

Exame Final Nacional de Inglês

Prova 550 | Época Especial | Ensino Secundário | 2026

11.º Ano de Escolaridade – Continuação – bienal

Decreto-Lei n.º 55/2018, de 6 de julho | Decreto-Lei n.º 62/2023, de 25 de julho

Entrelinha 1,5 sem figuras

Duração da Componente Escrita da Prova: 105 minutos. | Tolerância: 30 minutos. 14 Páginas

A componente escrita da prova inclui 14 itens, devidamente identificados no enunciado, cujas respostas contribuem obrigatoriamente para a classificação final. Dos restantes 4 itens da componente escrita da prova, apenas contribuem para a classificação final os 2 itens cujas respostas obtenham melhor pontuação.

As respostas aos itens da prova são registadas no caderno de respostas.

Nas respostas aos itens, não forneça elementos da sua identificação pessoal, como o seu nome.

Não é permitida a consulta de dicionários.

A componente escrita da prova é constituída por três partes (A, B e C) e inicia-se com a compreensão do oral.

As citações dos itens encontram-se no final do enunciado da prova.

ATENÇÃO

Só pode virar esta página quando receber indicação para tal.

Part A – Listening

Item obrigatório**Text 1**

You will hear three teenagers talking about how the Internet and AI can help them with schoolwork.

1. Match the names (**Maya**, **Josh** or **Sophie**) in column **A** with the ideas they express in column **B**.

Use all the ideas once.

On the answer sheet, for each letter, mark the correct number(s).

COLUMN A

(a) Maya

(b) Josh

(c) Sophie

COLUMN B

(1) School assignments become less difficult with digital tools.

(2) Teachers should help students use AI correctly.

(3) When lessons are unclear, I use online tools for clarification.

(4) Some students use technology because they want better marks.

(5) It's irritating when students misuse AI and show off.

(6) It's frustrating to see peers get good grades without making any real effort.

(7) It's pointless to ban AI from schoolwork.

Text 2

You will hear a podcast about digital storytelling.

2. Choose the correct option (A, B or C).

On the answer sheet, for each item, mark the correct option.

Item obrigatório

2.1. The host wants to know whether digital storytelling is

- (A) making a difference beyond mere entertainment.
- (B) influencing mainly emotions instead of learning.
- (C) becoming more important in the 21st century.

Item obrigatório

2.2. For Sandy, digital storytelling is a spontaneous and

- (A) casual process.
- (B) simple process.
- (C) impactful process.

Item obrigatório

2.3. When discussing short and emotional stories, Sandy argues that they

- (A) fail to capture complexity.
- (B) encourage quick thinking.
- (C) feel unreal and unrelatable.

Item obrigatório

2.4. As for the creative process of storytelling, Alex says it's more about

- (A) mastering several skills.
- (B) learning by trial and error.
- (C) meeting people's needs.

Item obrigatório

2.5. Alex accepts that stories can affect people's lives, yet he

- (A) encourages young creators to ignore rules because they are restrictive.
- (B) refuses to accept that teenagers influence people in a negative way.
- (C) argues that excessive concern with responsibility can limit creativity.

Item obrigatório

2.6. Sandy thinks that traditional forms of storytelling

- (A) are becoming outdated.
- (B) will continue to be highly valued.
- (C) can coexist with new formats.

Part B – Use of English and Reading

1. Read the text below and decide which answer (1, 2 or 3) fits each gap.

On the answer sheet, for each letter, mark the correct number.

Our desire to fit in, to conform and to seek out experts is difficult to resist. These impulses are a normal and (a) part of creating our authentic selves, yet the truth remains: the only person who can be the author of you is you. It is an (b) task, and one we must all face alone. Daunting though this task might be, the rewards should not be (c) . To consciously choose yourself is the first step to becoming a “self.” Accepting your authenticity is the only way to become “you,” and being “you” is the greatest strength you possess.

www.theguardian.com (accessed 16.12.2025). (Abridged and adapted)

(a)

(1) avoiding

(2) unavoidably

(3) unavoidable

(b)

(1) intimidate

(2) intimidated

(3) intimidating

(c)

(1) overestimated

(2) underestimated

(3) estimated

Item obrigatório

2. Read the following paragraph about travel trends. Three sentences have been removed from it.

From sentences **(1)** to **(5)**, choose the one which fits each gap **(a)** to **(c)**.

