

- 文化拾趣
- 阅读技能训练
- 大学英语四、六级阅读新题型

英美文化 与 阅读技能训练

BRITISH & AMERICAN
CULTURE
AND READING SKILLS
TRAINING

● 主编 张艳 刘慧云

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主 编 张 艳 刘慧云

副主编 王思思

参 编 王丽娜 关银霞

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前 言

根据《全国大学英语四、六级考试改革方案（试行）》，全国大学英语四、六级考试新题型分别于2007年1月、2007年6月全面实施，改革后的四、六级考试试卷由四部分构成，阅读理解部分仍占重要地位，其分值比例为35%；其中仔细阅读部分（Reading in Depth）占25%，快速阅读部分（Skimming and Scanning）占10%。仔细阅读部分分为：①选择题型的篇章阅读理解；②篇章层次的词汇理解（Banked Cloze）或短句问答（Short Answer Questions）。快速阅读理解部分测试的是浏览阅读和查读能力。完形填空和阅读理解关系紧密，在某种意义上可以说是阅读的一部分，其分值比例为10%。二者相加的分值比例为45%，其重要性可见一斑。

虽然阅读在大学英语学习和考试中的地位举足轻重，作为教学实践者，我们发现学生的阅读能力需要大大提高。要做到这点，一方面，学生需要具备各方面的知识，包括社会、文化、宗教等，另一方面也需要一定的阅读技巧。但是他们却普遍缺少全面的知识，尤其是英美文化知识，因此本书编排了“文化阅读”部分，以增加学生的英美文化知识。另外，好的阅读技巧，如快速阅读技巧、仔细阅读技巧、完形填空解题技巧等是在一定的实践训练中取得的。为此，本书以大学英语四级考试的阅读题型为切入点，每种题型提供了专门的技巧指导，并包括20篇短文进行专题训练，一方面以平时的训练提高学生的阅读水平，另一方面可以让学生熟悉四、六级考试的新题型，在丰富学生语言知识的同时可以顺利通过考试。本书所选内容都是最新题材，分成不同的专题、板块，内容丰富、全面，便于学生阅读、训练、总结和提高。

本书编者均是一线大学英语教师，她们拥有丰富的教学经验，熟悉教学要求，了解学生基础，因此能针对学生需求、根据学生水平，编出既适合教师讲授，又方便学生自学的教材。

本书的读者对象是致力于增加英美文化知识、提高英语语言知识和阅读能力或为大学英语四、六级考试作准备的本科学生和社会人士。

编 者

2008年11月

Contents

Cultural Reading

Passage 1 Pubs in Britain	(1)
Word Bank	(2)
知识链接	(2)
Passage 2 Oregon Brewers Festival	(2)
Word Bank	(3)
知识链接	(4)
Passage 3 The Cultural Patterning of Space	(5)
Word Bank	(7)
知识链接	(7)
Passage 4 I'm Losing My Britishness	(8)
Word Bank	(9)
知识链接	(10)
Passage 5 International Left-Hander's Day	(10)
Word Bank	(11)
知识链接	(11)
Passage 6 Oscar Statuette	(12)
Word Bank	(12)
知识链接	(13)
Passage 7 The Insider's Guide to Thanksgiving	(14)
Word Bank	(16)
知识链接	(17)
Passage 8 Wedding Anniversaries	(18)
Word Bank	(20)
知识链接	(20)



Passage 9	Some English Social Customs	(21)
Word Bank		(22)
知识链接		(23)
Passage 10	Michael Jordan's Retirement Speech	(23)
Word Bank		(24)
知识链接		(24)
Passage 11	American Wedding Customs	(25)
Word Bank		(26)
知识链接		(27)
Passage 12	Christmas Day	(27)
Word Bank		(29)
知识链接		(29)
Passage 13	Features of American Campus Life	(30)
Word Bank		(32)
知识链接		(32)
Passage 14	The American Civil War	(33)
Word Bank		(34)
知识链接		(34)
Passage 15	The Voices of Time	(35)
Word Bank		(36)
知识链接		(37)
Passage 16	A Melting Pot	(37)
Word Bank		(38)
知识链接		(38)
Passage 17	A Popular American Belief	(38)
Word Bank		(40)
知识链接		(40)
Passage 18	British Holidays and Festivals	(40)
Word Bank		(42)
知识链接		(42)
Passage 19	Elections	(43)
Word Bank		(44)

