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SEGUNDA FASE | Prova de Inglês

As questões 1, 2, 6, 11 e 12 têm peso 1.

As demais questões têm peso 0,5.

TEXT 1

Journalism Studies (Published online: 08 Jun 2025)

The Body and its Place in Immersive Journalism

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Introduction

Czech writer Franz Kafka's (1883-1924) powerful novella "The Metamorphosis" (1915) tells the story of a young salesman who wakes up to find himself transformed into a giant insect. All his forms of interacting with the world are altered due to this new bodily experience (Kafka 2019). Immersive journalism, defined by De La Peña et al. (2010) as a way of producing news that allows first-person interaction with events in news reports, offers a sense of body displacement similar to the plot in Kafka's work. In immersive journalism, the user wears virtual reality glasses and is transported into another space-time as a witness to an event.

Studies that address immersive journalism look at technological, narrative and ethical aspects, at production processes and reception studies, and at conceptual approaches that consider empathy, presence, illusion, and immersion, among others. However, although transporting imaginative minds to virtual worlds (Murray 2003; Ryan 2015) is frequently used in these studies on immersive journalism, little is reflected on the role of the body in virtual reality (VR) journalism.

This article aims to reflect on the place of the body in immersive journalism inasmuch as sensory and physical experiences impacting user interaction with immersive news content. We understand that our perception of the world is intrinsically linked to our corporeality, and as such, analyses of how the mind organizes itself during an immersive experience need to take bodily mobilizations into account, which can generate this interaction or limit it. Virtual reality products (one of the main formats of immersive journalism) can trigger a sense of embodiment (SoE) in virtual environments that leads to a deeper feeling of immersion. Guy et al. (2023) define SoE as "the ensemble of sensations that arise in conjunction with being inside, having, and controlling a body, especially in relation to virtual reality applications". One of the consequences is that the illusion of virtual embodiment affects not only the perception of the body, but also cognitive processes (Gall et al. 2021).

Although studies on immersive journalism address technology, ethics, new practices, and narratives, the role of the body as a central mediator of the experience remains

underexplored. Because of this gap, little attention has been paid to how bodily limitations – such as cybersickness or sensory fatigue – destabilize the utopian promise of total immersion, central to the rhetoric of virtual reality journalism. By mapping these bodily paradoxes, the research fills a critical gap: it recognizes the body not as a mere technical conduit but as an ambiguous protagonist that redefines the boundaries between sense of embodiment and the perception of reality in immersive journalism.

* This introduction was edited.

Considering Text 1, please answer the questions 1-5

1. According to the authors, it is a true statement on immersive journalism:

- a) The role of the body in virtual reality journalism is a frequent object of study.
- b) In immersive journalism, the user wears virtual reality glasses to imagine the space-time of a news event.
- c) Kafka's novella "The Metamorphosis" is an example of a technological look at immersive journalism.
- d) Immersive journalism is a form of news production that enables first-person interaction with reported events.
- e) Allowing third-person interaction with events in news reports is at the core of the immersive journalism concept.

2. It is NOT an article objective:

- a) To reflect on the place of the body in immersive journalism.
- b) To explore how bodily, sensory, and physical experiences influence user interaction with immersive journalism.
- c) To contest the idea that the role of the body is as a central mediator of the experience.
- d) To focus on the sensory and physical experiences impacting user interaction, as their perception of the world is intrinsically linked to corporeality.
- e) None of the above.

3. Identify the correct relation between virtual reality products and immersive journalism.

- a) Virtual reality products reinforce the concept of immersive journalism.
- b) Virtual reality products lead to a superficial feeling of immersive journalism.
- c) Virtual reality products are one of the primary forms of immersive journalism.

- d) Virtual reality products can't be related to immersive journalism.
- e) Virtual reality products create the idea of immersive journalism.

4. Based on the discussion about the concept of sense of embodiment, identify the word that can be considered a synonym for "embodiment".

a) Presence

b) Embed

c) Representation

d) Materiality

e) Proposition

5. Regarding bodily paradoxes, the authors argue that:

a) Sensory fatigue doesn't play a role in the rhetoric of virtual reality journalism.

b) The body is a technical conduit that can't redefine the sense of embodiment.

c) The body is a passive element that reinforces, rather than redefines, the boundaries between embodiment and the perception of reality in immersive journalism.

d) Cybersickness challenges the utopian promise of total immersion.

e) None of the above.

