



21世纪普通高等教育规划教材
中国劳动关系学院精品系列教材

董连忠 董丽娜 总主编

大学英语 拓展阅读教程

邵 帅 主编

精阶篇

高阶篇

提高篇

进阶篇

基础篇



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大学英语拓展阅读教程

(高阶篇)

总主编 董连忠 董丽娜
主 编 邵 帅
编 者 张 鑫 宋红辉 王 猛
邵 帅 董连忠

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内 容 提 要

本教程旨在通过教师课上指导、学生课下自主学习的方式拓宽学生视野、培养他们的终生学习能力。全教程由基础篇、进阶篇、提高篇、高阶篇和精阶篇五册组成,每册十个单元。每单元设计一个主题的形式,单元中各模块的设计符合学生的阅读规律,如阅读知识面拓展、技巧训练、能力培养、实战演练和兴趣开发。练习题型的设计主要是帮助学生阅读过程中猜测生词词义、预测文章内容,运用“相互关联”(Interactive)阅读模式,将“用法”(Usage)与“运用”(Use)有机地结合。同时,为适应 CET 4/6 考试要求,增加了快速阅读和细读(In-depth reading)真题训练,达到“学”以致“用”的目的。

本教程适用于本、专科学生,也可作为英语学习爱好者的案头读物。

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序

中国劳动关系学院的董连忠老师送来他和董丽娜主任合作编写的《大学英语拓展阅读教程》书稿,请我写几句话。我很高兴有机会浏览这套新编的英语泛读教材。我学习和教授英语快有40年了。我做学生的时候,特别喜欢阅读课外书,1979年,系主任分配我教泛读课。当时最大的问题就是没有教材。我记得,我从图书馆筛选内容有趣、语言难度与学生英语水平相当的英语图书作为课外读物提供给学生,让大家课后阅读,读完后,分小组交流,或写读书报告。另外,我还挑选一些英语短文,编制一些问答题或选择题,作为课堂快速阅读的材料,每次上课前,发给大家,根据文章长度,限定阅读时间,等学生读完后,核对阅读练习题。虽然很忙碌,但是当时泛读教学的这种经历给我留下很多美好的回忆,我也对英语阅读产生了浓厚的兴趣。后来,我参加了英语泛读教材和英语快速阅读教材的编写工作,我认为大量阅读是中国学生在国内学好英语的重要途径之一。我赞成以大量阅读为基础,综合提高学生听说读写技能的主张。我也愿就此机会,谈谈我对英语阅读的体会:

1. 阅读是一种综合技能

怎样才能提高自己的阅读能力,仅仅靠阅读或多读是不够的。我的体会是:①要扩大自己的词汇量,阅读能力的高低和词汇量的大小是分不开的,不少学生阅读困难是因为他们的英语词汇量偏少。要采用构词记忆、联想记忆、大量阅读记忆,以及通过上下文记忆等方法,不断扩大自己的词汇量;②要善于整合和利用自己的语法知识,理清阅读材料中令人费解的长句、难句,以及与我们母语思维差异较大的英语句式;③要读得快,读得懂,还要有丰富的文化背景知识和生活知识,要不断丰富和拓宽自己的知识面;④要善于把握和判断所读材料的语篇类型、语篇结构和文体风格。

2. 培养阅读能力要注重发展阅读策略

多年的阅读经历使我体会到,要能读得好,须要读得巧。我的体会是:①阅读是一种技能,要多实践、勤体验。每天阅读30分钟优于平时不经常读而周末读上几小时的做法;②要熟悉快读、精读、寻读和略读的技能,培养自己根据需要,采取适当阅读策略的能力;③要发展自己的推测生词词义的能力(Inference skill, to know words you don't know based on words you know)。在实际阅读过程中,我们会遇到生词,即使学过的单词,有时也要根据不同的语境,确定单词的意思。所以要培养自己能根据上下文或文中其他词汇的信息推测生词意思的能力,要善于根据上下文线索和构词法等知识进行推测。④培养阅读能力不是一朝一夕就能完成的任务,需要时间和耐心,要持之以恒。

