie, L., Halpern, J.M., 1990. Temporal constructs and Inuit mental health. *Soc. Sci. Med.* 30 (6), 739–749.
- Collings, P., Wenzel, G., Condon, R.G., 1998. Modern food sharing networks and community integration in the central Canadian Arctic. *Arctic* 301–314.
- Condon, R.G., 1987. *Inuit Youth: Growth and Change in the Canadian Arctic*. Rutgers University Press, New Brunswick.
- Condon, Richard, 1996. *The Northern Copper Inuit: A History*. University of Toronto Press Inc, Toronto.
- Condon, R.G., Collings, P., Wenzel, G., 1995. The best part of life: subsistence hunting, ethnicity, and economic adaptation among young adult Inuit males. *Arctic* 31–46.
- Dowsley, M., Gearheard, S., Johnson, N., Inksetter, J., 2010. Should we turn the tent? Inuit women and climate change. *Études Inuit Stud.* 34, 151–165.
- Ford, J.D., Macdonald, J.P., Huet, C., Statham, S., MacRury, A., 2016. Food policy in the Canadian North: is there a role for country food markets? *Soc. Sci. Med.* 152, 35–40.
- Government of the Northwest Territories (GNWT), 2018. *Statistical Profile: Ulukhaktok*. <https://www.statsnwt.ca/community-data/Profile-PDF/Ulukhaktok.pdf>.
- Hall, J., Oakes, J.E., Webster, Sally Qimmiu'naaq, 1994. *Sanatujut: Pride in Women's Work: Copper and Caribou Inuit Clothing Traditions*.
- Harper, S.L., Edge, V.L., Ford, J., Willox, A.C., Wood, M., McEwen, S.A., IHACC Research Team, 2015. Climate-sensitive health priorities in Nunavut, Canada. *BMC Publ. Health* 15 (1), 605.
- Healey, G.K., 2008. Tradition and culture: an important determinant of Inuit women's health. *Int. J. Indigenous Health* 4 (1), 25–33.
- Imrie, R., Warren, R., 1988. Health promotion survey in the Northwest Territories. *Can. J. Public Health/Revue Canadienne de Santé Publique* 79, 16.
- Inuit Tapiriit Kanatami (ITK), 2014. *Social Determinants of Inuit Health in Canada*. Inuit Tapiriit Kanatami, Ottawa.
- Inuit Tapiriit Kanatami (ITK), 2018. *National Inuit Strategy on Research*. <https://www.itk.ca/wpcontent/uploads/2018/03/National-Inuit-Strategy-on-Research.pdf>.
- Irwin, C., 1989. Lords of the Arctic: Wards of the State: the Growing Inuit Population, Arctic Resettlement and Their Effects on Social and Economic Change. Dalhousie University, Department of Sociology and Social Anthropology.
- Isank, C.A., Marchessault, G., 2008. Meaning of health: the perspectives of Aboriginal adults and youth in a northern Manitoba First Nations community. *Can. J. Diabetes* 32 (2), 114–122.
- Issenman, Bk, 1997. *Sinews of Survival: the Living Legacy of Inuit Clothing*. UBC Press.
- ITK and NRI, 2007. *Negotiating research relationships with Inuit communities: a guide for researchers*. Scot Nickels, Jamal Shirley. In: Laidler, Gita (Ed.), *Inuit Tapiriit Kanatami and Nunavut Research Institute: Ottawa and Iqaluit*, p. 38.
- Jasiuk, L., 2016. *Inuit Women's Conceptualizations of, and Approaches to, Health in a Changing Climate*.
- King, M., Smith, A., Gracey, M., 2009. Indigenous health part 2: the underlying causes of the health gap. *Lancet* 374, 76–85.
- Kirmayer, L.J., Brass, G.M., Tait, C.L., 2000. The mental health of Aboriginal peoples: transformations of identity and community. *Can. J. Psychiatr.* 45 (7), 607–616.
- Kirmayer, L., Simpson, C., Cargo, M., 2003. Healing traditions: culture, community and mental health promotion with Canadian Aboriginal peoples. *Australas. Psychiatr.* 11 (Suppl. 1), S15–S23.
- Kirmayer, L.J., Fletcher, C., Watt, R., 2009. Locating the Ecocentric Self: Inuit Concepts of Mental Health and Illness. *Healing Traditions: the Mental Health of Aboriginal Peoples in Canada*. UBC Press, Vancouver, British Columbia, Canada, pp. 289–314.
- Kral, Michael J., 2003. *Unikkaartuit: meanings of well-being, Sadness, suicide, and change in two Inuit communities*. In: *Health Canada: Report Submitted to National Health Research and Development Programs*.
- Kral, M.J., Idlout, L., 2012. It's all in the family: wellbeing among Inuit in arctic Canada. *Happiness across Cultures*. Springer, Dordrecht, pp. 387–398.
- Kral, M.J., Wiebe, P.K., Nisbet, K., Dallas, C., Okalik, L., Enuaraq, N., Cinotta, J., 2009. Canadian Inuit community engagement in suicide prevention. *Int. J. Circumpolar Health* 68 (3), 292–308.
- Kral, M.J., Idlout, L., Minore, J.B., Dyck, R.J., Kirmayer, L.J., 2011. *Unikkaartuit: meanings of well-being, unhappiness, health, and community change among Inuit in Nunavut, Canada*. *Am. J. Community Psychol.* 48 (3–4), 426–438.

