Cake and critique: ‘power’ full ingredients

A comparison of power and politeness between the British judges of The Great British Bake Off and the Dutch judges of Heel Holland Bakt
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1. Introducing the judges

*The Great British Bake Off*

**Paul Hollywood**

“Paul Hollywood is one of the UK’s leading artisan bakers. The son of a baker, Paul originally trained as a sculptor until his father persuaded him to change careers. By combining his love of sculpting and baking, Paul established himself as an innovator” (*Paul Hollywood*).

**Mary Berry**

“With nearly sixty years cooking experience, Mary Berry is considered to be the doyenne of baking. Having learnt the art of baking from her mother, Mary quickly established as a leading cookery writer and broadcaster. She has published 70 cookery books” (*Mary Berry*).

**Heel Holland Bakt**

**Robèrt van Beckhoven**

Robèrt van Beckhoven, a master pastry chef, is also known for his role as judge in the children’s programme *CupCakeCup*, and has earned the title of ‘Master Boulanger’ for his exceptional bread-baking skills (*Robèrt van Beckhoven*).

**Janny van der Heijden**

As a culinary journalist, Janny van der Heijden has written many articles for various newspapers and culinary magazines. She is also chief editor of her own culinary paper ‘Tip Culinair’, and has published several cookery books (*Janny van der Heijden*).
2. Abstract

The aim of this research was to investigate how power and politeness are operationalised in the two strongly authority-ridden contexts *The Great British Bake Off* and its Dutch counterpart *Heel Holland Bakt*, and to examine how authority is established when comparing its British judges Paul Hollywood and Mary Berry to their Dutch colleagues Robèrt van Beckhoven and Janny van der Heijden. Through a quantitative analysis, the frequency of four politeness strategies, used by the judges, were compared to each other. The four politeness strategies under scrutiny were British *I think* and its Dutch counterparts *ik vind* and *ik denk*, Dutch discourse particle *hè* and British question-tags, and British as well as Dutch softeners (e.g. Br: *pretty*; D: *best wel*) and strengtheners (e.g. Br: *very*; D: *heel*). These politeness strategies were examined in order to find out which of these strategies contributed to establishing authority. There is a common belief that the British are less direct and more polite than the Dutch. Brown and Levinson (1987) argue that the British are indirect because of their tendency to use negative politeness strategies. However, Mellaard (2008) contends that the Dutch also make considerable use of negative politeness strategies. Negative politeness strategies can be interpreted as facilitating understatement. This study suggests that the British judges show more authority in their discursive actions than their Dutch colleagues, but not because of the Dutch judges’ frequent use of negative politeness strategies, as what might be suggested when considering Mellaard’s (2008) argument. Hence, this study is not in line with Mellaard’s (2008) argument, nor with Brown and Levinson’s (1987) theory.

**Keywords:** power, authority, politeness, face, Brown and Levinson (1987), critical discourse analysis, male and female variation, Bake Off genre, opinion markers, discourse particle *hè*, question-tags, softeners, strengtheners, (in)directness, negative politeness, positive politeness, British, Dutch.
3. Introduction

Twelve amateur bakers compete with each other before the eyes of the entire nation for the title of UK’s Best Amateur Baker in *The Great British Bake Off* (henceforth: *GBBO*). The talent show, which first aired on BBC in 2010, has had tremendous success, with around twelve million viewers for its last series (Colan, 2015). Following *GBBO*’s success story, many countries, such as Brazil, Denmark, Turkey, and The Netherlands, have created their own national version of the show (Higgins, 2015). *GBBO* has a very odd communicative setting, since the tent, where the baking takes place, is a habitat site for two hosts, two judges, and twelve baking competitors, “young and old, from every background and every corner of Britain” (*About the show*). The light and humorous tone of the show is carried by its two hosts Sue Perkins and Mel Giedroyc, who celebrate the joy and pleasure that baking can give. However, there is also a climate of fear as the baking involves a race against time, soggy bottoms and a face-off in front of two baking experts, Paul Hollywood and Mary Berry, who the entire British population considers to be the crème-de-la-crème of the professional baking world.

Although the media have written about Paul and Mary, their language has never been the subject of discourse analysis. Their Dutch colleagues in the Dutch counterpart of *GBBO*, *Heel Holland Bakt* (henceforth: *HHB*), Robèrt van Beckhoven and Janny van der Heijden have also never been under academic scrutiny. Jury-assessed contexts, like *GBBO* and *HHB*, are fascinating shows to examine as they always have an inherent imbalance of power. The bakes of the contestants are assessed by the judges. They have the power to decide which candidate will be eliminated, and which contestants will be one step closer to winning the grand prize. Since *GBBO* and *HHB* are strongly authority-ridden, it would be interesting to examine how authority is established in both shows. Furthermore, there is also a common belief that the British are indirect and more polite in comparison to the Dutch who are stereotyped as direct and blunt. Brown and Levinson (1987) assert that the British are indirect because they tend to use negative politeness strategies. Mellaard (2008), however, disputes this view as she argues that the Dutch also make considerable use of negative politeness strategies. Negative politeness strategies can be interpreted as facilitating understatement. Thus, the aim of the present study is also to investigate how power and politeness are operationalised in both shows.

This research hypothesises that the British judges are more authoritative in their discursive actions than their Dutch colleagues, but not because Robèrt and Janny might
employ more negative politeness strategies than the British judges, as what might be suggested when considering Mellaard’s (2008) argument. Hence, this paper does not agree with Mellaard’s (2008) argument and Brown and Levinson’s (1987) model. This hypothesis is based on my perspective as a viewer of both shows. When I was watching the shows, the British appeared to have such clear and strong arguments in comparison to the Dutch judges, and they also did not leave much room for the candidates to answer. The Dutch judges, on the other hand, seemed tentative and vague in their responses. This study has also examined authority within two subgroups: the male judges, and the female judges. No comparison has been made between the male group and female group. Thus, three main hypotheses have been constructed:

Hypothesis 1 (Hfemale):
The British female judge Mary Berry is more authoritative in her discursive actions than her Dutch colleague Janny van der Heijden.

Hypothesis 2 (Hmale):
The British male judge Paul Hollywood shows more authority in his discursive actions than his Dutch colleague Robèrt van Beckhoven.

Hypothesis 3 (Hgeneral):
The British judges Paul Hollywood and Mary Berry are more authoritative in their discursive actions than the Dutch judges Robèrt van Beckhoven and Janny van der Heijden.

In order to find out which judge pair is more authoritative, four politeness strategies that might contribute to establishing authority have been examined in series six of GBBO and series three of HHB, both recently broadcasted in 2015. The four politeness strategies that have been under scrutiny are:

1. British *I think* and its Dutch counterparts *ik vind* and *ik denk*;
2. Dutch discourse particle *hè* and British question-tags
3. Dutch strengtheners (e.g. *heel goed*) and British strengtheners (e.g. *very good*)
4. Dutch softeners (e.g. *een klein beetje te veel*) and British softeners (e.g. *a little bit too much*).

These four politeness strategies have been analysed, because they stood out with regard to
their frequent, or opposite, infrequent use. *I think, ik vind and ik denk* function as opinion markers. Discourse particles, like *hè*, are strong indicators of how culture is reflected in speech (Aijmer, 2002), and British question-tags function to some degree the same as *hè*. Softeners and strengtheners can be regularly found in opinions. How these function as politeness strategies will become clear over the course of this research. Their frequency has been measured and an independent t-test has been applied to the data. The methodology explains the t-test in further detail.

The responses of the contestants have also been taken into consideration for the analysis. However, their direct replies to the judges contain mostly short utterances, such as *ok* and *right*, from which not much information can be extracted. These haven been discussed separately in the analysis. As my main theoretical framework, critical discourse analysis (henceforth: CDA) and Brown and Levinson’s (1987) theory on politeness have been used. CDA examines the distribution of power in texts, and therefore, CDA have been used to explain how the Bake Off genre manifests power. Brown and Levinson’s (1987) theory on positive and negative politeness makes a link to face, (in)directness and power. These theories help to explain which judge pair, and which judge, is more authoritative than the other.

Theoretical background has been given in section 4. Section 4.1 explains the format of Bake Off, section 4.2 describes CDA and how power is exerted in the Bake Off genre, followed by Brown and Levinson’s (1987) politeness theory in section 4.3, and background information on the four politeness strategies in section 4.4. Section 5 explains how the data has been collected and the methodology for this research. In section 6, the results on the four politeness strategies are presented, and section 7 discusses the results in light of *GBBO* and *HHB*. Section 8 presents the conclusion, including its limitations and implications for further research.
4. Theoretical background

4.1 About the Bake Off format

The Great British Bake Off first appeared on television on 17 August 2010. It has broadcasted six series so far, with ten episodes of one hour that are filmed over ten weekends. The filming material for each weekend is reduced to a one-hour long broadcast. These broadcasts only show what the selected fragments from the producers. Thus, the producers decide what the audience sees and what not. Furthermore, the contestants for the show are selected on their baking skills and how they talk in front of the camera. The casting involves an evaluation by a researcher, a screen test and an interview with the producer, after which Paul and Mary determine who will be chosen for the show. This number of contestants slightly differs every new season (Stephens, 2012).

The show operates on a weekly three-round basis with a broad theme for each week, such as pastry, biscuit, or dessert. The contestants compete each week for the title of ‘star baker’ and the weakest link is dispatched from the tent by the judges. There is no home audience voting. The first round is known as the Signature Challenge. The contestants bake their home tried-and-tested recipes. For the Technical Challenge, they have to use their technical skills and experience to bake the cake while they have a limited time frame and an incomplete list of instructions and ingredients. The Showstopper Challenge, the cracker of the week, asks for a demanding recipe and the skills to bake a professional cake. In the end, the judges will choose who is Britain’s best all-round amateur baker. Mel and Sue, the two hosts of the show, both comedienies, carry the humorous tone of the show.

Heel Holland Bakt has the same format as GBBO, but has also added their own national recipes to the competition. This show first aired on 5 June 2013 and has aired three seasons so far of one-hour long episodes. It has had around two million viewers every week (2.2 Miljoen). Martine Bijl, comedienne, is Mel and Sue’s counterpart.
4.2 Critical discourse analysis

In this section, a critical discourse analysis has been applied to the Bake Off genre to show how power is manifested in discourse. Critical discourse analysis (henceforth: CDA) examines the distribution of power in texts. This section will elaborate on CDA’s goal in light of the Bake Off genre.

Critical discourse analysis is defined as “being fundamentally interested in analysing opaque as well as transparent relationships of dominance, discrimination, power and control as manifested in language” (Wodak, 2008, p. 10). Thus, it examines how social inequality is expressed in language use. This is a broad definition as most previous research on CDA, including Van Dijk (1997), Caldas-Coulthard and Coulthard (2003), and Fairclough (2003) only considered analysing opaque relationships. However, HHB and GBBO show transparent relationships. Opaque relationships, on the other hand, have manipulated discourse that has hidden and obscured intentions, like political discourse, but in HHB and GBBO, the judges do not manipulate discourse, but openly express their thoughts and opinions on the bakes of the contestants. CDA also maintains that language is not powerful on its own, but the way that it is used makes language powerful (Wodak, 2008). Language also gains power by how it is interpreted. Language use and interpretation is determined by the social or cultural context the communicators are part of. The setting of GBBO and HHB creates an uneven power distribution. Both shows revolve around a baking contest with contestants who have to bake their cakes before the eyes of the whole nation, after which their bakes are assessed by two judges. The producers of both shows have given the judges the sole authority to determine which contestant will be leaving the tent, and who will be appointed ‘star baker’ of the week.

Not only do the judges receive power from the producers, their discourse also gains authority because of their status as nationally acclaimed experts. These experts have what van Dijk (2001) calls ‘persuasive power’. This type of power is based on knowledge and information which the contestants have no access to. The judges have extensive knowledge about baking that is admired by the entire nation and the contestants as Flora makes clear, “I am such a big fan of Mary. If I can even make her swallow a piece of my cake that’s quite a big deal” (GBBO, episode 1, ‘Cake’, 1:08-1:15). Furthermore, all four judges embody the aspirational nature of the programme, as Richards (2001) explains for GBBO, “both Berry and Hollywood are at the heights of professional reputation, and demonstrate the importance of dedication and training – either in the classic cookery school training of Berry or Hollywood’s trajectory from apprentice to master baker” (p. 175). Baking is rendered as a possible career in
reach for the contestants and presented to the audience. The contestants see their possible future career in the personae of the experts.

The producers also gave the judges the control over the communicative setting of the show. Van Dijk (2001) believes that having control over communication is to have control over someone’s ‘context of text and talk’ in such a way that the individual’s opinions and information about the world indirectly influences the way he acts. Van Dijk (2001) defines ‘context of text and talk’ as “the mentally represented structure of those properties of the social situation that are relevant for the production or comprehension of discourse” (p. 365). The experts have power over discourse properties as they determine the time and place of the interaction with the candidate, and they can influence his goals, knowledge, opinions and beliefs. To delve deeper into how control of communication works, an excerpt of GBBO and HHB has been given:

(1)  
Janny: Hoe ga jij de signatuur geven aan je chipolatta?  
Martine: Uh ik heb ooit eens een keer uh een gebakje gegeten van mango en gember...  
Janny: Ja.  
Martine: En dat vond ik zo’n lekkere combinatie dacht daar ga ik iets mee doen.  
Janny: Maar heb je dan ook kleurtjes die je in je chipolatta eigenlijk zou moeten hebben?  
Martine: Uh nee alleen geel dan van de mango.  

Translation  
Janny: How are you giving signature to your chipolata?  
Martine: Eh... I have eaten a tartlet once with mango and ginger...  
Janny: Yes.  
Martine: And I thought it was such a nice combination which you should actually have in your chipolata.  
Janny: But do you also have the colours which a chipolata actually should have?  
Martine: Eh no only yellow which is from the mango.  

(HHB, episode 6, ‘Klassiek’, 04:44-05:53)
In most cases, the experts open a conversation. Robèrt and Janny choose to start of their conversation with a question, while Paul and Mary use the greeting *good morning*. Also, these judges initiate questions and decide what kind of questions will be asked. This dialogue shows the same interactional pattern as between an interviewer and respondent. The interaction is a routine that can consist of an opening, but almost always followed by a question, response, question response. The contestants and judges in the British show end their conversation mostly with *thank you*. Sometimes there is more variation in this scheme as is shown in the following example from *GBBO*:

(2) Mat: *Okay. So today I’m making a coconut ice cream with raspberry jam and to say fatless sponge.*

Paul: *So you’re only decoration is the stripes? I’m not saying you know that’s bad so using stripes then pine raspberry jam….*

Mat: *It is, yes.*

Mary: *You’re trying to frightening him.*

Paul: *I’m not. There’s nothing wrong with using plain stuff but when you go back to the basics, the basics have got to be good.*

Mat: *Yeah.*


Paul would rather want to see a more decorated top than only one with stripes. By saying *I’m not saying you know that’s bad*, Paul indirectly influences Mat to step up his game. In such instances, power is an instrument of control. Power also serves a greater purpose, since it coordinates the entire show. Without the set-up power distribution, there would not have been a competitive baking show. Furthermore, these experts empower contestants with their advice and knowledge to become better amateur bakers or even successful professional bakers themselves. What is at stake here is the adoption of a new lifestyle as professional baker.
4.3 Brown and Levinson’s (1987) theory on politeness

Brown and Levinson’s (1987) theory is widely acknowledged, but it has also attracted severe criticism for its claim to be universal. Critics, including Bond, Wand, Keung and Giacalone (1985), Cousins (1989), and Merkin (2006), argue that the theory is Western-based, and therefore, it does not cultures where the group is considered to be more important than the individual alone, like China and Japan (Kiyama et al., 2012). This universal argument does not constitute an obstruction for the research as both the British and Dutch cultures discussed in this paper are Western cultures. Brown and Levinson (1987) classify five politeness strategies of which the most useful are discussed for this research, which are positive and negative politeness. Their theory on politeness is centred around Goffman’s (1967) face theory. GBOO and HBB will be explained in relation to these two theories and a link will be made to (in)directness.

4.3.1 Face

Goffman (1967) asserts that every individual has a preference for a type of ‘face’. By ‘face’ is not meant the image the individual has of oneself, but the public image that is communicated to others in the show, and that he or she wants to see valued by others. He distinguishes two types of face: positive and negative face. Everybody retains these two different types of face to some degree, but one more than the other. Thus, face is a universal concept. Furthermore, Brown and Levinson (1987) postulate that the preference for one type of face is culturally determined. They maintain that the British have a preference for negative face. This would suggest for the present study that the British judges and contestants prefer the negative face over the positive face. This means that they have the desire not to be imposed upon, to have freedom in one’s own actions and want a validation of their personal space. Brown and Levinson (1987) also argue that Goffman’s (1967) face theory is the reason why the British act indirect. The Dutch are stereotyped as being direct, which is the complete opposite of British indirectness. This would indicate that the Dutch judges and candidates have a preference for the positive face, and thus, have the wish to be appreciated and approved of by others (Tsuda, 1993).

Goffman (1967) argues that face is connected to emotions. However, Brown and Levinson (1987) appoint ‘rationality’ (i.e. the mode of reasoning) as an important factor in choosing a politeness strategy to mitigate face. Here lies another universal concept. Brown and Levinson (1987) believe that as everyone is a rational agent, every individual would
perform the same politeness strategy under the same circumstances. Hence, face is the reason why utterances are expressed indirectly. Both the judge and contestant have to take each other face wants into account in interaction.

4.3.2 Negative and positive politeness strategies

Brown and Levinson (1987) assert that many actions could be intrinsically threatening to face. Both the judge and candidate (or the other judge) must cooperate with each other and avoid making face-threatening acts (FTAs). These are acts that are “by nature run contrary to the face wants of the addressee and/or of the speaker” (as cited in Sifianou, 1992, p. 32). These acts are not just utterances, but they are ’speech acts’ (from Searle’s Speech Act Theory) that is “a chunk of behaviour B which is produced by S [speaker] with a specific intention, which S intends H [hearer] to recognise, this recognition being the communicative point of S’s doing B” (Grice, 1975, as cited in Brown & Levinson, 1987, p. 286). FTAs could, therefore, also include nonverbal actions, like facial expressions and intonation differences. ‘Politeness’ is delineated as the “redressive action” that serves to minimise a potential face threat (Brown and Levinson, 1987, p. 70). Five different politeness strategies, which mitigate FTAs, are classified, ranging from direct (1) to indirect (5):

Do the FTA

(5) Don’t do the FTA

On Record

(4) Off Record

(1) without redressive action (Baldy)

(2) Positive politeness

With redressive action

(3) Negative politeness

Figure 1. Possible strategies for preventing FTAs (Brown & Levinson, 1987, p. 69).

As can be seen in Figure 1, positive politeness strategies are more direct than negative politeness strategies. Brown and Levinson (1987) suggest that cultures that mostly attend to the negative face also employ more negative politeness strategies as they are more comfortable with non-intrusive behaviour. The British judges and contestants would thus prefer negative politeness over positive politeness strategies. Negative politeness strategies are “oriented towards the negative face of the hearer by demonstrating distance and avoiding
intruding on hearer’s territory by not assuming that the hearer should comply to the speaker’s needs” (as cited in Rygg, 2012, p. 55). Thus, they would employ such strategies to remain distant and to be as non-imposing as possible. An excerpt from GBBO is provided to demonstrate some negative politeness strategies, maintained by the British judges:

(3) Mary: *It does look a little bit sad. I know you were trying to show us lots of skills as soon as you put the grape jelly within the ice cream it’s going to make it run. And I just wonder whether the peanut butter goes with these we shall see. The actual sponge is itself is very very close textured.*

Paul: *That peanut ice cream is fantastic. It is beautiful. That is lovely.*

Ugne: *Thank you.*

Paul: *Eh quite refreshing against the chocolate as well. The grape actually gives it a little bit of eh a soothing to the peanut. Although it looks like you’ve dropped it.*


*A little bit, I just wonder, eh quite, and I know you were trying* are all used, according to Brown and Levinson (1987), to make an encounter as non-imposing as possible. They soften the impact of statement. *We shall see* shows anonymity and distance, and *thank you* is used to be polite. Positive politeness strategies, on the other hand, are employed to try “to save the hearer’s positive face by reducing the distance between them” (Tsuda, 1993, p. 65). Furthermore, positive politeness is “used as a kind of metaphorical extension of intimacy, to imply common ground or sharing of wants to a limited extent even between strangers who perceive themselves, for the purpose of the interaction, as somewhat similar” (Brown & Levinson, 1987, p. 103). By employing a positive politeness strategy, communicators show that they are interested in each other. Although Hofstede does not discuss politeness and (in)directness, he asserts that the Dutch are not as comfortable with ambiguous texts and situations as the British are *(The Hofstede Centre)*. This might explain why the Dutch would not prefer indirect behaviour, in contrast to the British. Hence, this means that the Dutch judges have a preference for positive politeness over negative politeness strategies as positive politeness is more direct, as can be seen in the given example from HHB:
Janny: Indeed you make a lot of work of it, don’t you?
Sarena: Yes I’m making a beautiful beautiful raisin bread. So I’m gently pushing them into it otherwise they might all fall out.
Janny: How is your dough rising? It’s now going into the rising case?
Sarena: Yes. I’ll put it back quickly, because it’s very cold here.

(HHB, episode 4, ‘Smullen van Brood’, 06:53-07:13)

Janny first attends to the positive face by giving Sarena a compliment, and using hé, a direct strategy, to reduce the distance between herself and Sarena. Positive politeness, therefore, assumes that there is a certain intimacy between the two. Such relationships are based on solidarity (or friendship, not in this specific example) and honesty.

Although the British and Dutch have been ascribed preferences for negative and positive face respectively, Mellaard (2008) contends that it is impossible to generalise the British as indirect (negative politeness) and Dutch as direct (positive politeness). She has made an overview of the most important literature regarding British and Dutch attitudes in different cultural domains, such as public transport, business life, upbringing and relationships. The present study does research on what type of face and politeness strategies plays a role in HHB and GBBO, but it does not make any further claims regarding the British and Dutch population. It has therefore taken into account Bake Off’s strongly authority based-context. Brown and Levinson (1987) also suggest that the degree of relative power between two people plays a key role. An individual is inclined to speak differently to someone who is his equal than to a person whose status is higher or lower.

Hofstede suggests a term for the relative power between two people: “power distance”, which indicates “the extent to which the less powerful members of institutions within a country expect and accept that power is distributed unequally” (The Hofstede Centre). He has found out that the British have a small power distance, like the Dutch have. This would mean that the relationship between superior and less powerful members is based on independence.
It is based on equality, and superiors take into consideration the experience of other team members. The difference in power distance between the Dutch and the British is not substantially different, and hence, no conclusive indications can be drawn from these. The difficulty of Hofstede’s cultural dimensions in relation to this paper is that he does not directly address politeness or indirectness. There are more variables that play a role in these cultural domains, such as individualism, indulgence and masculinity.
4.4 Background on the four politeness strategies

A literature search explains how the four politeness strategies have been explained as politeness devices.

4.4.1 British I think and its Dutch counterparts ik vind and ik denk

Brown and Levinson (1987) describe I think as a feature of negative politeness that is associated with social distancing. The speaker may choose not to intrude his interlocutor’s negative face, therefore, I think is used to make an utterance feel less imposing on the hearer. Furthermore, I think is also a pragmatic particle that appertains to the group of epistemic modals. This group has much in common with evidential particles, which are “linguistic elements [that express] various attitudes to knowledge” (Chafe, 1986, as cited in Aijmer, 1997, p. 17). Because of its original form as weak assertive, the use of I think indicates an uncertain speaker who is not fully convinced of the truth of his own proposition. He or she “is not taking full responsibility for the truth of his [or her] utterance” (Brown & Levinson, 1987, p. 164). This explanation ties in with I think’s function as hedge, which serves to soften the impact of the statement (Machin & Mayr, 2012). Both functions have been subsumed under the label “tentative” (Aijmer, 1997; Simon-Vandenbergen, 2000), which make the speaker come across as non-authoritative. An example from GBBO is provided:

(5) Paul: A little bit clumsy I think.


Here I think is used as an afterthought in last position which emphasises Paul’s uncertainty. In the data, the ‘tentative’ I think is called a non-authority marker.

Paradoxically, I think may also express “authoritative deliberation” (Simon-Vandenbergen, 2000, p. 41). This particle, like I believe, shows that the speaker has carefully thought about his own opinion, and as such, it expresses commitment and reinforces the truth of the statement. This function of I think is noted down in the data as ‘authority marker’, which functions as the complete opposite of the non-authority marker I think. Consider the following example from GBBO:
Mary employs *I think* to show that she does not agree with Paul. This particle does not signal uncertainty but shows a contrast between the two judges. Not much literature can be found for this particular context on Dutch particles *ik denk* and *ik vind*. Only Redeker (1995) briefly mentions that *ik denk* is a marker of respect. Also, *ik denk* expresses more uncertainty than *ik vind*. It might therefore be possible to label *ik denk* as non-authority marker (like the tentative *I think*) and *ik vind* as authority marker. Section 7 – Analysis and discussion – might provide possible interpretations for these two particles in this genre.

### 4.4.2 Dutch discourse particle hè and British question-tags

The Dutch discourse particle *hè* can take in different positions in a sentence, i.e. first, medial, or final position. At the end of a sentence, it signals the end of an intonation phrase and turn (Aijmer, 2002). *Hè* has several interpretations. Next to its role as turn-ending marker, it is also a particle that draws speaker and hearer closer together, and as such, it is a positive politeness strategy. The use of *hè* is optional, but when the speaker expresses it, he might convey his doubts about the content of his message. He needs his interlocutor to confirm or acknowledge what he has just said (Krisner & van Heuven, 1999). The speaker is dependent upon the hearer. Question-tags, which also occur in final position, function to some degree the same as *hè*. Not only can they be positive politeness strategies, which Holmes (1995) calls ‘facilitative tags’, but they can also have three other functions. As epistemic modal tags (e.g. *The train arrives at twelve, doesn’t it?*) they express uncertainty about the statement. These utterances are neither referential nor affective. As challenging tags (e.g. *You understand that, don’t you?*), question-tags boost the force of the negative speech act. Softening tags, at the other end, (e.g. *That was really stupid, wasn’t it?*) do the opposite. They soften the impact of the statement.
4.4.3 British and Dutch softeners and strengtheners

Softeners have been referred to as ‘hedges’ (Holmes, 1995), ‘downgraders’, ‘attenuaters’ and ‘weakeners’ (Holmes, 1984, as cited in Rygg, 2012). They weaken the illocutionary force of the statement. Strengtheners, on the other hand, boost the effect of the argument, and have therefore also been called ‘boosters’ (Rygg, 2012), and ‘intensifiers’. Both softeners and strengtheners could also be categorised according to whether they affect utterances with a negative, or positive intention (Holmes, 1995). Thus, Holmes (1995) makes a distinction in positive softeners, positive strengtheners, negative strengtheners, and negative softeners. Positive softeners and strengtheners could serve as negative politeness strategies to make utterances less intrusive on the hearer’s negative face, as the following example from GBBO does:

(7) Paul (candidate): *I did put three extra drops in.*
    Paul: *A bit artificial but the banana’s coming through.*
    It’s ok. It’s not going to blow your mind but I think it’s ok.

    (GBBO, episode 8, ‘Patisserie’, 51:32-52:13)

The negative softener *a bit* reduces the negative impact of Paul’s statement. Brown and Levinson (1987) argue that compliments also might be imposing on the British’ negative face. This might be a reason why positive softeners are used in GBBO. Brown and Levinson (1987) make no claims about politeness strategies in the Dutch culture. Mellaard (2008) only addresses softeners in her research, but asserts that the interpretation of softeners and strengtheners as politeness strategies is dependent upon the context. However, Rygg (2012) points out that (positive) strengtheners have a social function, like in the following example from HHB:

(8) Janny: *Farida allereest mijn compliment want het ziet er heel strak uit.*
    *Wat ik ook mooi vind is dat wat je in het tarteletje gestopt hebt…*
    Farida: *Ja.*
Translation:
Janny:  *Farida first of all I have to give you my compliment, because it looks really neat. What I also like about it is what you have put in your tartlet...*

Farida:  *Yes.*

(*HHB*, episode 7, ‘De Halve Finale’, 13:35-14:42)

Positive strengtheners *ook* and *heel* are used to boost the compliment. By using these strengtheners, Janny shows appreciation for Farida’s positive face. As for negative strengtheners (e.g. Br: *that’s extremely doughy*; D: *dat is *echt* *veel* *te klef*), literature has not discussed examples of these, and hence, no particular politeness strategies have been attributed to negative strengtheners. Negative strengtheners in relation to politeness strategies will be discussed in section 7 – analysis and discussion.
5. **Data collection and methodology**

5.1 **Data collection**

The *GBBO* episodes were streamed from bbc.co.uk, and those from *HHB* were downloaded from npo.nl/uitzending-gemist. Both shows did not include subtitles, nor closed-caption transcripts. All episodes from both shows were transcribed with Microsoft Word. The transcripts included the dialogues between the female and male judges, as well as their interaction with the candidates. A total of fourteen episodes were analysed: seven episodes from series six of *GBBO* (year 2015), and seven episodes from series three of *HHB* (year 2015). *HHB* actually has eight episodes in total, but no download could be found of the first episode (‘Holland’s Glorie’). The first three episodes, however, were not included in the data, since the number of candidates and assessments rounds (three per episode for each contestant) must match with *HHB* in order to compare the two shows.

5.2 **Methodology**

This research compared the frequency of seven politeness strategies for the following three groups:

1. **General group**: the British judges versus the Dutch judges
2. **Male group**: Paul versus Robèrt
3. **Female group**: Mary versus Janny

First, a word count of the male and female judge in each show was performed manually in order to even out discrepancies between the two men. The same was done for the two women.

British *I think*, Dutch *ik denk*, and *ik vind* were studied according to their position in the sentence, function and aim. For first and medial position, if there were any other uncertainty markers visible in the same sentence, such as *I was wondering, I am not sure, will you?, I think so* and long pauses, *I think* was labelled as non-authority marker. Also, although many sentences included softeners, like *a little bit or slightly*, they were researched separately and not seen as uncertainty markers that immediately affect the use of *I think*. In final position, *I think* was labelled as non-authority marker as it expressed an afterthought. As the Dutch particle *ik vind* does not express non-authoritativeness on its own, instances of *ik vind* were marked as authority markers. The Dutch *ik denk*, on the other hand, expresses uncertainty, and therefore, was referred to as non-authority marker in the data. In sum, the British judges can
use the authority marker *I think* and non-authority marker *I think*, and the Dutch judges use the authority marker *ik vind* and the non-authority marker *ik denk*.

Appendix A shows three tables for these opinion markers: Table 1 shows the distribution of the British *I think*, Table 2 the distribution of the Dutch *ik vind*, and Table 3 the distribution of Dutch *ik denk*. The opinion markers were categorised according to episode, judge, and function. The different functions are explained in Appendix A.

When considering Dutch discourse particle *hè* and British question-tags, the question-tags were grouped according to Holmes’s (1995) study, and to whether they, also *hè*, are confirmed or acknowledged by the hearer. Appendix B contains two tables: Table 4 shows the distribution of *hè* in the Dutch data, according to episode, usage by judge, and confirmation or not. Table 5 shows the distribution of question-tags, according to episode, usage by judge, and type of tag.

British and Dutch softeners and strengtheners were categorised according to whether they boost a negative or positive comment: positive strengthener (e.g. Br: *very good*; D: *heel goed*), positive softener (e.g. Br: *pretty good*; D: *best wel goed*), negative strengthener (e.g. Br: *really bad*; D: *heel slecht*), and negative softener (e.g. Br: *a bit too much*; D: *een beetje te veel*). They included sentence adverbs (e.g. Br: *that’s probably been the mistake*; D: *dat is misschien wel de fout*), adverbs that qualify an adjective (e.g. Br: *that’s very good*; D: *dat is heel goed*), or a noun (e.g. Br: *a bit of salt*; D: *een klein beetje zout*), and downtoners (e.g. Br: *it’s not so good*; D: *dat is niet zo goed*). Downtoners use a strengthener in combination with a negation. Unusual repetitions, such as *a bit a bit* (D: *een beetje een beetje*) were marked as two softeners, because they were meant to emphasise. Combinations of softeners, or strengtheners, like *dat is echt heel goed* (Br: *dat is really amazingly good*) were noted down as one instance of a strengthener or softener. The reason for why softeners and strengtheners were marked like this will be addressed in the discussion section.

Appendix C shows two tables: distribution of softeners/strengtheners, according to positive or negative comment, episode and usage by judge. Table 6 for the British and Table 7 for the Dutch. Appendix D contains all transcripts of *GBBO* and *HHB*. Finally, a quantitative statistical analysis is used to calculate whether the differences between the two judge panels (as well as between Robert and Paul, and Mary and Janny) are significant.
5.3 Independent t-test

The independent t-test compared the two means within the general group, the male group, and the female group for the following seven politeness features:

1. Authority markers *I think* and *ik vind*
2. Non-authority markers *I think* and *ik denk*
3. Discourse particle *hè* versus British tag-questions
4. Positive strengtheners
5. Positive softeners
6. Negative strengtheners
7. Negative softeners

For every independent t-test, the same null hypothesis was used which meant that there was no difference between the two means within one group (H=0). If p<0.05, there was no significant difference and the null hypothesis was rejected. No comparison was made between the male and female group. In order to apply the independent t-test, several assumptions had to be made:

1. Every episode is assumed to be a replica of the in total seven episodes of each show (episode 1 = episode 2 = episode 3). This allows for a standard deviation to be calculated.
2. Only those episodes of GBBO with the same number of candidates (and hence, assessment rounds) as HHB are compared to each other.
3. All contestants are assumed to have the same level of baking at the start of the programme.
4. The baking level of each episode is assumed to be counterpart to every other episode of the same show.
5. The British and Dutch judges use the same set of criteria to assess the bakes.

The results from these seven hypotheses for each of these groups were used to confirm or reject the three main hypotheses (Hgeneral, Hfemale, Hmale).
6. The results

In this section, the results are shown in different subsections. Section 5 shows the word distribution for all judges, section 5.1 presents the results for the British and Dutch authority markers *I think* and *ik vind* and British and Dutch non-authority markers *I think* and *ik denk*, followed by the results on the comparison between the Dutch discourse particle *hè* and British questions tags in section 5.2, and section 5.3 shows the results for British and Dutch positive and negative softeners and strengtheners. Each subsection presents the results for the general group, the female group, and the male group. It is important to note that the results for the male and female group have been shown in the same graph, but they are not compared to each other.

There was an uneven word distribution between the two shows. Also, the male judges spoke more than their female counterparts, and Paul spoke twice as much as Mary. In total, the British judges were accountable for 12,882 words, and 10,361 were spoken by the Dutch jury. This difference is a factor of 1.24. To equalise the word distribution for the comparison, the general results for the Dutch judges were multiplied with factor 1.24. As this research compared Paul to Robert, a factor was also calculated for them. Paul spoke 8,498 words and Robert used 6,099. This word difference is a factor of 1.39 and was multiplied with Robert’s data. Mary uttered 4,843 words and Janny 4,262. This word difference is a factor of 1.14 and Janny’s data was multiplied with this factor. Figure 2 shows the word distribution for all judges.