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TEXT 2

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BBC | Nadine Yousif | 19 September 2025

Judge strikes down 'superfluous' Trump lawsuit against the New York Times

* This article was edited

A US federal judge has struck down Donald Trump's \$15bn defamation lawsuit against the New York Times newspaper, citing issues with its contents.

US District Judge Steven Merryday in his ruling on Friday said Trump had violated a federal rule requiring applicants to outline in a "short and plain statement" why they deserve relief from the court.

A legal complaint, the judge said, is not "a protected platform to rage against an adversary". He gave Trump 28 days to file an amended complaint.

Trump signalled he would sue the New York Times earlier this week in a post on Truth Social, claiming the newspaper has been "allowed to freely lie, smear and defame me for far too long".

A spokesperson for President Trump has said that he "will continue to hold the Fake News accountable through this powerhouse lawsuit against the New York Times," the newspaper reported, and added that his legal team will file an amended version to meet the judge's directions.

In its own statement, the New York Times said it welcomes the judge's "quick ruling, which recognised that the complaint was a political document rather than a serious legal filing".

The paper had said earlier this week that the lawsuit has "no merit."

"It lacks any legitimate legal claims and instead is an attempt to stifle and discourage independent reporting," the newspaper said in a statement earlier this week.

In his order on Friday, Judge Merryday said the lawsuit filed by Trump is "repetitive" and "superfluous", and contains "florid" allegations.

The 85-page lawsuit was filed in federal court in Tampa earlier this week. It also names Penguin Random House LLC - the publisher of a book written by Times reporters last year - and accuses the newspaper of serving as a "mouthpiece" for Democrats.

Judge Merryday wrote in his ruling that even if Trump's allegations were proven to be true, and even if the lawsuit were interpreted in a "generous and lenient" manner, the way it was written violates the rules of the court and is "decidedly improper and impermissible."

Neither President Trump nor his lawyers have yet responded to Judge Merryday's decision.

The lawsuit comes as the Trump administration has faced criticism for what opponents call a crackdown on media unfavourable to the president.

On Thursday, the US president suggested some TV networks should have their broadcast licenses "taken away," after ABC suspended late-night TV host Jimmy Kimmel only hours following threats from the Trump administration.

Kimmel's suspension came after he made comments about the Charlie Kirk murder suspect, saying Trump supporters had tried to "characterise this kid (the suspect) as anything other than one of them."

Other late-night TV hosts backed the comic, with Stephen Colbert calling the removal of Kimmel "blatant censorship".

Considering Text 2, please answer the questions 6-10

6. Which sentence below better describes the main article information?

a) The U.S. federal judge Steven Merryday wrote in his decision that Trump's allegations were proven true and the lawsuit was interpreted in a "generous and lenient" manner.

b) The U.S. federal judge Steven Merryday said Trump had violated a federal rule requiring applicants to outline in a long statement.

c) The U.S. federal judge Steven Merryday has dismissed Donald Trump's lawsuit against The New York Times, citing problems with the content of the complaint.

d) The U.S. federal judge Steven Merryday denied that the lawsuit filed by Trump is "repetitive" and "superfluous," and contains "exaggerated" allegations.

e) None of the above.

7. According to the text, why is Donald Trump suing The New York Times?

a) Trump argues he is doing what people call "a crackdown on media unfavorable to the president".

b) Trump said NYT has been allowed to freely lie, defame, and slander him for far too long.

c) The NYT editor-in-chief is a Trump enemy as he said that the lawsuit has "no merit".

d) For Trump, the lawsuit is legitimate and raises legal claims related to the Charlie Kirk murder.

e) None of the above.

8. Which sentence below is NOT an argument of The New York Times on the lawsuit?

a) The paper argues the lawsuit has "no merit".

b) The lawsuit doesn't have legitimate legal claims.

c) The lawsuit threatens the independent reporting.

d) The paper agrees that the complaint was a political document.

e) The legal team will file an amended version to meet the judge's directions.

9. Consider the following sentence: "The US president suggested some TV networks should have their broadcast licenses 'taken away'". Which of the following words is closest in meaning to "taken away" as used in the sentence above?

- a) throw away
- b) split up
- c) steal
- d) suspend
- e) break

10. How might we best characterize Colbert’s opinion regarding Jimmy Kimmel’s suspension?

- a) It’s a subtle endorsement of ABC's decision.
- b) It highlights the political nature of the suspension.
- c) It’s an opinion expressed by someone who exploits the situation to enhance their public image with advertisers.
- d) This is a cowardly opinion given the violence seen in the US in recent years.
- e) None of the above.