知识链接	(44)
Passage 20 Sports in America	(44)
Word Bank	(45)
知识链接	(45)

Reading Skills Training

Part I Skimming and Scanning	(47)
解题技巧	(47)
Exercises	(48)
Part II Word Choosing	(98)
解题技巧	(98)
Exercises	(99)
Part III Detailed Reading	(112)
解题技巧	(112)
Exercises	(113)
Part IV Cloze	(143)
解题技巧	(143)
Exercises	(144)
Key to the Exercises	(167)

Cultural Reading

Passage 1

Pubs in Britain

Pubs are an important part of British life. Even very small villages nearly always have a pub. People, especially men, will often go to the pub for a drink in the evenings and at weekends. A man will usually go to the same pub, one which is closed by and which is called the local: I'm just nipping down to the local for a drink. Women now go to pubs more than they used to, but usually do not like to go to a pub on their own. Children under 16 are not usually allowed into pubs, although some pubs have a children's room or a garden where children can sit.

Until 1988, pubs were only allowed to be open from 12:00 am to 2:00 pm and **alcoholic** drink can be sold in a public place according to the licensing laws. Even though the law was changed so that **alcohol** can now be sold all day, many pubs still only open at lunchtime and in the evening. When it is nearly time for the pub to close, the **landlord** or **landlady** shouts "last orders" and then "time".

Pubs often sell food or **snacks** as well as drinks. Food that is considered typical pub food is **scampi** (kind of shellfish) and chips (fried potatoes), pie and chips, chicken and chips, and **ploughman's** lunch (bread with cheese).

Pubs have names, e. g. The Angel, The Black Swan, The Crown, The King's Arms, The Red Lion, The White Horse, etc., and people usually refer to the pub by its name: Turn left at The Rose and Crown. There is often a sign outside the pub showing the name with a picture.

Many pubs have two or more different **bars**. The public bar is usually **plainly** furnished and often has a pool table and **dartboard**. It is the bar that is usually used by the local people. The **saloon** bar is comfortable and well-furnished and is the bar that is usually used by men and women drinking together.



Word bank

- alcoholic [ˌælkəˈhɒlɪk] *adj.* 含酒精的 alcohol [ˈælkəˌhɒl] *n.* 酒精, 酒
- landlord [ˈlændlɔːd] *n.* 房东, 地主, (旅馆等的) 老板
- landlady [ˈlændleɪdi] *n.* 女房东, 女地主, (旅馆等的) 老板娘
- snack [snæk] *n.* 小吃, 快餐
- scampi [ˈskæmpi] *n.* 炸大虾
- ploughman [ˈplaʊmən] *n.* 农夫, 犁田者
- bar [bɑː] *n.* 酒吧
- plainly [ˈpleɪnli] *adj.* 简单的, 没有装饰的
- dartboard [ˈdɑːtbɔːd] *n.* 掷镖的圆靶
- saloon [səˈluːn] *n.* 大会客室, 公共大厅, 酒吧间



知识链接

在欧洲大陆, 露天咖啡馆是社交活动或休闲的经常去处, 可是在英国, 由于天气阴霾和多变, “酒吧” (Pubs 或 Public Houses) 就取代了咖啡馆的地位。