![Figure 2. Word distribution for all individual judges](image)
6.1 Authority markers *I think* versus *ik vind*, and non-authority markers *I think* versus *ik denk*

General results

Altogether 154 instances of *I think* were found in the transcript of the British judges. 149 were used as authority markers. In the data of the Dutch professionals, *ik vind* appeared 146 times. Although this research considers *ik vind* an authority marker, 3 instances of *ik vind* were labelled as non-authority markers. This is because all 3 instances showed the pattern *ik weet niet wat ik van [object] vind* (Br: *I don’t know what I [object] think*). Despite its negative intention which this pattern evokes, it also signals uncertainty. A more certain alternative to express a negative thought would have been to use the pattern *ik vind [object] niet goed* (Br: *I think [object] not good*) in which the negation *niet* qualifies the adjective *goed*. Hence, a total of 143 were reported as authoritative markers in the Dutch data.

The non-authority marker *I think*, on the other hand, was used only 5 times by the British jury. The Dutch data showed a much higher frequency of 36 instances where the non-authority marker *ik denk* was used. The 3 instances *ik vind* that were marked as non-authority marker were added up to the number of non-authority markers of *ik denk*, resulting in a total of 39 non-authority markers used in HHIB. Figure 3 displays the raw frequency of authority markers *I think* and *ik vind* and non-authority marker *I think* and *ik denk* in one episode as spoken by the British and Dutch jury.

Figure 3. Average use of authority markers *I think* and *ik vind* and non-authority markers *I think* and *ik denk* as spoken by the British and Dutch judges for one episode.
As can be deduced from Figure 3, the British and Dutch judges both used the authority markers *I think* and *ik vind* more than they used the non-authority marker *I think* and *ik denk*. The British experts used the authority marker *I think* 37 times as much as they used the non-authority marker *I think*. Considering the Dutch judges, they only used the authority marker *ik vind* 3 times as much as they used the non-authority marker *ik denk*. On average, the British jury used the authority marker ($M=26.31$, $SD=5.13$) more than the Dutch jury ($M=21.29$, $SD=6.26$). This difference is not statistically significant ($t(10)=1.17$, $p=0.27$). Figure 1 shows a substantial difference in the use of the non-authority markers *I think* and *ik denk* between the British experts ($M=0.71$, $SD=0.76$) and Dutch judges ($M=6.91$, $SD=3.58$). This difference is statistically significant ($t(7)=-4.49$, $p=0.0021$). The results demonstrate that there is overall no significant difference in the use of authority markers *I think* and *ik vind* by both judge pairs, but the Dutch jury employed the non-authority marker *ik denk* significantly more than the British jury employed the non-authority marker *I think*.

**Male and female results**

Comparing the two male participants to each other, a contrast is noticeable in the use of non-authority markers *I think* and *ik denk* in Figure 4. Paul’s data showed a frequency of 120 *I think*’s as authority markers, and only 4 times did he employ a non-authority marker. Robèrt expressed the non-authority marker *ik denk* 20 times, and 79 instances of authority markers were found in his data. In contrast to the men, the female characters showed a lower usage of authority markers: 29 instances of authority markers occurred in Mary’s transcript, and 64 instances were found in Janny’s. Moreover, Mary used the non-authority marker only once. Janny, on the other hand, used it 19 times. The results for the men are represented in Figure 4 which shows the raw frequency of authority markers *I think* and *ik vind* and non-authority markers *I think* and *ik denk* as spoken by the British and Dutch male judge for one episode.
Figure 4. The average use of authority markers *I think* and *ik vind* and non-authority markers *I think* and *ik denk* for each judge.

There seems to be a considerable difference in the occurrence of the authority markers *I think* and *ik vind* between Paul and Robèrt when looking at Figure 4. Paul (*M*=17.14, *SD*=6.09) employed the authority marker approximately 1 times as much as Robèrt (*M*=15.71, *SD*=7.02). This difference, however, is not significant *t*(12)=0.41, *p*=0.69. Comparing the non-authority markers *I think* and *ik denk*, this difference is, however, statistically significant *t*(7)=-3.19, *p*=0.02. Robèrt used the non-authority marker (*M*=3.98, *SD*=2.72) almost 7 times as much as Paul (*M*=0.57, *SD*=0.79). Figure 4 also shows a substantial difference in the use of authority markers and non-authority markers between Mary and Janny. Janny (*M*=10.40, *SD*=3.37) employed the authority marker 2.5 times as much as Mary (*M*=4.14, *SD*=0.79). This difference is statistically significant *t*(9)=-4.39, *p*=0.0013. Janny also expressed the non-authority marker (*M*=3.09, *SD*=1.93) 22 times as much as Mary (*M*=0.14, *SD*=0.38). Table 8 summarises the results for the authority markers *I think* and *ik vind* and non-authority markers *I think* and *ik denk* for every group.
Table 8. Overview of the results on authority markers *I think* and *ik vind* and non-authority markers *I think* and *ik denk* within the general, male, and female group.

<table>
<thead>
<tr>
<th></th>
<th>Authoritative markers <em>I think</em> and <em>ik vind</em></th>
<th>Non-authoritative marker <em>I think</em> and <em>ik denk</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>General</td>
<td>Not significant</td>
<td>Significant</td>
</tr>
<tr>
<td>Male judges</td>
<td>Not significant</td>
<td>Significant</td>
</tr>
<tr>
<td>Female judges</td>
<td>Significant</td>
<td>Significant</td>
</tr>
</tbody>
</table>

6.2 Discourse particle *hè* versus question tags

**General results**

The Dutch data showed a high frequency for the discourse particle *hè*: 116 instances were found. Tag-questions occurred 20 times over seven episodes in the British data. *Hè* was not the only discourse particle that appeared at the end of Dutch sentences. Other discourse particles such as *zeg maar* (19 instances), *hoor* (29 instances) and *weet je wel* (1 instance) were also found in the data, but were not included, because they did not encourage a direct response from the hearer, like *hè* did. Figure 5 shows the average use of the Dutch discourse particle *hè* in comparison with British tag-questions as spoken by the British and Dutch judges respectively.
Figure 5. Raw frequency of the Dutch discourse particle hè and British tag-questions as spoken by the British and Dutch judges for one episode.

There is a vast difference between the use of these two different particles as Figure 5 displays. An independent t-test shows that there is a significant difference between the use of hè and British tag-questions \( t(7)=7.74, p=0.00011 \). The Dutch \( (M=20.55, SD=5.72) \) used hè nearly 6 times as much as the British \( (M=2.86, SD=1.95) \) employed a tag-question.

*Male and female results*

Robèrt had a higher frequency of final particles than his other three colleagues: 91 instances of hè occurred in his speech, while the number was much lower in Janny’s speech. She used the discourse particle 25 times, Paul employed tag-questions 13 times and Mary only 7. Figure 6 presents the average use of hè used by Robèrt and Janny in comparison with question-tags as spoken by Paul and Mary.
Figure 6. Average use of discourse particle hè used by Robèrt and Janny in comparison with question-tags used by Paul and Mary.

The general results already gave a clear indication on the use of these particles. The results from the independent t-test show no surprises. The difference between Robèrt ($M=18.11$, $SD=4.48$) and Paul ($M=1.86$, $SD=2.04$) is statistically significant $t(8)=8.74$, $p=0.000012$. Robèrt used hè nearly 10 times as much as Paul used a tag-question. For the women, Janny used hè ($M=4.06$, $SD=2.61$) 4 times as much as Mary employed a tag-question ($M=1.00$, $SD=0.82$). This result is significant $t(7)=2.96$, $p=0.02$. Table 9 summarises the results on discourse particle hè and question-tags.

<table>
<thead>
<tr>
<th></th>
<th>Dutch discourse particle hè versus British tag-questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>General</td>
<td>Significant</td>
</tr>
<tr>
<td>Male judges</td>
<td>Significant</td>
</tr>
<tr>
<td>Female judges</td>
<td>Significant</td>
</tr>
</tbody>
</table>

Table 9. Overview of the results on the Dutch discourse particle hè versus British question-tags within the general, male, and female group.
6.3 Positive and negative softeners and strengtheners

General results

251 instances were interpreted as positive strengtheners (e.g. that’s really good) in the researched material of the British jury. In the Dutch data, positive strengtheners, such as dat is heel goed, occurred 219 times. Alongside positive strengtheners, positive softeners were also found in both sets of data. In total, 30 positive markers were softened by the British judges (e.g. that’s pretty good), and 59 instances were used by the Dutch experts (e.g. dat is best wel goed). Furthermore, wel was an interesting particle to examine, because when it was emphasised, it functioned as a strengthener, as in the example dit is wel heel goed. Without emphasis, wel could also function as a softener. In the example dat is best wel goed, wel is preceded by another softener best and together they weaken the claim of the argument. The transcripts also showed instances of negative strengtheners: GBBO had 188 instances where one was used (e.g. there’s so much wrong), and this number was 99 in HHB (e.g. er is echt heel veel mis). Negative markers were also weakened by using a negative softener. The British judges used 152 negative softeners (e.g. it’s a little bit heavy), and the Dutch experts were accountable for 210 instances of these softeners (e.g. een klein beetje zwaar). Figure 7 presents the raw frequencies of all positive and negative softeners and strengtheners as used by the British and Dutch judges for one episode.
Figure 7. Average use of positive strengtheners and softeners, and negative strengtheners and softeners as employed by the British and Dutch judges calculated.

All the results displayed in Figure 7 are not statistically significant at $p<0.05$. However, the findings on male and female results will show different results.

**Male and female results**

A comparison was first made between the two men: Paul used 140 positive strengtheners, 18 positive softeners, 126 negative strengtheners, and 94 negative softeners. Robèrt, then, used 135 positive strengtheners, 29 positive softeners, 79 negative strengtheners, and 121 negative softeners. Paul seemed to use a substantial amount of negative strengtheners, to be more specific, 22 more, compared to Robèrt. Considering the female judges, Mary’s data showed 111 occurrences of positive strengtheners, 12 positive softeners, 62 negative strengtheners, and 58 negative softeners. In Janny’s data, 84 instances of positive strengtheners, 30 positive softeners, 20 negative strengtheners, and 89 negative softeners were found. Altogether, the results are shown in Figure 8 which displays the average use of each of these positive and negative softeners and strengtheners as employed by every judge for one episode.
Figure 8 shows numerous considerable variations in the data. The frequency of the positive strengtheners and negative softeners used by Robèrt stand out the most. The use of positive strengtheners by Robèrt ($M=26.87$, $SD=6.72$) showed a substantial difference when compared to Paul ($M=20.00$, $SD=4.47$). This difference is statistically significant $t(10)=-2.25$, $p=0.04$. Thus, Robèrt used a positive strengthener almost 1.5 times much as Paul. The second striking result is the outcome on negative softeners between both men. This outcome is also statistically significant $t(11)=-2.93$, $p=0.01$. Robèrt used the negative softener ($M=24.08$, $SD=7.62$) considerably more than Paul did ($M=13.43$, $SD=5.91$). Not only did Robèrt employ many negative softeners, he also used an extensive amount of positive softeners. Robèrt employed them ($M=5.77$, $SD=2.84$) twice as much as Paul ($M=2.57$, $SD=2.63$). This difference is statistically different $t(12)=-2.19$, $p=0.04$.

Considering the female judges, Janny, like Robèrt, used a huge amount of softeners, both in her negative comments as well as in her positive comments. The differences between Mary and her are statistically significant at $p<0.05$ for both types of softeners usage. Furthermore, Mary’s data showed a high number of negative strengtheners. She tended to use one approximately 3 times ($M=8.86$, $SD=2.61$) as much as Janny ($M=3.25$, $SD=3.44$). This difference is statistically significant $t(11)=3.44$, $p=0.0055$. Table 10 summarises the results for positive and negative softeners and strengtheners for the general, male, and female group.
<table>
<thead>
<tr>
<th></th>
<th>Positive strengtheners</th>
<th>Positive softeners</th>
<th>Negative strengtheners</th>
<th>Negative softeners</th>
</tr>
</thead>
<tbody>
<tr>
<td>General</td>
<td>Not significant</td>
<td>Not significant</td>
<td>Not significant</td>
<td>Not significant</td>
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<tr>
<td>Male judges</td>
<td>Significant</td>
<td>Significant</td>
<td>Not significant</td>
<td>Significant</td>
</tr>
<tr>
<td>Female judges</td>
<td>Not significant</td>
<td>Significant</td>
<td>Significant</td>
<td>Significant</td>
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</tbody>
</table>

Table 10. Overview of the results on positive strengtheners, positive softeners, negative strengtheners, and negative softeners within the general, male, and female group.

Summary

To sum up the general results, five out of seven hypotheses were confirmed. There were no significant differences between the British and Dutch judges in their use of the authority markers *I think* and *ik vind*, positive strengtheners, positive softeners, negative strengtheners and negative softeners. The other two results were not confirmed. The Dutch judges used the non-authority marker *ik denk* more than the British judges used the non-authority marker *I think*, and the Dutch judges used the discourse particle *hè* more than the British judges used question-tags.

Summing up the female results, one out of seven hypotheses was confirmed. There was no significant difference between Mary and Janny in the use of the positive strengtheners. The other six results were not confirmed. Janny used the authority marker *ik vind* as well as the non-authority marker *ik denk* more than Mary used the authority marker *I think* and non-authority marker *I think*. Janny also employed the discourse particle *hè* more than Mary used question-tags. Furthermore, Janny used more positive as well as negative softeners than Mary, while Mary employed more negative strengtheners than Janny.

As for the male results, two out of seven hypothesis were confirmed. There were no significant differences between Paul and Robèrt in the use of the authority markers *I think* and *ik vind*, and negative strengtheners. The other five results were not confirmed. Robèrt used the non-authority marker *ik denk* more than Paul used the non-authority marker *I think*. Robèrt also used the discourse particle *hè* more than Paul used question-tags. Furthermore, Robèrt employed more positive strengtheners, positive softeners and negative softeners than Paul.
7. Analysis and discussion

Each subsection discusses the most striking results for the general, female and male group.

7.1 Authority markers *I think* versus *ik vind,* and non-authority markers *I think* versus *ik denk*

The high frequency of 154 instances of *I think* in the data of the British jury is not striking. Brown and Levinson (1987) observed that in Britain “negative politeness is the most elaborate and the most conventionalised set of linguistic strategies for FTA redress; it is the stuff that fills the etiquette books” (as cited in Sifianou, 1992, 43). This would clarify the high number of *I think* in the data as *I think* could be interpreted as a negative politeness strategy, which mitigates potential FTAs against the contestant’s negative face. Consider the following example from *GBBO*:

(9) Paul: *I think* it’s over baked. *I think* you just slightly blind baked it too long.
    Flora: Ok.
    Mary: It is over baked, but it isn’t bitter and it isn’t bad.
    Paul: It is bad and it is bitter. Thank you very much indeed.

(*GBBO,* episode 6, ‘Pastry’, 17:03-17:30)

Paul and Mary reveal their attitude about the cake towards Flora, who considers this a face-threatening act. That is why *I think,* but also *slightly,* are used to mitigate the FTA and reduce the impact of the negative comments. Nevertheless, Flora does not sound relieved at all (in the video) after Paul has given his critique, since she looks anxious. Paul has some harsh criticism when he says *it is bad and it is bitter* in direct response to Mary. *I think* is therefore not meant to weaken his own argument, but the opposite, it gives the utterance an extra boost. It is an instrument of authority rather than a negative politeness strategy in this strongly authority-based genre.

Most interpretations of *I think,* which has 149 occurrences, seem to be in line with Simon-Vandenbergen’s (2000) description of *I think* as authority marker. However, there are five instances in the data were *I think* is an uncertainty marker and these could therefore be interpreted as negative politeness strategies. Also, Simon-Vandenbergen (2000) assert that *I
think in medial position could either express tentativeness, and thus, function as non-authority marker, or it could be an authority marker. The British data shows that I think in medial position tends to serve as authority marker, whereby it emphasises the theme of the utterance. Rather than showing distance, a quality of negative politeness strategies, I think in its function as authority marker shows personal involvement in an interaction.

The first general result shows no substantial difference between the two judge pairs in their use of the authority markers I think and ik vind. The British judges use I think 149 times and the Dutch 143 as authority marker. If every I think had been interpreted as a negative politeness strategy, as Brown and Levinson’s (1987) theory suggests, there might have been a significant difference. The number of authority markers in the British data would have been lower than the number of authority markers in the Dutch data. Considering the results within the female and male group, Janny uses the authority marker ik vind twice as much as Mary uses the authority marker I think. Since the data of Paul and Robèrt shows no significant difference in the use of the authority markers I think and ik vind, the variation in the data between Mary and Janny is an indicator that Robèrt and Janny have a more symmetrical power distribution than Paul and Mary. This observation is also apparent in their word distribution as Paul uses twice as much words than Mary, but the difference between Robèrt and Janny is only roughly 1,800 words. The age gap between Paul and Mary as well as gender might be a reason for their uneven word distribution.

The general, male and female results demonstrate that the Dutch judges use the non-authority marker ik denk to a higher extent than the British judges use the non-authority marker I think. For this discussion, consider the given example from HHB:

(10)  
Janny: Waar heb jij zout in gedaan?  
Martine: Uh in het schuim.  
Janny: Mmh  
Martine: Een klein beetje zo.  
Janny: Maar ik denk dat je best veel in verhouding ook gedaan hebt.  

Translation:  
Janny: Where did you put salt in?  
Martine: Eh in the foam.  
Janny: Mmh
Martine:  *A little bit*

Janny:  *But I think you’ve done quite a lot in proportion too.*

(*GBBO*, episode 2, ‘Mierzoet’, 17:29-17:52)

Brown and Levinson (1987) do not have any suggestions for the Dutch regarding politeness strategies. One of the suggestions of this research is that *ik denk* can be seen as a positive politeness strategy, as in the excerpt above. In the excerpt, *ik denk* is used to soften the negative impact of the statement and Janny shows that way more appreciation for the candidate’s positive face. Yet, *ik denk* can also be used in positive comments, as in the following example:

(11)  Robèrt:  *Ik denk dat je heel tevreden mag zijn hoor. Ik durf zo’n taart echt wel in de winkel te zetten.*

Translation:

Robèrt:  *I think that you may be really pleased, mind you. I would even really put such a cake in my store.*


The other suggestion is to interpret *ik denk*, like the example in (14), as a negative politeness strategy, since the judge signals distance with *ik denk* to the candidate. The example in (13) could also be interpreted in this way, because if Janny in (13) and Robèrt in (14) had been convinced of their utterance, they would have used the authority marker *ik vind*. Instead, they appear not to be fully committed to their own arguments, which as a result, reduces the credibility of their status as two authoritative experts.

6.2 Discourse particle *hè* versus question-tags

The second general, female as well as male results shows an impressive number of the discourse particle *hè* in the Dutch data in comparison to question-tags in the British data. Krisner and van Heuven (2003) also say that *hè* “overwhelmingly” occurs in the Dutch spoken language (p. 166). Although it was not expected that the number of question-tags would be so low, because, like *hè*, these are a common feature of the English language. *Hè* draws the judge closer to the contestant, or other judge. This discourse particle asks for
approval from the other individual’s positive face. The following example shows Robèrt asking approval from Janny:

(12)  Robèrt: *Ziet er netjes uit hè.*
       Janny: *Ja ziet er heel netjes uit.*

Translation:
Robèrt: *Looks tidy, doesn’t it?*
Janny: *Indeed, it looks very tidy.*

*(HHB, episode 3, ‘Cake’, 28:42-29:02)*

Krisner and van Heuven (1999) assert that hè asks for a direct confirmation, or acknowledgement, of the interlocutor as the speaker is not entirely certain about his own statement. Yet, in 45 of the 116 cases does hè only get a confirmation. Krisner and van Heuven (1999) do not point out what hè entails when it does not get a confirmation. In the other 71 instances, hè could be seen as a small interruption, because the judge waits for a reply from his interlocutor. Also, Robèrt and Janny ask more confirmation from their contestants than from each other. Janny asks 20 times for confirmation from the candidates, and only 4 times does she ask Robèrt. Robèrt asks twice as much confirmation from his contestants (61 times) than from Janny (30 times). *GBBO* displays the same pattern, like hè, with question-tags:

(13)  Paul: *This is very neat, isn’t it?*
       Mary: *It’s a very good height and a very good attempt of the little flowers. Both meringues are good.*

*(GBBO, episode 4, ‘Dessert’ 4, 29:21-29:40)*

Although Mary does not directly confirm Paul, she backs up his argument by explaining what is very neat about the cake. Holmes (1995) would call such instances facilitative tags, which is the same as positive politeness. All question-tags in the data could be interpreted as facilitative tags, which is also the difficulty of Holmes (1995) categorisation, since two different interpretations are possible for one tag. Furthermore, almost half of the question-tags spoken by the British judges is confirmed by the interlocutor, and Paul and Mary ask as much confirmation from the contestants as from each other.
The constant use of the discourse particle *hè* shows that Robèrt and Janny have a very intimate relationship with each other and their candidates compared to Paul and Mary. Their use of this specific particle makes clear that directness does not necessarily entails being blunt towards the other. Nevertheless, with the constant usage of *hè*, the Dutch judges come across as subservient to their candidates. They are more dependent on them than the British judges are on their candidates, because the British data only shows a few occurrences of question-tags. This might explain why the British judges come across as more authoritative than their Dutch counterparts.

Furthermore, the use of the Dutch *zeg maar* (19 instances) and *weet je wel* (1 instances) in last position does not contribute to an authoritative image either. Both particles mitigate a potential face-threatening act as they obscure the intentions of the judge, especially since the final position emphasises the vagueness of these particles in the arguments.

6.3 Positive and negative softeners and strengtheners

The Dutch data shows no significant differences in the use of positive and negative softeners and strengtheners compared to the British judges’ use of these politeness strategies. Bosewitz and Kleinschroth (2004) claim that the British English language has a surfeit of softeners, but Mellaard (2008) contends that the Dutch also make fervent use of these, like the British. The general results seem to be in line with Mellaard’s (2008) argument. Considering the results within the male group, Robèrt employs a huge amount of positive and negative softeners compared to Paul. An example of a negative softener by Robèrt in *HBB* is provided:

(14) Robèrt: *Best veel* stress gehad hè?
Michiel: *Ik heb heel erg* stress gehad ja. *En waarom ik weet het eigenlijk niet.*
Robèrt: *Ik zie dat ook een beetje* aan het eindresultaat hè. *De stress.*

Translation:
Robèrt: *Quite a lot* of stress you’ve had, haven’t you?
Michiel: *I have had a lot* of stress yes. *And I don’t even really know why.*
Robèrt: *I can also see a bit* of it when I look at your final product, can’t I. *The stress.*

(*HBB*, episode 6, ‘Klassiek’, 11:08-12:02)
Applying Brown and Levinson’s (1987) theory to this excerpt, the softener *een beetje* (Br: *a bit*) is used to minimise the face-threatening-act of the negative comment, and shows that Robèrt cares for Michiel’s positive face. Therefore, such softeners could be considered positive politeness strategies. The odd thing about the results is that Robèrt makes extensive use of positive softeners as well as positive strengtheners, compared to Paul. On the one hand, he weakens his arguments by using positive softeners, but, on the other hand, his use of positive strengtheners gives his positive arguments an extra boost. Yet, Robèrt’s extensive use of softeners shows that that he appears to be not showing as much authority in his discursive actions than Paul does.

Looking at the results within the female group, Janny, like Robèrt, is keen on employing more positive as well as negative softeners than Mary. The British female judge Mary, on the other hand, uses significantly more negative strengtheners than Janny. These negative strengtheners boost the negative effect of the comment, like in the following example from *GBBO*:

(15) Mary: *It’s rich, it’s creamy once this is all assembled you really can’t taste the bay leave.*

(*GBBO*, episode 9, ‘Chocolate’, 16:14-16:48)

Mary is not attempting on minimising the face-threatening-act against the candidate’s negative face. Instead, she does the opposite, because she increases the effect of the face-threatening-act by using *really* to emphasise what is wrong about the bake. While Janny weakens her arguments by using positive and negative softeners, Mary gives her negative arguments an extra boost, and hence, Mary might seem to be more authoritative in her discursive actions than Janny.

### 6.4 Responses of contestants

The Dutch contestants are resistant in their comments to their judges when they do not agree with them, as in the given example from *HHB*:

(19) Robèrt: *Maar een macaron is toch met kookschuim?*
    Fina: *Ja, je bedoelt met eiwitschuim?*
    Robèrt: *Ja, en met honderd twintig graden (?) suikerwater derbij.*
    Fina: *Dat is *de* Italiaanse macaron en ik maak de Franse...*
    Robèrt: *Nee, dat is *de* Franse macaron.*
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Robért: De Italiaanse ma macaron die uh ken ik nie.
Fina: Die is met suiker. Met met uuh.
Robért: Nee dat is de Franse.
Fina: Ik zal mijn kookboek meenemen de volgende keer en dan laat ik het je zien.
Robért: Is goed dan zal ik... zal ik het je uitleggen.

**Translation:**

Robért: But a macaron is with foam right?
Fina: Yes, you mean egg white foam.
Robért: Yes, and with 120 degrees of (?) sugar water
Fina: That’s the Italian macaron and I’m making the French one.
Robért: No, that’s the French macaron.
Fina: Is it the other way around? Ok.
Robért: I don’t know about the Italian macaron.
Fina: That’s the one with sugar. With with eh...
Robért: No that’s the French one.
Fina: I’ll bring my cookery book next time and I’ll show you.
Robért: That’s fine I will .... I will explain it to you.

(GBBO, episode 2, ‘Mierzoet’, 6:26-7:06)

Fina and Robért have a disagreement about macarons. Fina tries to convince Robért, even by bringing her cookery book (another power resource) to set him straight. In her conversation with Martine, the host of the show, Fina insists that she is right: she is making an Italian macaron, and not the French one, as Robért argues. She clearly questions Robért’s authority and ridicules him when she says I wouldn’t argue against the master, would I? (HHB, episode 2, ‘Mierzoet’, 7:17-7:40). There are other examples of resistance (Maartje in episode 4, ‘Smullen van Brood’, 44:23-45:03; Jaap in episode 2, ‘Mierzoet’, 35:23-35:53).

The British contestants are not as defensive as their Dutch counterparts. Only one example of resistance is found in the British data:

(20) Paul: The icing doesn’t go with the filling. It’s two completely different things.
    Ian: Well I’m not sure about that (mutter). I think something is
missing from this dough, because it’s way longer cooked in the oven.

Paul: You got sugar in it?
Ian: That’s the bit I’m wondering about. Whether I got the sugar in it.
Paul: I don’t think you have sugar in there. Which is why you had it ages in the oven to get this colour and that’s why it’s dried out and becomes a crispy bap with icing on it. And that’s what’s sending all my senses out they don’t marry. The second one is totally different. Soft, icing perfect, cream good, flavour of the lemon coming through.
Ian: Yeah uhu.


Ian does not take a firm stand in his own argument. He mutters and he uses two uncertain phrases well and I’m not sure. In the end, he concurs with Paul when Paul explains where things have gone wrong. The Dutch contestants might show more resistance, since they have a ‘closer’ relationship with Robèrt and Janny than their British counterparts do with the British judges. The Dutch judges and candidates share a common ground and perceive each other as somewhat similar (Brown & Levinson, 1987, p. 103). Hence, although Robèrt and Janny maintain a prominent power role as judges, power is not as easily accepted as it is for the British jury and contestants. The overall impression of GBBO is one where many anxious faces are apparent as Tamal’s reaction makes clear, it’s weird how quiet it is. I feel like we’re a herd of gazelles that is being picked out one by one by lions. Mary and Paul are the lions. They’re hungry for bakers (GBBO, episode 8, ‘Patisserie’, 8:10-8:20). The genre might also be a reason for why the British candidates react so apprehensively. Compliments and critique might feel as an obstruction of their freedom as these actions threaten their negative face (Brown & Levinson, 1987).
8. Conclusion

Four out of seven results support the first main hypothesis (H\text{female}) that the British female judge Mary Berry shows more authority in her discursive actions than her Dutch colleague Janny van der Heijden. Mary comes across as more authoritative, because Janny’s extensive usage of the non-authority marker \textit{ik denk} makes her not as committed to her arguments as Mary. The significant use of the discourse particle \textit{hè} makes Janny seem more dependent on her candidates, and she also uses substantially more positive as well as negative softeners to weaken her arguments. Furthermore, Mary uses substantially more negative strengtheners than Janny, and hence, Mary appears to be more harsh in her criticism to the candidates.

Considering the results within the male group, there are also four out of seven findings that support the second main hypothesis (H\text{male}) which states that the British male Paul Hollywood is more authoritative than his Dutch colleague. Robèrt uses substantially more of the non-authority marker \textit{ik denk}. By using this marker, he does not seem to be fully convinced of his own arguments. Robèrt also uses the discourse particle \textit{hè} more than Paul employs tag-questions, and as such, Robèrt seems to be relying more on his contestants than Paul does. Also, a high number of positive and negative softeners can be found in Robèrt’s data which have as effect to reduce the impact of his claims, and thus, these results might explain why he comes across as less authoritative relative to Paul.

Only two out of seven results support the third main hypothesis (H\text{general}) that the British judges Paul Hollywood and Mary Berry appear to be more authoritative in their discursive actions than their Dutch counterparts Robèrt van Beckhoven and Janny van der Heijden. It is important to mention that the other five results do not have any conclusive indications for the hypothesis. These do not indicate that the British judges are more authoritative than the Dutch judges, nor do they conclude that the Dutch judges show more authority than their British counterparts. While the five results do not contribute to the hypothesis, the two significant results do show that the British judges show more authority in their discursive actions than their Dutch colleagues, since the Dutch jury employs the non-authority marker \textit{ik denk} more than the British judges, and as such, they seem not to be taking the full responsibility for their statements. Furthermore, with their overwhelming use of the discourse particle \textit{hè}, the Dutch judges may appear to be more subservient to their candidates than their British colleagues.
The general results are not in line with what Brown and Levinson’s (1987) theory states. Brown and Levinson (1987) argue that the British, in general, have the tendency to use negative politeness strategies. Negative politeness strategies can be interpreted as facilitating understatement. Also, because the Dutch prefer positive face, they lean towards positive politeness, instead of negative politeness (Mellaard, 2008). This would mean for the present study that the British judges would appear to be less authoritative in their discursive actions than their Dutch counterparts as the British jury are inclined to understate arguments. However, this research has concluded that the British judges show more authority in their discursive actions than their Dutch colleagues, because Robèrt and Janny tend to rely more on their candidates’ answers and appear to be not taking the full responsibility for their own arguments. Furthermore, the reason for why the Dutch judges come across as less authoritative in comparison to their British colleagues is not their frequent use of negative politeness strategies, as what might be suggested when considering Mellaard’s (2008) argument. Instead, it is their use of the positive politeness strategy hè that makes them seem to be less credible authoritative experts. The other finding on the usage of the non-authority marker ik denk also reduces credibility, but it is debatable whether this marker is a positive or negative politeness strategy. Thus, the research’s findings are not in line with Mellaard’s (2008) argument.

It is important to point out the limitations of this study to prevent flaws for other researchers who attempt to study this topic. This research has been restricted to seven episodes from GBBO and seven episodes from HHB. It has only given an indication of the judges’ authority for these fourteen selected episodes. The results do not pertain to the other five series of GBBO and other two series of HHB. The analysis of the other series might provide a more complete picture of the judges’ authority, but this study has made the first attempt, and has shown a rough image of which discursive actions might or might not contribute to establishing authority. Although this study has provided a detailed explanation of seven politeness strategies, this research has not considered Searle’s (1962) Speech Act Theory, another theory on politeness. For further research, it might be interesting to consider the frequency of speech acts, such as might, could, should in the data, and take these into account when authority is investigated as a whole.

Another limitation is the interpretation of I think in this research. Since this study used Simon-Vandenbergen’s (2000) theoretical framework for I think, this specific particle has received many interpretations as authority marker. Yet, the difficulty with this theory initially has been the interpretation of sentences as I think it was slightly over the top. Brown and
Levinson (1987) suggest that I think and slightly are negative politeness strategies. This would mean for this sentence that I think and slightly could also signal uncertainty. If such a sentence had been considered in its entirety, perhaps it would have been more appropriate to label the entire sentence as uncertainty marker, and hence, non-authority marker. However, this paper has treated such words separately in their contexts as Simon-Vandenbergen’s (2000) seemed to have a credible explanation for I think in this strongly-authority genre.

Considering softeners and strengtheners, this study has not taken into account their status as adverbs of degree. By using a scoring system, adverbs could be categorised according to degree. For example, the adverb extremely would score higher in the scoring system than the adverb very. When these adverbs have been attributed different scores, the scores could be multiplied with their frequency and an independent t-test will show more accurate results regarding these adverbs. Other possible research could focus on specific adverbs, link these gender and age and compare the results to previous research.

As the shows are broadcasts, the viewer may have an opinion about which judge is more authoritative, and therefore, further research could be based on qualitative research. Considering I think, researchers could select different types of sentences with I think, such as I think the bake was over baked and I think the bake was slightly over baked, for example, and see which sentences in their entirety viewers labels as authoritative and non-authoritative, and moreover, ask why they label such utterances in that way. When watching the shows, accents and dialects also influence the way viewers regard judges as credible experts. An audio experiment could be set up that includes the accents of the four judges and viewers could be asked to label these accents from least authoritative to most authoritative.

The producers have had a pivotal role in the judges’ distribution of power and their image on screen. Brown and Levinson’s (1987) theory may have provided explanations for the judges’ authoritative image, but the judges as well as candidates non-linguistic behaviour can say as much about how authority is established in these shows. What has to be kept in mind is that the candidates have been picked out during a casting process and their character might explain why, for example, the British contestants react with some much fear when they receive critique from Paul and Mary. Nadiya might have been selected because of her nervous behaviour, Flora because of her immense admiration for Mary, and Alvin because he always make a worried impression. These contestants might look anxious, because this behaviour is part of who they are. Furthermore, this paper has restricted itself to the broadcasts that have been aired on television and it has not investigated the extra filming material. Examining the extra material might give a different perspective of the judges’ authority, since the episodes
have been edited by the producers, and thus, give an indication on the perception the producers have of how much power judges should have. This is also one of the reasons why the conclusions on the judges’ authority cannot be generalised to the entire British and Dutch population. This research involves two case studies, which is another reason why no generalisations could be made.

