

**ESB Level 3 Certificate in ESOL  
International All Modes – (C2)  
500/3655/5**

**Contents of this Paper**

<b>Section</b>	<b>Number of Questions</b>	<b>Weighting for Section</b>
<b>Listening</b> Part One Section A Section B Part Two	 5 5 10	  20%
<b>Reading</b> Part One Part Two	 7 8	  20%
<b>Use of English</b> Part One Part Two Part Three Part Four	 15 15 10 10	  20%
<b>Writing</b>	1	20%

The remaining 20% is for your speaking test.

**Total time allowed: 3 hours. You should attempt all sections of this paper. The use of dictionaries or notes or any electronic device is not permitted in this examination.**

**Put your answers for Listening, Reading and Use of English on the OPTICAL MARK FORM. Use the WRITING ANSWER BOOKLET for your answer to the Writing Section. This question paper WILL NOT BE MARKED.**

**DO NOT OPEN THE EXAMINATION PAPER UNTIL YOU ARE TOLD TO DO SO.**

## **ESB C2 Level 3 Listening (Part One – Section A)**

**You will hear Janice Hughes, a radio presenter, and Gordon Jenkins, a scientist, talking about bread.**

**For questions 1 – 5, choose the correct answer A, B or C.**

**You will hear Section A TWICE.**

**You have one minute to read the questions for Section A.**

- 1. Gordon points out that bread making**
  - A. started after the cultivation of wheat.
  - B. is a key sign of human development.
  - C. began when humans discovered fire.
  
- 2. Janice describes Stone Age bread as**
  - A. unformed.
  - B. unimaginative.
  - C. unappetising.
  
- 3. According to Gordon, the first bread was made**
  - A. in order to use up extra grain.
  - B. more by accident than design.
  - C. to replace indigestible porridge.
  
- 4. Gordon implies that Stone Age humans did not**
  - A. expect the first bread to be edible.
  - B. find the flavour of bread important.
  - C. make bread in all areas of the world.
  
- 5. Janice suggests that our Stone Age ancestors**
  - A. were rightly proud of their achievements.
  - B. tried many times to achieve fermentation.
  - C. made bread as a way of preventing waste.

**Remember to transfer your answers to the optical mark form.**

**ESB C2 Level 3 Listening (Part One – Section B)**

You will hear the radio presenter, Janice Hughes, and Peter Greenhall, a professional baker, talking about sourdough bread.  
For questions 6 – 10, choose the correct answer A, B or C.  
You will hear Section B **TWICE**.  
You have one minute to read the questions for Section B.

- 6. Janice says that Peter's sourdough**  
A. outsells all his other bakery products.  
B. is based on a top-secret family recipe.  
C. is less popular than his chocolate cake.
- 7. Peter loves sourdough especially because**  
A. he follows a low-sugar diet.  
B. he likes the bread's texture.  
C. nutritionists support his ideas.
- 8. According to Janice, the term 'proving'**  
A. is of surprisingly recent origins.  
B. refers to evidence that bread is ready.  
C. was coined by ancient cookbook writers.
- 9. Peter mentions gardening as a**  
A. process that is similar to baking.  
B. hobby he uses to relax after baking.  
C. pastime that needs skill and patience.
- 10. According to Peter, sourdough**  
A. is harder to prepare than people imagine.  
B. lost its popularity once yeast was cultured.  
C. relies on starter dough for the best results.

**Remember to transfer your answers to the optical mark form.**

## **ESB C2 Level 3 Listening (Part Two)**

**Listen to three conversations and for questions 11 – 20, choose the correct answer A, B or C.**

**You will hear each conversation TWICE.**

**You have two minutes to read the questions for Part Two.**

### **Conversation One**

- 11. Anna wants to**  
A. take the cat to a cat shelter.  
B. get the cat checked by a vet.  
C. make sure that the cat is fed.
- 12. Anna seems to find the cat**  
A. unfriendly.  
B. unfortunate.  
C. unattractive.
- 13. Nick wants to**  
A. give the cat a pretty name.  
B. know the gender of the cat.  
C. take the cat home with him.

### **Conversation Two**

- 14. Mrs Harris originally planned the extension**  
A. for her elderly mother.  
B. on a very tight budget.  
C. to pursue her hobbies.
- 15. The builder wants Mrs Harris to**  
A. prepare for increased outlay.  
B. give his workers more time.  
C. pay for the work in advance.
- 16. The builder suggests**  
A. using the space differently.  
B. not having a separate toilet.  
C. asking her mother for ideas.
- 17. At the end of the conversation, Mrs Harris seems**  
A. confused.  
B. undecided.  
C. apprehensive.