3. 阅读能力要与其他语言学习技能协调发展

整体语言教学理论强调语言是一个整体。语言教学要从整体着手。整体语言教学不是一种简单的语言教学方法,而是涉及语言、语言学习、语言教学、教学内容及学习环境的理念。我个人的体会是:读完一篇文章或材料,如果能够有所思考,写写体会或感想,或提出问题,或做一点练习,或与人交流讨论,都能有效提高阅读的能力和效率。

4. 通过阅读学习语言,很重要的一个因素是选择合适的阅读材料

合适的阅读材料一是要难易适度。材料过难,读不懂大意,容易失去阅读信心,从而影响对英语阅读的兴趣;材料过于简单,没有阅读激情,觉得学不到东西,容易失去阅读兴趣,从而影响英语阅读能力的提高。二是要内容有趣,要尽量为学生提供与他们兴趣、生活、年龄和心理联系密切的阅读材料。

我简要归纳了自己在英语阅读教学方面的体会,以及英语泛读在英语学习中的重要性。从这个角度来看这套《大学英语拓展阅读教程》,我们就会发现,它有几个鲜明的特色:

(1)《大学英语拓展阅读教程》注重拓宽学生的文化视野和知识范围,整套教材题材广泛、内容丰富,涉及科技、文化、经济、体育、跨文化交际,以及与青年大学生兴趣和生活关系密切,大学生喜闻乐见的话题,这既有助于提高阅读兴趣,又能丰富和拓宽学生的知识面,进而提高阅读能力。特别值得一提的是,本套教程还专门设计和收入了有关中国文化的素材,为学生在跨文化交流中用英语介绍和表达自己的文化提供了语言支持,有助于提高其跨文化交际的能力。

(2)《大学英语拓展阅读教程》注重培养学生的阅读策略。每个单元设置了专门的“阅读策略实践”。为学生提供了经常性的、与单元内容有关的、真实的英语阅读策略实践和指导。

(3)《大学英语拓展阅读教程》体例设计新颖、活泼。每章开始,都有章节起始页,醒目的标题、活泼的图片、简洁的说明和本章篇目标题,给人为之一新的感觉。阅读材料后面的注释、练习和部分译文,为阅读提供了方便的帮助。每篇文章后面,都提供了问答题、选择题、填空题等形式的练习,是一套便教利学、目标明确、不可多得的大学英语泛读教程。

我们衷心期望这套英语泛读教程能为国内学生在国内学习英语提供阅读素材,以及发展阅读能力的指导,让我们的学生在英语学习过程中,体验阅读的快乐和成功,并以此为基础,综合提高英语学习的效率和综合运用英语的能力。

田贵森

北京师范大学外文学院教授

2010年6月30日

Preface

I take it as an honor to be asked to write a preface for this set of *Extensive Reading* textbooks. My first reaction when I went through the five volumes was: Finally, someone is focusing on extensive reading and lifelong learning abilities! For years, I have been frustrated by Chinese teachers' focus on the intensive studying of English as a foreign language in China. Despite all its merits, "intensive reading" textbooks and courses do not push learners beyond the boundaries of a foreign language learner. It is when students are encouraged to use the language being learned, e. g. , for extensive reading or other useful purposes, that we begin to see hope for the students' use of English as a tool after they go out of the classroom and after their formal schooling.

With a wide array of topics that are of interest to Chinese university students, which I believe will help entice learners to the world of reading in English, a key characteristic of this set of textbooks is the express focus on reading strategies, learner autonomy, and lifelong reading skills. I encourage teachers to go further. In addition to the skimming and scanning strategies most prominently featured throughout these volumes, other important reading strategies such as summarizing, inferencing and predicting may well prove to be useful tools as well in the development of students' reading abilities.