Iniciado em terça, 23 ago 2022, 08:37

Estado Finalizada

Concluída em terça, 23 ago 2022, 08:38

**Tempo
empregado** 34 segundos

Questão 1

Não respondido

Vale 1,00 ponto(s).

Com base na relação entre a costura e a identidade cultural, analise as afirmativas abaixo:

I - A memória dos ancestrais é revivida por meio da observação dos avós costurando.

II - Os traços da herança cultural esquimó estão nas estampas e técnicas de costura dos ancestrais.

III - O ato de vestir as roupas feitas pela comunidade é objeto de orgulho e senso de pertencimento.

IV - A prática da costura também é muito importante para a formação de uma identidade feminina na comunidade.

V - A autoria das estampas dos membros da comunidade é facilmente reconhecível pelo seu estilo e características.



Escolha uma opção:

- ☐ Apenas as alternativas I e V estão corretas.
- ☐ Apenas as alternativas I, III e V estão corretas.
- ☐ Apenas a alternativa III está correta.
- ☐ Todas as alternativas estão corretas.

Questão 2

Não respondido

Vale 1,00 ponto(s).

No que tange às propriedades de cura e relaxamento do ato de costurar na comunidade de esquimós, é INCORRETO afirmar que tal atividade

Escolha uma opção:

- ☐ Pode ser realizada a qualquer hora do dia, em especial nos momentos de silêncio.
- ☐ Potencializa a qualidade de vida, na medida em que ela auxilia a conexão do grupo de esquimós.
- ☐ Propicia o senso de autovalorização, reduzindo o estresse e o peso do cotidiano.
- ☐ Possibilita a publicação de posts em redes sociais, fazendo com que os produtos sejam vistos por mais pessoas.

Questão 3

Não respondido

Vale 1,00 ponto(s).

Para alguns dos membros da comunidade de esquimós, o ato de costurar é uma forma de manter sua cultura e identidade, na medida em que

Escolha uma opção:

- ☐ Mescla a tradição com as novas tendências da comunidade.
- ☐ Propaga a tradição via redes sociais como o Facebook.
- ☐ Mantém apenas os membros mais antigos dominando as habilidades de costura.
- ☐ Permite aos anciões compartilhar as histórias e compartilhar a sua sabedoria.

Questão 4

Não respondido

Vale 1,00 ponto(s).

Considerando o papel dos membros da comunidade e sua relação com a cultura e suas tradições, leia as afirmativas abaixo e marque a alternativa correta:

- I - Há grande publicidade dos trabalhos de costura nas redes sociais.
- II - Costurar torna-se um ato de persistência e resiliência para as mulheres.
- III - As mulheres da comunidade costuram exclusivamente para o seu sustento.
- IV - A costura tradicional mescla-se com novas ideias vindas das novas gerações.
- V - Costurar é uma forma de garantir independência para as mulheres da comunidade.



Escolha uma opção:

- ☐ I, IV e V são falsas.
- ☐ I e III são falsas.
- ☐ II, III e V são verdadeiras.
- ☐ Apenas III é falsa.

Questão 5

Não respondido

Vale 2,00 ponto(s).

Explique, de acordo com o texto, quais são os efeitos das atividades de costura para as mulheres da comunidade do Ártico Canadense.



Questão 6

Não respondido

Vale 2,00 ponto(s).

Aponte e comente a respeito de **duas** diferenças entre as gerações antigas e as mais jovens descritas pelo texto, face à relação com o ato de costurar.

Questão 7

Não respondido

Vale 2,00 ponto(s).

Identifique, de acordo com o texto, os **quatro** grupos dos entrevistados constantes do estudo, e explique qual o contexto de cada um desses grupos.







