



Upper secondary

Week 4

The Write Tribe

PAPER 2 TECHNIQUES SUMMARY



Section C

Text 3

The text below is about the art of Japanese cuisine. Read it carefully and answer Questions 13–19 in the Question Paper Booklet.

- 1 For the average diner, knowledge about and interest in Japanese food seemed to be confined to a few popular dishes until fairly recently. American exposure to Japanese food was largely limited to Japanese steakhouse chain offerings and deep-fried tempura. One primary ingredient which epitomised Japanese food at its pinnacle was raw fish. However, authentically prepared Japanese cuisine using raw fish as its centrepiece was for many years unavailable outside Japan. The ingredient itself was also a major barrier to the undiluted worldwide acclaim of Japanese cuisine. 5
- 2 To the uninitiated diner decades ago, sushi (raw fish and vinegared rice balls) or sashimi (raw fish slices) were breathtakingly aesthetic in concept and very visually tempting, but all interest stopped there. Those who did not wish to offend their hosts surreptitiously deposited sashimi into a convenient paper napkin, or else swallowed it unchewed and washed it down with copious gulps of beer or saké³. It does seem an injustice that for a very long time Japanese food did not receive the widespread recognition that it deserves. Many first-time eaters, though bowled over by its aesthetic presentation, describe Japanese food as insipid, because of the subtlety of Japanese cuisine. It is lost on palates expecting elaborate blends of seasoning. Highly seasoned Chinese or intricately sauced French dishes are more likely to win over experimenting palates. Palates have to be educated to fully appreciate Japanese food beyond the familiar stews, tempura (deep fried), and the lavishly seasoned grilled dishes. Tongues have to learn to become sensitive to the slight nuances of taste, to discern the intrinsic and undisguised natural flavours in each ingredient. 10 15 20



- 3 In classical Japanese cuisine, before each diner is an array of small individual servings painstakingly prepared by the chef, each a work of art framed in its own exquisite receptacle. “Feed the eye first,” is the first order for the Japanese cook. The Japanese care about the ambience as much as the food. Artistry is not limited to the table arrangements, outdoor gardens, or exterior and interior architecture of the venue and main rooms. In the washrooms, you may be fortunate to see an exquisite seasonal floral arrangement in a bamboo receptacle, to match the bamboo paneling on the walls, or perhaps a rustic stone sink. The visual appeal of a feast can be bewildering to the uninitiated. Plates of all possible geometric shapes—square, rectangular, crescent- or fan-shaped—in many colours, sizes, and textures decorate the table. Not all are porcelain—slabs of wood, baskets, and even chestnut husks can hold food. What does this say about food in Japan? At its best, it is an overwhelming sensory aesthetic experience. And it is that meticulous attention to every phase—from selecting the freshest ingredients, choosing the serving receptacles, and most of all, the graciousness of service and attention to guests—that characterises the fine art of hosting a Japanese meal.

³ saké – Japanese alcoholic drink made of fermented rice, yeast and water

- 4 The key to good food is fresh quality ingredients; this is the recurring message of professional cooks and literature the world over. The Japanese have taken this message to an extreme, and the vegetables and fruit in supermarkets, department stores, and greengrocers in Japan are not only fresh, but also of perfect appearance, shape, and size. Fish and seafood are bright-eyed and glisten attractively: there is none of the dense and incriminating fishy smell that from a distance unmistakably identifies fishmongers elsewhere.
- 5 Twenty years ago, most Japanese shopped for food every day to ensure freshness, something that would be difficult to do now even in Japan. The realities of working life force people to stock up on food items so that they shop as rarely as possible. These days, even non-local foodstuffs can be of impeccable quality and freshness. Modern freezing and transportation methods have made exotic marine foodstuffs and fresh Asian vegetables and fungi available to all. Organic crop production and local farmers’ markets are also making it easier to find chemical-free produce nearby.
- 6 Aside from its gustatory and aesthetic appeal, there is one more compelling reason to cook and eat Japanese food. It is good for you. Not only is it a balanced diet in its combination of rice, vegetables, and emphasis on fish and seafood, with a moderate intake of animal protein and fat, but many of its components have disease-preventing qualities. It is the complexity of every phase in the Japanese culinary scene that makes it one of the most respected cuisines in the world.