在酒吧内, 顾客可以得到任何种类的含酒精饮料, 从含酒精量最低的啤酒到最高的威士忌。近年来, 可口可乐和橘子汁等软饮料也在酒吧内同样供应。大多数酒吧兼营英国传统小吃, 如三明治、土司、热狗、色拉和馅饼等。虽然酒吧供应各式各样的酒, 但绝大多数上门者喝的都是啤酒。英国的啤酒种类繁多, 但最有代表性的是“苦啤酒”和“黑啤酒”。“黑啤酒”也是爱尔兰人最爱喝的啤酒。

在 18、19 世纪, 酒吧是藏污纳垢之地, 在大文豪狄更斯的小说中, 往往把酒吧写成是流氓、恶棍、赌徒和妓女等藏身的黑窝, 当时的情况也的确如此, 由于小说的影响, 至今外来游客很少涉足酒吧。

外国人对英国酒吧的另一个误解是认为英国人到酒吧中去是站着喝酒的, 有时还把一只脚搁在围着柜台的铁条上。这种误解主要来自 Bar 这个词, Bar 的另一个词义是“铁条”, 而酒吧内的柜台也的确有铁条围着。殊不知今天的英国酒吧已经成为一个高尚的社交场所。

Passage

2

Oregon Brewers Festival

Hailed by many as the finest **craft** beer festival of America, the Oregon Brewers Festival

celebrates the growth of North American **microbrewing** while **showcasing** some of the finest beers in the industry. Held each July, the Oregon Brewers Festival attracts 80,000 beer **enthusiasts** to Portland's Gov. Tom McCall Waterfront Park. Beer lovers from around the world visit Portland to **sample** some of the nearly 90 local and national craft brews.

Although admission to the event is free, there is a small charge for a **souvenir mug** and an additional fee for beer **tokens**, which are required for sampling brews. Festival-goers **complement** their thirst for beer with light meals and snacks available at the **booths** run by local restaurants.

The Oregon Brewers Festival is designed to promote the independent brewers of North America in a fun and educational fashion. In addition to beer-tasting, the event includes an educational tent where patrons can learn more about beer through industry exhibits by **hop** growers, **maltsters**, home brewers and national beer writers.

The first Oregon Brewers Festival in 1988 was a success despite a few **glitches** and challenges. The weather was **unbearably** hot, an unexpected 5,000 people showed up, and the main attraction—the beer—was **foamy** due to refrigeration problems. The dream of Art Larrance, co-founder of Portland Brewing Company, had been realized.

Prior to organizing the festival, Larrance had visited a variety of beer festivals around the United States. Knowing “what a big beer party was like”, he hoped to create something similar but with a distinct emphasis on the enjoyment and **exposure** of microbrews rather the competition for the best beer.

With this goal in mind, Larrance set out to form the Oregon Brewers Association along with Nancy Ponzi of BridgePort Brewing Company and Kurt Widmer of Widmer Brothers Brewing Company. Together, the “Big Three” developed what would become the first non-judging beer event in the nation for microbrews. The fact that the event was organized by fellow brewers, as opposed to outside **promoters**, added to its **credibility** and increased the desire of microbrewers to participate.



Word bank

hail [heil] *v.* 致敬, 招呼

craft [kraɪft] *n.* 手艺; 工艺

microbrewing [maɪkrəʊ'brʊɪŋ] *n.* 小酿酒业

showcase ['ʃəʊkeɪs] *v.* 展示

enthusiast [ɪn'θju:ziæst] *n.* 热心家, 狂热者

sample ['sæmpl] *v.* 尝试

souvenir [su:vəniə] *n.* 纪念品

mug [mʌg] *n.* 杯子

token ['təukən] *n.* 表示, 象征, 记号
 complement ['kɒmplimənt] *v.* 补足; 补充; 使完备
 booth [bu:ð] *n.* 货摊, 售货亭, 棚
 hop [hɒp] *n.* (植) 忽布, 啤酒花
 maltster ['mɔ:ltstə] *n.* 制造或出售麦芽的人
 glitch [glitʃ] *n.* 小故障
 unbearably [ʌn'bərəbli] *adv.* 不堪忍受地, 忍不住地
 foamy ['fəumi] *adj.* 全是泡沫的, 泡沫的, 起泡沫的
 exposure [iks'pəʊʒə] *n.* 暴露, 揭露, 陈列
 promoter [prə'məutə] *n.* 筹办人, 发起者, 倡导者
 credibility [ˌkredə'bɪləti] *n.* 可信性