### **Conversation Three**

**18. When the couple made a bookshelf together**

- A. it fell apart after a short time.
- B. they asked a relative for help.
- C. the end result was a success.

**19. The couple are currently trying to make a**

- A. bedroom wardrobe.
- B. shed for the garden.
- C. children's play house.

**20. The man**

- A. blames others if he loses things.
- B. recently mislaid his mobile phone.
- C. believes his wallet has been stolen.

**Remember to transfer your answers to the optical mark form.**

## **ESB C2 Level 3 Reading (Part One)**

**Read the following text about the origin of newspapers. For questions 21 – 27, choose the correct answer A, B, C or D.**

### **The Origin of Newspapers**

Today, we consume so much of our news in digital format that it is perfectly understandable to assume that the printed paper must be doomed. Nevertheless, print sales continue to account for a huge slice of news publishers' revenue. In the last two years, print circulation has dropped by only a tiny fraction in global terms. And in some regions, sales are even up.

Newspapers have constituted such a regular part of our lives for so long that our dailies and weeklies look set to abide. The world's first officially recorded newspapers go back to the early seventeenth century in Germany. These publications bore little **resemblance** to publications today, however, generally consisting of around 3,000 words, some much shorter, and typically printed on two pages.

The first printed newspapers are believed to have evolved out of handwritten bulletins that were provided to prominent public figures, statesmen and merchants. They had no eye-catching headlines, and certainly no images, with content being made up almost entirely of news from foreign climes and factual reports on military events or diplomatic affairs. Given their dryness, it is unsurprising that many papers folded quite soon after they first came out. The new medium did not attract a sufficiently broad readership to prove profitable, and starting a newspaper was costly and fraught with risk. One exception does stand out, however, this being the newspaper business of the Netherlands, where a financially viable printed press was quick to thrive.

Historians who have been looking into this have concluded that this difference was essentially due to one thing: the use of newspaper advertising. Dutch news publishers were the first to see the commercial potential of publicity. The first adverts were targeted at those in the book trade with paid-for announcements of upcoming new titles. Apparently unconcerned with building a loyal readership, newspapers also carried adverts of rival publications. In the cut-throat business of publishing today, this only tends to happen when papers are produced by the same company. But in those heady early days of success, there were more than enough customers to go around.

The success of advertising in the book trade soon enticed others to pay for what were known as 'insertions'. Learning from the Dutch experience, newspapers all over Europe abounded with inserts from shops plying their wares and respectable enterprises like banks and solicitors offering services. From costly half- and quarter-page advertising spreads, papers also began to carry smaller and cheaper personal notices, in which tutors would tout for new pupils and concerned citizens would announce rewards for the recovery of stolen property or plead for the return of a lost pet.

This is essentially how news began to move away from its original focus on big events of public significance into the marginalia of local areas and into the realms of what we now know as human interest stories. Thanks to advertising, what began as dreary

political bulletins became the vibrant mix of domestic issues, local information and gossip we see in newspapers today. What is more, publicity is what keeps most of our current dailies and weeklies financially viable. Adverts may be an unwelcome distraction for some, but they have a fascinating history and ultimately are keeping our printed press alive.

- 21. According to the information in the text,**
- A. online news has made newspapers obsolete.
  - B. printed newspapers had obscure beginnings.
  - C. demand for news in print is in steady decline.
  - D. fears for the future of printed news are logical.
- 22. The word 'resemblance' in paragraph two could best be replaced with**
- A. similarity.
  - B. popularity.
  - C. compatibility.
  - D. homogeneity.
- 23. The text states that early newspapers**
- A. were written by important politicians and traders.
  - B. developed to share military information efficiently.
  - C. provided details on the weather in other countries.
  - D. were signed by hand before being given to officials.
- 24. According to the text, the first newspapers**
- A. needed expensive printing machinery.
  - B. struggled to become fully established.
  - C. were folded in order to keep them dry.
  - D. focused mostly on news in one place.
- 25. The writer suggests that the very first Dutch adverts**
- A. increased the rivalry existing among book publishers.
  - B. encouraged newspapers to compete for more readers.
  - C. were based on business techniques that remain in use.
  - D. focused on the promotion of other printed publications.
- 26. For the writer, human interest stories**
- A. should not replace news of public events.
  - B. help make modern newspapers profitable.
  - C. have a valid role to play in today's papers.
  - D. are harmful when based wholly on gossip.
- 27. In the final paragraph, the writer implies that adverts are**
- A. a necessary evil.
  - B. of little social value.
  - C. unnecessarily distracting.
  - D. overused in today's papers.