*The Great British Bake Off* and *Heel Holland Bakt* are two fascinating shows that could be subject of further sociolinguistic research. This research has made the first step by examining how power and politeness are operationalised in these two strongly authority-ridden shows, and it has shown which discursive actions, in relation to politeness strategies, have contributed to establishing authority. It has demonstrated that the British judges Paul Hollywood and Mary Berry are more authoritative in their discursive actions than their Dutch colleagues Robert van Beckhoven and Janny van der Heijden, as their use of the positive politeness strategy *he* makes them rely more on their contestants. Also, the use of the non-authority marker *ik denk* reveals that they are not as fully committed to their own arguments as their British colleagues. This research also pointed out the differences between the two female judges, and male judges. The next step for further research might be a comparison between the male and female judges and make a link to gender research. Qualitative research might also be valuable for perspectives on authority in this TV show genre.
9. References


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Table 2. Distribution of *ik vind* in the data of *Heel Holland Bakt*

<table>
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<th>Functions <em>ik vind</em></th>
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<th>Episode 3</th>
<th>Episode 4</th>
<th>Episode 5</th>
<th>Episode 6</th>
<th>Episode 7</th>
<th>Episode 8</th>
<th>Total (N)</th>
<th>%</th>
</tr>
</thead>
<tbody>
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</tr>
<tr>
<td>A. Grading marker (positive)</td>
<td>6 3 7 5 5 4 2 5</td>
<td>6 7</td>
<td>4 5 3 5</td>
<td>67 36.8</td>
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</tr>
<tr>
<td>B. Grading marker (negative)</td>
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<td>2 3 1 1 2</td>
<td>27 14.8</td>
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</tr>
<tr>
<td>C. Contrast marker</td>
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<td>1 1</td>
<td>11 6.0</td>
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<td>D. Emphasis marker</td>
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<td>E. Comment marker</td>
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<td>F. Comment marker</td>
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<td>Medial position (after 'dat') (reversal)</td>
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<tr>
<td>G. Grading marker (positive)</td>
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<td>1 2</td>
<td>3 3 1 1</td>
<td>23 12.6</td>
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<td></td>
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</tr>
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<td>Last position (reversal)</td>
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<tr>
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<td></td>
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<td>1 1</td>
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<td></td>
<td></td>
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</tr>
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</tr>
<tr>
<td>Total</td>
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<td>16</td>
<td>34</td>
<td>20</td>
<td>25</td>
<td>16</td>
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<td>16</td>
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<td>16</td>
<td>143</td>
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<td>3.16</td>
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Table 3. Distribution of *ik denk* in the data of Heel Holland Bakt

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<th>Episode 6</th>
<th>Episode 7</th>
<th>Episode 8</th>
<th>Based on N=182</th>
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<tbody>
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</tr>
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<td>C. Grading marker (positive)</td>
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<td>3.16%</td>
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<tr>
<td>D. Comment marker</td>
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<tr>
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<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>G. Process marker</td>
<td></td>
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<td></td>
<td></td>
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<td>0.00%</td>
</tr>
<tr>
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<td></td>
<td></td>
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<td>1.05%</td>
</tr>
<tr>
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<td>2.11%</td>
</tr>
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<td>J. Grading marker (positive)</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td>0.00%</td>
</tr>
<tr>
<td><strong>Last position</strong></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Non-authoritative (&quot;uncertainty&quot;)</strong></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>K. Afterthought</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>36.19%</td>
</tr>
<tr>
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<td>8 7 4 5 7 3 2</td>
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<td></td>
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<td></td>
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<td>36.19%</td>
</tr>
<tr>
<td><strong>Plus non-authority marker <em>ik vind</em></strong></td>
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<td>3.16%</td>
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</table>

Based on N=182
### Appendix B

#### Table 4. Distribution of *hè* in the data of *Heel Holland Bakt*.

<table>
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<th>Episode 4</th>
<th>Episode 5</th>
<th>Episode 6</th>
<th>Episode 7</th>
<th>Episode 8</th>
<th>Total (N)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>hè</em> Confirmed</td>
<td>10</td>
<td>10</td>
<td>17</td>
<td>11</td>
<td>3</td>
<td>17</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td><em>hè</em> Not confirmed</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>6</td>
<td>9</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td><em>hè</em> To candidate</td>
<td>5</td>
<td>2</td>
<td>13</td>
<td>2</td>
<td>2</td>
<td>5</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td><em>hè</em> To judge</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>7</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
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<td>13</td>
<td>24</td>
<td>14</td>
<td>22</td>
<td>15</td>
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<td>116</td>
</tr>
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#### Table 5. Distribution of question-tags in the data of *The Great British Bake Off*.

<table>
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<th>Episode 5</th>
<th>Episode 6</th>
<th>Episode 7</th>
<th>Episode 8</th>
<th>Episode 9</th>
<th>Episode 10</th>
<th>Total (N)</th>
</tr>
</thead>
<tbody>
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<td>Tag questions (facilitative tag)</td>
<td>Paul</td>
<td>Mary</td>
<td>Paul</td>
<td>Mary</td>
<td>Paul</td>
<td>Mary</td>
<td>Paul</td>
<td>Mary</td>
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<td><em>confirmed</em></td>
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<td>1</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><em>not confirmed</em></td>
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<td>0</td>
<td>1</td>
<td>0</td>
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<td>0</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>To candidate</td>
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<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>To judge</td>
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<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
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</tr>
<tr>
<td>Total</td>
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<td>2</td>
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<td>2</td>
<td>7</td>
<td>3</td>
<td>1</td>
<td>2</td>
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### Appendix C

Table 6. Distribution of positive and negative softeners and strengtheners in the data of *The Great British Bake Off*

<table>
<thead>
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<th>Positive markers</th>
<th>Episode 4</th>
<th>Episode 5</th>
<th>Episode 6</th>
<th>Episode 7</th>
<th>Episode 8</th>
<th>Episode 9</th>
<th>Episode 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Softeners</td>
<td>Paul</td>
<td>Mary</td>
<td>Paul</td>
<td>Mary</td>
<td>Paul</td>
<td>Mary</td>
<td>Paul</td>
</tr>
<tr>
<td>1. not too (bad, much etc.) (downtoner)</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>2. bit of (mod. Adj.)</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3. a bit of (mod. Noun)</td>
<td>1</td>
<td>2</td>
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<td>1</td>
<td>1</td>
<td>1</td>
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</tr>
<tr>
<td>4. rather</td>
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<td>5. a little bit (mod adv.)</td>
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<td>6. almost (Mod. Adj.)</td>
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<td>1</td>
<td>1</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>7. slightly</td>
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</tr>
<tr>
<td>8. sort of</td>
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<td>2</td>
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<td></td>
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<tr>
<td>12. some</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. just</td>
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</tr>
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<td>2</td>
<td>3</td>
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<td>7</td>
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<table>
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<th>Episode 6</th>
<th>Episode 7</th>
<th>Episode 8</th>
<th>Episode 9</th>
<th>Episode 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Softeners</td>
<td>Paul</td>
<td>Mary</td>
<td>Paul</td>
<td>Mary</td>
<td>Paul</td>
<td>Mary</td>
<td>Paul</td>
</tr>
<tr>
<td>1. slightly (mod. Adverb)</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2. slightly (mod. Verb).</td>
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<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3. a bit (mod. Adj.)</td>
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<td>4</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>1</td>
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<tr>
<td>5. a bit (mod. Adverb)</td>
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</tr>
<tr>
<td>6. a little bit (mod. Verb)</td>
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<td>7. a little bit (mod. Adv.) (too sticky)</td>
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<td>1</td>
<td>1</td>
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<tr>
<td>8. a little bit (mod. Adj.)</td>
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Appendix D: transcripts of *The Great British Bake Off* and *Heel Holland Bakt*
20150826_S6E04_Dessert_TheGreatBritishBakeOff

Signature Challenge
03:12-04:01

Paul: Good morning.
Mat: Good morning.
Mary: Good morning.
Mat: Good morning.
Mel: Good morning.
Mary: So what kind of crème brûlée are you going to make?
Mat: Ok. I’m making coconut and lime crème brûlée but it’s quite refreshing. I tried a few and they’re really sweet and a bit a sort of switly?? I found this a bit light really.
Paul: Should I think coconut is sweet then? *Indirect question.*
Mat: It is sweet but yeah ehm it’s something that I quite like.
Mary: What do you think is going to be the tricky part of this?
Mat: I think because I got reasonably large ramekins gettin’ them cooked and then cooled down in time. Cause they’re quite thick.
Mary: Oh.
Paul: It is not so much the depth. It’s the distance for the heat to penetrate to cook.
Mat: Yeah I had eh a couple of issues where they weren’t as set as I’ve liked them to have been. So obviously leaving them in the oven long enough. That I can get them cool again that’s my main issue.
Paul: Ok. Thank you.

04:24-04:37

Paul: Why have you chosen those flavours?
Sandy: I’ve grown up with liquorish and actually the combination of the subtleness of liquorish against the milkiness of cream is absolutely sublime.
Paul: Good luck.
Sandy: Thanks.

05:19-05:53

Ugne: I’m putting Marula Fruit liqueur to flavour them.
Mary: Show us this unusual fruit.
Ugne: It’s eh it’s marula fruit liqueur which comes from marula fruit in Africa. When it gets ripen on the tree it gets drunken fruit literally. It’s really…
Mel: Oh that’s very nice.
Paul: Is it?
Mary: Smells like an Irish liquor.
Ugne: It’s very similar to Irish liquor but it has this little flavour which is a bit different.
Mel: Share the love Paulie?
Paul: Do you want some Mel?
Mel: Yes please. Isn’t that nice?
Mary: Nice. It’s absolutely delicious.

06:15-06:46
Paul: Now you’ve put the blackberries in the base and you put the Brule mix on top of that. Do you ever get any bleeding from the fruit into the Brule?
Alvin: No sure. That’s why I did not cut them.
Mary: You’re putting crème Brule onto a plate…
Alvin: Decorating it with some fresh berries on top. I’m still waiting for the edible pances to come if it doesn’t… it will work I’m sure.
Mel: Edible pant?
Alvin: Edible pances.
Mel: Oh pances. Oh sorry I thought you said pant.
Alvin: I’m just gonna there will be two pieces but I left them in the train yesterday so.
Mel: Don’t leave your edible panties on the plan my darling. Never do that.
Paul: Good luck Alvin.
Alvin: Thank you very much.

07:13-07:34
Paul: Pomegranate, molasses never had that before.
Ian: It’s quite a sharp taste so it goes nicely against the caramel. I think I’m just going to get the pomegranate juice and boil it, boil it, boil it, until you end up with quite a thick syrup.
Mel: Amazing.
Mary: Interesting.
Paul: It’s going to be fascinating to see how those pomegranates work as well at the bottom.
Ian: Yeah. Just a little bit of fruitiness to eh offset all this custard.

07:55-08:18
Nadiya: That’s just a blackberry jam and it’s got fresh mint chopped into it.
Mary: Did it set when it got in the bottom?
Nadiya: I got it up to one hundred and five degrees and it did ehm…
Mary: Wrinkle.
Nadiya: Yeah it did wrinkle on on the plate so yeah.
Mary: The Brule what are you using? What sugar?
Nadiya: Custard sugar. But yeah it would be interesting to see what it’s like on the grill cause I’m used to the blowtorch method
Mary: Well not everybody’s got a blowtorch.

08:35-09:01
Mary: Now tell us about your actual custard. What’s different about it?
Tamal: The actual custard mix is Tisane?? mix of double cream and crème fraiche with ginger syrup from the stem ginger in there as the sweetener.
Paul: I like the idea. I think the blender the stem with the rhubarb should be beautiful but it’s all down to the pouching really to see how it comes out…
Tamal: It is down to the pouching. ? Crème Brule is not scrambled eggs.
Paul: Good luck.
Mel: See you.
Tamal: See you later.

09:20-09:40
Paul: Liqueur of Almonds Mary.
Mary: It’s very strong but it’s definitely strong of almonds lovely.
Paul C: I wanted the Brule to be more of an adult-themed Brule with the almond liqueur in it. It’s nice and subtle something you can eat the whole part without actually feeling too it’s too much too rich.
Mary: Right we look forward to them.
Paul C: Ok. Thank you.

12:03-12:25
Paul: You do know that this is a Crème Brule challenge?
Flora: I do. Tuiles is a Crème Brule challenge and I’m doing rhubarb crisps Crème Brule challenge.
Mel: What are these Flora?
Flora: Those are a very fine pair of spectacles.
Mel: Or hand cuffs.
Flora: I like that my food have multiple …
Mary: Just a minute (to Mel)
Mel: You might break them.
Paul: If you break them now…
Mel: Are these being used for your thing.
Flora: Yes.
Mel: I’m so sorry. I didn’t realise.
Flora: They were maybe going to be but…
Mel: I thought they were just trial runs. I’m so sorry Flora.

Judging
Nadiya
15:03-15:21
Paul: They got a nice snap on the top. Looks to be a bit grainy inside the sugar.
Mary: The combination of flavours is very good indeed and you should be delighted that that fruit at the bottom is totally separate, but the one fault is that it is a little bit separated from the custard.
Paul: The flavour is fantastic with with the cinnamon.

Paul C
15:28-15:44
Mary: That is the right amount on top.
Paul: Scrambled egg.
Paul C: It is as expected.
Sue: Boozy scrambled egg but tasty.
Paul: Well, wow..
Paul C: Too strong?
Paul: That’s probably been part of the problem.
Paul C: The alcohol.
Paul: The alcohol yeah.
Sue: So the first Brule that has ever given me a hangover for that I commend you sir.

Flora
15:48-16:08
Mary: How pretty they look. The actual caramel on the top sounds good.
Paul: And the rhubarb is down the bottom?
Flora: The rhubarb’s at the bottom. Unfortunately it didn’t get set.
Paul: It needed another five minutes perhaps.
Mary: When you got it out did you give it a shake?
Flora: A bit too much of a wobble going on.

Ian
16:18-16:43
Mary: That’s just about the right thickness. That is just set. There is still a bubble inside.
Paul: I think the custard is absolutely perfect.
Ian: Good.
Paul: I think the caramel is perfect. However, I do have issues with the pomegranate. It almost ruined it by putting them down at the bottom.
Ian: Right ok.
Sue: Ian should stick to pomegranate one way.
Paul: Yes.
Ian: Laughing.
Mary: Or no way.

Mat
16:54-17:18
Mary: I can’t see the gloss and shine from the caramel on top. Did you put caramel on top?
Mat: I didn’t I ran out of time.
Paul: It needed to be longer in the oven.
Mat: Yeah I just ran out of time unfortunately.
Paul: And you have liquid too.
Mat: I do yeah I thought that’d be the case.
Sue: Bruleek
Mary: I think that’s a huge mistake to put desiccated coconut on top of caramel.
Paul: It all comes down to the bake for me and that’s just not good enough.
Mat: No no absolutely. Alright.

Ugne 17:22-17:39
Paul: I think overall you have an issue with the graining of the ca … there’s no caramel. Eh it’s just sugar on top.
Mary: That is a set custard and that’s what we’ve been wanting. Now that holds its shape.
Paul: I think the flavour is delicious. The custard is fantastic too.

Alvin 17:45-18:00
Paul: I think my biggest issue when you look at all these is the caramel.
Alvin: Yes.
Paul: Eh it needed longer.
Mary: I can see the blackberries, one or two perhaps have bled a little.
Paul: What actually happens is the water coming from the fruit that breaks up the custard.
Alvin: Right.
Paul: And that’s why it looks in parts like scrambled egg.

Sandy 18:05-18:34
Mary: I can see I might be wrong that the actual custard is eh hasn’t set.
Sandy: Yeah.
Paul: That’s soup that’s that not custard. How did you do that? Laughing
Sandy: Well they were in the oven for half an hour.
Paul: Was it on?
Sue: Half an hour?
Sandy: Yeah.
Mary: When you stir the custard with liquorish it overpowers it for me.
Sandy: Right.
Paul: I like the flavour. I like liquorish. It’s a shame you didn’t turn the oven on.

Tamal 18:43-19:00
Paul: I think the rhubarb is delicious. It’s quite sharp. Blends really well with the ginger. So overall your flavour combinations are spot on.
Mary: The custard it has kept its shape like velvet all the way through. I think that’s pretty good. Lovely velvet.

Technical challenge
Sandy 28:00-28:22
Paul: Interesting lit. Not that easy to curl into this.
Mary: It tastes very good and there are very good crisp layers of the French merengue.
Paul: The Swiss merengue is a little bit too sticky.
Mary: It’s tact…
Paul: It’s got a great shine to it though.
Mary: The violets are a little bit clumsy.
Paul: This one looks quite neat, uniform very pretty.
Mary: I would say the violets were different cause they’re all even.
Paul: It just tastes very good.
Mary: It tastes lovely.
Paul: I do like the French merengue. That’s delicious.

Mary: Now this is a real giant and this is the first one that we’ve got slightly more delicate violets.
Paul: There’s a lot of layers in this as well. Tastes great.
Mary: The French merengue is beautifully crisp.
Paul: Both meringues are delicious.

Paul: Bit of contemporary art there Mary. It’s got a good height to it as well. It is fairly even. Both meringues are very very good. They taste great.
Mary: It looks a part.

Paul: Now this one looks more like something my nan makes. It’s been in the oven a little bit too long. It turned ivory.
Mary: And the little violets are a little bit different.
Paul: They are almost indistinguishable between the French and Swiss meringue. Nobody would know the difference between them at all.
Mary: It’s been dried out a little bit too much.

Flora: This is very neat, mind you.
Mary: It’s a very good height and a very good attempt of the little flowers. Both meringues are good.
Paul: I’m not convinced about the French meringue.
Mary: I think it is a little bit on the chewy side, but the whole effect is very good. It is very skilfully done.
Tamal
29:41-29:56
Paul: I like this one. Quite neat. Very elegant too.
Mary: It’s only showing us one style of piping. The French meringue is firm and the Swiss meringue is a little bit soft.
Paul: Uhu yeah they are.

Nadiya
29:57-30:13
Paul: This is a little bit of a mess.
Mary: The French meringue was crisp, but it’s a little bit chewy in the middle. The Swiss meringue is very very sticky.
Paul: It need longer in the oven. The thing that let it down is the Swiss meringue. It’s the mixing of it and the piping of it. It doesn’t look very good.

Ian
30:14-30:36
Paul: The last one. Nice and straight. Flowers are all different sizes. They’ve got a problem with the Swiss meringue. See it’s mixed and split again. It looks rough.
Mary: But it is dry. The French meringue is marshmallowy in the middle like a Pavlova not quite dried out enough and the Swiss meringue is done beautifully apart from maybe be a little bit over mixed.

Judging
32:11-33:02
Sue: At the end of two challenges who do you think looks good?
Paul: I think Ian is having a strong week. After back of being star baker twice he’s doing really well this week too.
Mel: He doesn’t get faced. It seems.
Paul: I think Tamal had a good day. The signature was very good.
Mary: Ugne I think she did very well.
Sue: Who is in trouble?
Mary: Mat. Although is custard was different with the coconut, I didn’t like the coconut on top and Sandy wow you could pour her custard. It was pouring custard.
Sue: I did.
Mary: It certainly didn’t set so.
Paul: Alvin was ninth in the technical bit of a shock because Alvin was normally on it. And he didn’t bake very well in the signature his Brule. Nadiya and Paul really did go from top to bottom and from bottom to top. Nadiya in her signature the bake was pretty good and then in the technical she became eighth. Paul and his Brule scrambled egg inside and yet in the technical he became first.
Mel: It all seems a bit muddily and if anything could happen to anyone, is
that right?
Paul: Yes.

Show stopper challenge
34:31-34:54
Paul: Good morning Ian.
Ian: Morning morning.
Paul: Interesting. Apple and tarragon.
Ian: Just wanted to surprise me.
Paul: Uh I mean bananas and basil go quite well together. There’s a few there’s a few things which you know can go fruits and herb. It’s a bit of an alchemy going on today in these three bakes. That’s quite adventurous.
Ian: Yeah.

Mary: For you what is the most difficult part of this?
Tamal: The bake on the mango cheese cake has been quite tricky. The mix has got quite a lot of egg in it but getting the set just right has been a little bit tricky so that’s the one I’ve been working on.
Mary: So we’ll watch out for that one.
Tamal: Yeah shouldn’t told you that.

35:16-35:29
Mary: What was your inspiration for all this?
Alvin: They’re the cheese cake that my family loves. This one is for my son he the blueberry one he loves it. It’s too a habit?!, but he’ll take a slice and have a go with it. The lemon’s got to be for my wife, because she loves anything with lemon and the middle one is for my daughter who loves eh who’s fond of berries.
Pam: You gonna be right for time?
Alvin: I’m hoping so this I really want to go in now there well.
Pam: Ok.
Sue: We’ll leave you to it.
Pam: Because it’s all about getting the top of its own cool.
Alvin: Yes absolutely. And I’m having trouble with time lately so.
Pam: Ok. Yes you have.

36:40-37:26
Paul: Cream soda cheese cake. How are you achieving that flavour?
Nadiya: I’ve got some syrups that I’ve taken liters of pop and reduced them down for about ten hours twelve hours at least.
Sue: It boils down these three fizzy pops?
Nadiya: Yeah. So I’m gonna use the syrups on top.
Sue: The small one?
Mary: What made you think of this idea?
Nadiya: I just wanted to do something a little bit fun. And then I’m going to create the illusion of a handed pop levitating above it with Italian meringue pop kind of fizz down. And then it will have crystalized ginger and lemon and white chocolate.

Sue: You do know this is only four and a half hours’ time? We’ve gotta go and put you back to work.

Nadiya: Yeah I know.

Paul: Good luck.

Mary: Paul I like the idea of your liqueur going into it. If you make that like slow gin with a little bit less sugar.

Paul C: It’s just blackberries condensed down with sugar.

Mary: So you cooked the blackberries?

Paul C: Cooked the blackberries with the sugar to get some of the bitterness out of it then mix in brandy and vodka.

Sue: Party time. I’m now on a leash now.

Ugne: I don’t want to go over the top for the decoration. I have something in mind.

Paul: Right.

Ugne: I wanna do ombré style frosting. So its eh…

Paul: What style?

Sue: Ombré.

Paul: Ombré. What is it Mexican? I’ve never heard of ombré in years.

Ugne: I think women would have heard of ombré in hair dye which goes shades lighter on the hair. So it’s kind of

Paul: Yeah you know that one Mary.

Mary: Be careful.

Sue: How dare you. That’s all real.

Mary: Every bit.

Sandy: All the cheesecakes are a different recipe. There is ricotta, cassata for authenticity. There is sour cream in the pie one and there is double cream.

Paul: You don’t think I mean you go for different bases, different fillings, different toppings.

Sandy: I have a theme.

Sue: Do you have a theme? How to make things really complicated.

Sandy: It’s sort of a take on New York and the Italian and the Irish men.

Sue: But this is a meditation on immigration. I like that. I’ll eat that.

Paul: Can I confirm something?

Flora: Yeah.
Paul: You’ve done all your cheese cakes.
Flora: I have done all my cheese cakes.
Sue: I sense that you’re feeling a bit deflated. Are you now worried you’re just doing one flavour?
Flora: I’m very concerned. I hope it’s going all out.
Paul: It’s all going down to a good cheese cake, good density, good finish.
Flora: Yeah no worries really. It’s fine. It’s easy Laughing about this.

41:37-42:12
Mat: So I’ve got a peanut butter, a chocolate, a coconut and the end run is a honeycomb.
Mary: This is your honey …?
Sue: It’s very good.
Mary: Yeah you’ve made that. What are you going to do with it?
Mat: Well that’s gonna go through this one. So I chop it out quite fine. It’s kinda weird when it bakes it explodes a little bit when you bake it but you still get the flavour.
Paul: Now Mary she’s a bit nervous about coconut. I love coconut. I think coconut is amazing.
Sue: Now you’ve scared out Mary.
Mary: No no I’ve grown to like coconut.
Mat: I think refreshing is the wrong thing to say for a cheese cake. It’s quite light and it’s not heavy when the peanut’s butter is on it’s quite dense obviously cause that’s where I went for. Coconut lifts it up.

Judging
Ian
47:15-47:45
Mary: It looks absolutely stunning. It would be a centre piece of the table. You’ve got a very nice line around the outside here. Just a gentle brining. It’s a beautiful flavour. It’s lovely. The one time I had tarragon and apple and I like it.
Paul: I like pecan shot and the the caramel with the rosemary is exceptional.
Mary: And you surely want to have it on a plate.
Paul: Fantastic flavour. Not getting the pep Gonzo??

Paul C
47:50-48:26
Paul: These chocolate leaves are lovely. Well done. Is that pastry or eh?
Paul C: It’s pastry based all the way through yes.
Paul: It’s over baked. The consistency is not creamy. It’s quite dry. All the moist has been taken out during the baking. You’ve could have brought it out five ten minutes earlier. This is the same mixture, but a totally different mixture.
Paul C:
It’s the same cheese mix.

Mary:
It’s always very difficult to put thing like blackberries into a mixture because this, having got a long bake, is beginning to bleed into the actual cheese cake.

Paul:
Right. Let’s get to the bottom. Same mixture again. Nah it’s it’s a shame it’s over baked and quite dry.

Flora
48:32-48:56
Paul:
Now you’ve made the same one on each one, haven’t you.

Flora:
Yeah.

Paul:
So I might just go straight for the middle one. It looks slightly over baked. It’s quite dark on the outside. Your base is very thick.

Flora:
Yeah.

Paul:
The other flour comes through is quite delicate flavour. It’s a bit...

Mary:
It’s a little bit too long cooking and it hasn’t got that creamy texture.

Paul:
Don’t think you utilise the time properly. You did, you burnt it.

Alvin
49:01-49:25
Paul:
It is a bit of a mess. It’s still hot.

Alvin:
Warm. I think but yes.

Paul:
It wouldn’t help the meringue. Your base has turned out a bit like a bird seed. It all falls apart. Very very crumbly.

Mary:
That is beautifully creamy. It could’ve done with just a few more moments in the oven right in the middle. It’s a little bit soft.

Paul:
A little bit clumsy I think. I think it’s about time we got to put that down to.

Tamal
49:30-50:11
Mary:
I love to see the old caramel work and the hazelnuts with the lovely little tails going up.

Paul:
Look at that. Texture looks great.

Mary:
The flavour is lovely. The rosemary is coming through, the honey is coming through.

Paul:
Love the rosemary it’s so delicate. Alright next layer.

Mary:
Hazelnut hits me straight away and I love it. You’ve got the texture right and it’s a very nice flavour very nic consistency.

Paul:
The last one. Ah that is fantastic. I mean really good. Mango is such a mellow flavour, but that in there is beautiful. Absolutely spot on. The texture’s great. And you’ve got that beautiful sugar work on the outside.

Ugne
50:18-50:51
Paul:
I think overall the piping is a little bit of a mess.

Ugne:
I know.
Mary: It’s beautifully creamy. It’s a lovely texture.
Paul: Delicious. Now let’s check out the next layer. I think the texture’s ok. But for me it’s over sweet. We’ll try the last one and leave that one where it is.
Mary: And that’s absolutely a beautiful texture. It cuts like a knife, it holds its shape. It’s beautiful.
Paul: Lovely flavour. You’ve must have rushed to get all three together. You’ll almost ruined it by putting the bits on the outside.

Sandy
Mary: You didn’t manage to get this on top.
Sandy: I tried, but there was either going to be a splotch of three or cheese rant?.
Paul: You got that silky smooth beautifully soft cheese cake with these quite big clumps of the candied fruit one of the better work. It’s raw underneath.
Sandy: Oh dear.
Mary: In the middle it’s not down on its running.
Paul: And the last one with a raw base.
Mary: And it’s not cooked in the middle.

Nadiya
Paul: That looks amazing. Very clever. Is that a lime meringue you used?
Nadiya: Yes.
Mary: One thing for sure is that you’ve done it in a crust like this you know that your cheese cake is not going to leak out, don’t you.
Paul: It actually taste like cream soda. It is quite creamy. It’s just a bit too dry cause it’s been over baked. The flavour you got from it I didn’t know you can get a flavour from cream soda and cheese cake before that’s eh a new one for me.
Mary: And what’s the bright yellow one on top?.
Nadiya: It’s the lemon ganache.
Mary: It’s great fun. Great fun in the flavour.
Paul: The base on the bottom tier is nice and thin. And a lovely ginger flavour coming through. That’s ingenious.
Mary: Well done.
Paul: Well done. Thank you Nadiya.

Mat
Mary: I would be proud if I had made that one. Perfect texture throughout and just the right amount of colour on the outside. That tastes very very
good. I can taste the honeycomb and I like it.

Paul: Let’s try the next one. The coconut going through those delicious you know the consistency of the first and second is spot on. I just hope we get that in the third one.

Mary: But it jolly got to have this one?? And it’s a good flavour. It’s much more dense than the other one.

Paul: That is a fantastic trio of cheese cakes. Texture, appearance and taste.

End judging

53:23-54:20

Mel: It’s been an amazing show stopper day, hasn’t it? We’ve seem real ingenuity both in flavours and also in style would you say?

Paul: Some people saved themselves and some people have put themselves into a bit of trouble.

Sue: Let’s talk about eh school squad Ian who has been star baker for the last two weeks. His flavour combinations were pretty extraordinary.

Mary: They were extraordinary but blown me if they didn’t work. And of course when you actually looked at his, he had three separate cheesecakes. They looked magnificent and who would think that tarragon and apple would go well together. They did.

Mel: So Ian possibly in contention for star baker again?

Paul: I think Ian, I think Tamal and Nadiya’s show stopper was very unusual. So I think there’s a few people up there, but Sandy in a little bit of trouble. You have Sandy, Paul Alvin and I think Mat saved himself.
Signature Challenge
03:39-04:15

Ian: Morning Paul.
Paul: Hallo Ian.
Sue & Mary: Morning.
Paul: How are you star baker?
Ian: Kinda strange day, isn’t it?
Paul: Right tell us all about your cake.
Ian: I’m doing a well its pear, ginger and honey cake.
Mary: So the total sweetener is honey? Indirect question.
Ian: It’s just honey. That’s all it is.
Paul: Have you had any problems with the texture?
Ian: Some of the first ones did turn out a little bit moist and a bit heavy.
Mary: Sometimes honey cakes are uh sometimes quite dense with a lovely flavour.
       And lots going in there I might say.
Ian: Oh yes a hearty amount. Laughing.
Paul: Thank you very much.
Ian: Thank you.

04:25-04:57

Paul: Good morning Mat.
Mat: Good morning
Mary: Morning
Sue: Hello.
Mary: So Mat uh what’s the cake you have chosen and what have you got as your
sweetener?
Mat: Ok. So I’m going for a carrot cake. So I’m using instead of the sugar dates and
honey.
Mary: Right.
Paul: Good choice.
Paul: There’s a lot of filling in there.
Mat: Yeah uh
Sue: God that’s a monster.
Mary: What could happen if the mixture is too slack the fruit could go to the bottom,
because it will be pretty wet.
Paul: Good luck man.
Mat: Thank you very much. Bye.

06:09-06:37

Tamal: So I am making a Polenta cake with grapefruit zest and grapefruit juice. So
I’m making syrup with the grapefruit juice injecting that into the cake. Some
syringes.
Paul: Can’t wait to what this taste like. And obviously the texture that Polenta brings
as well.
Mary: A good Polenta cake is worth having. Let’s hope yours is one of the good ones.
Tamal: I hope it’s a good one. Thank you.  
Paul: Thanks.

07:12-07:49  
Paul: Good morning.  
Ugne: Hello.  
Mary: Tell us all about your cake.  
Ugne: Today I went for not only sugar free I went for gluten free as well.  
Sue: Hello.  
Ugne: I’m using quinoa flour, almond flour and hazelnut flour. I’m gonna frost it with a little purplish colour and I will might use some truffles as well.  
Sue: You might put some truffles on there. I would because I don’t think it screams ‘Hello I’m a cake’ enough.

08:22-08:38  
Paul: Good morning Nadiya.  
Nadiya: Morning.  
Paul: Right what are you up to?  
Nadiya: So I’m making a very healthy no cook blueberry jam.  
Mary: How do you do it?  
Nadiya: Well I use basil seeds when they touch liquid they bloom and so that will create the jam like texture without all the sugar in it.  
Sue: I’m fascinated by this.  
Paul: Can’t wait to try that.  
Nadiya: Yeah.

Judging  
Tamal  
14:35-14:57  
Mary: It does look very pretty.  
Paul: The bake is good. The sharpness that you get from the grapefruit is beautiful. It is such a delicate cake actually. Really well done.  
Mary: Polenta is quite difficult but I enjoyed that cake. Congratulations.  
Paul: Well done.  
Tamal: Thank you.

Ian  
15:05-15:31  
Mary: It looks beautifully finished. Very very simple. Maybe a little bit too simple.  
Paul: Cuts well.  
Mary: And this got pears in? indirect question.  
Ian: This got pears in yes.  
Mary: The actual cake itself is not sweet enough.  
Ian: Uhu. Right.  
Mary: But push it with the icing it improves it greatly.  
Ian: Uhu.  
Paul: Pear is not gonna bring anything to a party in an unsweetened cake. I think it
was a wrong choice.

Mat
15:37-16:02
Paul: It just looks like it hasn’t been baked.
Mary: Looks a bit like Christmas pudding.
Mel: Yeah.
Paul: (??) Ok. I actually really like it. I think it is baked.
Mat: Yeah.
Paul: I just think you got so much stuff in there that the lack of sugar is almost incidental. I think you’ve made a really nice cake.
Mat: Thank you.

Paul C
16:15-16:28
Paul: I mean it’s got a great flavour. It is probably slightly overdone.
Mary: I think you’ve got superb. I think you’ve been able to do the nice ribbing round the side and that with cream cheese is quite difficult.
Paul C: Yes.

Ugne
16:34-17:04
Mary: You’ve made yourself extra challenges that we didn’t ask for. I mean you haven’t got a classic flour in there and I think that’s why the texture hasn’t hold together.
Mel: Wow Seeing the inside of the cake.
Mary: The chocolate part is very very close textured and it tastes a little bit bitter.
Paul: The hazelnut cream is stunning, however, the look of it needs a bit more work.
Mel: What about these flowers? Edible?
Ugne: No.

Nadiya
17:20-17:39
Paul: I think the blueberry jam you’ve made using those basil seeds is is uh beautiful.
Mary: I love the appearance but sadly the geniuses is just dry top to bottom.
Paul: I think it’s just slightly over baked but the flavours are spot on and quite daring flavours too. Well done.
Nadiya: Thank you.

Flora
17:48-18:06
Paul: I think the whole thing looks really good. I just think there’s too much moisture in the cake which makes it feel like it’s under baked.
Mary: You’ve got such a pretty design, but the cake is just softy??
Paul: I just think the apple was a bad choice.
Paul: That is superb. The sweetness is perfect for me. The syrup’s is soaking through. I think you’ve done really well considering there’s no sugar in there.
Mary: As soon as you get the pineapple with the sponge it’s a balance and you’ve made a cracking cake.
Alvin: Wow. Thank you so much.
Paul: Thank you Alvin.

### Technical Challenge

#### Judging

Flora
28:10-28:23
Paul: Now they are identical. Nice and thin.
Mary: Can we get a pocket? We can.
Paul: You see this one’s got a bit of colour on it. They’re naturally formed a pocket. But the ones without colour remain doughy.

Ian
28:24-28:30
Paul: Now they are baked, but they’re just not thin enough. So you’re not getting too much for an envelope. You can’t open it up.

Ugne
28:31-28:38
Paul: Now moving on.
Mary: It’s doughy.
Paul: Yeah.
Mary: Tastes alright. I would take that as a flat bread than a pita.

Mat
28:39-28:54
Paul: Now these got a bit more colour on them. Uniform these shapes. Maybe too thick to get an envelope, but it surely hasn’t formed…
Mary: You’ve got a bit of an envelope there.
Paul: Yeah it’s that’s not a natural one.
Mary: No I work my little fingers in. Laughing.

Tamal
28:55-29:08
Paul: Right.
Mary: What about these? These are round. aren’t they?
Paul: Yeah. Quite a lot a lot of flour on there. It’s gone very light. This one knows how to do bread, but unfortunately don’t know how to do pita bread.

Paul C
29:08-29:25
Paul: Now moving on this looks more like it actually. Nice colour. There it is.
Mary: God there is room for all sorts of things in there. That came as a proper pocket.
Paul: Half of them are pretty good, very good. The other half just a little bit thinner and and a little bit longer in the oven.

Mary: Oh we’re getting a good look at that.
Paul: You’ve got a pocket in there.
Mary: They’re good.
Paul: They’ve could have just stayed in there a little bit longer, but then ?? quite uniform as well.
Mary: And the flavour was good.
Paul: Yes.

Paul: Very bad out of all of them that’s the thickest one.
Mary: That’s lovely that end but here it’s very doughy and the bottom half.

Mel: So Paul and Mary Ian started this weekend riding high with his three star bakers. Didn’t go so well for him yesterday, did it?
Paul: I don’t think he did well in the signature challenge. The bake was ok. But he was always gonna struggle with the pear and the technically became fifth.
Mel: Ugne.
Mary: She was just putting everything into her chocolate cake and then gradually it was falling apart, wasn’t it.
Mel: Who do you think is in trouble?
Paul: I think Ugne and I would say Ian.
Sue: Oeh that would be a shocker.