I see at least three levels of reading: 1) read and understand, 2) read and remember, and 3) read and integrate. At the first level, a reader is able to decode the text being read and understand what the literal textual meaning is. Beginners of a foreign language will struggle for a long time in order to decode every word and every sentence before arriving at a general level of comprehension. Real reading never stops here. Many times we read for various functional purposes, for example, to read between the lines for the author's real intentions behind the text, to learn more about the content, and to share with each other the joys and sorrows of life. We remember the content as a natural result of reading. This is the second level. The overwhelming majority of readers will reach this level. The best readers, however, will read at level three where they enter into a dialogue with the writer. In other words, ideal readers not only read with understanding and memory, they also integrate what they read into their own knowledge structure, critically analyze the text and see if they agree with the author or how they would write their own message if they were the author. Nobody is born with these reading skills, and all three levels of reading will need to be trained. I hope that teachers who go through the trouble of reading this preface will explore different ways in cultivating their students' reading abilities at all these levels.

Extensive or intensive reading, let's not forget that the ultimate purpose of learning English as a foreign language for non-English majors at the tertiary level in China is to be

able to function independently in their respective future careers not only in Chinese, but also in a language that has become a de facto world language. In other words, we are all engaged in a great enterprise of educating the next generation of Chinese workforce that is globally competitive and future-ready. As such, their English language ability will not and should not stop at Band 4 or Band 6 of CET. Reading extensively, being able to read and learn competently after they graduate from universities, and being able to use English as a tool for international communication and professional development is the target we should all aim for.

GU Yongqi

School of Linguistics and Foreign Language Studies

Victoria University of Wellington

New Zealand

July, 2010

前 言

《大学英语拓展阅读教程》是在充分研究了国内外英语教材编写的原则和特点的基础上,应用最新英语教学理论,吸纳最新英语教学方法、以培养学生阅读策略和自主学习能力的目标而编写的一套理念创新、体系科学、内容实用的阅读教材。其选材既注重科学性、人文性、可读性,又侧重培养学生的阅读技能和综合应用能力,符合我国大学英语教学改革的最新要求及发展趋势。其主要特色如下:

一、选材广泛,内容新颖

本教程立足教学实际、博采众长,突出了语言输入与输出功能的结合。选材以英语国家社会、政治、经济、文化等方面内容为主,同时辅以相应的中国文化元素,让学生在浩瀚的知识海洋中,多方汲取营养。所选文章语言规范,题材多样,贴近生活,可读性强,适合不同专业学生的学习需求。

二、个性鲜明,针对性强

本教程广泛汲取了国内外同类教材的精华,针对非英语专业学生英语水平和教学实际,充分体现了国家教育部有关大学英语教学改革的精神,彰显了英语教学个性化风格。

三、理念先进,题型多样

本教程旨在通过教师课上指导、学生课下自主学习的方式拓宽学生视野、培养他们的终生学习能力。单元中各模块的设计符合学生的阅读规律,如阅读知识面拓展、技巧训练、能力培养、实战演练和兴趣开发。练习题型的设计主要是帮助学生阅读过程中猜测生词词义、预测文章内容,运用“相互关联”(Interactive)阅读模式,将“用法”(Usage)与“运用”(Use)有机地结合。同时,为适应 CET 4/6 考试要求,增加了快速阅读和细读(In-depth reading)真题训练,达到“学”以致“用”的目的。

四、独特设计、实用创新

本教程由五册组成,每册十个单元。采用每单元设计一个主题的形式,在选材及练习设计上秉承循序渐进的原则,将其分为基础篇、进阶篇、提高篇、高阶篇和精阶篇。一切从有利于学生打好语言基础和提高语言应用能力出发,前后按照由浅入深、循序渐进的原则系统而连贯地设计完成。各册互相渗透,形成科学有机的整体。

