



Follow the exam instructions, using the advice to help you. You will hear a citrus fruit grower, called Ben Tyrell, giving a presentation to students. For questions **7 - 14**, complete the sentences with a word or short phrase.

CITRUS FRUIT FARMER

Ben has an organic farm, so he relies primarily on **(7)** to assess the health of his trees.

If the **(8)** of a tree are the wrong colour, the tree usually requires fertiliser.

When to give trees fertiliser is determined principally by the

(9)

To control fungi on the fruit, Ben uses **(10)** as an organic fungicide.

Ben only worries about weeds if they are growing near his

(11) system.

The **(12)** of the fruit is the last criterion to check before picking begins.

The only tool fruit pickers use is **(13)** , otherwise fruit may be damaged.

Ben uses the phrase '**(14)** ' to describe what he aims to teach school children.

You are going to read a review of a book about the psychology of food. For questions 31 – 36, choose the answer (A, B, C or D) which you think fits best according to the text.

Mark your answers **on the separate answer sheet**.

Review of *Gastrophysics: The New Science of Eating* by Charles Spence

As head of a food research laboratory at the University of Oxford and a prolific author on the psychology of food, Spence is ideally placed to reveal recent discoveries such as: heavier cutlery encourages restaurant customers to pay more; ginger biscuits taste spicier when served from a rough plate; and strawberry mousse is perceived as 10% sweeter on a white dish than on a black one. And Spence is not afraid of stirring things up. ‘The pleasures of the table reside in the mind, not the mouth,’ he writes, no doubt triggering much resentment among cookbook writers the world over. In fact, while his book, *Gastrophysics: The New Science of Eating*, is about how to create the perfect meal, it has almost nothing to do with the everyday practicalities of cuisine. Instead, this is the science of ‘everything else’, a blending of gastronomy, psychology and physics to probe the numerous factors that influence our perception of flavour, steer our culinary choices and make all the difference between a memorable meal and one to be forgotten.

Top chefs and large food manufacturers alike have been quick to grab a slice of the action. As Spence points out, some restaurateurs have embraced multi-sensory trickery to boost the dining experience by, for example, spraying the scent of saffron over guests to enhance the flavour of lobster, or Googling their guests to tap into the powerful effect of personalisation. On a wider scale, and more worryingly, supermarkets label mass-produced food items with the names of non-existent farms, presumably to exploit consumers’ apparent willingness to pay more for a sense of authenticity.

There’s another side to the coin. By colouring a drink pink, manufacturers can cut the sugar content, relying on our subconscious association between colour and sweetness to make up the difference. The positive implications for health are not hard to see, although Spence advises against giving this much publicity – if customers were in on the secret, he says, they would then claim to be able to tell the difference. Meanwhile, Spence believes that in years to come, our cuisine could be shaped by his own finding that making the crunch of a crisp louder increases its apparent freshness. ‘Playing on the sound of crunch might offer one way in to the popularisation of eating insects,’ he writes as he considers how to make insects – a great potential source of protein and a possible solution to future global food shortages – more appetising.

Spence has a way with words and cheerfully leads the reader on a journey through the senses like a magician – an impression backed up by his liking for conjuring up imaginative dining experiences with top chefs and hosting multi-sensory cinema events. He skips from the importance of matching expectations with the taste of a dish to the revelation that people tend to link blob-like shapes to sweet foods – explaining furious accusations, not long ago, that a leading brand of chocolates had changed the recipe of a much-loved chocolate bar when it had, in fact, only rounded off its corners.

Spence’s research is regularly dismissed by some chefs, who say that good food ‘should speak for itself’. Spence’s response to this is that, however much you may believe in the importance of good, simple raw materials, there is always a multi-sensory atmosphere. Even a chef who claims to let food do all the talking will go to the trouble of buying good heavy cutlery, he observes, because a plastic fork would mean a spoiled experience. Whether we like it or not, we are all affected by these inevitable manipulations. Spence’s point is that there is no such thing as a neutral context for eating. The flavour in our mouths at dinnertime is affected by the company we keep, by the music playing in the room and by where we sit.

But eating is also affected by factors that Spence pays less attention to. He sometimes seems to treat human beings as if they were homogeneous amalgams of sense-organs, unaffected by culture or economic circumstances. Addressing the growing number of people who eat alone, he suggests: ‘Next time you get peckish, why not invite someone to eat with you?’ For a book on psychology, there is remarkably little here on the multiple ways that eating can become dysfunctional. There are people whose problems with eating go far beyond whether their plate is the right colour. *Gastrophysics* is brilliant when demonstrating how much the environment of the table affects our eating, particularly at high-end restaurants, but it has less to say about what we as humans bring to the table.

- 31 In the first paragraph, the reviewer suggests that Charles Spence is
- A good at making science accessible.
 - B inspirational for other food writers.
 - C dismissive of traditional cooking.
 - D willing to be provocative.
- 32 In the second paragraph, the reviewer is expressing
- A disapproval of certain dishonest practices.
 - B concern about the use made of technology.
 - C surprise at the extent of Spence's influence.
 - D admiration for the adaptability of businesses.
- 33 The reviewer's main point in the third paragraph is that
- A some kinds of information should be withheld from the public.
 - B future food resources will depend on people like Spence.
 - C developments in gastrophysics can have social value.
 - D advances in science often have unlikely origins.
- 34 The reviewer likens Spence to a magician because of
- A the attention that he pays to detail.
 - B the manner in which he communicates.
 - C the tendency to keep his methods to himself.
 - D the types of places where people often see him.
- 35 Which words have the opposite meaning to 'a multi-sensory atmosphere' in line 33?
- A a spoiled experience (line 34)
 - B inevitable manipulations (line 35)
 - C a neutral context (line 36)
 - D the company we keep (line 36)
- 36 What is the reviewer doing in the final paragraph?
- A identifying the type of reader that the book would suit most
 - B illustrating a point made in a previous paragraph
 - C bringing together the main ideas in the article
 - D drawing attention to a weakness in the book

Use suitable words from the box to complete the links in the following sentences. Three of the words in the box are not needed.

misconceptions reassurances conclusions attempts
conditions structures skills agreements facilities

- 1 The resort where I stayed has a comfortable new hostel and a restaurant which offers healthy but affordable meals.
Such are likely to attract more visitors, of course.
- 2 The snow on the higher fatbiking tracks was extremely soft, but then turned icy.
These sorts of can be very challenging.
- 3 When you start riding a fatbike, you need to learn how to lean in a certain way and lift your handlebars as you move forward.
These take some time to develop.
- 4 My instructor told me about an experienced road cyclist he knew who had wrongly assumed that fatbiking was very similar to mountain biking.
Apparently, of this type are very common.
- 5 The second part of the route was very steep and icy. 'You'll find this hard,' my instructor said. 'But give it a go.'
After three unsuccessful, I got off my bike and pushed it up the track.
- 6 'Don't worry,' my instructor said. 'It's normal for beginners like you to fall off.'
These made me feel less embarrassed.