Paul: Good morning Alvin.
Alvin: Good morning sir. Morning Mary. Morning Mel.
Mary & Mel: Good morning Alvin.
Alvin: I’ve chosen a classic Filipino flavour. This is a staple ice cream back home in the Philippines which is Buko Pandan so basically the Buko translates to the young coconut meat and we use it eh like our vanilla in here. We use it in South-East Asia like that.
Paul: It’s like sun cream.
Alvin: Laughing.
34:51-35:23
Paul: Tell us all about your ice cream roll.
Paul C: It’s mango, lime and coconut ice cream and sponge decorated with a pattern which is an island. I’ve gotta beach down on the top and then I’ve got palm trees coming round the side. It will then sit on sand which is sugar obviously piping to get blue water.
Mel: Wow is there room for three more on the dessert island? I quite like to go there.

36:03-36:35
Mat: Okay. So today I’m making a coconut ice cream with raspberry jam and to say fatless sponge.
Paul: So you’re only decoration is the stripes? Indirect question. I’m not saying you know that’s bad so using stripes then pine raspberry jam ?? (is plain??)
Mat: It is, yes.
Mary: You’re trying to frightening him.
Paul: I’m not. There’s nothing wrong with using plain stuff but when you go back to the basics, the basics have got to be good.
Mat: Yeah.

36:48-37:19
Paul: Good morning Ugne.
Ugne: Good morning.
Paul: Right. So tell us all about your ice cream roll.
Ugne: My ice cream will be peanut butter ice cream. I’m gonna make it with a grape jelly.
Paul: Grape?
Ugne: Grape jelly and peanut butter is the best combination.
Paul: How many times interesting not convinced totally by the flavour combination.
Ugne: You never do. I need this to work today.
Paul: Good luck.

37:50-38:24
Ian: So I’ve got the ice cream itself chilling in there now. And here we’ve got my two sort of boats ?? each half is going to be filled with ice cream and then once that is all chilled assembled, pop the two halves together and eh roll it up.
Mel: There is another dessert island
Ian: There is.
Mel: Taking place here how are you feeling about that.
Ian: Well he hasn’t got that a duck.

Judging
Tamal
50:15-50:39
Mary: It looks fun. It looks ready for a party. Facing me I got a bit of a crack. It can crack when it is over cooked.
Paul: That is stunning. I mean really good. The passion fruit comes through really
well. The pineapple holds its own and the sponge is delicious. That Italian merengue is fantastic. It is well on the top.

Mary: I’ve done that I’d be really proud actually amazed. I think it’s beautiful.

Flora
50:47-51:06
Paul: Quite flat. Have you done layers? Cause I was expecting it to be a more domed.
Mary: I’m just trying to find the sponge. Have you got the sponge?
Paul: I think that’s part of the problem. The sponge is so thin that it’s struggling to keep control of the ice cream inside.

Mat
51:12-51:37
Paul: Did you intend to do a Swiss roll?
Mat: Yeah ?? I didn’t realise it was a different type.
Paul: The ice cream’s all gone.
Mat: It was getting pushed out when I rolled it up it sort of like a tube of tooth paste.
Paul: Which is why the idea was to just roll it once to keep the ice cream inside.
Mary: Nice Swiss roll.
Paul: Nice sponge.
Mary: A good sponge but where’s the ice cream?
Mat: I know.

Nadiya
51:43-52:04
Mary: I think it looks really most exciting and you’ve done that all three hand. It was your design.
Nadiya: Yeah.
Mary: Your chocolate ice cream is very good because it masks the coconut.
Paul: That strawberry mouse is beautiful and I think the whole package together I think you should be very proud of yourself.

Alvin
52:10-52:28
Paul: Wow look the colour on that. The flavour is great in the ice cream. I think the depth of the sponge is good. The mango lost its way slightly. The coconut inside is just overwhelming everything. But the Italian merengue on the top is just delicious.
Alvin: Thank you sir.

Ugne
52:33-53:13
Mary: It does look a little bit sad. I know you were trying to show us lots of skills as soon as you put the grape jelly within the ice cream it’s going to make it run. And I just wonder whether the peanut butter goes with these we shall see. The actual sponge is itself is very very close textured.
Paul: That peanut ice cream is fantastic. It is beautiful. That is lovely.
Ugne: Thank you.
Paul: Eh quite refreshing against the chocolate as well. The grape actually gives it a little bit of ch a soothing to the peanut. Although it looks like you’ve dropped it.

Paul C
53:22-53:52
Mary: I hope your lady needs to get a bit of sun shine to her. The design of your palm trees and so forth I think is lovely.
Paul: See if we can get a slice.
Mel: Should we take the lady of?
Paul: I think it’s excellent. I think the blend of the mango with the pine apple with the sponge great proportions all together. And finely decorated.

Ian
53:59-54:23
Paul: Got that mango absolutely in the middle. The ginger with the mango and the ice cream all together with the jam and the sponge is genius yeah.
Mary: The texture of each component is right and the flavour is knock-out. Well done.
Ian: Brilliant. Thank you.
Paul: Well done.

End judging
54:28-55:17
Sue: So Paul and Mary one of the most technical challenges we’ve ever had on Bake Off. How did they do?
Paul: I think Nadiya has done well. I thought the design on the top of her sponge was fantastic. All together the package very well thought through.
Mel: Ian went in today with quite a lot to pull back. Has he managed to do that?
Mary: He was really right down at the bottom and today he has lifted himself up to do something absolutely beautiful.
Paul: Ugne has had a bit of a bad day. The ice cream flavour was pretty good but I think once she thought of putting the grape jam through it that was always gonna be a problem. I think Flora is in a little bit of trouble. The look is great, but it’s gotta taste good. The whole thing has got to work together.
Mel: Are you two clear as to who has done really well and who might be going?
Mary: I certainly made up my mind. I would say we are on the same wave length.
Paul: I think so.
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04:10-04:40
Paul: Hallo Alvin.
Alvin: Good morning, Hi.
Mary: Tell us all about your frangipane tart.
Alvin: It’s a simple plum frangipane tart. I’m making a rich sweet short crust pastry and I’m going to put some jam on it. Just a thin layer of jam and then I’m gonna put the frangipane on top.
Paul: So you haven’t post your plums? You’ve just cooked your plums and then fan them on the top.
Mel: How do you fan your plums Alvin?
Alvin: Oh it’s just arranging them on the top.
Mel: Nice.

04:45-05:20
Paul: Morning Paul.
Paul C: Morning Paul. Morning Mary.
Paul: Right what are you up to?
Paul C: I’m making my version of the Christmas frangipane. The pears are poached in orange, uh cinnamon, cloves, mixed spice.
Mel: Do you make this every Christmas then?
Paul C: I do actually yeah.
Paul: So how’s it gonna look when you finish the whole thing? What sort of look are we looking for?
Paul C: Uh you have the pears go round in a circular motion and I decorate with some icing Christmas trees in between.
Mary: Icing Christmas trees.
Paul: Well good luck on cracking this one.
Mel: Yeah can’t wait to taste it.
Paul C: Thank you.

05:24-06:09
Paul: Morning Tamal.
Tamal: Morning.
Mary: Tamal tell us all about your frangipane tart.
Tamal: So I’m doing uh a malt wine poached pear frangipane tart. Uh so this is the mixture for that. So it’s got red wine, pomegranate juice and raspberry puree in there. I’m sort of thinking of how I’m gonna do it ‘cause when I’ve done it at home it’s a really tasty syrup but to put on enough that you actually get the flavour. You kind of ruin the effect of the tart because you can’t see the pears anymore.
Paul: And you’re putting this fresh fruit in. Do you find it bleeds into the frangipane?
Tamal: Not too much, because I’ve only put a few of the blackberries in. They’re sort of scattered around uh…
Paul: Good luck Tamal.
Mary & Mel: Good luck.
Tamal: Thank you.
Mel: That smells really nice.
Tamal: Thank you.

06:49-07:33
Paul: Hallo Ian. How are you getting on this morning? What are you up to?
Ian: I’m making an uh uh pear and raspberry frangipane. So fairly you know conventional I think. But uh when I go on holidays to France that’s where I love to go. Suppose I have a little twist of the day because I’m using my guinea fowl eggs.
Mel: Oh these are guinea fowl eggs.
Mary: I was looking at these and I thought they look like pheasant eggs.
Mel: How many guinea have you got Ian?
Ian: So we’ve got three adults now.
Mel: Yeah.
Ian: And one little chick that’s about three weeks old.
Mel: What’s her name?
Ian: I haven’t named her yet. The kids would call her chick.
Mel: *Whisper* Mary.
Ian: *Laughing.*

07:45-08:10
Paul: Good morning Nadiya.
Nadiya: Morning.
Mel: Morning.
Mary: Nadiya tell us all about your frangipane tart.
Nadiya: So I’m making a baily rong tea and pear tart.
Mel: What’s wrong with the tea?
Nadiya: Everything’s right with the tea.
Mel: Wrong tea. Wrong tea.
Nadiya: ‘Rong’ means colour.
Mel: Ah.
Paul: I can’t wait for it what it takes like. This would be interesting.
Nadiya: It’s very subtle.
Paul: Right. Thank you.
Nadiya: Thank you.

08:19-08:52
Paul: Hallo Mat.
Mat: Good morning.
Mel: Hi Mat.
Paul: Right pineapple this is interesting. Tell us all about your frangipane tart.
Mat: Ok. So today I’m making a pina colada frangipane tart.
Paul: Of course you are (as in that’s very unusual).
Mary: So this is the rum *pointing to the rum*. You’re using just a little bit of this?
Mat: Yeah not all of that. It depends how badly it goes. I might uh resort to it at the end.
But yeah not all of that.

Mel: Would you put us uh in a bit of a mood?
Mat: It will. Suns out. You have your pineapple that’s the idea yeah. Fingers crossed.

10:25-11:10

Paul: Hallo Flora.
Flora: Morning.
Mel: Flora that was quick.
Flora: Speedy.
Mary: So you baked this line.
Flora: Yeah I’m just doing an egg white on top. Just to seal it completely.
Paul: You had a bit of a shrink back there, didn’t you? When did you trim that?
Flora: Uh I trimmed it before it went in.
Paul: Why?
Flora: I’m always a bit scared to waste. Doesn’t it waste a lot of pastry if I have it hanging over?
Paul: Yeah but you want it to be as neat and squared off as possible.
Mary: It has only shrunk inwards.
Flora: Yeah.
Mary: It hasn’t shrunk down I think that’s alright.
Mel: And you’re not gonna serve it in a tin. So you won’t know that it has been shrinking back. What’s the problem?
Paul: Thank you very much.

Judging
Ian
15:33-16:05

Mary: For me it’s lacking a glaze.
Paul: The reason why you put a glaze is to cover up where essentially the dry pears.
They look bad sitting on the top.
Ian: I’ve tried to put it on but it kind of disappeared in.
Paul: That’s not a crispy base (direct). When you don’t blind bake, it tends to be a lot more delicate, crumbly.
Ian: Yes.
Paul: You want to rigidity from that base to crack through before you hit the frangipane.
Mary: The filling is just right about you getting a nice jam at the bottom and the pears are done.
Paul: Overall I think it looks unfinished.

Nadiya
16:09-16:35

Mary: The appearance is really really lovely. It’s very professional. You sliced those pears perfectly evenly.
Paul: Ooh bit of a soggy bottom there.
Nadiya: Aah as in shit.
Paul: It is quite an aromatic flavour, but the bake and the frangipane is perfect.
Mary: It perfumed, it’s subtle and I like it. The pastry definitely is not done underneath.

Mat
16:40-16:55
Paul: It does look quite affective.
Mary: The pastry is a little bit doughy. It’s a nice flavour. I would say it’s pineapple frangipane.
Sue: Not getting the rum.
Mary: No.
Paul: It’s quite bland.

Flora
17:03-17:30
Paul: They look a bit of a mess.
Mary: Just forget the amoretti. Doesn’t add to it. Absolutely delicious. Because it’s fresh apricots. It’s quite sharp, which I like. Then the rosemary adds to it all.
Paul: I think it’s overbaked. I think you blind baked it just slightly too long.
Flora: Ok.
Mary: It is overbaked but it isn’t bitter and it isn’t bad.
Paul: It is bad and it is bitter (sharp contrast Mary-Paul). Thank you very much indeed.

Paul C
17:37-17:57
Paul: That looks stunning. Oeh it’s done but it could’ve done with a little bit longer. Just a bit of colour on there.
Mary: The inside is a lovely texture. It looks a tart. I like it as a tart.
Paul C: Ok …

Alvin
18:02-18:35
Mary: You have made a beautiful pattern of your plums on the top. The pastry looks little over baked.
Paul: You probably over baked on the blind bake.
Alvin: Right.
Paul: Or over baked on the end one, but the chances are if you over baked at the end one your frangipane would be baked. But it isn’t.
Alvin: Sorry. Yeah it’s raw.
Paul: Your base is fat too thick.
Alvin: I’m so sorry.
Paul: Your plums aren’t cooked either.
Sue: Timing is your nemesis Alvin.
Alvin: Timing is just timing is just…

Paul: It is a bit chaotic on the top. Should be fanned out and beautifully symmetrical but it is not. Nicely baked. It’s solid. It’s perfect.

Mary: That tastes beautiful. The pastry is thin. It’s crisp.
Paul: Frangipane is baked as well to perfection. I think the whole thing is a classic frangipane. Spot on.

Sue: Messy top. Tidy bottom.
Paul: Thank you.

Judging Challenge 2
Paul: Right. Should we start over here Mary? Now straight away. What we’re looking for is sesame seed on the outside. You have the square, you have the cheese filling, but there’s no sesame seeds and it’s too flat. Actually the interior doesn’t look too bad. It smells like Flaouna. Tastes like a Flaouna too. Problem is that they don’t look like Flaounas. Right move on to the next one.

Flora: This looks more like a Flaouna. It’s got a good colour. It’s just too flat.
Mary: Tastes very nice.
Paul: Mh it does taste good.

Alvin: Right. Let’s move on to these pizzas. Oh dear. It’s not encased at all. It’s a deconstructed Flaouna.
Mary: Lots of sesame seeds there.
Paul: Yes. Underneath.
Mary: It tastes fine. It’s just that the pastry hasn’t come over the top and got that folding.

Mat: Now these are a bit more like it if I’m honest. The sesame seed on the outside. It’s folded correctly too. And a lovely shine from the glaze. They’re not bad. Not bad at all.

Nadiya: Right now moving on. There is sesame seed on the outside. Sesame seed on the bottom.
Mary: And it’s very thick there.
Paul: Needs to be rolled out much thinner.
Mary: Tastes alright.
Paul: Tastes like a Flaouna.

Paul C 31:32-31:49
Paul: Right these are almost like crowns.
Mary: They’re a little bit haphazard shape cause it’s a yeasted though I think they pulled it.
Paul: It’s a little bit under cooked one I think.
Mary: And the glaze is a bit patchy.
Paul: Just needed a little bit longer in the oven.

Ian 31:49-32:04
Paul: Right moving on. Interesting.
Mel: It’s a Cornish Flaouna.
Paul: It is a Cornish Flouna. You got the height there. You got the bubble coming out of the top which is good, but the shapes all wrong. They’ve got it all even and they’re colour underneath.

Judging 33:37-34:25
Sue: What impression do you get overall of who is doing well this weekend?
Paul: What’s so difficult and more so this year than any other year, they go from the top down to the bottom and vice versa in every challenge so actually the judging is getting harder and harder.
Mary: I mean Mat his frangipane tart was very bland and then come the technical he’s right at the top.
Paul: Someone like Flora, the ideas are there.
Mary: But she’s got to do what we ask her to do and forget all the extras.
Mel: Who do you think is in trouble?
Alvin: It’s Alvin, because he was down there in the signature, because it just wasn’t baked. And in the technical he was sixth.
Mary: Alvin’s really got to pull up his socks.
Mel: So Alvin is in trouble what needs to happen for him to be saved?
Mary: A miracle.
Paul: If Alvin has a great day today I mean unbelievable day today you never know.
Mel: Anything could happen.
Paul: Anything could happen in this show.
Sue: I’m excited, are you?
Mel: I’m on ...

37:43-38:39
Paul: Hallo Ian.
Ian: Good morning. Good morning.
Mary: I’m very impressed the way you kept your end straight.
Ian: Yeah.
Mary: You should get a wonderful rise from it.
Ian: Really hope so. These are my nemesis. They’re the thing I’ve been dreading the most.
Mary: What kind of Volovo are you making?
Ian: So I’m making a mushroom Volovo. Three mushroom Volovo uh it’s just regular coarse chestnuts and pochini and then some truffle oil on top with some lemon and time in there as well.
Mary: Yes and the other one.
Ian: And the other one. This is my risk for the week. That’s my scallop one with some squid ink in there.
Mary: Is there anything that is worrying you?
Ian: Spoke my wife for the last and I left her some of this filling. She said Ian I don’t like it. You can’t tell me that now.
Paul: You mean it is daring.
Ian: I mean black food is a little bit risky.

Flora: I’m just doing my second dough which will be a chocolate one.
Mary: A chocolate one! (immensely surprised) How are you incorporating the chocolate?
Sue: I’ve never seen you so excited.
Mary: Well it is quite different.
Sue: It is quite different
Paul: How does the chocolate react with the puff pastry when you’re baking it?
Flora: The coco powder can affect the actual puff but I’ve managed to get it work twice so I hope that happens for me today.

Nadiya: So I am doing a Bangali korma Volovos with a poached quail’s egg on top. And I’m doing a cod and clementine Volovos.
Sue: Pardon. Clementine?
Nadiya: Yeah.
Mary: What made you choose these?
Nadiya: These are my mum’s and my grandma’s recipes and when my mum was little my mum would eat the clementine and keep the peel wondering what she could possibly do with it. And that is what she came up with. And that unbelievably for me anyway and I hope you guys like it. It is such an amazing combination.

Paul: There’s a lot going on in there to get in that small Volovo isn’t it?
Alvin: I’m not going to put everything in there but I’ve made something for me later.
Sue: I’m going to standing very close to you because I know there’s going to be an awful lot left over.
Paul: Thank you Alvin.
Alvin: Thank you sir. Thank you.

Judging
Mat 49:06-49:43
Paul: They look amazing. The puff the height that you got from it, the contamination, the shape, the bake. It all looks fantastic and great sizes as well. Flavours are gorgeous.
Mat: Good.
Paul: Well thought out actually and baked.
Mary: And I promise you the egg yolk is beautifully run. It’s dripping down my hand. Delicious.
Paul: The coarse …. with the smoked trout. The blend is beautiful.
Mary: And delicate. They’re really good strong flavours. You’ve done two excellent Volovos.
Paul: Well done.
Mat: Thank you very much.

Paul C 49:49-50:11
Mary: They look a little bit under baked.
Paul: That looks anaemic (??)
Mary: You’ve got the layers there but they’re a bit tilted.
Paul C: Yes.
Paul: You can see right down the bottom. It’s raw. Right let’s check the sweet one. The flavours are coming through.
Mary: It’s a lovely crème part.
Paul: They just look hideous.
Paul C: Yes I believe that.

Flora 50:21-50:58
Mary: You’re savoury ones look a picture. Those are very delicious. I don’t think you’ve got them rise your pastry. They’re a bit heavy.
Paul: But it is neat and the filling is beautiful. Right.
Mary: The chocolate ones they’ve risen in beautiful flakes.
Paul: Quite dense again for a puff pastry the chocolate. The flavour is stunning. It’s even better than the savoury.
Mary: I think they’re brilliant. You’re exceptionally brave to do it and we hadn’t got any extra things stuck on the side. Well done.
Flora: Thank you.

Tamal 51:07-51:36
Paul: They’re a bit of a mess, aren’t they?
Mary: They do look a little bit pale. They’re topsy tirdy (??) but well filled.
Paul: Let’s have a look at this one.
Mary: Quite a good bake underneath look. It’s a lovely flavour.
Paul: As a canapé I think it really works. That coriander chicken is delicious. Next one is pulled pork. The filling is delicious.
Mary: I thought it was gonna be dry. It wasn’t dry.
Paul: Two fantastic flavours. They taste good. They don’t look too good.

Ian
51:47-52:40
Paul: They are a bit unregularly. I didn’t expect that.
Mary: Most of them have risen fairly straight. They’re a little squad (?) in size. The mushroom ones look a little bit over baked.
Paul: Truffle oil with the mushrooms there is delicious. The filling is very good. But the the scallop and the ink look interesting.
Ian: I’ve run out of time so didn’t get the chance to garnish them. They look little uh
Paul: Look plain.
Ian: Look a bit black mmhh..
Paul: I think the black ink with that is not good.
Ian: No. Ok.
Paul: You’re neat but that’s not Ian really.
Mary: We haven’t got your style.

Nadiya
52:28-53:37
Paul: Oh dear.
Nadiya: Yeah. I’m sorry they obviously weren’t supposed to be presented like that.
Paul: Is this the pastry you made initially or is this the second?
Nadiya: That’s my second lot.
Paul: This is why you’ve run out of time.
Nadiya: Yeah.
Paul: And once you’ve run out of time and you try to laminate the dough when the butter is trying to melt and you try to rush it and bring it out and then the butter just leaves the pastry which is why you end up with these massive gaps.
Mary: It’s very sad that it has all toppled over and so forth. You’ve got wonderful layers there and the pastry properly made but you needed to chill it.
Paul: But the fillings look fascinating. It’s so annoying. The cod and the clementine together that is stunning. The kormat…
Mary: I’m not you know a very spicy person and it really is absolutely scrumptious.
Paul: Taste amazing. And I was a bit worried thinking oeh would you have that cod in a canapé but actually yeah you would.
Mary: It’s lovely. And we can see that you can make the puff pastry because the layers are there. It just didn’t get chilled in time.
Paul: Thank you very much.

Alvin
Paul: Overall they don’t look too bad.
Mary: They look lovely and colourful those and these are well garnished.
Paul: But they look quite raw here in the middle. Did you notice that on a few
when they were coming out?
Alvin: Uh to be honest no I did not know.
Paul: That’s about doughy when I push it.
Alvin: Oh sorry.
Paul: That is a shame. I like the filling. Tried the filling before. The filling’s good.
Mary: The filling is delicious.
Paul: I think your pastry is better baked on this one.
Mary: I’m not getting much flavour throughout.
Alvin: Sorry.
Paul: But I’d say the flavour on that is delicious.
Alvin: Thank you. Sorry about that.

End judging

Paul: Actually think one of the stars of today was Mat. I mean look at them they’re
perfect and the flavours were stunning. And he even got his yolk runny too.
Sue: What a relieve that Flora just made what she was ask to make.
Mary: Who had chocolate puff pastry before? But she had confidence in it and it
worked.
Paul: Mary and I got a few ideas for the star baker, but I think when it comes to the
person who has to go, I think it is between two. And I think we have to sit
down and try to figure out over the three challenges who has baked better. Did
Alvin do enough to save himself?
The signature challenge

04:14-03:53
Paul:    Morning Paul.
Paul C:  Morning Paul. Morning Mary.
Mary:    Morning. What have you chosen as your raised pie?
Paul C:   The meat inside is going to be venison, pheasant pigeon and boar.
Mary:    Wild boar?
Paul C:   Wild boar.
Paul:    Now the pasty itself what tin are you using?
Paul C:  The tin just on the side there.
Mary:    This is a modern version of the Victorian tins. They were beautifully fluted?? around the outsides. Pressed the pastry in and you’ve got this very attractive design and it would have all sorts of decoration on the top.
Paul:    What are you going to be doing?
Paul C:   Just some leaves around the edges and some more leaves in the centre. Sorry to let you down. Thank you.

05:05-05:44
Paul:    Hi Mat.
Mary:    Right Mat. Show us your tin.
Sue:    Oh that’s a classic.
Mary:    So where is this one coming from then?
Mat:    Uh that’s from my dangerous Dave mom’s tin Sheila.
Paul:    Reading the inscript. 1850.
Mary:    What decoration have you got?
Mat:    I’m doing some plats around the outside.
Sue:    Lovely.
Mat:    And some antlers in the middle. The idea is to try to stand them up.
Paul:    How would you do that?
Mat:    To sort of make them on the side and then hopefully I was gonna try bake them after and stick them in.
Paul:    Ok.

05:58-06:45
Paul:    Morning Tamal.
Tamal:  Morning.
Mary:    Tell us all about your raised pie.
Tamal:  I’m doing a Middle-Eastern flavoured themed game pie and then I’m frying the meat in a spice mix. So it’s ras el hanout and then some extra …
Mary:    I beg your pardon.
Tamal:  Ras el hanout Is that…?
Sue:    Ras el hanout.
Tamal:  That one.
Sue:    I think she’s angling for taste. Hinting to Mary.
Mary: Yes. It isn’t chilly. It isn’t hot.
Tamal: No there’s a little bit of pepper.
Mary: Aromatic.
Mary: Having minced lamb…
Tamal: Uhu
Mary: means that it will hold together not fall apart which is good.
Sue: Why do you need something quite fatty? Is that because games are lean(?)?
Mary: Well it makes a much better pie.
Sue: Fat is our friend.
Paul: Good luck Tamal. Thank you very much.

07:05-07:22
Sue: Which are your five spices?
Nadiya: Orange, staranise, ginger, fennel, and cassias bark(?).
Mary: In Victorian times they would have use a mays. The outside of them not make (?). But many of the spices you’ve mentioned wouldn’t be available.

08:06-08:33
Paul: Good morning Flora. Tell us all about your game pie.
Flora: I am doing a sage and game pie with pheasant, pigeon, and rabbit.
Paul: Interesting. And the decoration on the top. What are you doing?
Flora: I’ve got a lattice which I’m going to stick on top and then cut some leaves going around the side.
Paul: Lovely. Seems to be under control.
Flora: Thank you.

08:58-09:26
Paul: Hello Ian.
Ian: Good morning.
Paul: Can you tell us about your game pie?
Ian: I’m doing what I’m calling roadkill pie.
Paul: Uhu. Can you tell us about the decoration on the top?
Ian: It’s a very simplified bird. I’m going to put a wing around it, and the eye hole is sort of going to be the steam hole. There’s going to be a little decoration around there, but it’s relatively simple.

Judging
Mat
14:07-14:44
Paul: Overall the bake looks fantastic. The colour down on the side with that mould looks amazing. Very classic looking and the antlers I think they look more like dolphins (metaphor) to be honest, or dogs I’m not quite sure.
Mat: Yeah I’ve could have done with a bit more time at the end that’s to be fair.
Mary: That looks really well packed pie.
Paul: You’ve got the bottom baked and the sides baked beautifully. I think the top needed a little bit longer.
Mary: The meat is tender. You’ve got the herbs right.
Paul: I think overall it’s not bad. I think the flavour’s good in the game. I think it needed an addition of maybe bacon.
Mat: Right. There is bacon in it.
Paul: Yeah more.
Mat: Yeah.

Mary: Just to remind you that we asked for a highly decorated pie.
Mel: Oh there’s the foot though Mary.
Mary: The foot yes that’s ok.
Paul: Ok. I’m gonna take that off.
Mel: And the wing and the eye.
Paul: So what you’ve done is a wing.
Ian: And a little eye.
Mary: The appearance is absolutely beautiful. The pastry it’s a bit thick underneath.
Paul: Sides, bottom far too thicky. You can halve that.
Mary: The filling is absolutely exceptional. It is beautifully tender. I just wonder how that jelly is.
Mel: Is that a game changer Mary?
Mary: Beautifully set. It’s lightly flavoured. And it’s the real thing.
Ian: Great.
Paul: Well done.
Ian: Thank you.

Paul: That looks extremely delicate. Beautiful design on the top.
Mel: Yeah.
Paul: Wow strong bake all the way around. The game’s lost a lot by the spices.
Mary: This is a game pie. We should taste the game.
Nadiya: Yeah.
Mary: And it’s strongly spiced.
Paul: I think it’s set out beautifully. It looks great, but for me it’s just too much spice.
Nadiya: Ok.

Tamal
Mary: The overall appearance particularly at the top I think it’s most attractive.
Paul: These roses look great. Look how moist it is in there. You can see it’s almost setting itself. The minced would have done parts of this job for you. That’s very clever.
Mary: It has that spiciness. Not too much spice. Not to knock you back. It’s a gentle blend of spices.
Paul: Do you know what that’s fantastic. I mean really well done.
Tamal: Thank you.
Mel: Oh the hand shake.
Paul:    Well done mate.
Tamal:  Thank you. Thanks a lot.

Paul C
16:57-17:32
Mary:    The decoration remind me what that is.
Paul C:  This is some leaves in the centre and some leaves on the outside and a bird
leave on the top there.
Paul:    I can see what you’re trying to do. Just loose the twirl a little bit. Great filling
inside.
Mel:    Yeah.
Paul:    You got a bit thick there. This corner is better.
Mary:     Just around here it’s a little bit underdone. Pastry has a nice flavour.
Paul:    It’s quite a though meat there. You might have over baked it slightly. I’d
expected a little bit more moisture in there to be honest. It’s been ruined
slightly by over baking it. Over cooking it. Thank you.

Flora
17:44-18:03
Paul:    You’ve caught it all around the edge. It’s blued(?!) quite a lot. It’s over filled
probably.
Mary:    This this is….
Flora:    It’s pigeon.
Paul:    The pigeon…
Mary:    Is a little though.
Paul:    Yes.
Mary:    The rest of it is beautifully tender and the pastry is crisp which is what we like.
Flora:    Thank you.

The technical challenge
Paul C
30:55-31:19
Paul:    Now we asked for the net to be up. We have got a partial net.
Mary:    We’ve got beautiful flat sugar paste. There’s a little bit of action in the front
there which has got stuck into the side of the tent.
Paul:    Oh yeah right yeah.
Mary:    It’s good distribution of the fruit.
Paul:    It tastes good the fruit cake nice and moist too. Let’s move on to the next one.

Nadiya
31:21-31:35
Mary:    The net it is absolutely straight. Neat piping around the outside.
Paul:    Good fruit distribution in this one.
Mary:    And we got a nice light crust around the outside. It’s like hot Christmas cake.
   metaphor.
Mat
31:38-31:06
Paul: This looks like a tennis court from Hades. The net…
Mary: It’s standing.
Paul: It’s standing yeah looks like a fence metaphor. I think a ball would go through there if I’m honest. A little bit of a dip in the middle and the colour there seems to be an extra bit of green around the outside here.
Mary: Don’t quite know how that got there. In the very middle here it is raw. It needed a little bit longer in the oven. That’s why it’s got a dip there looking at tennis court.

Tamal
32:09-32:21
Paul: The pipe work is pretty good. A little bit of a dip. Where’s the net? It’s got a strong bake all the way around. Good flavour though. Nice cake that Mary.

Flora
32:23-32:40
Paul: We’ve got a net.
Mary: but it just had a tumble.
Paul: It’s had a bit of a fall that one.
Mary: Beautifully piped around the outside.
Paul: Looks like it’s been cooled slightly. You can taste the burnt slightly on this, can’t you.
Mary: Slightly over cooked around the outside.

Ian
32:41-32:59
Paul: The piping’s not bad. But no net.
Mary: No net.
Paul: I think it’s slightly under and it has caused that bit of a dip in the middle.
Mary: Again the fruit beautifully distributed.

Assessment
34:52-35:11
Sue: Pigeon, jelly and tennis. It’s been game set and match quite literally. Who do you think might be potential for star baker?
Paul: There’s too. There’s Tamal and Nadiya. I think Nadiya did well she won the technical challenge and her game pie was very good. I think what ruined it was the spices that overwhelmed all the flavours but when you win a technical challenge like Nadiya did you know. Tamal’s doing really well. Third in the technical.
Mary: I was amazed with Tamal’s pie, because he just got the spices right.
Paul: I think Mat’s got to be a bit careful. He was sixth in the technical. Dare I say Paul and maybe Ian he’s fifth in the technical and is having a bad day today. You know could have cause some issues.
The spectacle challenge
37:07-37:40
Paul: Hello Ian.
Ian: Morning morning.
Paul: Right. Tell us all about your Charlotte Russe.
Ian: So we’re going to start of obviously that’s the bottom then we’re gonna have some rhubarb compote then some bavarois then a thin layer of compote more bavarois and then finally the jelly on top and then the three dimensional crown.
Paul: Ok.
Mary: Great.
Paul: You you’re going really overboard on the ….
Ian: Yeah yeah yeah I was slightly lacking with my decorations yesterday. I’d like to make up for it today.
Mary: You got a lot ahead of you.
Ian: I have.

37:45-38:30
Paul: Hello Paul what are you making?
Paul C: I’m making a strawberry bavarois cream. The jelly is rhubarb and orange and obviously the Victorians were very labouring(?) with their fruit so I’ll be doing some fruit carbines. Strawberries’ into roses and apple’s into swans.
Mel: Paul’s into swans.
Paul: Apples into swans it’s the way you use the knife.
Mary: If you glans into misses beating(?) everything it was ordinary because labour was cheap and cooks would be competing against each other.
Mel: Do you just do it…?
Mary: With a sharp knife.
Paul C: Sharp knife.
Paul: A hammer and chisel on an apple to Mel ?
Mel: But it’s just a tiny little one. I thought Paul would have a little one in his kit. A small one.
Paul C: No.

39:19-40:01
Paul: Good morning Flora.
Flora: Morning.
Mary: Would you describe the layers to us.
Flora: I’ve got a pink layer of the raspberry sponge and then I’ve got a champagne jelly with pomegranate juice and raspberries and then I’ve got a white chocolate bavarois and then the sponge jelly above are repeating.
Flora: I actually really like pomegranate.
Mel: What’s your beef with pomegranate Paul?
Paul: It’s the texture. Everything is being aimed at being soft, silky, smooth and then bang you hit with a pomegranate.
Flora: I’m not gonna seek them all for you sorry.
Good morning Nadiya.
Good morning.
Now you’re got a meringue going on at the moment. Explain.
When I was at school one of the things my teacher taught me was how to make
a bavarois cream and she used Italian meringue in hers and I’m using her
recipe.
The idea of Italian meringue in it is a good one. It lightens it up a bit and it also
helps well with the set.
And how are you decorating it?
It’s it’s quite a simple decoration I’ll use a little bit of the Italian meringue.
Everything I’ve put in the desert I’m going to put on the desert. It’s quite
simple but I think I think …. As long as it’s you know we’ll see.
Good luck.
Thank you.
I think the definition of your sponges are good. They look like lady’s fingers.
They look really nice.
We’ve got very very distinctive layers there. The actual bavarois is rich,
creamy and lovely. I like the jelly. It’s quite boozy.
The bavarois itself tastes amazing. Your pomegranate and raspberry
jelly. Pomegranate will always loose out to raspberry. It’s never going to
bring anything to the table bar grid and to be honest because you’ve got the
jelly that’s carrying that lovely champagne flavour to it. The bavarois is
beautiful.
And you’re going to ruin it by adding those sharp flavours.
I don’t think you’re going to do pomegranate again, will you?
No.
The general appearance is absolutely lovely. You slightly overlapped your
sponge fingers.
I think they’re a bit flat.
Yeah.
They’ve just opened up a bit too much. It doesn’t really look like a lady’s
The raspberry bavarois is so light. It’s like a mouse, light likewise the mango.
They’re beautiful consistency. They’re airy. They’re creamy. They’re very
good indeed.
Well done thank you.
Thank you.
Paul: The fruit design on the bottom very Victorian. Would have been nice actually to have one on the top but it looks a little bit watery. I would have to test that and see. There goes the river. Too watery.