Universidade
Federal de
Uberlândia

PROFLIN - EXAME DE PROFICIÊNCIA EM LÍNGUA
ESTRANGEIRA E LÍNGUA PORTUGUESA PARA
ESTRANGEIROS

LÍNGUA INGLESA

HUMANIDADES

GABARITO

TEXTO-BASE: Kristin Emanuelsen, Tristan Pearce, Jill Oakes, Sherilee L. Harper, James D. Ford, Sewing and Inuit women's health in the Canadian Arctic, *Social Science & Medicine*, Volume 265, 2020, 113523.
ISSN 0277-9536 <https://doi.org/10.1111/jaac.12687>

QUESTÕES OBJETIVAS:

QUESTÃO 1:

Enunciado:

Com base na relação entre a costura e a identidade cultural, analise as afirmativas abaixo:

I - A memória dos ancestrais é revivida por meio da observação dos avós costurando.

II - Os traços da herança cultural esquimó estão nas estampas e técnicas de costura dos ancestrais.

III - O ato de vestir as roupas feitas pela comunidade é objeto de orgulho e senso de pertencimento.

IV - A prática da costura também é muito importante para a formação de uma identidade feminina na comunidade.

V - A autoria das estampas dos membros da comunidade é facilmente reconhecível pelo seu estilo e características.

Gabarito:

Todas as alternativas estão corretas.

Justificativa:

O candidato que selecionou esta alternativa acertou a questão, pois das afirmações I a V, todas estão corretas.

Distratores:

1) Apenas a alternativa III está correta.

INCORRETA: apesar de a afirmação III estar correta, todas as outras afirmativas elencadas também estão corretas, portanto o candidato que selecionou esta opção ignorou que as outras afirmações também eram verdadeiras.

2) Apenas as alternativas I e V estão corretas.

INCORRETA: apesar de as afirmações I e V estarem corretas, todas as outras afirmativas elencadas também estão corretas, portanto o candidato que selecionou esta opção ignorou que as outras afirmações também eram verdadeiras.

3) Apenas as alternativas I, III e V estão corretas.

INCORRETA: apesar de as afirmações I, III e V estarem corretas, todas as outras afirmativas elencadas também estão corretas, portanto o candidato que selecionou esta opção ignorou que as outras afirmações também eram verdadeiras.

QUESTÃO 2:

Enunciado:

No que tange às propriedades de cura e relaxamento do ato de costurar na comunidade de esquimós, é INCORRETO afirmar que tal atividade

Gabarito:

Possibilita a publicação de posts em redes sociais, fazendo com que os produtos sejam vistos por mais pessoas.

Justificativa:

1) Propicia o senso de autovalorização, reduzindo o estresse e o peso do cotidiano.

INCORRETA: Esta questão é incorreta pois o candidato poderá encontrar no texto essa menção à redução do stress como um dos efeitos terapêuticos do ato de costurar.

2) Pode ser realizada a qualquer hora do dia, em especial nos momentos de silêncio.

INCORRETA: Esta questão é incorreta pois o candidato poderá encontrar no texto essa menção ao fato de que alguns membros da comunidade gostam de costurar em momentos de silêncio.

3) Potencializa a qualidade de vida, na medida em que ela auxilia a conexão do grupo de esquimós.

INCORRETA: Esta questão é incorreta pois o candidato poderá encontrar no texto essa menção à melhora da qualidade de vida pelo ato de costurar, além de socializar com o grupo.

QUESTÃO 3:

Enunciado:

Para alguns dos membros da comunidade de esquimós, o ato de costurar é uma forma de manter sua cultura e identidade, na medida em que

Gabarito:

Permite aos anciões compartilhar as histórias e compartilhar a sua sabedoria.

Justificativa: esta alternativa é a correta porque ao longo do texto, nota-se a maneira com a qual os anciões esforçam-se para compartilhar as histórias, e mostram também a sua satisfação quando percebem o esforço dos mais jovens na tentativa de pertencer ao grupo e aprender os costumes e tradições.

1) Propaga a tradição via redes sociais como o Facebook.

INCORRETA: Esta alternativa é incorreta, pois não há menções de propagação da tradição via internet ou redes sociais. A menção ao Facebook se dá por conta da satisfação de divulgar uma conquista específica, mas não necessariamente preenche o enunciado da questão.

2) Mescla a tradição com as novas tendências da comunidade.

INCORRETA: Esta alternativa é incorreta, pois não contempla inteiramente o que o enunciado pede. Não está claro no texto que a tradição esteja mesclada com as novas tendências, mas sim que os anciões tentam propagar a tradição aos mais jovens.