**Remember to transfer your answers to the optical mark form.**

## ESB C2 Level 3 Reading (Part Two)

Read the following text about hyper-short films.

For questions 28 – 35, choose the correct answer A, B, C or D.

### Hyper-Short Films

The origin of the term ‘movie’ is a rather mundane abbreviation of the old-fashioned moniker ‘moving pictures’, this being what films were originally called when they were first marvelled at by theatre audiences in the early 1900s. Today, of course, we are just as likely to watch a film alone on a train or during a flight as together with others in a cinema. Now, over one hundred years later, alongside referring to films themselves, the word ‘movie’ serendipitously describes the way we consume our media, streaming or downloading things that we can enjoy on the move.

Modern denotations of the word ‘movie’ point to far-reaching changes in the way today’s films can be designed. When consuming media on the go, we tend to watch in chunks of time that suit our busy lives. Our appetite has therefore increased for visual stories that can be delivered in bite-sized, intelligible pieces. Standard-length art house films and blockbusters continue to be enjoyed at the cinema or from the comfort of our living rooms. But, seizing the creative opportunities thrown up by our new viewing mobility, renowned directors and budding cinematographers alike are now producing amazing short and hyper-short movies that some see as an art form in their own right.

One hyper-short formula is the so-called six-second movie. Initial resistance to this artistic feat has dissipated, as has uncertainty regarding the ability to express something lasting and significant in such a small timeframe. Filmmakers deploy their six seconds in a plethora of clever ways. One common technique is not to conceive of the six seconds as a **finite** time period, but as a section of repeated sequences in an infinite loop. Unlike traditional formats with a clear beginning, middle and end, in hyper-short films these are indistinguishable and the narrative is circular. Viewers can start and stop watching at any point in the sequence, and may watch a loop several times before deciding to move on.

Critics of hyper-short movies do, of course, remain. They hold that the duration of such artefacts cannot possibly encompass the breadth of artistry witnessed over a full-length feature film. This seems at first to be a logical assumption. Yet if we level the same accusation against other art forms, such as painting or poetry, it is soon revealed as unfounded. After all, we do not question the artistry of an oil painting based on the dimensions of the canvas. And short poems of a few lines are often prized just as much as novels containing hundreds of pages.

The creators of short and hyper-short films encounter many of the same creative challenges as all filmmakers, but with restricted time boundaries and often minimal resources. Rather than finding this frustrating, ‘shorts’ enthusiasts proclaim that these very constraints are what enable filmmakers to create something special and unique. In recognition of this, short films have a separate category with their own award at most film festivals and international competitions. The famous American Sundance Festival, for example, awards a highly coveted prize for films of 49 minutes and under. However, only a tiny proportion of showcased shorts have running times of under ten minutes, indicating that hyper-short films may have a long way to go to reach the critical acclaim they deserve.



- 28. According to the text, the word 'movie'**  
A. was coined by early film directors.  
B. today refers to the act of watching.  
C. originated in an unremarkable way.  
D. is no longer suitable to refer to films.
- 29. The writer points out that**  
A. filmmakers are exploiting viewers' changing habits.  
B. popular films attract more viewers if they are short.  
C. film audiences have declined due to our hectic lives.  
D. the best short films are made by well-known directors.
- 30. The writer suggests that six-second movies**  
A. are made precisely to appeal to intellectuals.  
B. show how artistic challenges can be overcome.  
C. may be put together to create longer sequences.  
D. were the first artistic hyper-short films to be made.
- 31. The word 'finite' in paragraph three could best be replaced with**  
A. strict.  
B. frozen.  
C. limited.  
D. reduced.
- 32. For the writer, critics of hyper-short movies are**  
A. misjudged.  
B. mistrusted.  
C. misquoted.  
D. misguided.
- 33. The writer suggests that poetry and painting should be**  
A. subjected to the same criticisms aimed at film.  
B. appraised on quantity as well as quality.  
C. considered as artistically superior to short films.  
D. judged in ways that apply equally to short films.
- 34. According to the text,**  
A. constraints can be a positive source of creativity.  
B. festivals do not realise the potential of short films.  
C. the budget for short films can be surprisingly high.  
D. festivals do not allow hyper-short films to compete.
- 35. An alternative title for this text could be**  
A. A Review of Six-Minute Movies.  
B. Short and Sweet Film Success.  
C. How Much Shorter Will Films Get?  
D. Making a Hyper-Short that Works.