Mary: We have a sauce on top not a jelly.

Paul: I think you’ve got too much jellyton in that bavarois. Flavour’s great though. The sponges are excellent. The almond really comes through.

Mary: The jelly is very sweet and it’s not set.

Ian: I think it looks spectacular. Queen Victoria would be proud. We’ve got wonderful layers there.

Paul: Spectacular mate. I mean really from the sponge finger crispy on the outside beautiful and soft on the inside. The bavarois holds not too much jellyton. so it falls apart it’s silky smooth. You have the jelly consistency without being too rubbery metaphor. And again flavours coming through. That is purely magical.

Ian: Brilliant thank you.

Mary: We have a sauce on top not a jelly.

Paul: If you would hold that sponge finger in place to Mel The jelly on the top really hasn’t quite set.

Mary: No.

Paul: You’ve got all the elements there for a fantastic Charlotte Russe. I just think you’ve lost it on all counts except the filling of the bavarois because that is delicious.

Tamal: Your sponge fingers you’ve done this distinctive design and it does look very very special.

Paul: Macarons look good.

Mary: Now you’ve managed without any sponge. You didn’t need to stabilize it. It looks fine to me. You’ve got some lovely flavours there.
Paul: The rose water and the cardamom together that **too** tricky flavour combination that actually you’ve got it **perfectly** balanced. It’s creamy. It’s silky. It melts in the mouth. That is beautiful the fact that you managed to keep the rigidity in the Charlotte Russe by **just** using the jelly is **extremely** clever. And the flavours are gorgeous. Thank you.

*End judging*

54:10–54:48

Mel: Flora had a middling day yesterday, didn’t she?

Paul: I think she was fourth in the technical. Although the flavours were **pretty** good today. I think the addition of the raspberry and the pomegranate **just** didn’t work.

Mary: Paul with his pouring jelly **just** isn’t satisfactory.

Paul: You can’t have jelly like that.

Mel: Mat is certainly in a little bit of trouble isn’t he? Because he was of course last in the technical challenge.

Paul: The whole thing it split.

Mary: But it went for it being **very** simple. Even that didn’t work for him.

Paul: So for me at the bottom I think Paul and Mat.

Sue: Ok. Do you know who you might pick as star baker any clues?

Mary: I have at the moment.

Paul: I think I’ve got one.
First challenge

4:32-5:11
Paul:  Good morning Tamal.
Tamal:  Hiya.
Paul:  Your puff pastry. What are you doing for that one? Rough puff or full?
Tamal:  So I’m doing full puff.
Paul:  What flour are you using?
Tamal:  So I’m using plain flour.
Paul:  Just plain? Indirect. He’s questioning if that’s good. Paul staring at Tamal for a long time. Paul is not impressed.
Tamal:  Yep.
Paul:  What would you have done Paul?
Paul:  Mixed it with strong.
Tamal:  Ok. It worked out alright for me.
Paul:  Yeah good to see what you stand out with.
Mary:  Yeah you’re giving him full of confidence (actually she’s saying he’s not).
Paul:  We all have our preferences.
Tamal:  Laughing.
Mel:  Stop. Just listen. Eyes down. Be like a race horse blinkers.

5:15-5:51
Ian:  Apparently using coco and pastry things can go wrong. I don’t know what the problem is. Cooked this a couple of times at home now and eh it’s been fine.
Ian:  The black forest gateau one. It’s going to be stripy. Both. Normal and chocolate.
Paul:  Did you fine it was more subdue the chocolate one? For rise?
Ian:  Eh It it seemed to be about the same.
Paul:  Ok.

6:09-6:47
Paul C:  One of them is coffee and vanilla swirl. And the other one is a Brule banana mixed in with the cream.
Paul:  Bananas and custard….
Paul C:  Go lovely.
Paul:  It’s just… that was like a big treat for me on a Sunday. Flavours are going to be perfect.
Paul:  I think… What do you think could go wrong?
Paul C:  Maybe the consistency of the crème pâtissière. They need to be a lot more firmer to actually pipe because I’ll pipe them as a swirl.
Paul:  How are you going to maintain the thicker crème pat?
Paul C:  I need to have a bit more coin stars?? And a bit of egg yolk.
Paul:  Ok.

6:57-7:28
Flora: I am making peach lemon and thyme cream horns and butterscotch and smoked almond.
Mary: You’ve chosen unusual flavours, haven’t you?
Flora: I’m going for the ice cream look so they’ll sit up right on top.
Paul: Oh right, surprised.
Flora: I used ice cream coins for cones covered in thin foil at home.
Mel: When Madonna makes cream cones she simply uses her bra.
Flora: Why not?
Mel: If you got one of those mechanical bras just go for it.

7:33-8:05
Nadiya: So I’m doing rose pistachio and white chocolate cream horns.
Paul: It’s interesting that’s such a dangerous flavour rose you can overdo it so easily.
Nadiya: I don’t want to do another week and not produce pastry.
Paul: I would be nice to have some puff pastry.
Nadiya: Yeah.
Paul: And things do go wrong. Don’t lose your rag.
Nadiya: No. Bear with it and just show us what you’ve got.
Mel: Quarter final Nadiya. Quarter final.
Nadiya: It is. It is. No pressure at all. She’s feeling a lot of pressure. Thank you.

8:10-8:20
Tamal: It’s weird how quite it is. I feel like we’re a herd of gazelles that is being picked of one by one by Lions. Mary and Paul are the lions. They’re hungry for bakers.

13:14-13:19
Ian: We’re going to have some little bit of kirsch in there. No I can only taste fear in my mouth right now.

First assessment
15:17-16:03
Paul: I think they look very very good.
Mary: They’re all the same size. You’ve finished them nicely. Which pastry did you use?
Nadiya: I used rough puff.
Paul: Starting with the top one which is the rose. Nice flake. It’s nicely baked all the way through. You can see all the layers in there as well. To get that flake on the rough puff pastry. Excellent.
Mary: You’ve got the mixture right down to the bottom. And that’s sticky.
Paul: Beautiful buttery pastry. With that hint of rose inside as well which works. They’re quite delicate.
Mary: The flavour is quite something. It’s a cracker one.
Mary: You’ve got the actual twisting of the pastry so even on every single one.
Paul: The pastry looks baked. The filling looks attractive. I’m dying to taste it really. I think (directions) I will try the banana one first. The banana is not strong enough.
Paul C: Really?
Paul: NO. It’s so light. It needs to be pungent you know. Real kick through it. Quite annoying I really wanted that banana and custard thing. you know.
Mary: So what’s in here? Crème patisserie.
Paul C: It’s crème patisserie and it’s coffee and vanilla.
Paul: Where is it? The horn is empty.
Paul C: No filling in the bottom in the one.
Paul: Did you pipe that in? You didn’t need to pipe that up as much as that.
Mary: Better have a banana for lunch. It’s better to have banana for lunch than his cream horns with banana flavour.
Paul: You pulled me up then Paul and just kicked me back Paul was so looking forward to these banana horns but Paul C failed.

Tamal
17:05-17:43
Paul: They’re very difficult to do with a full puff. You can see this is puff pastry. You’ve managed to get that flakiness without strong flour.
Mary: They are beautiful even colour and that’s good.
Paul: So this is the lime and mascarpone
Tamal: Yeah.
Paul: You can see all the layers of the puff pastry going down. And crispy.
Mary: Not too complicated and a good flavour. Lovely I can taste the mould. Very unusual to choose these and they go.
Paul: I think (pos. marker) you have done a cracking job one there. Really have.

Flora
17:53-18:39
Paul: There is an issue at the bottom where it’s been pouring out.
Mary: (pos. marker) they’re great fun. Contrast with what Paul said. It’s a very nice idea. To have them standing all up, but it hasn’t done you any good.
Paul: We’ll start with the peach. Which pastry did you chose?
Flora: I did full puff.
Paul: It’s not flaky enough. It’s almost short curst like.
Flora: Yeah they did not really fine that was what I was supposed to do.
Mary: It could do with a little bit more peach or have I missed it? I’m going to pinch over here. the filling has been leaking. She wants to taste if the peach is there. That’s absolutely delicious but it has all run down straight to the bottom. I think (neg marker) you attempt too many things. What you should remember is that it is cream horns and not spend too much time on the extras.

Flora: Sorry.
Mary: You were being very ambitious. But very difficult to get two different pastries to bind.
Paul: The plain rough puff and the chocolate ones just haven’t bonded. Extra marker for severity. There’s lots of issues with the chocolate. We’ll take one. A decent one.
Mary: This is not cutting through like crisp pastry.
Paul: That’s raw inside and the chocolate one looks quite raw as well.
Ian: Yeah.
Paul: The cherry liquor…
Ian: Yeah uhu.
Paul: far too much. It dominates everything.
Mary: The flavour is strong.

Second assessment: technical challenge
Ian
31:47-32:07
Paul: Start with this one.
Mary: The fondant icing should be shiny.
Paul: Yeah.
Mary: And a little bit more runny.
Paul: The piping is not good. We have got filling in the middle yeah and it’s about equal to the sponge.
Mary: Yes it is a well risen sponge. It’s a very good flavour.

Nadiya
32:09-32:28
Paul: These look all round much much neater. The piping work is very good. Good bit of height don’t you think?
Mary: Yah. Very good.
Paul: Let’s have a look. Good layer as well in the middle.
Mary: Really very nice indeed. Good genoise. Well done that’s good.

Paul C:
32:29-32:54
Mary: Here we have a genoise that hasn’t risen very well.
Paul: Yeah it’s quite flat there isn’t it? Let’s have a look. Oh dear it’s solid when you cut into it. The icing hasn’t set. It’s almost raw. It’s like rubber metaphor.
Mary: Good flavour of coffee from the icings.
Paul: And that’s it really.

Tamal
32:55-33:20
Paul: What happened with the icing here. There’s been icing all way up. Nothing on the bottom there.
Mary: The fondant icing is too runny.
Paul: The way that they cut the sponge you’ve got a really thick layer at the bottom. and a very thin layer at the top.
Mary: But the bottom looks as though it is a good genoise. Mmmh it is a good genoise.

Flora
33:23-33:45
Mary: The crème-au-burt has been done in a shell pattern and perhaps sometimes we’ve got some few little rosets. But we did ask for rosets.
Paul: The resistance on that sponge.
Mary: Even though the icing on this one hasn’t set it has not set too much into the genoise.
Paul: I think (neg. marker) the genoise is slightly over baked as well actually. That’s where you’ve got that tension braking into it.

35:28-36:04
Mel: Going into showstopper day there is certainly one person who’s looking very very strong. Nadiya.
Mary: She was top in both of the challenges.
Paul: And to dominate it in the quarter finals in the way she has done first and first that has never happened before, but on the other hand the unflappable Paul and he is a good baker.
Sue: Yeah. Unable to make a genoise.
Mary: He hadn’t got that knowledge and I’m amazed because he has such skill.
Paul: Flora she’s in a very precarious position. She has a bad day today she’s slipped down into the quarter finals. I think the pressure gets to them. I think (emphasis) they do struggle.

Spectacle challenge
37:24-37:46
Paul: What we’re looking for is a structural marvel been baked to perfection. Inside must be filled beautifully with the flavour of their choice. The flavour must come through.
Mary: The eclair have to be strong and crisp. If they’re under baked haven’t been dried out they’ll bend which would be ghastly.
Paul: It’s the last chance for them to impress us to get through to the semi-finals.

37:59-38:33
Paul: Morning Tamal.
Tamal: Hello morning.
Mary: What sort of flour have you used in your…? 
Tamal: I’m using strong bread flour for my…
Mary: Do you approve of that? To Paul.
Paul: Yeah.
Sue: It’s structurally pretty sound.
Tamal: Yeah.
Mary: And what flavours are you having?
Tamal: I’m doing mango and passion fruit crème panne.
Paul: A classic.
Tamal: Yeah.
Mary: You’re playing safe.
Tamal: I’ve done one full timed run which was like a beginning thing. And I didn’t do it in time but it all stood up. I’ve rewritten my method and hopefully that will work.

39:03-39:23
Paul: What flour are you using?
Ian: I’m using very strong flour.
Paul: Very strong flour.
Ian: Very strong flour. I just need that rigidity.
Paul: It’s quite a rough thing. It could make it quite brittle at the same time as making it strong. It depends on how you bake it really.
Mary: You’re quite a scientist aren’t you?
Ian: This is my kind of challenge and I’m thinking through all the varieties.
Paul: Good luck mate.
Ian: Thank you.

39:45-40:15
Flora: Eh I’m using half plain and half strong flour. I’ve always found that a little bit of strong flour helps to strengthen it a touch.
Paul: How high do you think this will be?
Flora: It’s been around about there when I’ve done it at home. adarlic that’s essentially…
Paul: adarlic? What’s adarlick?.
Sue: adarlick.
Paul: Oh idyllic. You’ve said it in Gaelic.
Flora: Ah Gaelic adarlic.

40:23-40:47
Paul: Morning.
Paul C: Morning Paul. Morning Mary
Paul C: The flavours are going to be a bit of banana.
Mary & Paul: Laughing. Banana. Banana again!
Sue: Is it going to be mega bananary?
Paul C: It’s going to be banana tasty. I guarantee.
Paul: Everything under control. I just hope we get that banana flavour.

41:10–41:43
Paul: Morning Nadiya.
Nadiya: Morning.
Paul: What flavours are you doing?
Nadiya: I’m doing bubble gum and peppermint cream.
Paul: How are you getting that bubble gum flavour?
Nadiya: Bubble gum essence.
Sue: Oh this is going to take me right back.

Nadiya: I absolutely love candy and sweets and these are my two favourite flavours.

Paul: It makes you put a smile on your face.

Nadiya: Yeah. It’s quite it’s ??

Paul: It puts a smile on your face.

Paul: Can’t wait to try that bubble gum.

Nadiya: Thank you.

Third assessment
49:21-50:02

Mary: Well done. It’s holding up. The piping is a little bit haphazard, but it’s beautifully detailed.

Paul: Ok. We have our raspberry and pistachio.

Mary: I hope it’s not over baked. No they’re fine.

Paul: The flavours are lovely. Sharp. In these short of things you really want something that’s going to punch you between the teeth. And it does. Mango and passion fruit. They should work. Yeah it does. Quite difficult for these things to stand up you know. And you used strong flour didn’t you?

Tamal: Yeah. Strong flour and I baked the eclaires longer what I would do normally.

Mary: I like it.

Paul: Well thought through. Well done Tamal.

Tamal: Thank you.

Nadiya
50:12-51:07

Nadiya: Here you go Paul. Her religieuse is almost falling apart.

Paul: Eh it has collapsed though. It’s meant to stand up for some time. At the end of the day something like this would normally last three four hours before it went even to a party to be broken into, you know. The colours are fascinating.

Mary: You got good piping on it.

Paul: Trying the bubble gum Mary. Paul saying we’re going to taste this one first.

Mary: I will be brave.

Paul: The shoe pastry it is it’s actually nice and soft. Got a lovely bake on it actually when you look underneath. That’s bubble gum, isn’t it laughing. That’s potent. And the icing’s very good.

Mary: I’m afraid it’s not quite my favourite.

Paul: And the green one is the one with the peppermint in it. Ok. The actual cream inside is fine and the shoe bun is ok, but I just think the flavours are slightly over the top.

Mary: Good crème pâtissière. Good shoe buns. Almost stayed up. Two flavourings both too strong for me.

Paul C:
51:32-52:13

Mary: So we know you’ve had a problem and it didn’t hold up.

Paul: Obviously we can see it has collapsed. The colour of the shoe pastry looks good, but I think that’s part of the problem. It’s so light. It can’t support it.
Mary: The actual piping is a little bit haphazard.
Paul: But overall I think it’s good. Very good in fact. I think you’ve done the icing particularly well. You’ve got a high shine on it. Eh this is the banana one isn’t it?
Mary: You’ve put some banana extract in there.
Paul C: I did put three extra drops in.
Paul: A bit artificial but the banana’s coming through. It’s ok. It’s not going to blow your mind but I think it’s ok.

Flora 52:30-52:59
Paul: The bake on them look ok.
Mary: You’ve got reasonable piping. They’re all the same length.
Paul: Is this one lime and basil? Not getting even. He’s not getting the taste. You sure you’ve put it in?
Flora: You about seven lines.
Mary: Not coming through. Let’s try this one.
Paul: You get the cream and the white chocolate in there, but that’s it.
Flora: No coconut either?
Paul: No.
Flora: Sorry. Sorry.

Ian 53:07-53:36
Mary: It’s holding up. It would look fine for a celebration. Coffee is really lovely.
Paul: Coffee and cardamom. Really good.
Ian: Good.
Paul: They enhance you each other quite well. I’ve never thought of that before. Nice and ?? passion fruit. Well done. I was a bit worried initially about the shoe buns but I don’t think there’s any way around this. You had to create something that was going to be stable and whole of flavour.
Mary: Very good.

53:45-55:04
Sue: You pair of fenes. This was a really difficult challenge, wasn’t it?
Paul: I think in this challenge we had four people who are potentially in trouble. Tamal. Flora. Paul and Ian. Overall Ian and Tamal have actually save themselves. I think strong flour is always going to be the way forward because they add more rigidity to hold up the way that it did. And the flavours on both of these guys were really good.
Mel: We had a bit of a flavour explosion in this corner here.
Paul: Nadiya.
Mary: Those two flavours big mistake.
Paul: Nadiya’s bake was very good. The shoe pastry was very good.
Sue: Bear in mind she was all raised ahead heading for star baker. Has this slightly changed things?
Mary: It doesn’t really change it so much, because she has shown us other skills.
Paul: It’s a really difficult position for us because what we’ve actually gotta do is move someone who was originally going to be in trouble today which was Tamal into the possibility of being star baker along with Nadiya. Eh and then Ian saved himself so I think he moved middle ground. On the other side of the corner you’ve got Flora and Paul who are in a bit of trouble.

Mary: I was really disappointed in Flora, because we should have taste the lime.

Sue: Paul’s flavours are in abundance but you liked only fifty percent of them is fair to say.

Paul: You got the banana flavour but it was a bit artificial.

Mary: We’re going to get together in a minute and have a full discussion about everything.

Mel: Just put the kettle on then.

Sue: We should probably.

Mary: You might need something stronger.
Signature challenge  
05:26-06:05  
Paul: Morning Tamal.  
Tamal: Hiya. Morning.  
Paul: Right. Tell us all about your chocolate tart.  
Tamal: The basis for my chocolate tart was an American recipe. You got a chocolate filling which is quite a dense chocolatey filling quite rich and then on top of that is a raspberry coolly a thin layer.  
Mary: It’s always very difficult with chocolate to know when it’s done, because it’s dark already.  
Tamal: Yeah so…  
Mary: But you have been practicing?  
Tamal: I have been practicing. I’m just going to do exactly the same thing as I’ve done at home. Hope for the best.  
Paul: Good luck.  
Tamal: Thank you.  
Paul: Thank you.  
Tamal: Cheers.  

06:11-06:40  
Paul: Good morning.  
Flora: Good morning.  
Paul: Right can you tell us all about your chocolate tart.  
Flora: So I’m gonna have a dark chocolate pastry and then a passion fruit layer with a little custard and a then I have milk chocolate mousse and then a dark chocolate ganache.  
Mary: What are we expecting when we look at it?  
Flora: There will be quite a lot of decoration op top, there’ll be some jellies and some chocolate work.  

07:13-07:42  
Paul: Good morning.  
Ian: Good morning.  
Mary: Morning Ian. What have you got up your sleeve for us today?  
Ian: So I’m doing a bay and fused sort of caramel sauce on chocolate pastry.  
Paul: Bay and fused caramel. What do you think does that bring to the table?  
Ian: It sort of brings a slight sort of.. I don’t know sweetness and floral element to it.  
Mary: I think you’re going to have get immobile??  
Ian: Of course definitely. Thank you.  

08:08-09:05
Paul: Good morning Nadiya.
Sue: Morning.
Mary: Nadiya tell us all about your tart.
Nadiya: So I’m doing a chocolate tart with chocolate pastry and then it’s going to have a layer of salted caramel and peanut and then a layer of chocolate mousse and peanut. I’m going to decorate it with some truffles covered in peanut powder.
Paul: Peanut powder that is interesting.
Nadiya: I will use something that is called ‘tapiyo’ which is a starch which essentially it can take on fats so what I do is at home anything I buy that is a fat I always put that in the powder just to see how it tastes.
Mary: I think (pos. marker + comment) you’re a bit of a scientist.
Paul: I think (pos. marker + funny) you’re doing the wrong job.
Sue: Could you make that into your powder?
Nadiya: God we don’t want Mary into a powder.
Mary: Thank you very much….
Sue: Everyone needs a sprinkle of Mary.
Mary: Let me finish.
Sue: Yes she’s furious.
Mary: Just get on with that.
Nadiya: Oh god look what she’s suggesting. Let’s not turn Mary into a powder.

First assessment
Tamal
15:04-16:03
Mary: You’ve gone for a simple finish and providing that everything else is right it’ll be good.
Paul: Pastry on the outside is lovely. You’ve got it right into all the corners, but I think (directions) we have to have a look inside. See how this holds.
Mary: Lovely tin pastry I can see and a good layer of your chocolate mixture. I love the contrast of textures because we’ve got crisped pastry. We’ve got a crunchy top and we’ve got a smooth middle.
Paul: I’m trying to debate whether I like it or not. Eh no I DO like it. If you hadn’t put that coolly on top it would have been too much and I couldn’t eat it. But the fact that that’s on the top makes it a good tart.
Mary: Well done.
Tamal: Thank you.
Paul: Thank you Tamal.

Ian
16:14-16:48
Paul: Quite attractive. You’ve got a mirror on there.
Mary: You’ve got a nice thin crust. It looks good. I love that shine.
Paul: Oh it cuts well.
Mary: It’s rich, it’s creamy once this is all assembled you really can’t taste the bay leave.
Paul: I don’t like the caramel underneath.
Ian: Ok. Uhu.
Paul: I think (neg. marker) if you left it pure caramel you would have been better off.
Ian: Right.
Paul: You’re the king of flavours, but I think (neg. marker) you’ve missed the truth?? There.
Ian: Ok.

Nadiya
16:59-17:47
Mary: Well the appearance is very attractive. I love your twirls on the top.
Paul: I’m a little bit concerned about the thickness of the pastry, but let’s have a look and see what it’s like. It’s holding together really well.
Mary: I like it. I like it and I’m not a peanut fan.
Paul: Giving Nadiya a hand because she has done so well. Well done Nadiya that is fantastic. The peanut butter coming through is not overwhelming. It’s not stodgy what it could be. I love the crunch at the bottom from the salted caramel. Spot on. Well done.
Nadiya: Thank you. I’m shaking like a rag.

Flora
18:02-18:57
Paul: I think (pos. marker + emphasis) the overall decoration looks very attractive. I just hope it tastes as good as it looks.
Mary: You haven’t got much shine on your ganache. Maybe you got it a little bit warm. Cuts well though.
Paul: This cuts well. Great layers I mean really distinctive colours which you see. Very well done. It has split your passion fruit base hasn’t it? Quite badly, but this light and this kick of tart that comes from the passion fruit is fantastic. You’ve gone through the trouble of making macarons as well. If you’re going to do a macaron do it properly. Not good.
Flora: No?
Mel: OOHHH…
Paul: It’s overbaked. The ??
Mary: But the overall appearance and the flavours are good and your pastry is crisp.
Paul: Thank you Flora.
Flora: Thank you.

Technical challenge Assessment
Flora
30:16-30:47
Paul: This looks interesting. It’s not very flat though and this comes down to the texture. The crème path with the merengue.
Mary: It is holding up well.
Paul: It IS holding up well. It’s got a good crown on it. Now that’s lovely. That’s well baked.
Mary: It does look good, doesn’t it?
Paul: It does. Nice flavour.
Mary: Very good flavour.
Paul: I don’t think it’s been mixed enough, but it is baked beautifully.
Mary: Good result. Good rise.
Paul: Yeah.

Ian
31:04-31:30
Paul: This one doesn’t have much rise on it, because that should be up here. It has much less height than the first one.
Mary: But they have incorporated every bit of the recipe(?). It’s a good consistency.
Paul: It’s a good consistency.
Mary: It’s a lovely flavour and texture. It’s just overflawdid which means you loose volume.
Paul: Yeah.

Nadiya
31:42-32:04
Paul: Loads of merengue in this. See the white merengue?
Mary: uhu.
Paul: All the way through it. Look the merengue in there. Its loads of it. (you) see.
Mary: They not quite mixed it.
Paul: It’s quite bad that.
Mary: Tastes absolutely fine.
Paul: Ok.

Tamal
32:10-32:51
Mary: You’ve got a good rise there.
Paul: The height is not bad. Nice split though.
Mary: And there are some flex(?).
Paul: Let’s have a look.
Mary: It’s holding up well.
Paul: It is yeah.
Mary: There are a few flex on the top but it isn’t as white inside. It’s a good flavour.
Paul: The texture’s very sponge like, isn’t it? It is very light.
Mary: It is beautifully light.
Paul: Ok.

Assessment day 1
35:06-35:43
Mel: Would you say Paul that it’s quite difficult to call who are the three finalists are going to be this year?
Paul: I think yes. I think in between … over the two challenges Ian is in the weakest position. He didn’t do particularly well in the signature and he was third in the technical. Now when you look at the other three they have all sort of mulled(?)
around. Nadiya was last in the technical, but for me she was right up there in the signature. Uh I think Tamal and Flora are somewhere in the middle. I think a lot of it depends on the show stopper.

Sue: Mary this is inconceivable. Ian who won star baker three times in a row could be in trouble in the semi-finals.

Mary: But Ian’s got to do well, but indeed so does everybody else.

**Show stopper challenge**

37:27-38:12

Paul: Morning Tamal.
Tamal: Morning.
Mary: Tamal tell me what you’ve chosen as your chocolate centre piece.
Tamal: So I’ve making a belt tower with three tiers to it. I’m making three different types of biscuits. The sides are made of vanilla short bread. And then (?) chocolate with piped chocolate on it as well. Eh and then the other four sides are just made out of pure chocolate and then some Swiss piping on those as well.
Mary: I know what I think is going to be the chocolate ornament which is going to be the tricky bit and have to look out for.
Tamal: I mean it’s always quite tricky getting it done in time because there’s quite a lot of. I’m getting the biscuits done as quickly as possible. And then get on in doing all the chocolate work.
Paul: Good luck mate.
Tamal: Thank you.

38:23-39:20

Paul: Morning Flora.
Flora: Morning.
Paul: Can you tell us all about your chocolate creation.
Flora: I am making a coco carousel. So I’ve got a hex (?) pecan short bread I’m doing.
Mary: Sounds good.
Flora: For the sort of the centre of the carousel. And then the roof is gonna be chocolate and half bread mixture that I’m gonna put into a cone and that will shape the roof. Just because it’s much lighter. The base of your chocolate cake as well.
Paul: I think it’s a bit of a challenge you’re making. You’re making a cake and a biscuit. You’ve got a horse moult so they will go on the outside. You bought that?
Flora: I’ve made it.
Paul: You’ve made that.
Flora: I’ve made it.
Mel: How did you make that Flora?
Paul: Is it a dog?
Mary: Oh come on.
Mel: It’s not. Look at the legs.
Paul: Look at the head.
Mel: It’s a ‘dorse’.
Mary: But she’s going to make it look like a horse.
Paul: Good luck Flora.
Flora: Thank you.

39:36-40:19
Paul: This looks fascinating. Right tell us all about your chocolate creation.
Nadiya: So I’m making a chocolate peacock with marshmallow like puffed rice.
Crispy biscuit base the peacock will be sitting on a log and I’m going to temper some chocolate and make sort of edible chocolate bits and make individual tail for this that will go all the way up here. I’m going to put little cinda(?) eggs inside the nest.
Paul: Little bit like honey (?)
Nadiya: Yeah
Paul: And that will be fascinating to see how it turns out.
Mel: Yeah.
Paul: Are you going to be able to do this in the time?
Nadiya: I do hope so.

40:20-41:07
Paul: Morning Ian.
Ian; Good morning good morning.
Mary: Ian tell me what you’ve chosen as you chocolate centre piece.
Ian: It’s far more complicated this one. So I’m making the chocolate well today.
And that can be (?) in here the chocolate. And then this is gonna make a handle. On the end of which is going to be a little bucket which will go down into the well.
Paul: So what it’s going to be made off?
Ian: A mixture of white chocolate, bit of milk, bit of cream, and a bit of a lemon flavour.
It’s for cold chocolate drink.
Mel: Have you made this before Ian?
Ian: I have.
Mel: Did it go well?
Ian: the first attempt took me four days, but I’ve included making all the moulds.
Paul: will it work? When you turn the handle.
Ian: It should do.
Paul: Good luck mate.

Assessment 2
Tamal
47:45-48:51
Mary: This is very impressive. As I walked into the tent, when you look close up it
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doesn’t look as good when you’re standing back here. But the whole thing is very effective.

Paul: I think the idea was sound enough. If you got to pipe make sure the lines are straight. The (?) is coming out at the end of the biscuit.

Tamal: I wrote the (?)

Paul: But I think the attention of detail some of this worked down here when you look at it together the whole thing I’m not convinced that it’s neat enough. The temper of the chocolate is very good. It’s got a lovely shine. Good bake on the short bread. It’s got a good crumble on it and it melts in your mouth.

Mary: The star anise is tasting well. It’s beautifully crisp. It’s holding up. And it’s well baked.

Paul: The flavours you have coming through are excellent but at the end of the day I think it could have been neater.

Ian 49:22-50:46

Paul: Very contemporary. I like what you’ve done to the well to build a well. It’s quite solid.

Mary: I think you get full marks for reaching out. The idea of a sea well like this again we asked for something spectacular we certainly have got something spectacular.

Paul: I think I’m gonna go down for some white chocolate (moving handle of well). I think we’ll try one of these biscuits in the white chocolate. I think the biscuits are lovely crumbly. Lots of flavour.

Mary: That is beautiful short bread. Short bread should taste buttery. It does. It’s the first great one. I could go on dipping in there but I’m not going to. The lemon oil. Who would have thought of lemon oil into chocolate. But I wanted to see more piping and a bit of read work around the outside. We needed to see more skills of your chocolate work. You know, don’t you?

Ian: Timing has been an issue for me.

Paul: Where all you timing has spent up is for the tempering of your chocolate into the moulds and waiting for these things to set.

Ian: Yeah.

Mary: But your flavours are good and that’s what where after as well.

Paul: Your flavours are good. My question is is there enough work in there.

Flora 51:15-52:42

Paul: I like it. I do like it. I just think it’s a bit wonky.

Mary: All your chocolate has a sort of bloom on it. We haven’t got a nice glossy shine. It’s a very flat thing. Should we try lifting that.

Paul: Does that come off?

Flora: Yeah all the way through.

Paul: Very good. Very good. Let’s have a look at this. How much coco did you put in it?

Flora: Four tea spoons of coco and ginger crumbs with chocolate.
Paul: I mean I can taste the coco but I can also taste the bit rise (?) as well.
Mary: We can’t taste the raisins. A little bit too much.
Paul: And underneath this roof you have puffed rice?
Flora: Yeah.
Paul: Normally when you do something like this it bines together. That ain’t bined together. That’s just…
Flora: No that was more for the shape.
Mary: It’s crumbly it’s quite bitter.
Paul: It is.
Mary: But on the other hand it’s very impressive when we look at it. It looks very exciting and it looks fun but it doesn’t taste as good as it looks.

Nadiya
53:06-54:04
Mary: The overall effect is really very beautiful. It has a lovely flowing tail. It shows a lot of skill and I think you’ve done it very well.
Paul: I think it’s a great piece of art. It looks in proportion and neat there’s not one piece you haven’t thought of and made it look good. The nest is very clever. The detail on this thing is very good as well. I hope it tastes as good as it looks.
Mary: Still got in crunched. It’s good.
Paul: It’s effective and it tastes good too.
Mary: And what about the biscuit area. That’s fun. It tastes good. It’s sweet. It’s firm. It’s holding together. And the whole thing is very effective.
Paul: It looks good and it tastes good. Thank you Nadiya.

Final assessment
54:15
Paul: When you look at Tamal for instance. One of his biscuits was slightly bent. The others were fine. The short bread was fine. Tempering the chocolate was exceptional. It was just a little bit messy. But I think he’s in a very safe area. I think Tamal’s done really well. Uh I think Nadiya has done really well.
Although she was last in the technical. She dominated in the signature and she dominated again on the show stopper. The design was good. Very clever. Very artistic. And the texture’s in each one of the biscuits and the chocolate was very good.
Mel: Ian had a lot to do today. To kind of claw back some of what he needed.
Mary: He did very spectacular it worked.
Paul: Ian was very neat, but was there enough work in it for what I was worried I think there was a lot of templates involved, a lot of moulds involved. They took a lot of the temperature poured it in and left it set.
Mary: He could have showed us a little bit more skill and a bit more variation with the eh white chocolate, but what he did. He did very well. Now you see Flora worked very hard on all the parts of it but when you break it down and you taste it is a huge disappointment.
Paul: The only thing that tasted alright was the horse. I think when looking at it Ian and Flora would leave the bake off at this stage. It’s tricky.
Signature Challenge
04:46-05:36
Paul:  Morning Tamal.
Tamal:  Morning.
Mary:  Tell us all about your ice buns.
Tamal:  So the two different ice buns that I’m making the filling for one I’m making a citrus marmalade and a caramel crème pat and then the other one is an apple and whipped cream so I’m making apple sauce with a little bit of cinnamon and some grand oats in it.
Mary:  What about the icing?
Tamal:  So I’m doing a simple role icing for the top of both of those.
Paul:  So a role of icing?
Tamal:  Yeah.
Paul:  And your flavour’s going to be in the icing?
Tamal:  Noo.. so I though all my flavours are going into the fillings. So I thought the icing is quite a simple element.
Paul:  Just make sure that the shape and the icing are all perfect. This is the final.
Mel:  Perfect Paul. Everything’s gotta be perfect.
Tamal:  I’ll do my best.
Paul:  Thank you Tamal.
Tamal:  Thank you.

07:21-07:54
Paul:  Why did you do two separate dough’s?
Ian:  Ehmm I wanted the flavours in there right from the beginning. So it permeates through the dough.
Paul:  Elderflower is going to be fascinating what comes through in the dough.
Ian:  ?? I placed some sugar in the elderflower dough. I’m just using the elderflower cordio?? because it’s an amazing mountain of sugar. Gues ??
Mary:  You’re actually pushing the boat out. This is the final you’re going to be very very busy to do two doughs, two different flavours. Are you going to finish in time?
Ian:  Pff I hope so. I have to.
Paul:  There is no might be. You HAVE to finish.

08:57-09:47
Nadiya:  I am doing almond crème patisserie. And then I’m doing cardamom bun. And then I’m doing a nut meg finger with sour cream jam eh… shall we start that again. My goodness I’m so nervous. Look look my hands are shaking. Yes.
Paul:  Put your hand out. You are shaking!
Nadiya:  Yeah I’m really nervous. I’m doing one shaped fingers and then the other one around.
Mel:  Nice.
Paul:  Round?
Nadiya:  Yeah.
Paul: Ok.
Mary: Why shouldn’t a bun be round? *Questioning Paul.*
Paul: It’s fine.
Mel: My buns are round.
Mary: Exactly. Always.
Paul: You’ll be baking them individually. Will they touch them or not?
Nadiya: They don’t touch my knife.
Paul: Ok. Thank you Nadiya.

