

1. Przeczytaj uważnie poniższy artykuł. Na podstawie informacji zawartych w tekście zdecyduj, które zdania są zgodne z treścią tekstu (TRUE), a które nie (FALSE).

TAMIFLU

Early in the 20th century a virus called the Spanish Flu' killed between 20 and 40 million people around the world. It was the most devastating outbreak in history and more lives were lost than during World War I. It is therefore not that surprising that governments pay close attention to flu-like viruses which strike even the most remote countries.

The 2003-2004 flu season came earlier than in recent years and this time, the type of flu which attacked people across the country could not be stopped by the influenza vaccine. This is because the type of flu that is used in the vaccine is not the same as the type of flu which is in circulation. So, how can we stop the deadly flu virus from taking more lives?

Tamiflu is a drug designed to prevent flu. Taking one tablet a day during the flu season gives 90% protection from all attacks of flu. If a tablet is taken within 48 hours of the beginning of flu-like symptoms, it will shorten the illness. However, supplies of Tamiflu are very limited. Tens of millions of doses would have to be produced to satisfy the demands of American citizens in the event of a major flu outbreak. It is hard to understand why Tamiflu is not made more readily available in every city when the lives of millions are at risk.

- a) The Spanish Flu killed many people during World War I.
- b) In 2003-2004, the flu vaccine stopped the virus from attacking people.
- c) The vaccine contained a different type of flu to the one which spread across the country.
- d) Tamiflu does not protect people from flu completely.
- e) Taking Tamiflu can endanger people's lives.

2. Przeczytaj uważnie poniższy artykuł, a następnie przy każdym pytaniu wybierz właściwą — zgodną z tekstem — odpowiedź lub zakończenie zdania.

NO RED CARPET!

Guidebook writers are an anonymous group. Most of us don't say who we are when we check places: we want to find out what sort of a deal an ordinary traveller would be offered. In hotels, we invent an excuse to see a selection of rooms. "I'll be returning in a few weeks with my parents, uncle, long-lost half-cousin." That sort of thing.

If we do have to identify ourselves, the red carpet is rarely rolled out: we are not received as welcome and important visitors. In Europe, owners are often suspicious, "What sort of book? I don't want to pay to be in any book," they say aggressively. Even when they learn they don't have to pay, their attitude doesn't change.

In Germany once, a hotel receptionist refused to let me see any of his empty rooms. "Show your editor that picture instead," he said, throwing me a brochure. In Switzerland, one owner was too lazy to tell me the full range of room prices. "Fine," I replied, "in that case I'm taking you out of the book."

In Asia, where my publisher is recognised as the market leader, people do tend to respect you a little more, provided they manage to discover who you are. (Somehow, in India, everyone seemed to know I was writing for Lonely Planet.) The occasional free meal is usually as far as it gets. Gifts are totally unacceptable, as we must be completely objective in what we write. Accepting payments or discounts in return for positive reviews would mean an immediate end to my contract with my publisher.

Generally, writers like myself have only moderate status within a large publishing house. We can rarely keep copyright of our own words. It is the publisher's name that sells the books — the author's name is often referred to on an inside page, or perhaps even left out altogether. Rumours go round that Publishers consider authors a necessary evil.

In the early days of guidebook publishing there was more opportunity for authors to use variety and creativity, especially with a progressive publisher. Nowadays, the market is much bigger and more competitive. Travel books are a standardised 'product'. Each book in a series must have the same look and follow the same pattern. Authors have to follow the 'house style'.

This has increased the status of editors. They will change our words, editing out anything that fails to follow the style. Strict orders are given, containing numerous demands to make things clearer or to give more background information. Authors must respond to these quickly, no matter what other obligations they have. Once I arrived in the Solomon Islands, but had to take my mind back to a trip to Switzerland to deal with a long list of editorial questions and problems.

If you think writing guidebooks is a profitable job, I'm afraid you are wrong. Most guidebook writers do it, because they simply enjoy it.

2.1 When they are working, guidebook writers:

- a) like being offered special treatment.
- b) do not usually tell people what their job is.
- c) often take many relatives with them.
- d) usually have to pay more than ordinary people.

2.2 Guidebook writers are usually treated by hotel owners:

- a) with respect.
- b) sympathetically.
- c) with little trust.
- d) generously.

2.3 In Germany and Switzerland the hotel staff:

- a) did not cooperate with the writer.
- b) were violent towards the writer.
- c) did not want any photographs taken.
- d) refused to give the writer a room.

2.4 If guidebook writers accept money, they will:

- a) lose people's respect.
- b) stop receiving free food.
- c) stop writing objectively.
- d) lose their job.

2.5 We learn from the text that publishers:

- a) never put the authors' names on their books.
- b) think that guidebook writers are bad people.
- c) do not treat guidebook writers very well.
- d) gossip about their guidebook writers.

2.6 Guidebook writing has changed in that:

- a) writers now have to be more creative.
- b) all guidebooks have to look the same now.
- c) authors are not free to be very creative.
- d) publishers employ more editors.

2.7 According to the text, editors have:

- a) greater importance than in the past.
- b) simplified the writer's job.
- c) speeded up guidebook production.
- d) become less demanding.