知识链接

俄勒冈州 (Oregon)

昵称: 落日之州

加入联邦时间: 1859 年

州府: 塞勒姆

面积: 251 418 平方千米 (97 073 平方英里)

人口: 3 464 000

重要地理特征: 胡德峰 (卡斯卡德山脉)、火山口湖国家公园、哥伦比亚河谷

主要产业: 木材产业、机械制造业、食品业

1. 概述

俄勒冈州 (Oregon) 是美国的一个州, 位于美国西北海岸, 西临太平洋、北接华盛顿州、东面是爱德荷州、南面是加利福尼亚州和内华达州, 面积 25.1 万平方千米, 人口 292.2 万 (1991 年), 州府塞勒姆, 最大城市波特兰。州名印第安语意为“美丽之水” (指哥伦比亚河, 以前该河流域称俄勒冈地方)。1846 年为美所有, 1859 年建州。地形起伏较大, 西部有喀斯喀特山脉和海岸山脉, 东半部全为高原。西部沿岸多雨, 东部高原少雨。森林占全州面积一半, 与华盛顿州同为林业最盛的州。木材、纸浆、家具制造业很发达。威拉米特河流域人口密集, 州人口 70% 集中在这里, 农业发达, 栽培小麦、燕麦、马铃薯及各种水果。东部高原主要为小麦、肉牛的农牧业区。沿海以鲑鱼为主的渔业很盛。工业仅以果品罐头业为主。重要自然风景区有火山口湖国家公园和富德火山等。主要城市还有尤金、塞拉姆。

2. 俄勒冈州重要城镇

Portland [ˈpɔːtlənd] 波特兰

Beaverton [ˈbiːvətən] 比佛顿

Lake Oswego [ˈleɪk ɒsˈviːɡəʊ] 奥斯威戈湖

Vancouver (WA) [vænˈkuːvə] 温哥华

Corvallis [ˈkɔːwelɪs] 科瓦利斯

Eugene [ˈjuːdʒiːn] 尤金

Hood River [ˈhʊd ˈrɪvə] 胡德河

Medford [ˈmɛdfɔːd] 梅德福

Salem [ˈseɪləm] 塞勒姆

The Dalles [dælz] 达尔斯

Dallas [ˈdæləs] 达拉斯

Springfield [spˈrɪŋfiːld] 斯普林菲尔德

Tillamook [ˈtɪləmʊk] 蒂拉穆克

St Helens [seɪnt ˈheləns] 圣海伦斯

Crater Lake [ˈkreɪtə ˈleɪk] 火山口湖

Grant's Pass [ˈɡraːnts ˈpaɪs] 格兰茨帕斯

Bend [bend] 本德

Coos Bay [ˈkuːs ˈbeɪ] 库斯贝

Passage 3

The Cultural Patterning of Space

Joan Y Gregg

Like time, space is perceived differently in different cultures. **Spatial** consciousness in many Western cultures is based on a perception of objects in space, rather than of space itself. Westerners perceive shapes and dimensions, in which space is a realm of light, color, sight, and touch. Benjamin L. Whorf, in his classic work *Language, Thought and Reality*, offers the following explanation as one reason why Westerners perceive space in this manner. Western thought and language mainly developed from the Roman, Latin-speaking culture, which was a practical, experience-based system. Western culture has generally followed Roman thought patterns in viewing objective "reality" as the foundation for subjective or "inner" experience. It was only when the intellectually crude Roman culture became influenced by the abstract thinking of Greek culture that the Latin language developed a significant vocabulary of abstract, non-spatial terms. But the early Roman-Latin element of spatial consciousness, of concreteness, has been maintained in Western thought and language patterns, even though the Greek capacity for abstract thinking and expression was also inherited.