**First assessment**
Ian
15:37-16:51
Mary: I’m amazed that you got finished.
Ian: So am I.
Mary: So well done. Now the overall appearance. These have all touched each other when they’re being baked.
Sue: The batched bakes that you pull apart.
Mary: But the icing is a little bit messy. That’s a very nice finish of the filling. They’re all fairly even shaped and then we come to the cardamom ones. They have not got a shine quite the same.
Ian: No.
Mary: But maybe they’re going to taste wonderful.
Paul: The icing doesn’t go with the filling. It’s two completely different things.
Ian: Well I’m not sure about that?? (Hij mompelt dit). I think something is missing from this dough, because it’s way longer cooked in the oven.
Paul: You got sugar in it?
Ian: That’s the bit I’m wondering about. Whether I got the sugar in it.
Paul: I don’t think [contrast marker] you have sugar in there. *Direct.* Which is why you had it ages in the oven to get this colour and that’s why it’s dried out and becomes a crispy bap with icing on it. And that’s what’s sending all my senses out they don’t marry. The second one is totally different. Soft, icing perfect, cream good, flavour of the lemon coming through.
Ian: Yeah uhu.
Paul: And all together this package is just dynamite.
Mary: I think [positive marker] that’s sheer heaven on a plate. The cream is spilling out and the lemon curd looks good. They’re a sheer joy to eat.
Ian: Thank you.

Nadiya
17:00-18:00
Mary: They look most tempting. They’re lovely neat piping with the original finish on the long ones. And the round ones are quite different.
Paul: There is no rips anywhere. Normally it’s ripped. That’s different, but it’s unique. What you’ve could have done was just a little bit of icing sugar on them just to cover up these plain bits here. Let’s start with this one. Holding together quite well. You can really taste that jam.
Mary: The jam is quite sharp. And you put the right amount in and that tastes lovely.
Sue: Almond crème pats.
Paul: Cut through this.
Mary: A ?? in the middle with almond flavour. I just think (pos. marker) those are lovely.
Paul: Both of those the boxes they’re neat. They’re FULL of flavour and they’re so different as well. Thank you.
Nadiya: Thank you.

Tamal
18:11-19:11
Mary: You’ve got royal icing on the top and just coloured it. I would have thought that royal icing should’ve a shine THAT doesn’t have a shine.
Tamal: Yeah.
Mary: It’s a shame that you’re crème pâtissiere is not set.
Paul: No. Your timing has been an issue before and we’re going back to the same thing again, but I think we need to try them. I think (pos. marker) the bake looks good. Well let’s start with this one. This is cream and the apple.
Tamal: Yeah.
Paul: Overall the texture of the bun is beautiful. The flavours are good, but the only thing that let us down is the texture of the icing. It’s not right, but let’s move on to the next one. This one hasn’t got crème pat. That’s a marmalade butty.
Mary: That is good.
Paul: Wow.
Mary: Really like the marmalade. The peels were beautifully tender. It was sharp.
Paul: The flavour of that is great but obviously you’ve run out of time. The flavour of this dough with the apple and the cream is very very good. You’ve just let down by time.
Tamal: Yep.

19:17-19:52
Tamal: If this were an earlier week and I got those comments I’d be feeling pretty happy. But I just can’t get it out of my head that this is the final and I don’t want to be getting big things wrong in the final.
Ian: Some good comments there. Eh heaven on a plate so I think I’ll try to remember those bits but at the same time I’m going to remember that custard sugar nooo.
Nadiya: I’m really pleased because one thing I was worried about is if it didn’t go well this morning that I will just get oeh.. and slammed just not felt great. I mean I don’t know what it’s going to be like in the technical but at least I can go in feeling like common let’s do this.

Technical challenge: second assessment
Tamal
27:06-27:40
Paul: I think we need to start with this one.
Mary: It looks as if it might topple any moment.
Paul: They are a mess, but you can see the layers bonded on the top. The middle
layer is almost gone and the bottom one has almost evaporated to nothing. But it’s sugar syrup underneath the top would’ve helped to bond it softer.

Mary: The pastry it IS cooked through. It looks as though you sat on the top to squash them all in.
Paul: This pastry has been a bit rushed. You can take of each layer.

27:41-27:57
Nadiya
Paul: This one is a little bit neater. It feels like a short crust. It’s very thin isn’t it?
Mary: There are flakes here.
Paul: Yeah.
Mary: The pastry that I am taking is beautifully crisp.
Paul: That’s ticked a lot of the boxes?! Moving on to the last one.

Ian
27:57-28:26
Paul: Now you can see there is an issue with the top. It’s not bonded.
Mary: It’s not bonded at all. That’s because the syrup was not thick enough to stick it down.
Paul: A few layers in there.
Mary: Good layers.
Paul: The big gaps there. To pipe like that leave big gaps is a major issue.
Mary: It isn’t quite done the pastry. The jam is well made. It’s a really good flavour. The pastry is flaky. It just needed that little bit longer in the oven.

Showstopper challenge
31:49-32:48
Paul: Morning Tamal.
Tamal: Morning.
Paul: What have you decided to do for your final Bake Off showstopper challenge?
Tamal: My initial inspiration was sticky toffee pudding which I love. I was like the sponge and a sticky toffee pudding to have some chopped dates in it and putting more fruit into it. And I realised that would become a fruit cake.
Paul: Sticky toffee pudding cake….
Tamal: Sticky toffee pudding cake. The theme was meant to be something old. There were these pictures in the press a few months ago about this Chinese fishing village that had been abandoned and been sort of overtaken by all the undergradates and I really like that idea the sponge mixture is obviously the cobweb.
Sue: So let me get this straight you’re classic British cake is based on an ancient abandoned fishing village?
Tamal: Yeah.
Sue: I love you I love you.
Paul: The humidity can play with caramel.
Tamal: Yeah.
Paul: Are you taking that as a consideration already? Indirect question.
Tamal: Yeah.
34:52-35:45
Ian: It’s going to be more or less five cakes.
Sue & Mary: Five cakes?!
Mary: Five. I mean. Did you realise that you were bound to be doing more cakes than anybody else, but how about your timing. You’ve got to finish them Ian.
Ian: I’ve got to finish them yeah.
Paul: To get consistency you’re making one batch which is going to fill all of them, because it’s never going to fit in there.
Ian: No no. I’m doing two batches. I think it’s slightly ridiculous. Yes a lot of carrot. It’s Ian colossal curvy carrot cake. It’s difficult to describe. Almost like a waterfall designed of a giant carrot going all the way down to the bottom.
Sue: So like a cascading liquid carrot? When you were foriging as you’re often doing the hetero. Did you eat any weird mushrooms that not have inspired this bake?
Ian: You wonder haven’t you? Yeah.

37:09-37:55
Nadiya: I’m doing a lemon drizzle cake. It’s definitely one of our favourite dishes at home.
so I’ve decided I’m going to do a wedding cake.
Sue: Ooh who’s getting married?
Nadiya: We went to Bangladesh to get married and they don’t do cakes there. If I had got married in this country, I would definitely had a wedding cake. I’m going to fill the cake. I’m going to slice them into three and fill it with lemon curd and then lemon butter cream and then I’m going to cover the whole cake with butter cream and cover it with fondant.
Mary: Where do these fit in?
Nadiya: So I am making my own fondant.
Mary: Out of marshmallows?
Nadiya: Yeah.
Mary: Right.
Sue: So this cake is basically saying to your husband will you marry me again?
Sort of.
Nadiya: Maybe.

Third assessment
Nadiya
47:19-48:44
Mary: It does look spectacular.
Paul: It’s very smooth. It looks very elegant. I think (pos. marker) the flowers are very delicate. Been well made. Each one of those is beautiful. Well I take a slice out of each one. What we’re keen on in trying though is getting the texture of the lemon drizzle inside the same on each layer.
Mary: Those look very even baked. All of them.
Paul: Even judged with your finger when you’re pressing the texture. It is exactly the same on each one.
Mary: The lemon comes through beautifully. Through every layer. The texture of the fondant is perfect. Your method with marshmallows is new to me and I think it’s very good.

Paul: Now Nadiya that’s stunning. The actual fondant on the outside is beautiful it’s marshmallowy and that with the whole cake itself is delicious. Really good. If this was your wedding cake your husband is outside you have to give him a whole tier later on.

Nadiya: I might have to.

Tamal

Mary: It looks spectacular. It is breath taking. I don’t understand how it all comes together, but you’ve done brilliantly. A really muggy day and the one thing spangled sugar doesn’t like is moisture.

Paul: This is tricky to do. To do a web link up the three is ingenious. The idea of turning this sticky toffee pudding into a cake was always going to be a tricky one. Sticky toffee pudding is normally quite close textured. The fruit it looks evenly distributed which is good.

Mary: Do you know that really. I don’t know what to expect at all. I was expecting to make rude remarks about it being a pudding and not a cake. It’s a beautiful cake. The wonderful filling, the delicious icing on the top here. I think you’ve done exceedingly well. It’s totally different.

Paul: The taste of the toffee almost replaces the custard. One thing I was worried about this was that going to bake with the certain amount of fruit in there and it worked. This works and for once you managed to do it on time as well which is what a time to do it.

Tamal: Thank you. Thank you so much.

Ian

Mary: What a construction. The thought of making five. You did make work for yourself.

Paul: The fact that you joined it all together with one massive iced carrot down the middle is very clever. The icing is good. It’s a very classic looking carrot cake.

Mary: Sensibly you’ve gone simple so we’re expecting something magnificent inside. You seem fairly consistent with your mixture they’re beautifully even.

Paul: That’s one of the best carrot cakes I’ve ever had. And you can pick any one of them. The flavour that comes through the baking is delicious. The texture comes through the nut. It’s beautiful. The sensation as well with the spices. That little bit of warmth to it. The icing is delicious just cool and every one of them looks exactly the same.

Mary: Would I have thought of putting star anise in a carrot cake? No I wouldn’t. The oranges in chunky pieces and I like it. It is a different carrot cake.

Paul: Flavours, textures, the look. Spot on.

Ian: Thank You.
Mel: Paul you said that was one of the best carrot cakes you’d ever experienced.
Paul: Yeah perfectly baked and the depth of the flavour’s stunning.
Mary: That is the best carrot cake and who would have thought that the sticky toffee pudding cake.
Paul: That is stunning.
Sue: What a clever man he took a classic pudding. Classic fruit cake and made it into a new classic.
Paul: Yeah. And this was obviously an emotional journey for Nadiya. She’s made her own wedding cake and it tastes amazing.
Sue: Is it fair to say that we’ve never experienced such incredible tasting bakes?
Mary: Incredible. All best of their type.
Sue: Do you think it’s closed?
Paul: You know what I think it is.
Mel: It must be. Do you have an agreement? Do you know yet?
Mary: I think we will be.
Janny:    Ik vind dat je dit wel heel slim bedacht hebt uh… (ring in hand).
Michiel:   Met die ring?
Janny:    Met die ring.
Michiel:   Ja die heb ik gewoon bij uh een bouwmarkt gekocht. Daar maak je normaal pijpen mee aan mekaar of je hangt er iets mee op.
Janny:    Waanzinnig.
Michiel:   Ik wil een mooie strakke…
Janny:    Maar ook mooi dun krijg je hem zo.
Michiel:   Ja ja precies, want uh wij hebben ook niet heel veel tijd dus hij moet ook gewoon gaar zijn.

Robert:  Schuimkoekjes?
Fina:    Nee, macarons.
Robert:  Heb je dat met kookschuim gedaan?
Fina:    Nee, ik heb nou geen kookschuim gemaakt. Nee, dat heb ik weer nodig voor wat anders, maar…
Robert:  Maar een macaron is toch met kookschuim?
Fina:    Ja, je bedoelt met eiwitschuim?
Robert:  Ja, en met honderd twintig graden (?) suikerwater derbij.
Fina:    Dat is de Italiaanse macaron en ik maak de Franse…
Robert:  Nee, dat is de Franse macaron.
Robert:  De Italiaanse ma macaron die uh ken ik nie.
Fina:    Die is met suiker. Met met uuh…
Robert:  Nee, dat is de Franse.
Fina:    Ik zal mijn kookboek meenemen de volgende keer en dan laat ik het aan je zien.
Robert:  Dat is goed zal ik…zal ik het je uitleggen.
Fina:    Ben benieuwd uh… Ja, wat het dan precies is.
Robert: Ja (Klein ‘jaatje’ van het zal wel, niet als in dat hij overtuigd is dat zij het goed heeft.)

Fina: Ik vind dat het een macaron is. Dus waren misschien de meningen over verdeeld.

Terugkomend op Tina’s gesprek met Robert:
7.17-7.40
Martine: En jij durft tegen Robert van Beckhoven te zeggen. Robert dat is wel een…
Fina: Ja.
Martine: Als hij zegt dat is geen macaron. Ben dol op jou. Ha ha ha.
Martine: Nou bedenkt(?) dat je ruimschoots tegen de meester in gaat. En wie weet wat het oplevert.

Nog een keer terugkomend op Fina:
3.39-9.11
Janny: Gaat goed?
Fina: (gegiechel) Nee.
Janny: Eve even rustig, want anders gaat alles mis.
Fina: Ja. Nee uhm… ik ben de oven vergeten aan te zetten daarna.
Janny: Ja, ik zag het.
Fina: Dus en daarna nog niet in de oven geda…
Janny: Maar goed nu wat ga je nu doen?
Fina: Nou ik ga hem nu toch opstapelen. Die bovenste plak is wel beter.
Janny: Als je hier vulling op doet, gaat het mis.
Fina: Ja dat is nog uhm…
Janny: Dit is te warm.
Fina: Nee ik probeerde ‘m eig….
Janny: Maar waarom niet op een rooster zodat ie goed kan afkoelen?
Fina: Ja omdat ie dan
Janny: Nu kan die warmte niet weg
Fina: We gaan even kijken of we ‘m nog in de koelkast kan uh kwijt kan.
11.49-12.03

Filis: En nu? *(haar schuimpjes zijn in de fik gevlogen. Ze heeft niets meer om te decoreren)*

Robert: Wat zegt u?

Filis: Ik zeg en nu?

Robert: Voor het decoreren.

Filis: Ja. Voor het decoreren.

Robert: Mooi dopje spuiten toch? Dit heeft geen zin meer.

Filis: Ja maar dat was juist zo leuk geweest.

Robert: Jaha, maar ja.

**Eindbeoordeling:**

13.50-14.12 Aat.

Robert: Ziet er smakelijk uit. *(Positieve nieuws. Wanneer hij naar de buitenkant kijkt)*

Janny: Taartje zoals een taartje moet zijn *he* *(over de buitenkant)*.

Robert: *Vind de smaak uh erg goed.* *(brengt eerst het positieve nieuws)*

Aat: Dankjewel.

Robert: Hij is *wel* *(contrast)* te taai. Hij is *echt* nog uh bijna niet gaar. Hij is *echt te hard* *(negatieve nieuws)*

Janny: Ik vind dat dus lekker. *(positief)*

Martine: Ik ook.


Robert: Nou ik hou dervan. Ik hou van als die *zo* lekker brons is en dan die kouwe crème. Kun je *echt* mee voor de dag komen. *(positief)*

Janny: Ja ik vind de crème *heet* *heet* vettig voor mijn gevoel uh… *(Negatief nieuws)*

Robert: Had voor jou *misschien ook wat meer* hazelnoot gemogen *misschien ook.* *(Robert antwoord hier voor Janny)*

Janny: Ja.
Farida: Ok.

14.44-15.15 Jaap

Robert: Ik zie jou heel vaak mee de handen over elkaar *weet je wel* wachten wachten wachten. En dan denk je nou daar moet toch *iets heel moois* maken in dit tussen tijd. En dan zie ik dit en dan *denk ik toch uh* jammer Jaap.

Jaap: Jaap *(wat teneergeslagen).*

Robert: In die tijd kun je mooie dingen maken *he*. Dat *echt heel heel* aantrekkelijk is.

Janny: Smaak kan ik *echt helemaal* niets op afdingen. Als die nu ook nog mooier uit had gezien. *(positieve nieuws)*

Jaap: Ja.

Robert: Ja.

Jaap: Ja.

Janny: Maar smaak is *echt heel erg* goed.

15.27- Maartje


Maartje: Nou fijn.

Robert: Ja. Je verbaast me, want ik had niet gedacht dat uh het zo zou worden. Ik denk dat gaat toch *helemaal* mis maar uh…

Maartje: Ja ik hoopte ook dat ik je zou verbazen.

Robert: Nou dat is gelukt.

Janny: Dat is gelukt.

15.49-16.05 Sarena

Robert: *Echt heel* jammer van die crème. Die is *echt niet* goed.

Sarena: Ja. Nee klopt.

Robert: De combinatie van chocolade en en schuim en de crème dies wel in orde *zeg maar*. Das prima. Tis gewoon *echt* de crème die het uh..
Jonkers, s4106520/129

Sarena: Ja mislukt.

16.13-16.29 Filis
Janny: Hij is heel erg korrelig.
Filis: Ja suiker is niet goed zo.
Janny: Suiker is niet goed opgelost.
Filis: Nee.
Robert: Ik vind de sinaasappel wel lekker hoor. Dat em…
Janny: Geeft net een beetje dat frisse, maar omdat de suiker niet opgelost is, is het geen aangename creme.
(nee, want uh…)
Robert: Nee, want uh…

16.38-16.58 Fina
Fina: mmh… het is een beetje een zooitje.
Martine: Ssst
Fina: Oh. Ja ben eerlijk.
Janny: Mijn eerste indruk is een crème met hazelnoten erdoor en verder…
Robert: En chocolade.
Janny: Ja. Nee het is ‘m niet.
Fina: Nee nee ik zie het zelf ook.

17.08-17.19 Michiel
Janny: Verrukkelijk.
Michiel: Das mooi.
Janny: Ik wil nog even proeven met de amarene kersen. Je maakt een hele mooie combinatie met die noten.
Michiel: Ja is erg lekker.

17.29-17.52 Martine
Janny: Waar heb jij zout in gedaan?
Martine: Uh in het schuim.
Janny: Mmh
Martine: Een klein beetje zo.
Janny: Maar ik denk dat je best veel in verhouding ook gedaan hebt.
Martine: Ja?
Janny: Ja. Het is bijna zelfs hartig.
Martine: Oh jee. Niet helemaal gelukt hé (nerveus lachje)

Naderhand komen de kandidaten apart in beeld en zeggen ze nog een keer hun mening.

De technische opdracht – blind gejureerd

Uitleg hoe het product gemaakt wordt door de jury (apart besproken).

1: 28.10-28.27 (Sarena)
Janny: Wat mij het eerste opvalt, is dat ie er eigenlijk uit ziet als een roze koek.
Robert: Enuh paleisbanket moet wel spijz van binnen zijn, blijven zeg maar. Hij mag niet droog worden in ieder geval. En dat is ie niet.

2: 28.29-28.44 (Filis)
Robert: Het eerste wat opvalt is uhm dat natuurlijk de fondant niet aan de bovenzijde zit. Het beslag is te slap geweest waardoor je ook absoluut geen tekening ziet in je koekje.
Janny: Ik vind deze wel lekker van smaak.

3: 28.47-29.03 (Michiel)
Robert: Nou dit koekje lijkt natuurlijk redelijk goed op een paleisbanket. Ik denk alleen dat ze eerst gesneden hebben en dan nog met fondant erop aangebracht hadden maar niet één keer de lijn en dan pas snijden op het laatst.

Janny: Had wat mij betreft een fractie langer gebakken kunnen worden.

Robert: Ja.

4: 29.05-29.14 (Fina)

Robert: Dit is gewoon geen net koekje.

Janny: Ziet er heel rauw uit.

Robert: Ja hij is echt nog te rauw.

Janny: Kleur van het roze is wel mooi.

Robert: Ja dat wel.

5: 29.16-29.23 (Farida)

Robert: Het eerste wat mij opvalt is dat ze allemaal even groot zijn. Tweede valt natuurlijk op dat het niet zoals het hoort.

Janny: Dat ze recht zijn. Ik had een middenstuk dat echt nog rauw was.

6: 29.31-29.38 (Jaap)

Janny: Zijn wel heel klein hè.

Robert: Ziet er niet echt smakelijk uit en ook niet echt nie gaar hoor dat zie je eigenlijk zo al. Das gewoon rauw.

7: 29.41-29.53 (Martine)

Robert: Hier is ook overal het papier af waardoor dat koekje niet meer op te tillen is eigenlijk. Dat komt natuurlijk ook die banen zijn niet helemaal tegen elkaar aan. Hij moet echt tegen elkaar aanspuiten.

Janny: De rand was goed.

Robert: Ja.

8: 29.56-30.12 (Aat)
Jonkers, s4106520/132

Janny: Vrije interpretatie.

Robert: Ja jammer dat _de_ mouse en de fondant _omgekeerd_ zijn. Het is _wel_ een _heel_ mooi koekje. _Hier zie je heel mooi die streep._

Janny: Ja. _Goed gebakken._

9: 30.15-30.44 (Maartje)

Robert: Hier hebben wij _eigenlijk_ hetzelfde probleem als we al meer gezien hebben _te slap_. Het beslag is _te slap_. Alles _te slap._

Janny: _Rauw._

Robert: Ja ook nog gewoon rauw _he_.

Janny: _Ja._

Robert: Sommige hebben misschien de hele krant gebruikt. Het is de bedoeling nie als _je_ zo’n ding pakt _da_ je ook de hele krant gebruikt. Je hebt zo’n krant gebruikt (gebaar hoeveel). Nee gewoon een paar pagina’s gebruikt, want dit is _echt_ gewoon _helemaal_ rauw _uh_. Oke.

_Beoordeling onderling Janny en Robert_

31.57-32.26

Martine: Nou dat was een lach en een traan vandaag hè.

Robert: _Echt wel._

Janny: Het was een heftige dag.

Martine: Oh… zullen we eerst de mannen even behandelen hè want daar is wel wat mee aan _de_ hand.

Janny: _Ja._

Martine: Vertel.

Janny: Aat en Michiel die zijn heel sterk aan _de_ bovenkant.
Robert: Die zijn echt wel aan elkaar gewaagd. Pakken heel stabiel.

Janny: Ja.

Martine: Maar er is nog een man.

Janny: Jaha Jaap


Martine: En de meisjes?

Robert: Ja ook twee onderin hè.

Janny: Ja Filis en Fina.

Robert: Ja.

Janny: Allebei.

Robert: Gaat niet goed met die twee en moeten er morgen nog behoorlijk aan werken.

Martine: We zullen het zien.

Robert: Zeker.

Dag twee: Het spektakelstuk – Jury komt aan desk

35.23-35.53

Robert: Waarom roer jij zoveel in die pan?

Jaap: Ja goede vraag. Het koekt aan langs de rand hè.

Robert: Ja. Das bij ons een doodzonde hè. In de bakkerij heel veel roeren met suiker, want dan ga gaat ie kristalliseren aan de zijkant dat zie je hier al hè.

Jaap: Ja ik zie het (niet echt heel overtuigend)

Jaap: Nou wij komen hier ook om wat te leren.

Robert: Ja dat is zeker.

36.52-37.06


Filis: Dankje.

Robert: Beetje toffee-achtig zo.

Filis: Beetje toffee-achtig ja ja. Het luistert zo nauw hè of ie niet te bitter wordt vind ik. Das heel snel dat ie bitter wordt.

38.24-38.24

Robert: Mooi techniekje hè.

Jaap: Ja das geweldig. Echt leuk.

Robert: Ja hè.

Jaap: Is leuk om te doen en het ziet er spectaculair uit.

Robert: Ja.

Laatste beoordeling

44.47-45.10 Jaap


Robert: Wat mij meteen opvalt is de luchtigheid. Ik denk uh ok houdt je schrap jongen want er komt een hele stevige taart aan maar dat vind ik echt heel erg meevallen.

Janny: Verrukkelijk.

Robert: Ik kan er eigenlijk niet meer van zeggen. Ik vind hij is verrassend.

Jaap: Leuk.

Robert: Ja.

45.14-45.27 Maartje
Janny: Ik weet niet of ik hem heel aantrekkelijk van smaak vind. Ik denk los van elkaar wel, maar in combinatie.

Robert: De crème is lekker. De toffee is heel erg lekker vind ik. De biscuit ook, maar alles bij elkaar nie helemaal in balans.

Maartje: Ja.

45.32-46.02 Farida

Janny: Farida ik heb gezien hoe ongelofelijk strak het de koeling in ging.

Farida: Ja. Ik was uh goed op schema, maar ik had even een klein inschattingsfoutje gemaakt met de glazuurlaag.

Robert: Ik voel al bij het aansnijden de bovenlaag is een beetje taai. Dat proef je ook. Das wel jammer.

Janny: Maar je vulling is heel romig. Dat haalt echt goed omhoog. Maar er zijn een paar aandachtspuntjes.

Farida: Ja.

46.06-46.33 Sarena

Robert: Zo Sarena das uh een karameltaart hè.

Sarena: Een spectakelstuk hè.

Janny: Absoluut.


Sarena: Dankjewel.

46.39-47.00 Aat

Janny: Ik proef meer sinaasappel dan karamel in je bavaroise.

Aat: Ja.

Janny: Je karamel boven op heel mooi is krokant. Goed van smaak.

Janny: Heel lekker.

Aat: Top.

47.09-47.22 Martine

Robert: Ik vind de smaak wel lekker. Echt lekker.

Janny: Je was zelf erg bang voor je laagje hier.

Martine: Ja voor die crème

Janny: Hierboven op uhm je was bang dat ie geschift was. Merk je niks van. Hij hij is goed van smaak.

Martine: Stress om niks.

47.29-48.14 Fina.

Robert: Ja das iets te dik hè. Moet gewoon maar een heel mooi dun laagje zijn.

Janny: Ik vind de smaak wel heel verrassend.

Michiel: Ja.


Michiel: Oke.

47.58-48.14 Fina.

Robert: Hij is vrij uh ik vind hem vrij zoet uh.

Janny: Tis een zware compacte taart. Ja.

Fina: Ja.

Janny: Moet je echt een klein stukje van nemen.

Fina: Ja.
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Janny: Ja, ik uh, ik weet niet of ik het een spektakel taart vind.

Robert: Hij is voor mij te vast.

Janny: Compact.

Fina: Ok.

48.18-48.51 Filis

Robert: Jouw karameltaart ja heel anders weer als de andere een hele platte taart.

Janny: Hij ziet er lekker uit.

Robert: Zeker. Ook uh heel heavy ziet er eruit.

Janny: Ik vind hem verrukkelijk.

Robert: Ik ook. Ik vind hem heel erg lekker met die ganache. Wel een pittige ganache he met met die karamel.

Janny: Ik denk wel dat het een taart is waarvan je kleine stukjes moet nemen.

Filis: Kleine stukjes ja.

Janny: Maar dat brosse van je deeg samen met dat karamellaagje en die chocola is heel geslaagd.

Robert: Ja absoluut.

Eindbeoordeling dag 2

49.16-49.17

De signatuuroopdracht kunnen ze thuis al oefenen. Ze weten vantevoren dat ze een cheese cake moeten maken.

3.43-4.20

Farida: Ja ik ga nu mijn vulling maken. Ik uh doe uh monchout met uh mascarpone en slagroom poedersuiker dat wordt mijn frambose uh vulling.
Janny: Maar je gaat hem in drie laagjes volgens mij maken hè.
Farida: Ja ja ja. Ja als het goed lukt wel ja.
Janny: Ja dat is tricky.
Farida: Ja daarom daarom.
Janny: Hoeveel minuten heb je om ze terug te koelen?
Farida: Uh vijf minuten vijf minuten per laag.
Janny: En dat is voldoende?
Farida: Ja
Janny: Je schenkt er niet doorheen?
Farida: Nee nee nee nee.
Janny: Nee?
Farida: Dus ik ben benieuwd of dat hier ook zo goed gaat.
Janny: Ja ik ook. En dan garneer je ze nog met frambozen?
Farida: Ja en dan garneer ik ze nog met frambozen dus dat wordt echt op en top frambozen.
Janny: Ja ik ben er dol op dus uh
Farida: Ja ik ook.

5.19-5.43

Robert: Nou Michiel.
Michiel: Hee
Robert: Heb je al uh de bodem in de oven zitten?
Michiel: Nee de hele taart staat al in de oven.
Michiel: Au bain-marie.
Robert: Au bain-marie das uhm de lekkerste zeggen ze altijd.
Michiel: Ja vind ik ook.
Robert: Maar wel heel erg moeilijk
Michiel: Ja.
Robert: Een uur en drie kwartier. Hoe lang bakt ie?
Michiel: Ik heb hem nu ik ga hem nu een uur afbakken en dan kijk ik even of die gaar is.
Michiel: Ja ik vind het ook echt heel spannend.
Robert: Ja.

Beoordeling Cheese cake
Michiel
12.15-12.43
Janny: Je hebt hem gepocheerd in de oven hè?
Michiel: Ja in de au bain-marie gebakken ja.
Robert: Ik proef \textit{te veel} de bovenkant. Dat donkere.
Michiel: Mmh (\textit{als in ja}).
Robert: Ben toch \textit{wel een beetje} teleurgesteld \textit{zeg maar}. Ik vind \textit{hem niet zo} zoals ik hem had gehoopt dat ie zou zijn.
Michiel: Jammer.
Martine: Nooit meer zestien keer oefenen.
Michiel: Nee uh dat blijkt.

Sarena
12.47-13.13
Janny: Mooi sinaasappel taartje.
Sarena: En wortelen.
Janny: \textit{En wortelen? (als in nou dat is wel heel speciaal)}
Sarena: Ja
Janny: Spannend.
Robert: Na u (tegen Janny).
Janny: \textbf{Ik vind} \textit{het een verrukkelijke combinatie. Totaal onverwacht.}
Robert: Ik had eerst de mouse apart geproefd. Maar die combinatie met dat amandelbeslag \textit{kund ik \textbf{heel erg} lekker.}
Sarena: Dankjewel.
Farida
13.25-13.52
Farida: Hij is niet echt…
Janny: Bijna niet door te komen (Hele harde taart).
Robert: De bodem is echt te hard.
Martine: Maar lekker?
Janny: Mmmhh ik vind hem een beetje…
Robert: Ik vind het zonde van de bodem ja.
Farida: Uhu
Janny: En ik proef de frambozen niet in je… in je laagjes terug.
Farida: Ja oke.
Janny: Dus dat vind ik jammer, want hij ziet er heel schattig uit en dan is ie eigenlijk heel plomp van smaak.

Aat
13.57-14.30
Janny: Is het gegaan zoals je wilde?
Aat: Ik had de zijkant iets hoger gewild. Wist al dat ie iets in zou zakken, maar hij is wel verder ingezakt dan dat het thuis was.
Janny: Je deeg is aan de buitenkant wat hard gegaan en misschien niet helemaal gaar aan de binnenkant.
Aat: Oke.
Robert: Nee zeker niet.
Janny: En je vulling is misschien een beetje korrelig maar ik vind hem wel heel lekker van smaak.
Robert: Ik vind ihn dit uh decorert heel leuk maar om op te eten word je niet vrolijk denk ik.

Maartje
14.35-15.04
Robert: Ziet er spannend uit.
Maartje: Ja.
Robert: Die bodem vooral hè uhm...
Maartje: Ja.
Robert: Is ie nou verbrand of niet uh of hoort er dat bij hè is het een plankje hè waar die op ligt.
Maartje: Ja hij hoort natuurlijk wel een beetje donker.
Maartje: Oh nee hij valt om.
Robert: Ja je ziet dat hij niet gaar is in het midden hè.
Janny: Ik vind de combinatie heel goed.
Robert: Maar als het echt om de cheese cake vulling gaat de echt de da… vind ik hem eentje heel mooi. Lekker luchtig.
Maartje: Nou fijn.

Jaap 15.10-15.32
Martine: Oeh
Robert: Nou ik denk dat de bodem…
Jaap: Niet helemaal gaar is hè.
Robert: Of helemaal niet zeg maar. Hij is echt nog wel rauw. Daarom sneed je zo moeilijk kreeg je hem ook niet van je papier af hè.
Janny: Nee ik begrijp het.
Janny: Ik vind hem heel bijzonder van smaak. Fris
Robert: Jazeker echt een zomer taart. Heel lekker hoor.
Janny: Ja.

Filiz 15.38-16.04
Filiz: De bedoeling was eigenlijk dat er een tekst naar voren zou komen.
Janny: Ja Say Cheese. Nou je orange curd was vrij dik.
Filiz: Ja.
Janny: En ik denk dat als je wat helderder was geweest dat je het dan nog wel had kunnen zien.
Robert: Ik vind de brownie te veel overheersen.
Janny: Ja.
Robert: Ik proef alleen maar brownie
Filiz: Ja. Ja?
Robert: Ja. En ik vind het kleurtje roze niet echt heel mooi. Dat persoonlijk.

Martine C
16.10-16.41
Robert: Hij zal wel kleurrijk zijn van binnen.
Martine C: Ja dat denk ik. Ja (ze lacht).
Janny: Ziet er heel aantrekkelijk uit.
Martine C: Ja vind ik ook. Gelach Sorry.
Robert: Ja Gelach.
Janny: Ja dat mag je best zeggen. → Geeft Martine C meer power.
Janny: Mooi dat zachte van de roomkaas met de room.
Robert: Ook met die witte chocolade heel lekker. Kunt er maar een klein stukje van eten. Volt wel. Maar het is wel heel erg lekker.

De technische opdracht
1. Maartje
27.53-28.09
Janny: Denk inderdaad dat de marsepein niet in één stuk is geweest, maar dat er een pas stuk is gebruikt om uh hem helemaal rond te krijgen. Dankjewel.

2. Jaap
28.13-28.38
Janny: Is niet helemaal meer te lezen.
Robert: Hindenberg ofzo.
Martine: Uh kan je zien wat het is?
Robert: Een zeppelin.
Martine: Ja.
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Robert: Ah oke.
Robert: *Vind* hem niet zo strak. Aan de zijkant is ie *niet echt heel* mooi recht.
Janny: Hij lijkt *niet helemaal* gaar.
Robert: Nee.
Janny: Dankjewel.
Robert: Alstublieft.
Janny: Een *vrij* vaste cake.
Robert: Ja. Ja hij is gewoon *niet helemaal* gaar dus daarom.

3. Filiz
28.42-29.02
Janny: *Ja ik vind hem wel heel* mooi gedeoreerd.
Robert: Ziet er netjes uit *he*.
Janny: Ja ziet er *heel* netjes uit.
Robert: Ja goed gebakken mooi gaar.
Janny: *Ik vind het een mooie* Battenberg.
Robert: Ja.

4. Aat
29.04-29.17
Robert: *Ik vind dit een heel net* cakeje.
Janny: Maar *niet helemaal* aan de onderkant. *Nee*
Robert: Nee de onderkant is niet uh… Hij is in ieder geval gaar. Ja das prima.

5. Martine C
29.19-29.28
Robert: En hier zitten *wel veel* gaten in *he*. Ze hebben hem nog doorgesneden en ongetwijfeld op het moment nog gedacht van het moet toch anders.
Janny: Hij is *wat* droger dan de rest.

6. Sarena
29.31-29.48
Robert: Nou deze *vind ik heel mooi*.
Janny: Echte beauty.
Robert: Bijna perfect.
Janny: Ik hoop dat ie net zo lekker is. Mooie dikte ook van het marsepein.
Janny: Dat zie je aan het snijden al hè. helemaal niets op aan te merken.

7. Michiel
29.51-30.06
Robert: Ja deze vind ik ook heel mooi strak. Mooie kleur van het marsepein uh een frissere kleur dan de wat lichtere soorten.
Janny: Ja.
Robert: Vind het echt wel aantrekkelijker. Wat weet ik niet maar ik vind deze heel lekker.
Janny: Ik wou net zeggen ik deed al zo.