**Remember to transfer your answers to the optical mark form.**

## ESB C2 Level 3 Use of English (Part One)

For questions 36 – 50, complete the sentences below by choosing the correct answer A, B, C or D.

36. None \_\_\_\_\_ the very skilled will meet the challenge.  
A. but C. only  
B. other D. than
37. Let's hold \_\_\_\_\_ on making any decisions until we have all the facts.  
A. down C. off  
B. still D. out
38. The pupils didn't dare \_\_\_\_\_ about the extra homework.  
A. complain C. complaining  
B. have complained D. to have complained
39. \_\_\_\_\_ new to the area, I didn't really know where to go.  
A. Been C. Being  
B. To be D. Having been
40. \_\_\_\_\_ you come in and make yourself comfortable?  
A. Might C. Shall  
B. Shan't D. Won't
41. Whatever you \_\_\_\_\_, don't forget to post my letter.  
A. do C. can do  
B. will do D. are to do
42. He would have acted differently \_\_\_\_\_ the choice.  
A. had he had C. did he have  
B. could he have D. were he to have
43. The majority of people would like \_\_\_\_\_ free time.  
A. more of C. much more  
B. any more D. much more of
44. He entered the competition with little hope \_\_\_\_\_.  
A. to be won C. of being won  
B. of winning D. to be winning
45. I want you to know I \_\_\_\_\_ a lot about you lately.  
A. think C. was thinking  
B. am thinking D. have been thinking

46. He behaves just \_\_\_\_\_ he were the boss.  
A. since C. as though  
B. as even D. meanwhile
47. The prize will be awarded to \_\_\_\_\_ writes the best essay.  
A. who C. whom  
B. whose D. whoever
48. We will be happy to supply further information, \_\_\_\_\_ you require it.  
A. may C. must  
B. would D. should
49. I didn't catch \_\_\_\_\_ he said so I asked him to repeat it.  
A. that C. this  
B. what D. which
50. He needed to study more, as \_\_\_\_\_ earlier in the year.  
A. being warned C. been warning  
B. he was warning D. he had been warned

**Remember to transfer your answers to the optical mark form.**



61. The presenter was criticised for her \_\_\_\_\_ manner in interviews.  
A. abrupt C. rancid  
B. closed D. acrid
62. He was trying to lose weight. That being the \_\_\_\_\_, he had a salad.  
A. case C. context  
B. state D. position
63. Her house is unfortunately \_\_\_\_\_ to a river that is prone to flooding.  
A. inconvenient C. adjacent  
B. contingent D. correspondent
64. We had a quick \_\_\_\_\_ to eat before leaving.  
A. nip C. fork  
B. cut D. bite
65. The babysitter generally left the children \_\_\_\_\_ their own devices.  
A. in C. in for  
B. to D. up to

**Remember to transfer your answers to the optical mark form.**

### ESB C2 Level 3 Use of English (Part Three)

For questions 66 – 75, read the text below and for each gap choose the correct answer A, B, C or D.

#### Ethical Jewellery

Today, ethical fashion is all the rage. We are increasingly **(66)**\_\_\_\_\_ to indulge in the disposable culture of fast fashion, and are more aware than ever of how the location and methods of production affect the ethical footprint of the articles we wear. There is also increasing interest in making sure accessories like jewellery are also ethically **(67)**\_\_\_\_\_. That means finding out where the gems and raw materials used to create the jewellery come from, **(68)**\_\_\_\_\_ ensuring that those engaged in its production are both paid a fair wage and are able to work safely.

Gold, silver and diamonds are **(69)**\_\_\_\_\_ around the world, but working conditions and pay vary from place to **(70)**\_\_\_\_\_. Child labour may also be used in some countries, even where this is illegal. Although nothing can guarantee absolutely that workers are treated well, purchasing jewellery from an officially recognised company makes it more likely that they only employ adults and that all workers have been paid a reasonable amount.

Other factors must also be considered, the first of these being sustainability. **(71)**\_\_\_\_\_, a piece of jewellery is made from materials obtained **(72)**\_\_\_\_\_ strict local and national regulations. Another issue is that the high value of materials like gold and diamonds can potentially lead to social conflict and corruption. As if this were not bad **(73)**\_\_\_\_\_, the impact of the gemstone and precious metal industry can also be environmentally very damaging. When materials like gold and silver are hard to access in other ways, they may be extracted by **(74)**\_\_\_\_\_ of harmful chemicals. Before it reaches a bride's finger, a wedding band may have generated over twenty tons of toxic waste.