Two of the sentences do not apply.

On the answer sheet, for each letter, mark the correct number.

Any travel done for leisure is as personal as holding the hand of a special someone on a first date: an unexplainable experience and an irreplaceable memory. **(a)** For instance, a single mention of a Moroccan hotel in a television series was enough to turn a hidden destination into a globally recognized spot. While these influencer experiences can be inspiring for travelers, they also play a significant role in shaping travel trends within the industry. **(b)** Many influencers carefully select and present their content, portraying an idealized version of travel. **(c)** In the end, true travel is measured not by flawless snapshots, but by the memories and stories that stay with us long after the journey ends.

www.liberty-int.com (accessed 03.01.2026). (Abridged and adapted)

- (1)** Thus, it's essential for travelers to see beyond the filters and understand that real travel experiences can be messy, unpredictable, and imperfectly beautiful.
- (2)** Nevertheless, many travelers now prefer guided tours and pre-planned itineraries to spontaneous adventures.
- (3)** In light of this, it's important to acknowledge the paradox of authenticity.
- (4)** Digital platforms increasingly encourage users to share only the highlights of their journeys, though.
- (5)** However, in today's digitally-driven world, media has a significant impact on almost every aspect of our lives, including how we travel.

Página em branco

You are going to read a text about plagiarism.

Esme Hewitt / The Guardian

The Internet can be a space where people share stories and ideas. However, the distinction between inspiration and plagiarism can often become unclear. Last month, I wrote an article about being adopted by a British couple. Three days after the story ran in a national newspaper, a friend sent me a post by an influencer telling her life story to camera. Twenty seconds into her video, my jaw plummeted. She had recited entire sections of my article to her 20,000 followers. She didn't even give me credit.

When I wrote that piece, the idea of exposing personal details of my life to scrutiny or criticism was terrifying. Even so, it felt right to share this story in the hope that others might find comfort if they too had had similar experiences. What I wasn't expecting was for someone to take my words and claim them as their own. The influencer spoke of her adoption but she took sections of the article in which I discussed my intimate thoughts and feelings, and passed these off as her own. This was blatant stealing.

I commented on the video: "Have you heard of plagiarism?" Soon afterwards, her husband told me I wasn't "the only adopted Asian in the world". He even had the nerve to claim I had copied his wife's original videos. I immediately blocked him. The next morning, I made a video supporting my claim to the original content, arguing that the influencer was plagiarising my work, and included clips of her video alongside my article as proof. I emphasised that everyone has a right to claim credit for their own creative ideas. Hours later she posted another video, apologising.

Plagiarism—passing off someone else's words or ideas as your own without sourcing or credit—is a career-ending offence in most industries. At university, it was drilled into me that you could be expelled if your essay included too much text that borrowed from existing work without giving it credit. The message was explicit: you do not plagiarise.

However, on social media the message is far more ambiguous and there are several examples to prove it. Take, for instance, a well-known social media network that explains how copyright protects "original works of authorship" and forbids posting infringing material, yet it clarifies that copyright doesn't extend to the ideas behind them. Another popular platform encourages creators to share original content, but in practice plagiarism often goes unnoticed unless users report it. At least, one other network has built-in systems to scan videos and let rights holders set rules, though smaller creators remain vulnerable when their ideas or work are stolen online.

Platforms thrive on mimicry. Originality is rare. The line between inspiration and theft can easily become blurred. An original idea trends when people are able to take a concept and make it their own. Once enough people replicate an idea, it turns into a trend, and the source often disappears entirely. The platform usually prioritises visibility over authorship, and it erases the original creator from the story.

My video went viral, with thousands supporting me and debating online plagiarism. My story then gained another life. I was delighted to see the situation sparking a wider debate, but I couldn't help but be sceptical of their motivation. Were the people now weighing in on the story
40 doing so to shed light on plagiarism, or to chase views?

The Internet can be a space where creativity inspires more creativity. Giving credit is non-negotiable. It creates a positive cycle where new ideas build on old ones, and where the time and effort someone has put into their work is recognised. In giving credit, creators may feel incentivised to create rather than race to produce quick shareable content in the fear that their
45 work might be stolen. Originality deserves celebration—not to be reduced to content mined for virality.

www.theguardian.com (accessed 27.08.2025). (Abridged and adapted)

Item obrigatório

3. Match the ideas in column **A** with the corresponding paragraph in column **B**.

Two of the paragraphs do not apply.