3) Mantém apenas os membros mais antigos dominando as habilidades de costura.

INCORRETA: Esta alternativa é incorreta porque, apesar de os membros antigos costurarem e manterem a tradição, eles incentivam os mais jovens a costurar também, criando assim uma possibilidade de compartilhar a tradição.

QUESTÃO 4:

Enunciado:

Considerando o papel dos membros da comunidade e sua relação com a cultura e suas tradições, leia as afirmativas abaixo e marque a alternativa correta:

Gabarito:

I e III são falsas.

Justificativa: Esta alternativa é a correta, porque as afirmativas I e III não estão descritas dessa forma no texto, uma vez que não há publicidade dos trabalhos da comunidade na internet, tampouco há a atividade de costura para sustento das mulheres, uma atividade que se configura como terapêutica para os membros da comunidade.

I - Há grande publicidade dos trabalhos de costura nas redes sociais.

II - Costurar se tornar um ato de persistência e resiliência para as mulheres.

III - As mulheres da comunidade costuram exclusivamente para o seu sustento.

IV - A costura tradicional mescla-se com novas ideias vindas das novas gerações.

V - Costurar é uma forma de garantir independência para as mulheres da comunidade.

1) II, III e V são verdadeiras.

INCORRETA: Esta alternativa está errada, porque a afirmativa III é falsa, uma vez que há não a atividade de costura para exclusivo sustento das mulheres; esta é uma atividade que se configura como terapêutica para os membros da comunidade.

2) Apenas III é falsa.

INCORRETA: Esta alternativa é incorreta porque a afirmativa I também é falsa.

3) I, IV e V são falsas.

INCORRETA: Esta alternativa é incorreta porque apenas a afirmativa I é falsa, e as afirmativas IV e V são verdadeiras.

QUESTÃO 5:

Enunciado:

Explique, de acordo com o texto, quais são os efeitos das atividades de costura para as mulheres da comunidade do Ártico Canadense.

GABARITO: Nesta questão, os candidatos deveriam trazer o foco do artigo quanto à investigação do ato de costurar e suas implicações e benefícios na comunidade dos esquimós. Assim, a resposta deveria contemplar os efeitos mais relevantes da costura para as mulheres, a saber: a preservação da identidade cultural da comunidade (Sewing is also important in the construction of women's identity); a socialização com outras mulheres da comunidade e o ato de costura como um meio de descansar das atividades cotidianas (It is essential to her to find balance between daily duties and her personal health in order for her home to be productive and happy. She explained that going to sewing group helps her get out of the house and gather with other women to socialise, learn from each other and do something that she enjoys); o senso de espiritualidade que cerca o ato de costurar (Sewing is as a way to meditate, think and find solutions to problems. A lot of the women have big responsibilities with families, jobs and social commitments, and there is a need to have time to reflect and think);

QUESTÃO 6:

Enunciado:

Aponte e comente a respeito de duas diferenças entre as gerações antigas e as mais jovens descritas pelo texto, face à relação com o ato de costurar.

GABARITO: O candidato deveria ter focado na relação entre as gerações antigas e as jovens gerações apontando, por exemplo, o fato de as novas gerações ignorarem o ato de costurar como elemento essencialmente cultural. Dentre as diferenças, pode-se apontar o fato de as gerações jovens estarem mais conectadas à internet do que os idosos, e o fato de que os idosos fazem um esforço para manter a tradição viva. (As a cultural practice, sewing is about older generations teaching younger generations about their identity, who they are and where they come from). Além disso, há uma forma de se buscar uma forma de acompanhar as jovens gerações por meio do uso da internet (This is also evident in messages posted by older sewers on social media, notably Facebook, expressing their delight when a younger sewer has completed a project). Portanto, o candidato poderia apontar as diferenças e também conectar ao fato de que há um esforço para manter a tradição em andamento.

QUESTÃO 7:

Enunciado:

Identifique, de acordo com o texto, os quatro grupos dos entrevistados constantes do estudo, e qual o contexto de cada um desses grupos.

GABARITO: Nesta questão o candidato deveria considerar a Tabela 1, que descreve os quatro grupos de entrevistados e como eles foram classificados: os Adultos compunham o grupo de 18 a 34 anos, os Jovens Anciões compunham o grupo de 35 a 49 anos, os Anciões constituíam-se no grupo de 50 a 74 anos, e os Anciões Idosos aquele grupo com membros de mais 75 anos de idade. De um total de 30 entrevistados, os grupos constituíam-se de sete, cinco, treze e cinco entrevistados, respectivamente.