To ensure that customers can be confident that their jewellery is as ethical as it can be, companies have to be transparent about where the materials come from. Again, the best way of achieving **(75)**\_\_\_\_\_ is to only buy from certified retailers who guarantee that they have acquired their materials in an ethical manner.

66. A. willing C. reluctant  
B. guarded D. enthusiastic

67. A. worn C. based  
B. found D. sourced

68. A. by C. further  
B. besides D. instead

69. A. mined C. fracked  
B. drilled D. cracked

70. A. next C. place  
B. other D. another

71. A. Truly C. Ideally  
B. Fortunately D. Realistically

72. A. over C. before  
B. under D. through

73. A. enough C. too much  
B. sufficiently D. excessively

74. A. utility C. means  
B. usage D. method

75. A. it C. so  
B. such D. this

**Remember to transfer your answers to the optical mark form.**

## **ESB C2 Level 3 Use of English (Part Four)**

**For questions 76 – 85, read the text below and for each gap choose the correct answer A, B, C or D.**

### **Laughter**

Laughter is usually associated with positive, joyous experiences, but it has many different functions and is classified into several different types. These range from the genuine, spontaneous laughter expressed at humour, to the fake, embarrassed titters of politeness. We also experience laughter as a reaction **(76)**\_\_\_\_\_ by physical stimuli, such as tickling. This kind of automatic response develops at a very early age, as anyone who has a young baby will know.

Laughing is a **(77)**\_\_\_\_\_ component of social and emotional well-being. It has also played an important role in our evolution. We cannot know for **(78)**\_\_\_\_\_ what ancient people laughed at or how often, but scientists are convinced that they did, and probably not just when they found something funny. Laughter is a form of **(79)**\_\_\_\_\_; it can also be a way of responding to stress. We, of course, laugh when we feel happiness. But, somewhat surprisingly, we can also be prone to fits of laughter when we are in the **(80)**\_\_\_\_\_ of despair. This perhaps explains why many comedians who work to bring laughter to their audiences are found to suffer from depression. Scientists believe that our ability to laugh in different ways and for different reasons is **(81)**\_\_\_\_\_ that humans can cope with whatever life throws at us, whether enjoyable or not. It seems that the ability to laugh when confronting stress or sadness is a sign of how eminently **(82)**\_\_\_\_\_ we are.

Given its importance in our development, it may be surprising to learn that laughter is not a **(83)**\_\_\_\_\_ human trait. Primates like apes and monkeys use hoots and other noises that are **(84)**\_\_\_\_\_ to human laughter. For apes, just as for humans, laughing has **(85)**\_\_\_\_\_ functions. It is a communal activity which promotes bonding, diffuses tension and conflict, and lessens stress and anxiety.

The ability to laugh is not, however, experienced by all animals. Dogs, for example, cannot really laugh, even though they may mimic the facial features of a human when caught in a smile.



76. A. provoking C. provoked  
B. unprovoked D. provocative

77. A. vitally C. vitality  
B. vital D. vitalising

78. A. certain C. certainly  
B. ascertain D. certainty

79. A. releasing C. rerelease  
B. release D. unreleased

80. A. deeps C. depth  
B. depths D. deepest

81. A. affirmative C. affirming  
B. affirmed D. affirmation

82. A. adapted C. adaptable  
B. adapting D. adaptive

83. A. purified C. pure  
B. purity D. purely

84. A. analogous C. analogue  
B. analogise D. analogy

85. A. multiple C. multiplier  
B. multiplied D. multiplying

**Remember to transfer your answers to the optical mark form.**

### **ESB C2 Level 3 Writing**

**Choose ONE of the following options. Write between 300 – 350 words in English. USE THE SEPARATE WRITING ANSWER BOOKLET.**

1. Your local council wants to introduce a scheme in which drivers must pay to enter the city centre. Write an **email** to the council stating your opinion on the scheme and giving reasons. In addition, suggest other ways in which the council could reduce traffic and at the same time help the environment.
2. Many artists and musicians achieve fame by not following conventions. Write an **essay** in which you discuss to what extent you believe that creativity is linked to refusing to conform to social, musical or artistic rules or expectations.
3. 'It is not how much we have, but how much we enjoy what we have that brings happiness.' Write an **essay** discussing to what extent you agree with this statement about happiness.

**END OF PAPER**