8. Farida
30.09
Janny: En de laatste Battonberg.
Robert: Ja die vind ik echt wat slordiger. Ook hier uh zitten scheuren zie je dat.
Janny: Ik denk eerlijk gezegd als ik er doorheen kijk, want je kunt er doorheen kijken. Dat ie als een soort dam bord is opgebouwd. Dat het allemaal blokjes zijn in plaats van lange repen. Zie je (bij het opensnijden).
Janny: Ja. Geen slechte cake maar weer iets droger dan ....
Robert: Een stuk droger dan de vorige.
Janny: Ja.

Spektakelstuk: Een gelegenheidstaart
34.09-34.28
Janny: Je hebt al een deel in je oven
Janny: En deze moet nog gebakken.
Janny: En waar is je wow-factor?
Filiz:   Nou dat hoop ik dat jij dat zegt als je ‘m straks proeft.
Filiz:   Ja dat weet ik. Dankje.

35.07-35.27
Robert:  Hallo
Martine C: Hallo Robert.
Robert:  Jij wil wel weer heel veel werk volgens mij.
Martine C: Ja klopt.
Robert:  Chocolade mouse, chocolade gelei,
Martine C: Die cake uh moet ff goed afkoelen. Dus ik dacht als de taart in de shockvriezer staat dan ga ik de gelei maken.
Robert:  Weet je het zeker?
Martine C: Ja hij moet veertig graden worden voordat ik hem erover heen uhm giet.
Robert:  Risicootje wat je doet.
Martine C: Het is een risico ja.

Beoordeling
Aat
43.16-43.45
Janny:   Aat een geboortetaart. Ik word al vrolijk als ik er naar kijk.
Aat:     Dankjewel.
Martine: Pas op het baby’tje.
Robert:  Jaja.
Martine: Het wordt een meisje.
Janny:   Smaak is goed. Wel een beetje droog.
Robert:  Ik vind de mouse op zich de vulling lekker.

Farida
43.50-44.11
Janny:   Ben je blij met hoe het gegaan is?
Farida:  Ja. Heel blij.
Janny:   Ja.
Robert: En die bloemetjes heb je ook gemaakt hè? Alles zelfgemaakt.
Farida: Ja. Fondant heel dun uitrollen.
Janny: Mooie strakke laagjes.
Farida: Ja.
Janny: Proef heel duidelijk du Marc de Champagne.
Janny: Lekker taartje.
Robert: Ja.
Jaap
44.16-44.49
Jaap: Het is een drieKoningentaart. Drie koningen taart is een taart van bladerdeeg, met Franche Panne. Normaal is die gesloten, maar ik wilde natuurlijk graag een spectakelstuk maken dus ik heb hem open gehouden. → Zelf power nemen.
Robert: Volgens mij is die van onder nog een beetje... Zie je dat. Nog rauw.
Jaap: Nee niet helemaal gaar.
Janny: Moet zeggen dat ik de smaak van je Franche Panne in combinatie met peer heel mooi vind.
Robert: Ja. Maar hij is lekker.

Sarena
44.52-45.21
Janny: Sarena het is duidelijk dat het een verjaardagstaart is. En hij is zo mooi dat je het bijna jammer vindt om hem aan te snijden.
Martine: Moordenaar.
Janny: Wow. Wat je heel vaak ziet met dit soort taarten is dat ze er mooi uitzien maar minder smaken. Deze is echt verrukkelijk.

Michiel
45.26-45.54
Janny: Geweldig en heel originele bruidstaart. Ja ook weer verrukkelijk met die uh frambozen.
Robert: Ik vind de bovenkant iets te zoet, maar de combinatie met zijn allen vind ik
weer geweldig.

Martine: Met zijn allen is die lekker hè.

Robert: Zeker

Janny: Ik vind hem bijzonder vind hem bijzonder lekker.

Robert: Ja.

Martine
46.04-46.21

Janny: Heel knap. Ik wil nog een hap.

Robert: Nou ga je gang, want hij is lekker. Je hebt net allemaal fruitige taarten gehad en dan dan een wat donkere smaak is gewoon heel erg lekker.

Filiz
46.25-47.08

Robert: Ik zie het niet helemaal of dat dit een verjaardagstaart is of een kindertaart of Filiz: Het is een make-a-wish cake.

Robert: Ga je gang (naar Janny).

Filiz: Dus het kan inderdaad van alles zijn (Filiz wil zich hier indekken van negatieve commentaar).

Robert: Je zei de taart is gevuld met banaan en ananas en de laagjes ertussen?

Filiz: uh roomkaas glazuur.

Robert: Roomkaas.

Janny: Ik begin denk ik maar in deze.


Filiz: Ja klopt.

Janny: Ik vind de cupcake een beetje droog maar goed dat daar royale hoeveelheid van je lemon curd op zit.

Robert: Ik vind hem netjes gemaakt maar uhm ik vind de taart iets te vast.

Maartje
47.13-47.43

Janny: Moooi.

Robert: Ja. Je ziet het meteen hè je hebt een driekleurenbiscuit van van licht naar donker. Granaatappeltjes. Ik ga je champagne even apart proeven, want dat is
toch wel het moeilijkste onderdeel. Van mij komt de champagne smaak iets te weinig uit.

Janny: Denk dat als je alle onderdelen los van elkaar proeft dat het dan dat je allemaal zegt best lekker.

Robert: Ja.

Janny: Maar dat de combinatie zelf niet werkt.

Eindbeoordeling

48.01-48.09

Janny: Wow ooh hoge kwaliteit.

Robert: Hoge kwaliteit nu al in de derde ronde reg maat, en dan al zo’n hoge kwaliteit dat belooft nog wat.

Janny: Ja.
De signatuuropdracht
05:57-06:36
Martine (stem): Ook Martine’s rijst blijft achter.
Robert: Gaat het goed met deeg? (nee, want zij is de enige die nog niet verder kan)
Martine: Nee niet zo volgens mij
Robert: Waarom niet?
Martine: Geen idee weer zo’n uh
Robert: Heb je verse gist gebruikt?
Martine: Ja.
Robert: Het is best fris hier hè. Dus uh welke temperatuur had je je deeg?
Martine: Ja gewoon deze temperatuur van hier uh
Robert: Het is hier best frisjes en je moet goed kneden maar dat je een mooi deegje hebt niet te stevig.
Martine: Ja (als in dat weet ik ook wel)
Robert: Als het een slap deegje is dan rijst goed hè. Spannend.
Martine: Heel spannend.
Robert: Dat gaat wel goed komen hè dan ik ik denk ik...

06:53-7:13
Janny: Ja je maakt er een mooi veel werk van hè.
Sarena: Ja ik maak der een mooi mooi rozenbrood van. Dus ik druk ze er een beetje in anders dan vallen ze er straks allemaal uit.
Janny: Hoe gaat het met rijzen? Hij gaat nu de rijstkast in?
Sarena: Ja. Hij gaat snel weer terug, want het is erg koud.
Janny: Ja het is koud.
Sarena: Ik hoop toch dat je toch wel met uh twintig minuten klaar is. Het moet precies passen. Je moet nu…
Sarena: Hij moet nu de kast in. Ik ga hem de kast in doen.

Beoordeling
Farida
11:34-12:10
Farida: Mijn suikerbrood
Janny: Ja ziet er prachtig uit. Hij is heel mooi hoog gerezen. Toen jij bezig was met kneden zei Robert al kijk eens dat wordt een mooi deegje.
Farida: Ja.
Janny: Die zag het van afstand al.
Farida: Oh ok.
Janny: Ja.
Robert: Alsjeblieft overhandigen gesneden brood.
Janny: Dankjewel. Hij is een beetje droog.
Robert: Ja. Meeste suiker zit ook hier nog maar.
Janny: Ik had verwacht omdat ie er heel smeuig uitziet. Dat ie ook smeuig zou
Farida: Ja. Oh ok.

Sarena:
12:16-12:50
Sarena: Mijn suikerbrood.
Janny: Hij is mooi geworden hé.
Sarena: Ben er blij mee.
Janny: Ja.
Robert: Ja het is natuurlijk heel slim om hem zo te maken hoor. vergeleken met de anderen. Een brood is natuurlijk heb je één compact uh deeg dat moet rijzen en dit gaat natuurlijk sneller.
Janny: Prachtig die laagjes zichtbaar.
Robert: Ja hij is heel mooi gaar ook middenin. Ziet er smakelijk uit.
Janny: Ik vind vooral de combinatie met sinaasappel en dan een heel klein beetje met citroen. Erg geslaagd brood.
Sarena: Gelukkig.

Michiel:
12:56-13:26
Janny: Michiel is ie geworden zoals je wilde? (ze verwachten dat hij nee zegt).
Michiel: Ja ik had hem iets hoger willen hebben maar ja. Op zich ben ben ik tevreden.
Robert: Ik vind hem redelijk vast hoor.
Michiel: Ja?
Robert: Is wel mooi gevuld hé.
Janny: Ja hij is mooi verdeeld.
Michiel: Ja mooie marmer?
Janny: Vind de smaak wel heel goed.
Robert: Prima brood maar…
Janny: Iets langer kneden, iets meer vol.
Michiel: Ok.

Martine:
13:31-14:26
Robert: Zo Martine, je vind dat je een te stevig deeg had hé? Hij voelt ook heel zwaar aan.
Martine: Hij is compleet mislukt.
Janny: Tien minuten langer kneden was beter geweest dan tien minuten langer in de rijskast.
Martine: Ja.
Martine: Ja doe maar.
Janny: Misschien valt ie nog mee.
Robert: Hij is nog gewoon helemaal niet gaar.
Janny: Nee dat is niet erg dat wij hem niet proeven.
Martine: Nee helemaal niet. Hij is nog erger dan erg.
Robert: Nee dit heb ik ook maar zelden meegemaakt *hoor* Wij houden het goed.
Martine: Ja dat hoop ik.
Janny: Vanmiddag revanche, beloof je dat?
Martine: Ja dat doe ik.

Maartje
14:40-15:00
Robert: Op het randje maar
Janny: *HoHo* dominante gembersmaak wat ik lekker vind
Robert: Dat wou ik zeggen dat vind ik *feh* lekker in dit geval.
Janny: En daardoor valt inderdaad weg dat ie misschien iets gaarder had kunnen zijn.
Robert: Ja dan was het echt een perfect brood geweest.

Aat
15:06-15:40
Robert: Tevreden?
Aat: Hij had iets hoger gemogen maar ik denk dat het met name bij mij komt door de keus van de bloem.
Robert: Welke bloem heb je gebruikt?
Aat: Ik heb speltmeel gebruikt.
Robert: Ja.
Janny: Ja daar wordt ie ook *wai* vaster van.
Robert: Maar dat vraagt ook meer techniek *he*.
Robert: Waardeer wel *hoor* dat je speltbloem gebruikt. Goed dat je risico neemt *he* Maar er zitten ook altijd haken en ogen aan.
Aat: Ja zeker.

De technische opdracht
Farida
26:18-26:26
Robert: Had *wai* harder gebakken mogen zijn.
Janny: Hij is *wai* gevouwen. Maar eh als het ware over de krans heen.

Aat
26:28-26:50
Robert: Deze is dus… dit is dus *echt* niet de bedoeling. Hij is eerder een broodkrans dan een broodster *he* die zit aan de onderkant. Maar net gaar gebakken al. Moet toch feller bakken in het begin dat zijn bakkers *he*. Geen drogers?

Martine
26:53-27:05
Janny: Ja die kind ik aardig in de richting hoor.
Robert: Echt ook de sneetjes de roggebloem komt duidelijk naar voren. Alleen jammer dat het niet los gebakken is door de olie hier dat. Alleen met de olie is er iets niet goed gegaan.

27:07-27:31
Maartje
Robert: Deze komt ook wel aardig in de richting hè. Het bovenste het bovenste stukje is heel dik terwijl dat eik een heel dun los bladje moest zijn die je dan lost bakte van de rest van de ster. Dit hoor je dat je wel een stuk beter gebakken is. Benaderd aardig de richting maar niet helemaal zoals het hoorde.

27:36-27:51
Michiel
Robert: Veel roggebloem gebruikt in ieder geval bij het uitrollen.
Janny: Ja.
Robert: Ik heb het idee dat de meeste niet ver genoeg ingesneden hebben. Je moet dat heel ver open leggen dan krijg je er duidelijk zes sterpunten zeg maar. Hier hetzelfde.
Janny: Niet helemaal geslaagd.

27:55-28:20
Janny: Behoorlijk gerezen hè deze.

Beoordeling dag 1
30:16-30:49
Martine: En het leuke is de vrouwen zitten een beetje aan de bovenkant.
Robert: De dames doen het heel erg goed. Sarena, Maartje zijn echt goed bezig.
Janny: Ja die hebben het allebei heel goed gedaan vandaag.
Martine: De mannen daarin tegen staan er minder goed voor.
Janny: Jaha Aat en Michiel hebben tot nu toe heel goed gebakken, maar vanochtend met het suikerbrood zaten ze allebei een beetje in de middenmoot. Maar met de technische opdracht allebei onderaan.
Robert: Ja valt een beetje tegen hè de mannen.
Janny: En we zeggen het vaker maar dit keer echt waar morgen wordt doorslaggevend.
Robert: Ja ik ben heel benieuwd.
Martine: Ik ook. Tot morgen.
Spektakel opdracht
35:30-35:55
Janny: Jij bent in je element hè dit weekend.
Maartje: Ja ik vind het wel leuk. En ik vind het ook wel fijn om na al dat precieze meten en wegen nu eens een keertje lekker gewoon nog een beetje peper nog een beetje zout.
Janny: Precies je kan een beetje beter bijsturen hè.
Maartje: Ja. Ik hoop alleen dat ik ook genoeg tijd heb om hem af te koelen om hem ook af te gieten met gelei aan het einde maar
Janny: Dat blijft een risico hè.
Maartje: Ja dus ik ga het alleen doen als ik zeker weet dat het kan.
Janny: Anders kan je het echt beter moet ik niet zeggen misschien echt beter achterwege laten.

37:54-38:30
Robert: Hij is wel lekker koel kun je hem goed uitrollen. Dit ga je hierin doen.
Aat: Ja.
Robert: En komt er een vrij natte vulling in of niet?
Aat: Uh de vulling is vrij droog in die zin of nou ik heb gebruik gemaakt van kalfskarkas. Dat is allemaal droog. En dan heb ik een bouillon die uh voor uh de gelei. Ik hoop dat ik dat uh ik dat ga redden met de tijd.
Robert: Ja want dat is ammel warm en best wel een risico wat je doet.
Aat: Klopt ja.

Beoordeling
Aat
43:41-44:17
Robert: Ik vind hem mooi gebakken mooi van kleur. Voelt goed aan het uh je had even wat problemen met het vocht moest wat afgegoten worden.
Aat: Klopt.
Robert: Maar hij is mooi bijgekomen hè.
Janny: De vulling had iets hoger op smaak mogen zijn.
Aat: Daarom had ik heel erg gehoopt dat mijn fond er nog doorheen kon. Net ff die rijke smaak erdoor.
Robert: Het deeg dat is toch nog pas net gaar hè. Het is toch lastig. De gelei en de creme dat haalt hem helemaal op dat moet ik echt zeggen. Maar je hebt te weinig tijd om dat echt goed te doen dat begrijpen wij ook wel en dat nemen wij mee in de beoordeling.
Aat: Ja dankjewel.
Maartje
44:23-45:03
Janny: Hij ziet er prachtig uit Maartje. Je hebt een vulling van kwartel en duif.
Maartje: Ja en een klein beetje truffel. Ik hoop dat dat goed is gegaan want het is
al snel te veel.

Robert:    Er komt wel wat sap uit.
Janny:    Ja hij ziet er wel heel mooi uit.
Robert:    Valt meteen op de heldere kleur van de pistache.
Janny:    Ja. Goed van smaak.
Robert:    Vind het deeg iets te dik. Daarom ook lastig om gaar te bakken natuurlijk.
Janny:    Ik probeer je truffel niet terug.
Maartje:    Ben ik toch iets te voorzichtig geweest.
Janny:    Iets te voorzichtig geweest ja.
Maartje:    Ja maar toch liever iets te voorzichtig dan dat ie overheersend is.
Janny:    Ja.

-Martine  
45:08-45:43
Janny:    Ziet er mooi uit. Mooier dan je waarschijnlijk zelf zou verwachten.
-Martine C:    Ja.
Janny:    Bij de eerste blik zou je denken dat is een ervaren pasteibakker.
Robert:    Zeker hoor. Vind het wel heel leuk hoor met die kersen zo op die opmaak.
-Martine C:    Hij ruikt wel lekker.
Janny:    Ik hoorde je al zeggen dat ruikt lekker dat ruikt ie zeker.
Robert:    Ja.
Janny:    Je ziet hij mist wat samenhang.
-Martine C:    Ja. Hij is nat inderdaad.
Janny:    Gewoon goed.
-Martine C:    Yes.
Janny:    Niets op aan te merken. Ah fijn.

-Michiel  
45:49-46:25
Janny:    Je hebt aan alle details gedacht hè. Want je hebt zelfs dekseltjes hierop gemaakt op je schoorsteenjes.
Robert:    Lekker hè. Deeg is heel lekker.
Janny:    Door de panchetta die is combineert heet goed echt super lekker.
-Janny:    Fantastisch ja.
Robert:    Ja echt mooi hoor.

-Sarena  
46:29-47:15
Janny:    Sarena heet gedetailleerd afgewerkt. Wat heb je voor vulling erin?
Sarena:    uh er zit een vulling in van eendenborstfilet en uh kippenlever en wat pistachenootjes.
Janny:    Ik denk dat je in verhouding vrij veel lever hebt gebruikt.
Sarena:    Uh dat zou kunnen.
Janny:    Ja dan wordt ie wat korrelig. Uh wat vroeger van smaak ook.
Robert: Vind deze erg lekker.
Sarena: Ik heb reuzel? gebruikt in plaats van boter.
Robert: Ja bakt ook mooi droog hè.
Janny: Ik vind je vulling ja die is niet helemaal ja zoals je voor ogen had geworden.
Sarena: Waarschijnlijk niet nee.

Farida
47:21-48:02
Farida: Ja ik ook wel.
Janny: Vind je vulling er heel mooi uitzien.
Robert: Ja ik vind het heel mooi mooi van kleur mooie die structuren derin. Waar ik bang voor was was dit deeg dat echt nog te dik en niet gaar.

Eindbeoordeling
48:20-48:55
Janny: De laatste opdracht was een mooie opdracht. Hebben ze echt verbazingswekkend goed gebakken.
Robert: Echt iedereen wil ervoor gaan hè dat was gister toch anders. Zo slecht heb ik haar (Martine) nog nooit gezien.
Janny: Gelooft dat dat de slechtste opdracht ooit was.
Robert: Ja maar daarna wint ze wel die technische opdracht.
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Signatuur opdracht:
05:33-05:55
Michiel: Hallo Janny.
Janny: Veel garnituur.
Michiel: Veel garnituur.
Janny: Vijgen.
Michiel: Kersen en frambozen. Wij hebben de opdracht om drie verschillende te maken.
Janny: Uhu.
Michiel: Nou toen dacht ik gelijk aan uh dan doe ik drie verschillende soorten fruit.
Janny: En ik zie dat je hier lavendel hebt staan.
Michiel: Ja.
Janny: Tis tricky hè uh lavendel.
Michiel: Ik hoop dat jullie het ook lekker vinden.
Janny: Maar jij kan het heel erg goed die balans. Maar het is heel gevaarlijk. Je zoekt wel de grenzen op.
Michiel: Ik zoek de grenzen op ja.
Janny: Ja.

Judging
Farida 11:35-12:13
Robert: Ja dat is een hele mooie techniek hè. Alleen moet je het perfect uitvoeren.
Farida: Ja.
Robert: Dat betekent uhm kleiner opspuiten.
Farida: Klopt.
Robert: En lager bakken.
Janny: Chocola. Dit is de ssss…
Farida: Sinaasappel.
Janny: Sinaasappel en dit is de mango.
Farida: Limoen ja.
Janny: Ik vind de vulling wel heel lekker. Ik vind je chocola bijvoorbeeld heel lekker.
Robert: De soes had wat kleiner mogen zijn hè.
Farida: Ja.
Robert: Want nu zijn ze ook maar half gevuld hè. Als je wat kleiner bakt, wat rustiger heb je wel een wat vollere soes.
Farida: Klopt ja.
Robert: En dan zit je in gewicht toch goed.
Farida: Ik was een beetje te enthousiast met spuiten.

Sarena
12:18-12:50

Janny: Dit is er een met mango, chocola…
Sarena: met frambozen erin en dat is kokos met stukjes ananas erin.
Janny: Naja de eerste indruk is dat ze mooi gevuld zijn.
Robert: uhm de kokos met ananas te waterig. Vind en niet zo lekker. Deze is redelijk stevig maar wel heel erg lekker. Voor mij is gewoon de winnaar die chocolade ehm
Sarena: De middelste.
Robert: Echt het lekkerst ja.
Martine: De Italiaanse eigenlijk hè
Sarena: Ja inderdaad.

Michiel 12:55-13:24
Janny: Michiel. Drie chocolade religieuses.
Michiel: Ja. Dat klopt en verschillende soorten fruit met kers, framboos en vijg.
Robert: Deze is niet uh qua kleur niet zo smakelijk. Weet je wat ik bedoel? Bijna een ragout achtige kleur.
Michiel: Ja.
Janny: De lavendel die je gebruikt hebt is absoluut niet dominant waar ik bang voor was. En de creme van het kraagje bovenop ja subliem.

Martine 13:29-14:12
Robert: Er is iets mis gegaan met de fondant hè
Martine: Ja. En uh het had er wel strak uit mogen zien. Nee is jammer.
Robert: Is alleen maar schuim zeg maar. Met een beetje uh wel een smaak maar te veel eiwit als vulling.
Janny: Wat heel gevaarlijk is, is deze kleur paars blauw…
Martine: Ja.
Janny: Want je kan er al heel snel als eerste reactie dat je denkt gif
Martine: Iew
Janny: Terwijl die wel goed van smaak is.

Maartje 14:18-14:51
Maartje: Ik heb een karamel soes een chocolade soes en een frambozen soes gemaakt.
Janny: Heb je met opzet geen suiker gebruikt in de vulling? Directe vraag.
Maartje: Nou ik wilde ze niet zo mierzoet maken.
Janny: Het lijkt alsof er helemaal geen suiker in zit. Omdat je te weinig suiker gebruikte is het niet een mooi afgerond geheel. Je proeft een wat smakeloze vulling.
Robert: Ik vind wel dat ze mooi gevuld zijn. Je hebt wel het is wel een mooie open soes die je mooi kunt vullen dat is zonder meer wel waar.
Robert: Aat dat was spannend hè.
Aat: Dat was uh zeer spannend.
Robert: Ja.
Aat: Ja ben blij dat er wat staat. Ik had wat deeg achter gehouden. Dat is eigenlijk mijn redding geweest. Vanille.
Aat: Nee niet te snel.
Janny: Kan zien dat je haast gewerkt hebt. Je suiker is in de crème niet helemaal opgelost. Die is wat zanderig.
Robert: Het is een beetje te zoet en een beetje gehaast en maar ik vind het knap dat je nog ondanks halverwege de tijd zwarte soezen en uiteindelijk nog als eerste klaar bent met drie soezen die verkoopbaar zijn want dat is natuurlijk wel heel belangrijk.
Aat: Dankjewel.
Robert: Daar heb je compliment in ieder geval.

Technische opdracht

Judging
Sarena
27:21-27:49
Robert: Het eerste wat mij bij dit koekje opvalt is dat het modelletje niet goed is. Tis te breed.
Janny: Ziet er een beetje uit als een café noir.
Robert: Ja. Als je hier mocca door gedaan had had het een café noir geweest.
De bovenkant is niet gescheurd dat is al knap. Als je uh is mooi glad. Is alleen iets te dik en iets te lang in de oven en de afmeting is niet helemaal goed en daardoor bakt het ook los van elkaar.
Aat
27:52-28:15
Janny: Dit koekje komt in ieder geval al wat meer in de richting. Het formaat klopt alleen niet. Het is te groot.
Robert: Hij is wel mooi gebakken. Kijk een beetje ongelijkmatig maar dat heeft ook met de oven te maken.
Robert: Ja.
Janny: Hij is niet zoals het andere koekje los gebakken. Bros koekje.
Robert: Ja.

Martine
28:18-28:42
Janny: Hij heeft te veel bovenwarmte gehad.
Robert: Ja.

Farida  28:45-28:55
Janny: Ik weet niet zo goed wat ik van dit koekje moet zeggen. Ik denk dat hier alles mis gegaan is.
Robert: Misschien was de glazuur wel goed, maar het koekje is echt een afweg fout geweest des des niet goed gegaan.

Michiel  28:57-29:11
Robert: Voor het oog ziet er deze echt heel erg mooi uit vind ik alleen veels te groot. Tis niet allemaal gaar hè. Tis gewoon een te dik koekje.
Michiel: Was ik nou de helft van de dikte geweest dan was die waarschijnlijk helemaal geweest zoals die had moeten zijn.

Maartje  29:15-29:35
Janny: Qua formaat is dit een prima koekje.
Robert: Ja.
Janny: Maar hij is wat aan de donkere kant. Ja hij is ook weer los gebakken.
Robert: Ja je ziet het hij komt dan los van het koekje. Tis een heel moeilijk koekje hoor. Jammer van de oventemperatuur voor de rest vind ik het een prima koekje.

Spektakelstuk opdracht  33:33-33:57
Robert: Hoi Martine.
Martine: Hoi.
Robert: Wat ga je maken?
Martine: Ik ga een uhm een bombe? maken van bavarois.
Martine: Ja. Dus hier komt de cake in en dan de bombe komt er bovenop zeg maar.
Robert: Wow. Gaat het goed komen?
Martine: Ik hoop het.
Robert: Ik zou dit in de vriezer leggen.
Martine: Deze in de vriezer?
Robert: Dan is er lekker koud dadelijk.
Martine: Ok. Goed idee. Ik ga deze vast in de vriezer leggen.
Robert: Ja.

35:40-36:15
Aat: Goeiemorgen.
Janny: Goeiemorgen. Goed aan het bakken. Ga je hier mee doen?
Aat: Ik ga een geleij maken van aardbeien en frambozen.
Jonkers, s4106520/160

Janny: Maar je hebt aardbeien, frambozen, steranijs, kaneel ...
Aat: en een beetje gember.
Janny: En gember zo te zien.
Aat: Klopt.
Janny: Welke smaak wil je naar boven laten komen?
Aat: uh ik was thuis niet heel duidelijk welke smaak naar boven kwam maar het was een hee hele uitzonderlijke smaak.
Janny: Maar was die ook lekker?
Aat: Ja.
Janny: Steranijs is...
Aat: Heftig.
Janny: Heftig.
Aat: Klopt.
Janny: Kaneel kan heel dominant zijn.
Aat: Klopt. Hij was thuis heel lekker dus en die ga ik weer neer zetten.

Judging
Aat
43:10-43:46
Janny: Je hebt een bescheiden spektakel van jouw familieliefde gemaakt.
Aat: Klopt. Goeie nogatine is natuurlijk goed gevuld met noten.
Robert: Zeker ja.
Janny: Je weet dat ik een enorme notenfan ben maar zelfs voor mij is dit heel veel als vulling. Bij je geleï overheerst inderdaad je specerijen maar het is niet te veel maar ik proef niet meer terug welke vruchten erin zitten.

Maartje
43:50-44:36
Robert: Maartje hij is niet helemaal geworden zoals je wilde hè.
Maartje: Nee, maar ik heb er gewoon nog wat leuks geprobeerd ervan te maken.
En hij ziet er een beetje robuust uit.
Robert: Ik zie van alles hê met chocoladebiscuit.
Maartje: Ja met framboos ook derdoor.
Robert: Frambozen. Tis wel hij valt wel uit elkaar als ik uh hij glijdt hier helemaal weg hè zie je dat.
Maartje: Ja ja. Ja ik had het ook al gezien toen ik hem in elkaar ging zetten.
Robert: Ik krijg hem bijna niet uh.
Janny: Tis een redelijk calgrische taart hêk ik ik u.  

Martine C
44:43-45:27
Janny: Wat je met rust, planning en focus niet kunt bereiken hè! Hij ziet er prachtig uit.
Robert: Je hebt toch maar drie uren en je moet toch zo’n taart en gelei alles zelf maken. Knap hoor.
Martine C: Dankje.
Janny: Kijk het er heel strak uitzien. Als je zo de taart inkijkt ja.
Martine C: Ja mooi. Gelach
Robert: Proef ik meteen weer iets van je gelei mee. Ja frambozen en room.
Janny: Ook weer stevige taart denk ik.
Robert: Ja.
Michiel: Ja.
Janny: Ik vind het wel heel spannend dat je drie verschillende smaken en drie verschillende structuren in je mond proeft. Ik vind het wel een mooie combi.
Robert: Zo strak hoor je een taart te maken hè.
Michiel: Ja.

Sarena 46:06-46:57
Janny: Sarena soms stop je alle energie en liefde in iets en dan toch gaat het mis.
Sarena: Ja ja er zit heel veel liefde in.
Janny: Ja.
Sarena: Hij is ervan gesmolten.
Janny: Nou ga je het hart breken.
Robert: Ook enorm veel werk hè dat je legt de lat enorm hoog wat wij enorm waarderen.
Janny: Hij heeft een beetje de structuur van een mouleut.
Robert: Ik vind dat heel lekker. Heel erg lekker ik weet wat de bedoeling is.
Sarena: Er zitten ook frambozen in de chocolade cake.
Robert: Echt heel lekker. Tis gewoon te veel werk. Je wil te veel doen en dan gaat het he dat is jammer maar de biscuit is echt fantastisch.
Janny: Ja.

Farida 47:01-47:46
Farida: Ja.
Janny: Vind jij wel romantisch hè?
Robert: Ja dat ziet er wel meteen romantisch uit. Dat vind ik echt. Die roosjes zijn netjes gedaan.
Janny: Rozenwater blijft heel tricky als je dat ergens aan toevoegt, omdat het
heel snel overheersend wordt. Het is niet heel aangenaam in je smaakpalet.

Farida:    Oh oke.
Robert:    De frambozen creme *zeg maar*, die is echt wel iets te stevig. Dat jammer want de combinatie met elkaar vind ik *wel heel* goed bedacht. Absoluut.

**End judging**
48:29-48:55


Martine:    Want ook Maartje had haar weekend niet. Ze moest echt een paar dingetjes weg moffelen.

Janny :    Denk dat ze een beetje tegen haar top aan zit, denk je niet?
Robert:    Ik denk het ook maar ja

Martine:    Maar ook Farida is verre van veilig.
De signatuuropdracht

04:44-05:33
Janny: Hoe ga jij de signatuur geven aan je chipolatta?
Martine: Uh ik heb ooit eens een keer uh een gebakje gegeten van mango en gember…
Janny: Ja.
Martine: En dat vond ik zo’n lekkere combinatie dacht daar ga ik iets mee doen.
Janny: Maar heb je dan ook kleurtjes die je in je chipolatta eigenlijk zou moeten hebben?
Martine: Uh nee alleen geel dan van de mango.
Janny: Maar de essentie van de chipolatta de verschillende kleurtjes en de koekjes derin die ….
Martine: Nee die heb ik weg gelaten.
Martine: Ja. Ik trek mij er natuurlijk wel wat van aan maar uh ik kan er nou toch niks meer aan veranderen dus weet je ik ga gewoon lekker mijn taartje maken en uh that’s it.

07:07-07:26
Janny: Is dit je mix voor de chipolatta?
Farida: Ja die ga ik nu uh met de slagroom mengen en dan gaat dat in mijn vorm en dan zet ik hem even in de vriezer om te koelen.
Janny: De tijd die vliegt hè
Farida: Ja I know I know. De tijd die vliegt zo dus uh ja.
Janny: Ja je heb je tijd echt nodig hè.
Farida: Ja zeker vliegt.

Beoordeling
Michiel
11:08-12:02
Robert: Zo Michiel
Michiel: Ja.
Robert: Best veel stress gehad hè?
Michiel: Ik heb heel erg stress gehad ja. En waarom ik weet het eigenlijk niet.
Robert: Ik zie dat ook een beetje aan het eindresultaat hè. De stress
Michiel: Maar het was heel strak en netjes en toen ging ik met chocola toen ging ik ja.
Robert: Je hebt ook zelf je marsepein gemaakt hè dat uh is altijd uh heel erg te waarderen. Ik vind het beslag heet mooi.
Janny: Is heel mals het beslag. Ik vind je marsepein ook prima. Ik vind het een hele geslaagde chipolatta.
Maar van mij mag het ook een beetje meer likeur hebben.

Michiel:

Oke.

Sarena
12:09-13:08

Janny: Sarena je biscuit is prachtig geslaagd.
Sarena: Gelukkig ja.
Janny: Ziet er heel mooi uit.
Sarena: Ben er heel blij mee.
Janny: Ja.
Sarena: Er zit nog een bitterkoekjes bodem onder. En de vulling na ja alles ligt op wat er in zit.
Robert: Koejes heb je ook zelf gemaakt he? Indirecte vraag: weet hij al, want ja op dit punt moeten de bakkers echt alles zelf maken.
Sarena: Ja. Er ligt er eenje op de garnering ja.
Robert: Vind dat je hem heel lekker op smaak hebt gebracht ook met uh de likeur die je hebt gebruikt hebt.
Sarena: Ja. Er ligt er eentje op de garnering ja.
Robert: Echt uh echt lekker. En de bodem ook echt lekker.
Janny: Ja je probeef duidelijk dat je behoorlijk wat drank gebruikt hebt, maar het is niet te veel. Het is uh het is echt gewoon lekker.
Robert: Bij een chipolata taart zie je echt vaak dat het een taart is in lagen gesneden. Hier je zie je wel dat het te veel uh pudding echt. Het is echt een dessert taart vol maan. Ik had hier in het midden misschien ook wel biscuit gedaan. Misschien had je nog wat over van het amandelbiscuit die had je dan mooi kunnen gebruiken dan was het helemaal af geweest.
Sarena: Oke.

Martine
13:23-13:31

Robert: Martine wat het eerste opvalt is dat uh het heel netjes is heel schoon, ziet er heel schoon uit deze taart uh mooie kleur. Heb je één vulling gebruikt?
Janny: Zie heel duidelijk de laagjes. Mooi strak ook. En wat eigenlijk typend voor chipolata is is dat er eigenlijk meerdere kleurjes inzitten. Weet je bij jou heb je één kleur maar ik vind hem wel ja hij ziet er wel heel mooi harmonieus uit.
Robert: En heb je ook nog likeur?
-Martine: Ik heb uh de cake uh getempteerd met likeur en abrikozenjam
Robert: Ja.
-Martine: Maar ik heb niet heel veel gebruikt want vond het zelf best wel heftige rum eigenlijk.
Janny: Nee schuddend.
-Martine: Niet hè.
-Janny: Nee ik probeef het niet terug.
Martine: Nee.
Robert: Ik vind het een uh lekkere taart maar ik vind het voor mij weinig een chipolata taart. Omdat ik zoek die likeur die je proeft maar ik vind de taart an sich wel lekker maar niet als chipolata taart.
Martine: Nee.