However, some cultural-linguistic systems developed in the opposite direction, that is, from an abstract and subjective vocabulary to a more concrete one. For example, Whorf tells us that in the Hopi language the word heart, a concrete term, can be shown to be a late formation

from the abstract terms think or remember. Similarly, although it seems to Westerners, and especially to Americans, that objective, tangible “reality” must precede any subjective or inner experience, in fact many Asian and other non-European cultures view inner experience as the basis for one’s perceptions of physical reality. Thus although Americans are taught to perceive and react to the arrangement of objects in space and to think of space as being “wasted” unless it is filled with objects, the Japanese are trained to give meaning to space itself and to value “empty” space. For example, in many of their arts such as painting, garden design, and floral arrangements, the chief quality of composition is that essence of beauty the Japanese call *shibumi*. A painting that shows everything instead of leaving something unsaid is without *shibumi*. The Japanese artist will often represent the entire sky with one brush stroke or a distant mountain with one simple contour line—this is *shibumi*. To the Western eye, however, the large areas of “empty” space in such paintings make them look incomplete.

It is not only the East and the West that are different in their patterning of space. We can also see cross-cultural varieties of spatial perception when we look at arrangements of urban space in different Western cultures. For instance, in the United States, cities are usually laid out along a **grid**, with the axes generally north/south and east/west. Streets and buildings are numbered **sequentially**. This arrangement, of course, makes perfect sense, to Americans. When Americans walk in a city like Paris, which is laid out with the main streets **radiating** from centers, they often get lost. Furthermore, streets in Paris are named, not numbered, and the names often change after a few blocks. It is amazing to Americans how anyone gets around, yet Parisians seem to do well. Edward Hall, in *the Silent Language*, suggests that the layout of space characteristic of French cities is only one aspect of the theme of centralization that characterizes French culture. Thus Paris is the center of France, French government and educational systems are highly centralized, and in French offices the most important person has his or her desk in the middle of the office.

Another aspect of the cultural patterning of space concerns the functions of spaces. In middle-class America, specific spaces are designated for specific activities. Any intrusion of one activity into a space that it was not designed for is immediately felt as inappropriate. In contrast, in Japan, this is not true: walls are movable, and rooms are used for one purpose during the day and another purpose in the evening and at night. In India there is yet another culturally patterned use of space. The function of space in India, both in public and in private places, is connected with concepts of superiority and inferiority. In Indian cities, villages, and even within the home, certain spaces are designated as polluted, or inferior, because of the activities that take place there and the kinds of people who use such space. Spaces in India are **segregated** so that high caste and low caste, males and females, secular and sacred activities

are kept apart. This pattern has been used for thousands of years, as demonstrated by the **archaeological** evidence uncovered in ancient Indian cities. It is a remarkably persistent pattern, even in modern India, where public transportation reserves a separate space for women. For example, Chandigarh is a modern Indian city designed by a French architect. The apartments were built according to European concepts, but the Indians living there found certain aspects inconsistent with their previous use of living space. Ruth Freed, an anthropologist who worked in India, found that Indian families living in Chandigarh modified their apartments by using curtains to separate the men's and women's spaces. The families also continued to eat in the kitchen, a traditional pattern, and the living/dining room was only used when Western guests were present. Traditional Indian village living takes place in an area surrounded by a wall. The courtyard gives privacy to each residence group. Chandigarh apartments, however, were built with large windows, reflecting the European value of light and sun, so many Chandigarh families pasted paper over the windows to recreate the privacy of the traditional courtyard. Freed suggests that these traditional Indian patterns may represent an adaptation to a densely populated environment.