- 19 **Using your own words as far as possible**, summarise the fine art of hosting a Japanese meal.

Use only information from paragraphs 3 to 4.

Your summary must be in continuous writing (not note form).

It must not be longer than 80 words (not counting the words given to help you begin).

The fine art of hosting a Japanese meal starts with

Section C

Text 3

The text below is about the Mexican free-tailed bat. Read it carefully and answer Questions 17- 24 in the Booklet.

- 1 Down by the cave mouth, something slithers in the dusk. Snakes prowl there sometimes, hoping to eat fallen bats. The floor of the cave itself is alive with insects, small invertebrates, and other predators eager to devour any bat that loses its toehold. Because this is a nursery cave—full of mother and baby bats—the boiling cushion of hungry jaws on the cave floor is rarely disappointed. A local university once brought out a small whale carcass on a flatbed truck and left it in the cave briefly for the bugs to strip clean. It took about two days. Normally, outside the cave, the bugs would be feeding on carrion. Though they were beetles as adults, their half-inch larvae were fuzzy eating machines. The cave itself sprawls 1,000 feet long, 130 feet deep, and is an average of 60 feet in diameter, so there are countless crevices for bats with plenty of floor room for bugs. 5 10
- 2 Researchers who venture into the cave wear respirators and tightly fitting clothes. Not only could they be showered with droppings from the bats overhead, there would be the thick layers of powdery guano, the crawling beetle larvae, the infernal heat, and the intense vapour of ammonia. To the bats, it is bliss: a toasty incubator. For them, hell would be trying to live where we do, it is refrigerated boxes without fresh air or sunlight, which we litter with obstacles and perfume with such nauseating essences as peppermint, lemon, and chlorine bleach. 15 20



- 3 Perhaps they would find it strange that we feed on dismembered animals, killed longer before they are eaten; and yet, paradoxically, we insist on cooking them to the warmth of fresh prey. Small clouds swell outwards from the cave, spinning like an open funnel, as the bats orbit until they are high enough to depart. Like airplanes in a mountain valley, they must circle to climb, so they whisk around one another, wing to wing, in tight ranks. As they revolve, they pick up speed. Over open country, free-tailed bats can cruise at sixty kilometres an hour. 25
- 4 Their mouths are open when they fly because they need them that way to echolocate. They are not snarling or mean; they are just trying not to bump into anything. We associate that look – open mouth and bared teeth – with menace, but they are not being aggressive. That is how their sonar works. You can easily walk down into the centre of the bowl, toward the cave, right into the thick of the fluttering bats without fear. You could stand in the middle of twenty million wild bats and not get hit by any of them. In fact, the only way you can get close to one is to try to catch one in mid-flight. It is not difficult to do, however. All you have to do is flail your hands around for a bit. Once a bat is caught, the ideal fashion in which to hold it is to treat it as if it were a roll of wrapping paper. Do not grip onto it too hard or you may injure it. Its wings held closed by your grip, its small furry brown head sticking out, the little bat will look frightened and fragile. It will use its chin as a pry bar to try 30 35 40
- and escape, but it will make no attempt to bite.
- 5 Some bats live to be more than thirty years old. If someone goes on a rampage and kills a bat, they may be killing an animal that has lived on this planet for thirty years. It is not like killing a roach. For their size, they are the longest-lived mammal on earth. But unfortunately, they are also the slowest-reproducing mammal for their size. Mother bats usually only rear one pup a year. If you took a pair of meadow mice and gave them everything they needed for survival, theoretically they and their progeny could leave a million meadow mice by the year's end. If you provided an average pair of bats with the same opportunity, in one year there would be a total of three bats—mother, father, and baby. And bats cluster in large colonies in the most vulnerable places. Bats form some of the world's largest concentrations of warm-blooded animals, and they could be destroyed in five minutes. There are records of people who have wiped out millions of bats in one day. 45 50 55



- 24 Using your own words as far as possible**, summarise the facts that tell us that bats are actually harmless creatures that can be easily hurt and rapidly reduced in numbers.

Use only information from paragraphs 4 and 5.

Your summary must be in continuous writing (not note form). It must not be longer than 80 words (not counting the words given to help you begin).

In reality, bats are actually harmless creatures because they are.....