Aat
14:38-16:04
Janny: Je hebt goed je best gedaan.
Aat: Dankuwel.
Robert: Leuk bedacht ook.
Janny: Ja.
Aat: Enige minpuntje vind ik het kartonnetje maar ja.
Martine: Dat is mijn schuld Aat.
Aat: Dankjewel.
Martine: Ik heb Aat afgeleid.
Robert: Ja en daardoor vergat hij het zo.
Robert: Oke. Je hebt de marsepein niet zelf gemaakt hè?
Aat: Nee. Je hebt de marsepein niet zelf gemaakt hè?
Robert: Oke. Je hebt de marsepein niet zelf gemaakt hè?
Aat: Nee. Je hebt de marsepein niet zelf gemaakt hè?
Robert: Wel de wel de decoratie uiteraard. Dit wist Robert ook al.
Aat: Uh ik heb gebruikt gemaakt van de likeur Maraskin.
Robert: Maraskin hè?
Aat: Ja.
Robert: Uh wat mij opvalt als eerst is tuurlijk dat iets te donkere koekje hè.
Aat: Oke.
Janny: Maar je ging wel recht op het enige foutje volgens mij uh.
Robert: Ja maar dat valt mij dan op dan vind ik dan lenk ik het jammer vind ik dat.
Janny: Maar hij ziet er mooi in laagjes uit. Ik ga nu kijken hoe die smaakt. Je chipolata vulling is vrij stevig. Ik had hem wat luchtiger verwacht.
Aat: Oke.
Robert: Iets te veel gelatine lenk ik.
Aat: Oke.
Janny: Je hebt behoorlijk veel vulling gebruikt. Volgende keer want het ziet er heel mooi uit maar dan zou ik je aanraden de stukjes iets kleiner te maken …
Aat: Oke.
Janny: Waardoor die meer verdeeld is en dat je niet echt van die grote brokken hebt.
Aat: Oke.
Robert: Je rozijntjes zijn heel lekker van mij mag die vulling wel iets meer uh likeur in.
Aat: Oke.
Farida
16:09-17:15
Robert: Dat was weer op het nippertje hè?
Farida: Ja. Maar ik weet niet ik draaide mij om en ik zag ineens een half uur ik
denk oh moet die bavaroise nog op laten stijven.
Robert: Jaha ja dat was eigenlijk echt á n laat het een half uur van te voren en
dan moet je nog aanvriezen.
Farida: Ja klopt.
Janny: En dat is niet de eerste keer.
Farida: Nee gelach.
Janny: Je ziet wel heel mooi onderscheidend de laagjes je sloffedeeg je
franchepan hierop je chipolata. Dat is goed gelukt.
Farida: Ja dat wel.
Robert: Je hebt of de vulling iets te warm gemengd of je bent iets te ver gegaan
met je gehele roomijs hij’s een beetje korrelig zeg maar. Hij is niet
mooi glad uh de vulling. Moet je dalijk maar eventjes eens proeven.
Farida: Oke.
Janny: Er zit voor jou voor jou voldoende drank in kijkend naar Robert.
Janny: Want je chipolata is fantastisch.
Farida: Ja. Fragend
Janny: Ik vind joh je sloffedeeg met je franchepan erin is lekker van smaak.
Alleen de combi zou ik zelf niet gekozen hebben.
Farida: Oke.

De technische opdracht
Martine
28:00-28:20
Robert: Die zijn er op het eerste gezicht heel goed uit.
Janny: Ja. De standaard ligt meteen hoog.
Robert: De lengte is goed. De chocolade is op temperatuur geweest. Vulling is
erin gebleven. De vulling is mooi hè.
Robert: Ja.

Michiel
28:25-28:43
Janny: Hier kun je zien dat de chocola niet goed op temperatuur is.
Robert: Er zit bijna geen vulling in. Eigenlijk zit er geen vulling in die is er
tussenuit gelopen.
Janny: Hij is vrij krokant en er is eigenlijk vrijwel geen vulling te proeven.

Farida
28:44-29:06
Robert: Ook hier de chocolade niet op temperatuur geweest. Zelfs eentje
vergeten te dippen.
Jonkers, s4106520/167

Janny: Ik weet ook niet of de vulling hier helemaal goed gegaan is.
Janny: Vind het koekje zelf heel lekker.

Aat
29:10-29:31
Janny: Goede maat koekjes. De chocolade is op temperatuur geweest maar er is wat mis gegaan. Ze zijn of gevallen er is of ik ook met de vulling is erg aan het uitlopen en die lijkt wel erg kleverig.
Robert: De chocola is in ieder geval goed op temperatuur geweest.
Janny: Koekje is wat droger. Droger gebakken denk ik. Maar de chocola was goed.

Sarena
29:33-30:07
Janny: En de laatste.
Robert: Ja. Uh het eerste wat ik zie is dat uh de chocolade wel getempeerd is maar niet goed op temperatuur geweest en niet goed gemengd. Zie je heel goed dat je overal strepen hebt op je chocolade. Ook de vulling is hier wat slap geweest hè.
Janny: Dankjewel. Koekje is niet slecht.
Robert: Koekje is uh helemaal niet slecht zelfs. Koek op zich uh is goed gebakken maar alles erom heen is niet goed gegaan helaas met deze.

Beoordeling
31:35-32:11
Martine: Nou ze ontlopen elkaar niet veel hè in deze groep.
Robert: Nee der wordt heel goed gebakken weer vandaag.
Martine: Zakt er nog eentje een beetje bovenuit?
Robert: Zeker niet. Die haken goed aan zullen we maar zeggen.
Martine: Ja. Dan zijn Aat en Farida nog niet genoemd. Dat moet dan betekenen dat die nog een beetje in de gevarenzone zitten.
Robert: Niet direct …
Janny: Maar ze moeten wel flink direct aan de bak. Kunnen zich geen fouten veroorloven.
Martine: Geldt toch voor ons allemaal jongens.
Janny: Ja allemaal. Lacht.

De Spektakelopdracht
34:36-35:09
Robert: Heb je een mal voor je piramide?
Aat: Nee ik ga hem echt op de hand snijden. Ik ga uh een aantal
vierkanten cake maken ga ik op elkaar leggen en vanaf het midden ga ik naar de buitenzijde snijden.

Robert: En maar uh dit is je gelei? indirecte vraag: weet hij het antwoord al op?
Aat: Ja die heb ik zo snel mogelijk aangezet zodat die kan koken kan die daarna goed afkoelen.

Robert: En ga je hem aansmeren of niet?
Aat: Nee ik ga hem overgieten. Dus vanaf de bovenkant ga ik steeds een laagje naar beneden. En dan wordt die een beetje robuust omdat je al die laagjes ziet.

Robert: Oh en wordt ie niet heel strak?
Aat: Nee dat nee dat lukt niet.

Robert: ??
Aat: Dat had ik wel gewild maar doordat ik voor die laagjes heb gekozen lukt dat niet.

Michiel: Hallo
Janny: Wortels in je vulling.
Michiel: Wortels in mijn vulling met sinaasappel. Ik heb nog meer uh gekke dingen in mijn vulling. Ik ga ook calamata olijven erin.

Janny: Ja maar wat moet ik mij in de smaak voorstellen blijft dat een bittertje erin of…

Michiel: Nee. Dat bittertje verdwijnt door het zoete van de suiker.
Janny: Maar overspeel je met deze smaken je hand niet?
Michiel: Ik denk het niet.

Beoordeling
Farida
41:27-42:10
Janny: Farida als jij gefocust werkt ben tot mooie dingen in staat. Je hebt hem heel mooi opgebouwd in eigenlijk bijna even dikke laagjes van binnen.

Robert: Ja hij is heel knap gemaakt door. Schuim netjes opgespoten.

Farida: Oh dankjewel.
Janny: Hij is vrij zwaar maar hij is niet te zwaar.

Farida: Oke.
Robert: Nece. De combinatie sinaasappel, chocolade en dat eiwitschuim is een hele mooie combinatie en zeer smakelijk.
Farida: Dankjewel.

Michiel
42:15-43:36
Janny: Michiel is niet helemaal geworden zoals je gehoopt had.

Michiel: Nee het is nu zo’n oude die een zandstorm heeft overleefd, maar hij had eigenlijk gewoon strak moeten zijn.
Jonkers, s4106520/169

Janny: Bijna pagode achtig is die geworden.
Michiel: Ja.
Robert: Moeilijk hoor. Je legt de lat hoog van jezelf ook. Snijden van een piramide is natuurlijk moeilijker dan uit een vorm halen.
Michiel: Ja.
Robert: Vind hem wel een beetje sommige dingen wat slordig uh Michiel.
Michiel: Ja klopt.
Robert: Hij ziet er verrassend mooi uit Michiel.
Janny: Ja. Als je hem zo door snijdt heeft ie iets van een kerstboom zie je dat.
Michiel: Ja.
Robert: Prachtig.
Janny: En ik moet je zeggen bij het aansnijden komen alle geuren je al tegemoet.
Michiel: Ja. Wortel met sinaasappel en yoghurt met witte chocolade en die olijven die heb ik in de suiker uh.
Robert: Om te beginnen daar ben ik ook mee begonnen je yoghurt ganache is heel erg lekker.
Janny: Ja. Yoghurt witte chocola en kokos werkt heel goed samen.
Robert: Ja. Die olijven moet ik wel even aan wennen. Ik vind de combinatie heel erg lekker. Ik heb met de wortel en de wat sinaasappel en olijf uh had voor mij niet per se gehoeven.

Martine
43:41-44:42

Janny: Je hebt heel minutieus gewerkt aan deze piramide uh wat ik heel mooi in detail vind is dat je de puntjes zeg maar, van groot naar klein hebt op laten lopen. Je had iedere seconde nodig vandaag. Net een stuk niet kunnen afbranden.
Janny: Maar hij ziet er heel strak uit. Ben heel benieuwd naar je appelvulling.
Robert: Ik ook.
Martine: Ik ook.
Janny: Vind dat fris zure met de bite van appel vind ik echt uh verrukkelijk.
Robert: En dan de room erbij.
Janny: Ja ik kan daar heel kort over zijn en uh eenvoudig, maar geweldig.
Martine: Mooi.
Robert: Kun je best wel een puntje van op denk ik.

Sarena
44:48-45:48

Robert: Sarena je hebt echt heel netjes gewerkt. Mooi om dat zo ook
in het midden te krijgen al die decoratie en zo uit het blote handje garneren dat is heel knap. Ja je heb het gevuld met…

Sarena: Uh er zitten biscuit in met sinaasappel en met citroen en hij gaat ook van kleur van oranje naar geel en de smaak gaat ook van sinaasappel naar citroen met vlierbloesemsiroop en de kern is ook van sierbloesem.

Robert: Mooi hoor.

Janny: Ja.

Robert: Ja hij is prachtig ook om die piramide zo op te bouwen in plaats van die rechte plakjes. Heel knap. Ben je ook tevreden?

Sarena: Ja. Ik keek even of het zichtbaar was.

Robert: Volgens mij is dit een taart die je niet elke dag maakt hè?

Sarena: Nee dat klopt.

Janny: Vierbloesem hè. Die gelei zou ik zo wel los als dessert willen.

Robert: Biscuit is ook heel erg lekker

Janny: Je proeft eigenlijk alle smaken los van elkaar. Geweldige taart.

Robert: Ja. Absoluut.

Aat

45:53-46:47

Robert: Je durft hem niet meer op te pakken of te verplaatsen.

Aat: Nee. Dit was de bedoeling dat ik hem op de plaat wilde opbouwen.

Robert: Nee ja uh als je dat goed deed en je gaat hem overgieten om hem netjes te houden is wel lastig hè.

Aat: Ja klopt. Ik heb een uh chocolade mouse gemaakt. En uh panacotta en frambozen der doorheen. Met een chocolade biscuit.

Janny: Neem hier een hapje van dan heb ik denk ik alle laagjes.

Robert: Ik zag jou aan het werk je hebt de gelei eerst opgezet dat is ook heel goed. Best lang opstaan. Ik denk altijd even proeven want het is op het randje van te ver zeg maar.

Aat: Oke.

Robert: Niet verband maar …

Janny: Wordt ie wordt ie een beetje bitter. Vind je pannacotta ook lekker.

Tis jammer vooral van je gelei eromheen ja.

Aat: Oke.

Eindebeoordeling

47:10-47:39

Janny: Michiel had uh niet zijn weekend hè.


Janny: Aat misschien een beetje op zeep.

Robert: Ja dat doet ie wel vaker hè dus uh

Janny: Maar wie der uit moet dat is best een moeilijke beslissing.

Robert: Daar moeten wij nog eens heel goed over na gaan denken.
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De signatuuropdracht

03:28-04:03
Robert: Goedemorgen Sarena.
Sarena: Hallo.
Robert: Jij gaat deze vormpjes gebruiken? (dat weet hij al dat ze dat gaat doen)
Sarena: Ja.
Robert: En dan drie verschillende deegjes? (weet hij het antwoord ook alweer)
Sarena: Ja klopt.
Robert: Das mooi.
Sarena: Een bodem ga ik maken met uh kokosolie.
Robert: Hoe doe je dat? Dat heb ik nog nooit gezien eigenlijk.
Sarena: Uhm nou ik maak eigenlijk uh uh zeg maar bloem met amandel en kokos.
Robert: Ja.
Sarena: In plaats van bloem. En dan in plaats van boter kokosolie.
Sarena: Ja. Wat vetstof en dan wat honing er dan ook erdoor.
Robert: Bakt heel lekker krokant denk ik dan.
Sarena: Ja dat is de bedoeling.
Robert: (Als het zo’n hard vet is). Je legt de lat weer heel hoog.
Sarena: Ja.
Robert: Ben benieuwd. Heel spannend.
Sarena: Het is krap in de tijd maar het moet lukken.
Robert: Ja oke succes.

04:40-04:59
Janny: Je hebt twee soorten deeg?
Farida: Twee soorten deeg. Ik heb een uh amandeldeeg en een amandel- en cacao deeg.
Janny: Ga je hem blind bakken of bak je hem zo? Durf je dat zo aan?
Farida: Ik bak hem zo inderdaad. Ik ga der geen bonen ofzo derin doen.
Janny: (Geen steunvulling).
Janny: Hij klapt ook niet naar binnen?

06:23-06:56
Robert: Goedemorgen Martine.
Martine: Goedemorgen.
Robert: Nootjes bruneren?
Martine: Ja.
Robert: En je maakt een soort uh bodem zeg maar?
Martine: Ja.
Jonkers, s4106520/172

Robert: Voor alle drie en dan drie verschillende vullinkjes.
Martine: Ja, ik heb wel een beetje de warme smaken gekozen. Chocola en noten en karamel.
Robert: En dat dat is dan? *Wijzend naar iets.*
Martine: Uh creme fraiche voor de chocolade ganache.
Robert: Nee hij is uh.
Martine: Nee niet je chocolade nie.
Martine: Ja hè. Haha
Robert: Even nog een beetje af laten koelen.

Beoordeling 1
Michiel 12:39-13:29
Janny: Michiel der was *veel* stress.
Robert: Ja.
Janny: Mijn allereerste reactie is dat ik je bodem hij is iets te ver door. Hij is iets te donker maar ik vind hem wel heel bros.
Michiel: Ja.
Robert: Ja.
Janny: Dat vind ik wel heel geslaagd.
Michiel: Ik vind zelf de framboos het meeste geslaagd.
Robert: Oke.
Michiel: Vind ik heel erg lekker.
Janny: Wel had misschien iets meer nouja een tegenhanger in smaak mogen hebben.
Robert: Ja.
Janny: Je bent daar altijd heel sterk in om juist knallende smaken te gebruiken en die vind ik voor jou doen een heel te vlak.
Michiel: Oke.
Robert: Te voorzichtig.
Michiel: Te voorzichtig. Ja je gaat toch een beetje op je tellen passen.
Janny: Jaha.

Farida 13:35-14:42
Janny: Farida allereerst mijn compliment want het ziet er *heel* strak uit. Wat ik ook mooi vind is dat wat je in het tarteletje gestopt hebt...
Farida: Ja.
Janny: ….ervoor hebt gezet zodat wij weten ook wat erin zit.
Farida: Ja precies.
Robert: Wat ik zelf toch mis is een decoratie. Ik had liever zoiets iets meer aandacht aan besteedt.
Farida: Oh ja der op ja.
Jonkers, s4106520/173

Robert: Bij wijze van spreken een framboosje of een uh …
Farida: Uhu
Robert: … iets meer detail. Voor mij is de kokosvulling te grof zeg …
Farida: (te veel kokos).
Farida: (Ja dat zag ik al).
Robert: … Ik vind het mondgevoel niet zo prettig. Ik houd meer van dat wat
meer sappige mag zijn.
Farida: Ja.
Robert: Ik vind deze echt heel erg lekker. Jouw schuim uh is ook mooi zalvig en
de combinatie met de citrus is echt geweldig.
Janny: Na het frisse taartje vind ik deze vrij zwaar overkomen, want die is licht
en fris …
Farida: Ja.
Janny: … En uh de combinatie van de whisky room met de chocola is heel
zwaar.

Martine
14:48-15:35
Robert: Een paar dingen. Wat mij het eerste opvalt is dat het er heel
schoon uitziet. Uh wat mij nog meer opvalt is dat ze niet voor een persoon zijn
ja.
Martine: Gelach.
Janny: Pican noten en karamel zijn een mooie traditionele combinatie. De
chocola had er voor mij niet echt bij gehooren …
Martine: Oke.
Janny: … in dit geval.
Robert: De frambozen tartelet …je
Martine: Nou
Robert: … die is echt te zwaar hoor. Dit is te ook je …
Martine: Te veel uh.
Robert: … je vulling is te te vast en iets te zoet en voor de rest vind ik het we …
een lekker tarteje maar ja een taart iets te veel.
Martine: Ja.
Robert: Dit is heel mooi als je dit als miniatuurtartjes hebt.
Martine: Ja.

Sarena
15:39-16:30
Robert: Zo Sarena drie verschillende taartjes hè. Ook drie verschillende soorten
bodems.
Sarena: Ja klopt.
Robert: Over het algemeen vind ik de tarteletjes heel goed gemaakt. Er zijn wel
wat favorieten die ik erbij heb. De smaakcombinatie van het deeg zijn
over het algemeen helemaal goed dus.
Sarena: Mooi.
Jonkers, s4106520/174

Robert: Das goed gekozen. Voor mij is uh de sinaasappel de favoriet ik vind ik he lekkerste smaakcombinatie.
Sarena: Ja.
Robert: Echt heel erg lekker.
Janny: Ik vind jouw chocoladeganache in combinatie met die kokosbodem vind ik verrukkelijk. Een hele mooie combinatie en ik vind dat rullen erg lekker.
Robert: Ik vind dat licht gebakken waardoor je het een beetje doods aandoet hè. Dat uh…
Sarena: Niet een mooi kleurtje.

De technische opdracht
Sarena 26:52-27:21
Janny: Heel mooi.
Robert: Zie je precies.
Martine: Ja ja.
Janny: Keurig.
Robert: Deze heeft in ieder geval goed begrepen dat het moes die kende de truck.
Janny: Ja.
Robert: Nee nie gaar. Vijf minuten langer dan was ie mooi geweest.

Farida 27:23-27:46
Janny: Ziet eruit als een lief klein cakeje maar als je het vergelijkt met de andere cakes zie je onmiddellijk dat er iets mis gegaan is in de luchtigheid. Hij is te laag.
Robert: Die zit niet mooi in het midden. Niet mooi op een rijtje hè?
Janny: Nee. Ze zijn allemaal naar beneden gezakt. Dus daar is duidelijk geen stokje gebruikt.

Michiel 27:48-8:06
Robert: Schattig opgemaakt maar wel te dik van fondant. Ja dit is wel goed gegaan hè.
Janny: Ja. Maar ook deze lijkt niet helemaal gaar.
Robert: Had echt heel luchtig moeten zijn dan bakt ie ook luchter.

Martine 28:09-28:44
Janny: Wat mij opvalt is dat uh er vergeten is te abricoteren. Ik zie geen doorkleuring van de amarena kersen dus ik vraag mij af of ze allemaal keurig in één rij zitten.
Jonkers, s4106520/175

Robert: Dat ziet er veelbelovend uit.
Janny: Ze liggen in één rij maar naar beneden gezakt of misschien zijn ze erin gelegd op de bodem kan het niet helemaal inschatten.

Overleg 1
29:56-30:37
Martine: Ik vond het zo leuke dag met de tartelettes en de cakejes. Der is er een die toch wel eigenlijk het beste gebakken heeft vandaag. Punt.
Janny: Sarena heeft echt over de hele lijn fantastisch gebakken.
Martine: Die die met zijn drietjes ook echt heel dicht op een kluitje zitten hè.
Robert: Ja.
Martine: Wat wordt dat leuk morgen met dat spektakelstuk denk je niet.
Robert: Dat wordt echt een geweldig spektakel. Ik kijk er echt naar uit.
Janny: Ja van dat baksel kan het morgen wel eens afhangen.
Robert: Zeker wordt een mooie dag.
Martine: Nou en of.
Robert: Nou het weer nog een beetje mee zitten.
Martine: Ja niet te warm in dit geval hè.
Robert: Met al die chocolade.

Spektakelopdracht
34:14-34:40
Janny: Hai.
Sarena: Hai.
Janny: Je red velvet staat in de …
Sarena: Ja die staat erin. En ik ben nu de uh room aan het maken.
Janny: Hoe ga je die opbouwen?
Sarena: Ik heb eerst een laag met velvet …
Janny: Ja,
Sarena: en dan een laagje creme en dan een laagje frambozen en dan weer crème dus dat ze echt in het midden zitten.
Janny: Oh mooi.
Sarena: en dan weer een laag cake der boven op.
Janny: Dus als je hem door snijdt dat je ook de frambozen aan de rand ziet?
Sarena: Ja.
Janny: Oh mooi.
Sarena: Ja dat is wel de bedoeling.
Janny: Ik zie bij jou nog totaal geen stress dus uh…
Janny: Heel goed.

Beoordeling
Sarena
42:28-43:24
Robert: Volgens mij niet helemaal wat je wilde hè.
Sarena: Nee.
Robert: Eigenlijk moest die helemaal rondom uh zo’n gordijn.
Sarena: Ja.
Robert: zijn reg maar en dan bovenop
Sarena: Klopt.
Robert: dingen. Maar het is wel heel knap gemaakt hoort.
Sarena: Dat is een oplossing.
Janny: Een heel slimme oplossing, want hij ziet er fantastisch uit.
Janny: Je bent gelukkig niet spaarzaam geweest met je creme eromheen.
Sarena: Nee.
Janny: Je bent gelukkig niet spaarzaam geweest met je creme eromheen.
Sarena: Nee.
Robert: Bijzonder smakelijk vooral de combinatie met die chocolade en die frambozen is echt uh heel subtiel maar wel uh heel plezierig om te eten.
Echt.
Janny: Ja.

Martine
43:29-44:36
-Martine: Ja ging heel goed ja.
-Robert: Ik ben ook heel benieuwd naar de binnenkant he want je had je hebt gedaan wat je beloofde.
-Martine: Ja.
-Robert: Je zou hem oprollen.
-Martine: Ja. Ik heb een uh witte chocolade boter creme laag gemaakt en daardoor heen heb ik frambozen gedaan door een deel en door een deel pistache nootjes gedaan.
Janny: Oke.
-Robert: Ja je kunt het hier eigenlijk wel goed zien hier heb je de pistache frambozen en de botercrème.
-Martine: Ja.
-Robert: Wat ik als eerst heel erg kan waarderen is uh die krokante onderkant. Daar wordt de taart handelbaar van en nog eens lekker ook.

Michiel
44:40-46:04
-Robert: Zo Michiel. Wat een werk he.
-Michiel: Was echt pittig ja.
-Robert: Ja is lastig he.
Jonkers, s4106520/177

Michiel: Ja.
Robert: Als het eenmaal niet meer lukt dan kom je der bijna niet meer in hè.
Michiel: Nee. Ik had warme vingers …
Robert: Ja.
Michiel: En er kwamen hele tijd gaten in die lamellen.
Janny: Je inspiratiebron was een Swarzwalder.
Michiel: Ja.
Janny: Taart. En je hebt aan de bovenkant laten zien wat erin zit.
Michiel: Ja.
Robert: Dus hazelnoot kunnen wij verwachten en kersen.
Michiel: Absolut.
Michiel: Oke.
Janny: Misschien heb ik dan net de hazelnoten voor je weg gehaald want ik probeerde wel hazelnoot. Ik vind het een heel mooie combinatie van hazelnoot en kersen samen. Je onderste laag is inderdaad vrij zwaar.
Michiel: Ja.
Janny: En uh de cakelagen zijn goed gebakken, goed jaar. Luchtig.
Robert: Ik vind de bodem wel iets te stevig hoor Michiel.
Michiel: Oke.
Robert: Ik vind de smaakopbouw wel mooi. Het is wel uh de kers en hazelnoot de combinatie is goed.

Farida 46:11-47:12

Janny: Farida een taartje met veel raffinement.
Robert: Ik denk dat je heel tevreden mag zijn hoor. Ik durf zo’n taart echt wel in de winkel te zetten.
Farida: Oke.
Janny: Uhu.
Farida: Nu wel in het midden.
Robert: Ik vind het ook echt geweldig. Echt die mouse is echt mooi stevig en toch heel mooi zacht. Echt uh biscuit ook wat je gebruikt hebt. De slagroom is niet te ver. Alles is goed in evenwicht uh mag je trots op zijn hoor.
Farida: Dankjewel.

Eindbeoordeling 47:38-48:09

Janny: Ik vind dat ze allemaal fantastisch gebakken hebben. Het wordt...
een hele moeilijke beslissing voor ons.

Robert:    Ja dat is ….
Janny:    Farida en Sarena aan de bovenkant.
Janny:    Ik vind het lastig.
20151025_S3E08_DeFinale_HeelHollandBakt

De signatuuropdracht
04:39-5:00
Robert: Ben je met de macarons bezig? *(antwoord weet hij al)*
Martine: Ja.
Robert: Hoe ga je die maken?
Martine: Uh ik ga macarons maken zonder kookschuim.
Martine: Ja. Maar uh ik heb het albei geprobeerd en uh dit ging het beste.
Martine: Ja ik ook.

05:32-06:03
Janny: Mmmh verse kersen.
Sarena: Ja.
Janny: Ja.
Sarena: Ja verse kersen mouse ga ik maken en uh dat moet snel want die moet nog afkoelen.
Robert: Hij moet nog pureren en dan afkoelen.
Sarena: Ja.
Janny: Want ik zie daar bloesemlikeur staan.
Sarena: Ja bovenop komt een gelei van vlierbloesemsiroop dus echt transparant omdat ik graag op de bloesem mouse een bloesemtak wil maken en die zie je dan liggen door de gelei heen.
Janny: En die ga je ook zelf maken?
Sarena: Uh ja van chocola en fondant kleine bloemetjes maken.
Janny: Veel in twee uur.
Sarena: Dat klopt.

06:39-06:40
Janny: *Kijkend naar Sarena. Daar gaat ze die gelei over doen.*

06:56-07:22
Janny: Volgens mij vandaag geen bavaroise vandaag hè?
Janny: Dus geen risico’s?
Farida: Uh jawel uh het macaronbeslag natuurlijk dat is altijd een vraagteken of dat goed gaat op goed geluk. Uh en mijn chocolade box.
Janny: Je hebt vier zijwanden.
Farida: *(vier zijwanden en één bovenkant).*
Robert: Hoe ga je die in elkaar zetten?
Farida: Met uh gesmolten chocola.
Robert: En dan ook naadloos netjes? *(weet hij het antwoord ook al op).*
Farida: Ja ik ga het proberen.
Robert:    Das best wel een risico hè.
Farida:    Ja.

Stem:     Farida heeft nog steeds geen zicht op een eindresultaat.
Robert:    Waarom gebruik je die niet als onder plak misschien?
Farida:    Sorry.
Robert:    Dit als onderplakje.
Farida:    Die chocola? Nou hij breekt ook niet.
Robert:    Hij breekt niet. Voorzichtig. Deze mooi vast zetten en dan weer
hetzelfde dekseltje erop. Die blad gaat op die dingen.

Beoordeling 1
Martine
13:08-14:14
Robert:    Je bent uh slim genoeg om om het op tijd te bakken zeg maar. Dat is al
heel belangrijk. Je macarons uh zullen wij dadelijk wel proeven. Zijn
niet echt macarons.
Martine:    Nee.
Martine:    Ja.
Janny:      Je ziet het eigenlijk al hè.
Robert:    Hij wel zacht van binnen maar als ie niet helemaal gaat is is natuurlijk
altijd hè.
Martine:    Ja.
Janny:      De mouse daarentegen is heel goed, mooi stevig geworden. Hele
duidelijke aardbeienmaak.
Robert:    Er zit wel een risico aan dit. Het is wel een korte periode als je het
langer zou invriezen en uh er zit te veel vocht op je mouse en dan wordt
die een beetje uh rullig of waterig van.
Robert:    De verhouding vocht en slagroom is eigenlijk iets te weinig.
Martine:    Oke.
Robert:    Ik vind het wel knap dat je die gelei erin ook mooi op blijft hangen
want dat heb je wel heel knap gedaan hoor. En hij is lekker van smaak.

Sarena
14:24-15:28
Janny:      Sarena je hebt de lat ongelofelijk hoog gelegd.
Sarena:    Klopt dat heb ik gemerkt.
Janny:      Je hebt als een gek gewerkt.
Sarena:    Ja. Ik heb een dom foutje gemaakt. Naja dat is duidelijk te zien.
Robert:    Ik begreep dat jij meteen die gelei erop deed. Ik denk waarom laatst
ze hem niet mooi aanvriezen
Sarena:    Klopt.
Robert:    .... en dan op het laatste moment heel dun zo in de vorm schieten zeg
maar.
Sarena: Het sloeg helemaal nergens op. Er is wat geleli naar de bodem gegaan.
Martine: Dat is gewoon de bedoeling.
Sarena: Dat was helemaal doordacht.
Martine: Ja.
Robert: Heel mooi hè! Die vulling van die macaron met die kers.
Sarena: Ja zit amarena kers in.
Janny: Je mouse is fluweelzacht. Echt uh mijn complimenten. Hij de kersensmaak komt heel duidelijk naar voren. Ik vind je macarons heel lekker want uh die hebben een beetje dat taaije aan de binnenkant zoals ik dat altijd heel lekker vind.
Robert: Ik mis een beetje de glans hè.
Sarena: Ja klopt. Het was allemaal snel snel snel.
Robert: Het is lastig. Het is allemaal snel snel.

Farida 15:36-16:32
Robert: Der staat iets.
Farida: Mijn halve chocoladebol.
Janny: Je mag blij zijn wijzend naar Robert die haar heeft geholpen.
Farida: Ja nee ben ik zeker. Zeker.
Janny: Want anders had er niet veel gestaan en het ziet er nu echt beeldschoon uit.
Martine: Dus hoe wou jij Robert gaan bedanken?
Farida: Daar hebben we het straks even over.
Janny: Ze zien er wel qua vorm prachtig uit.
Robert: Het beslag was goed hè. Je had voldoende door gespateld hij vloeide mooi weg.
Farida: (Ja).
Robert: Dus dat was allemaal prima in orde.
Janny: Oh we gaan een hele proeven.
Farida: Natuurlijk.
Janny: Ja. Goeie macaron.
Farida: Dankjewel.

De technische opdracht
Farida 26:38-27:16
Robert: Is uh sterk qua mocca je ruikt het ook hè! Is een beetje karig ook qua creme betreft.
Janny: Ja. Je ziet wel mooi de laagjes.
Robert: Ja.
Janny: Dat ziet er goed uit. Ik vind het een vrij sterke mocca smaak. En ik

Martine
27:18-28:09

Sarena
28:15-28:50

Beoordeling
30:11-30:52
Martine: Ja ik zou het haar wel gunnen, want ze kan heel goed.
Robert: Tuurlijk.
Martine: Der zo naast komen, maar ze moet het een beetje rustig doen. Nou we wachten het af.
Robert: Zeker.
Martine: Spannend.

De spektakelopdracht

33:19-33:34
Janny: Wat heb je voor mengsel in je baklava?
Sarena: Uh dit zijn walnoten en pistache noten en gedroogde dadels, vijgen en abrikozen.
Janny: Volgens mij ben jij de koningin van de pistache hè.
Sarena: Ik ben er echt dol op. En het is zo’n mooie kleur.
Janny: Ja.
Sarena: Dus met het thema kon ik helemaal los gaan met pistache.

Beoordeling
Farida
43:03-44:06
Janny: Farida het is anders gelopen dan je hoopte. Los van alles. Als je niet zou weten wat je van plan was zie je gewoon drie goeie taarten.
Farida: Ja. Ik heb lichiebavaroise en ik heb een krokant koek deeg laagje en daar zit dan geraspte limoenschil in en ik heb een kokosgelei met rozenblaadjes.
Robert: Ja.
Janny: Ja.
Robert: De kokosgelei vind ik, echt te stevig. Voor mij is die aardbeienbavaroise met die krokante bodem en biscuit dat vind ik wel heel erg lekker.
Farida: Oke.
Robert: De smaken zijn goed. Maar de technieken daar heeft al dat haast en de finale en de spanning dat heeft het wel een beetje een tikkie gehad zullen we maar zeggen.

Martine
44:10-45:36
Robert: Ja is heel mooi. Verrassend.
Janny: Het is bijna een verrassingstaart hè. Want ieder laagje is anders.
Martine: Ja.
Janny: Oh mooi.
Robert: Prachtig allemaal.
Janny: Nou je hebt je vakmanschap hier absoluut mee getoond uh. Hij hij is voor mijn gevoel ietsje te zuur. Hij hij is vrij vast.
Robert: De tweede laag daarentegen is echt heel erg lekker. Je bent ook flink gegroeid in de loop der weken want als je nu je kookschuim proeft is ie nu zo heel lekker zovig zoals ik het bedoel.
Martine: Yes.
Janny: De binnenkant met cake is heerlijk. Je proeft inderdaad de buitenste crème dat die geschikt is. Dat is jammer.
Martine: Ja.
Janny: Misschien dat de buitenkant niet alles even perfect is uh als je kijkt naar je gelei en je crème maar de binnenkant van de taart in de laagjes en de verhouding tussen de crème, het fruit en je cake is absoluut heerlijk.
Martine: Mooi.

Sarena
45:42-47:06
Janny: Hij ziet er prachtig uit maar hij ziet er ook uit om meteen in te bijten. moet ik zeggen. Je hebt ingetogen kleuren gebruikt. Het enige uitbundige is het goud.
Sarena: Ja.
Robert: De crème is echt mooi. Niet te zoet hè we hebben de laatste weken vaak hele soete crèmes gehad. Maar dees is gewoon echt heel lekker om te eten.
Sarena: Mooi.
Janny: Witte chocola met mocca.
Sarena: Uh ja koffie crème en in de cake zitten stukjes walnoot en dadel.
Robert: Ik kan niet stoppen. Geloof me is echt super lekker. Je kunt niet stoppen toch of wel?
Robert: Zeker.
Janny: En met duizend en één nacht smaken.
Sarena: Ja.

Eindbeoordeling
48:51-49:51
Martine: Jongens ik vond het zo’n fijn seizoen.
Robert: Geweldig. Tien topbakkers hebben we gehad. Fantastisch.
Martine: En drie topfinalisten waarvan er een nou net buiten de boot is gevallen.
Janny: Ja jammer van Farida. Gisteren hadden we toch nog hoop dat ze het zou kunnen halen, maar dat heeft ze vandaag niet waar kunnen maken.
Martine: Dus dat betekent dat het vandaag eigenlijk om Sarena en Martina ging.
Robert: Ja. Wat hebben die geweldig gebakken. Ik vind Martine een hele

Martine: Moet ik hieruit opmaken dat hier sprake is van een fotofinish?
Janny: Absoluut een fotofinish ja. Twee karaktervolle bakkers. Elk met fantastisch resultaat maar ik denk dat wij er wel uit zijn.