In some cultures a significant aspect of spatial perception is shown by the amount of "personal space" people need between themselves and others to feel comfortable and not crowded. North Americans, for instance, seem to require about four feet of space between themselves and the people near them to feel comfortable. On the other hand, people from Arab countries and Latin America feel comfortable when they are close to each other. People from different cultures, therefore, may unconsciously infringe on each other's sense of space. Thus just as different perceptions of time may create cultural conflicts, so too may different perceptions of space.



Word bank

spatial ['speɪʃəl] *adj.* 空间的

sequentially [si'kwɪnʃəli] *adj.* 连续的;按次序的

radiate ['reɪdiət] *v.* 放射,辐射

archaeological [ˌɑːkiə'lɒdʒɪkəl] *adj.* 人类学的

grid [grɪd] *n.* 格子,栅格

segregate ['segrɪgeɪt] *v.* 隔离



知识链接

空间距离

当人们进行交际的时候,交际双方在空间所处位置的距离具有重要的意义,它不仅

告诉我们交际双方的关系、心理状态，而且也反映出民族和文化特点。心理学家发现，任何一个人需要自己的周围有一个自己能够把握的自我空间，这个空间的大小会因不同的文化背景、环境、行业、个性等而不同。不同的民族在谈话时，对双方保持多大距离有不同的看法。根据霍尔博士（美国人类学家）研究，有四种距离表示不同情况：

(1) 亲密接触 (intimate distance: 0 - 45cm): 交谈双方关系密切，身体的距离从直接接触到相距约 45 厘米之间，这种距离适于双方关系最为密切的场合，比如说夫妻及情人之间。

(2) 私人距离 (personal distance: 45 - 120cm): 朋友、熟人或亲戚之间往来一般以这个距离为宜。

(3) 礼貌距离 (social distance: 120 - 360cm): 用于处理非个人事务的场合中，如进行一般社交活动，或在办公、办事情时。

(4) 一般距离 (public distance: 360 - 750cm): 适用于非正式的聚会，如在公共场所听演出等。

从这四种距离可以看出，人类在不同的活动范围中因关系的亲密程度而有着或保持不同的距离。不同民族与文化构成人们之间不同的空间区域，多数讲英语的人在交谈时不喜欢距离太近，总要保持一定的距离。而不同文化背景的人对空间的运用和安排都有着各自的固定模式，从而构成无数文化差异，让空间的使用具有更为丰富的文化功能。

Passage

4

I'm Losing My Britishness

I've now been in Shanghai for almost seven weeks and I can feel my Britishness starting to **wear off**. The years of education that made me stand on the right side of the **escalator** on the way out of the Metro have been forgotten. I have just realized I can stand any side I like and no one cares.

What a feeling of **liberation**! I can even stand in the middle if I want to. I no longer have to wait for everyone to get off the train before I get on. In fact, I've found that it is actually a very bad idea to wait for people to get off. If I do that, by the time the doors of the train close, I have usually been carried half way up the escalator by the flood of people getting off. So now, I put my head down, my elbows out and charge into the train with everyone else.

Having mastered the whole "survival on the Metro" **tactic**, my return to London should be entertaining. Well, that is until I am **lynched** by my fellow passengers for not obeying the unwritten rules of travel on the London Underground. I think the **novelty** may wear off after that.

Perhaps the biggest struggle for me though, is **abandoning queuing**. It goes against

everything that I have been brought up with.

We British are a nation of queuers. I think it may be in our genes. Americans “stand in line”, but, I’m sorry, a line is just not quite the same thing as a queue.

There is nothing more entertaining than watching a British traveller trying to cope in a country that doesn’t queue. It’s like David and Victoria Beckham on a shopping trip in the Gobi Desert. And, yes, that was me when I first got here.

Shanghai is a tough test. I have been missing in action for days, trying to get a taxi. I’ve lost hours at work, stuck in the downstairs lobby, trying to get into a lift.