On the answer sheet, for each letter, mark the correct number.

COLUMN A

- (a) The zero-tolerance rule on plagiarism
- (b) Solidarity or fame chasing?
- (c) Plagiarism comes as a shock

COLUMN B

- (1) Paragraph one
- (2) Paragraph three
- (3) Paragraph four
- (4) Paragraph six
- (5) Paragraph seven

4. Choose the correct option (**A**, **B**, **C** or **D**) to complete the sentences according to the text.

On the answer sheet, for each item, mark the correct option.

4.1. In this text, the writer's main purpose is to

- (A) share aspects of her background online.
- (B) explore her relationship with social media.
- (C) comment on other people's social media.
- (D) reflect on the boundaries of originality online.

Item obrigatório

4.2. In paragraph 2, as she wrote about her life, the writer was

- (A) hopeful that others would share their stories.
- (B) certain that someone would copy her story.
- (C) concerned about losing her privacy.
- (D) eager to meet people with similar experiences.

4.3. As far as plagiarism is concerned, the examples given in paragraph 5 show that

- (A) social media platforms are consistently enforcing anti-plagiarism policies.
- (B) social media are sending mixed signals when it comes to plagiarism.
- (C) smaller creators on social media are disregarding copyright rules.
- (D) users on social media are reporting copyright violations to protect content.

Item obrigatório

4.4. According to paragraph 8, if creators fear their work might be stolen, they may focus on

- (A) quantity over quality.
- (B) familiar ideas rather than new ones.
- (C) the profit they can make.
- (D) the creative process more effectively.

Item obrigatório

5. Match each word in column **A** with what it refers to in column **B**.

Two of the options in column **B** do not apply.

On the answer sheet, for each letter, mark the correct number.

COLUMN A

(a) it (l. 33)

(b) it (l. 34)

(c) it (l. 35)

COLUMN B

(1) an idea

(2) a concept

(3) visibility

(4) a trend

(5) the platform

6. Match each word in column **A** with the word in column **B** that can replace it in the text.

Two of the options in column **B** do not apply.

On the answer sheet, for each letter, mark the correct number.

COLUMN A

(a) claim (l. 14)

(b) claim (l. 16)

(c) claim (l. 18)

COLUMN B

(1) defend

(2) demand

(3) state

(4) insist

(5) right

Part C – Written Interaction and Production

Item obrigatório

1. Imagine you are doing a group project for your English class. Your classmate, John, has sent you his part, but most of it has been copied from websites. You are concerned.

Write your classmate John an informal email, in which you:

- mention two reasons why this is a serious problem
- give a suggestion about what should be done.

Write your text in 60–80 words in an appropriate style.

Do not sign your email.

Item obrigatório

2. Imagine that this year there is a writing competition at your school about the role of writers in society. You are going to participate by writing an opinion text on the following topic:

“Writers play an essential role in society, and their work should be valued and respected.”

Write an opinion text on the topic.

Provide three clear reasons, with corresponding examples, to support your opinion.

Write a minimum of 160 words.

Do not sign your text.

FIM

COTAÇÕES

As pontuações obtidas nas respostas a estes itens da prova contribuem obrigatoriamente para a classificação final.

Parte A

1.	.....	8 pontos
2.1.	.....	8 pontos
2.2.	.....	8 pontos
2.3.	.....	8 pontos
2.4.	.....	8 pontos
2.5.	.....	8 pontos
2.6.	.....	8 pontos

Parte B

2.	.....	8 pontos
3.	.....	8 pontos
4.2.	.....	8 pontos
4.4.	.....	8 pontos
5.	.....	8 pontos

Parte C

1.		8 pontos
2.		40 pontos

Parte D

Produção e Interação Orais		40 pontos
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SUBTOTAL **184 pontos**

Destes 4 itens, contribuem para a classificação final da prova os 2 itens cujas respostas obtenham melhor pontuação.
(2 x 8 pontos = 16 pontos)

Parte B

1.		8 pontos
4.1.		8 pontos
4.3.		8 pontos
6.		8 pontos

SUBTOTAL **16 pontos**

TOTAL **200 pontos**

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