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TEXT 3

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Journal of Communication (2025) | Silvio Waisbord

The cosmopolitan imagination: a call for global communication studies

* This article was edited

I make a call to embrace a cosmopolitan imagination. I understand the cosmopolitan imagination as an intellectual vision that recognizes and embraces a global consciousness—the presence and the contributions of scholars from around the world. It is a vision that encourages us to act as members of a global community of communication scholars. I outline why this vision is necessary to further develop and strengthen such a community, and discuss challenges for such a vision given long-standing global, structural disparities as well as the assault on academic freedom.

The theme of the 2024 Venice Biennale was “Foreigners everywhere.” According to curator Adriano Pedrosa, the artistic director of the Museu de Arte of São Paulo, the goal was to spotlight artistic expressions that deal with living as an outsider, a new arrival, or an indigenous person. The first Latin American curator of the Biennale, Pedrosa said, “Foreigners everywhere, the expression has many meanings ... One could say that wherever

you go, wherever you are, you are always surrounded by foreigners. ... And then in a more personal...dimension, wherever you go, you are also a foreigner, deep down inside” (La Biennale 2024).

In today’s world, what is strange or foreign is paradoxically common rather than “strange” or unusual. Strangeness describes the positions of myriad artists around the world. The theme was deliberately chosen against the current context of anti-immigrant sentiments and politics, and to nudge people to consider our shared humanity. The exhibit illustrates what Julia Kristeva (2024) defined as “a world of strangers, where we are all or were strangers.” Its premise is that, as Kristeva argues, we have no choice but to live with strangeness, in a community of strangers. Because strangeness appears in multiple forms in art and in everyday life, it cannot be approached as “foreign,” but rather as a common, essential condition of our times.

Why is this relevant to communication studies? The 2024 Biennale makes a convincing argument that foreignness is a social position that shapes life experiences, knowledge, and perspectives. It is an eloquent reminder of the importance of positionality in the global academia, including communication studies. By positionality in academic life, I mean “our embedded selves.” The social and institutional contexts where we live and work: intellectual traditions, epistemologies, languages, academic conditions, research funding, and developments that influence scholarship in myriad ways. These are the structural conditions and lived experiences that shape, to paraphrase John Berger (2008), our “ways of seeing” and not seeing communication phenomena that we study. We are not suspended anywhere when we work—scanning the world for research ideas and selecting topics for teaching. We produce knowledge anchored in specific personal/collective positions. Just as artists select local and everyday objects, such as household objects, folklore, events, local landscapes, and political struggles as sources of inspiration for their work, we generally choose topics, theories, models, and methodologies that are familiar and accessible in specific contexts.

Considering Text 3, please answer the questions 11-15

11. Based on the excerpt provided, what argument does Silvio Waisbord make in the Journal of Communication?

a) The author advocates for the formation of a research community that ignores regional differences in order to develop global theories.

b) The author argues that researchers should only analyze data from their subjective experience.

c) The author argues that a cosmopolitan stance is impossible, as all human beings inevitably exist within specific contexts.

d) The author argues that the Latin American perspective on foreigners should serve as a universal model for all people.

e) The author argues that communication researchers should adopt a cosmopolitan stance grounded in their perspective on contemporary phenomena.

12. According to Waisbord, how can the concept of “cosmopolitan imagination” NOT be defined?

a) a vision as members of a global community

b) means of protecting traditional communities from external influence

c) an intellectual vision that acknowledges and embraces a global perspective

d) contributions of scholars from around the world

e) a global consciousness

13. In Text 3, the word “strangeness” means:

a) a political choice in the face of increased immigration

b) an existential suffering

c) a consumer choice

d) a condition of life in the contemporary world

e) an unwanted symptom of globalization

14. According to Waisbord, how can the idea of “positionality in academic life” be best defined?

a) adopting a position on controversial issues in the field of Communication

b) supporting libertarian policy initiatives at universities

c) the social and institutional frameworks surrounding personal and professional lives

d) courage to speak out against growing authoritarianism

e) None of the above

15. Consider the following sentence: “We are not suspended anywhere when we work—scanning the world for research ideas and selecting topics for teaching”. The word “suspended” means:

a) pendent

b) undecided

c) broken

d) cancelled

e) weak