When I arrived, I didn’t object when people pushed in front of me to pay at the supermarket or to buy a ticket. Of course, it **offended** my queuing **sensibilities**, but I am a Brit. I am far too polite to actually say anything.

Or I was. I’ve now realized that my fruit could still be fresh by the time I get home from the supermarket and I could get into the office before everyone else goes home if I stand up for myself and show a little **spine**. To start with, I was quite offended by people pushing in front of me as if I didn’t exist. Now I realize that there is no rudeness intended. It’s just the way life is here. (But carrying a **bulky rucksack** is a useful way to remind people that you do exist, as one **bruised** man in my local supermarket found to his cost).

I learned the hard way with taxis too. Because I was waiting at a particular spot first did not mean that I was **entitled** to the first empty taxi that came along. Oh no! If you’re not prepared to put up a fight, you can spend days on a street corner waiting for a taxi.

Being **fiercely** competitive by nature, I now realize that this is a game I can be good at. No tactic is too **daring** (it may be a moving taxi, but it’s still empty, right?) and no move too **devious** (it doesn’t matter who opens the door first, it’s who actually gets in first that matters).

So be warned: Don’t ever try to steal my taxi. Now I’m losing my Britishness, I won’t give up without a real fight!



Word bank

wear off [ˈweə ɒf] *v.* 逐渐减弱, 消失, 磨损, 耗损

escalator [ˈeskəleɪtə] *n.* (美) 电动扶梯, 自动扶梯

liberation [ˌlibəˈreɪʃən] *n.* 释放, 解放

tactic [ˈtæktɪk] *n.* 策略, 战略

lynch [lɪntʃ] *v.* 诽谤, 中伤

novelty [ˈnɒvəlti] *n.* 新颖, 新奇, 新鲜, 新奇的事物

abandon [əˈbændən] *v.* 放弃, 遗弃

queue [kjuː] *vi.* 排队, 排队等待

offend [əˈfend] *v.* 冒犯, 违反, 得罪, 使……不愉快

sensibility [ˌsensiˈbiliti] *n.* 敏感性

spine [spain] *n.* (植物或动物的) 刺, 棘刺

bulky [ˈbʌlki] *adj.* 大的, 容量大的, 体积大的

rucksack [ˈrʌksæk] *n.* (旅行用) 帆布背包

bruised [bruːzd] *adj.* 有伤痕的

entitle [inˈtaɪtl] *v.* 授权

fiercely [ˈfiəsli] *adv.* 猛烈地, 厉害地

daring [ˈdeəriŋ] *adj.* 大胆的

devious [ˈdiːvjəs] *adj.* 偏僻的, 迂回的, 曲折的



知识链接

英国人有排队的习惯。在公车站、商店、银行等, 只要有排队, 一定是整整齐齐的一条线, 前后两个人拉开一点距离, 缓缓向前移动, 绝不拥挤和混乱。更可贵的是, 无论队列多么长, 时间多么久, 所有人都安安静静, 毫无怨言。插队对于他们来说是受人鄙视和不礼貌的。

Passage 5

International Left-Hander's Day

What do tennis player Goran Ivanisevic and songwriter Paul McCartney have in common with Fidel Castro?

Along with 10 percent of the world's population they are left-handed, according to Lauren Milsom, organiser of Monday's Left-Handers Day 2001 on August 13, 2001. "It is well-known that a lot of creative people were left-handed," Milsom said. "Michelangelo, Leonardo da Vinci, Jimi Hendrix and Pablo Picasso are all among them," she added.

This special day was first declared and celebrated on Friday, August 13, 1976 by an organization called Left-Handers International. They chose to open their business on that day to address the **myths** and **misconceptions** about left-handers. They published a magazine for left-handers and they sold left-handed products for more than twenty years before going out of business a few years ago. The holiday is celebrated annually on the 13th of August.

But Left-Handers Day is not merely a celebration of the creative superiority of **lefties**, it