五、中西相融、学练相长

本教程的创新之处在于中、西文化元素相融,“学”、“练”相长。学生在吸纳西方文化精华的同时,补以母语(中国)文化的“乳汁”,使学生所学知识得以融会贯通、相得益彰,从而提高其文化鉴赏能力和批判阅读能力。

本教程的基础篇、进阶篇、提高篇和高阶篇分别用于两年(四个学期)的大学英语基础教学;精阶篇用于三、四年级备考英语六级和研究生入学英语考试的选修课程。使用过程中,可根据本校学生实际情况灵活掌握。

本教程总主编为董连忠、董丽娜副教授。编写组成员分别为张鑫、宋红辉、王猛、邵帅和董连忠。他们每位担任一册教材的主编,同时负责每册教材两个单元的编写工作。教程的编写

还得到了同事和朋友的支持。北京师范大学博士生导师田贵森教授和新西兰维多利亚大学顾永琪博士为本教程的编写给予了指导并撰写了序言；廊坊师范学院和北华航天学院的部分教师在试用过程中提出了宝贵的反馈意见；董丽娜主任对整体设计给予了精心指导；外语教学部的巫正洪、周凤燕、陈劲、邓小莉、乔晓芳、安静、康春杰、李群、范恭华、刘磊、宋炳、訾华东老师作了校读并提出了宝贵意见，吕京红老师在编写和试用过程中做了大量基础工作。另外，作为中国劳动关系学院教改立项的部分成果，本教程得到了学院的资助，使其得以问世，在此我们一起表示衷心的感谢。

本教程适用于本、专科学生，也可作为英语学习爱好者的案头读物。作为我国大学英语教学改革实践的创新成果，虽经我们精心编写，但由于编者的水平和经验有限，错误和缺点在所难免，恳请各位专家和读者提出宝贵意见，以便在修订中日臻完善。

编者

2010年8月

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Unit One

Fame

Fame is one of the most important and desirable aspects of human life. Everyone wishes to be famous even if they are not performers. People think if they are famous, they will live in heaven, yet fame can also bring many disadvantages, like loss of privacy, mental disorders, a variety of addictions and so on. Then it's hard to say fame is heaven or hell. That depends.

In this unit, you will read:

- Infatuation with Fame
- Fame: We All Want It
- Flash Fame



Part One

Pre-reading Questions

1. Which music star do you like best? Why?
2. What contributions do you think music stars can make?
3. Why are many people crazy about music stars?

Infatuation with Fame

Lexy K. , Bradenton, FL

1 It's Tuesday night and as the clock approaches 8:00 pm, a common thought crosses the minds of millions of Americans—how much longer until **American Idol** starts? The minutes pass one at a time and in anticipation people across the nation prepare themselves in front of the television, having already tuned into **FOX** to ensure that they will not miss a minute of the show. Finally, as the clock strikes eight, the famous theme song and voice of Ryan Seacrest sweeps across the stereos and ears of millions of viewers. Americans have had a long-standing infatuation with music icons, firmly demonstrated in the popularity of American Idol, the one show that gives the viewer the opportunity to get to know the future “American Idol” before they become the next face of the industry. Music icons live a life so far removed from the typical American reality that when faced with the chance to feel closer to the star and watch them rise, viewers are drawn in. But the factors of infatuation are still present and remain the same, despite this common connection that one might feel with their new idol. Americans follow a repetitive trend of becoming fascinated with the “bigger than life” music icons because of their wealth, fame, and influence and power that all **consummate** a non-realistic lifestyle of riches.

2 Top of the line everything, **cuisine** from only the finest of places, and mansions where you could get lost finding your way around—who wouldn't want this life of instant pleasure? The majority of people **yearn** for a life like this, but it is unattainable to the average man or woman. That doesn't mean it isn't entertaining to watch in awe and talk about wishing for a life like that. Music icons tend to live a lifestyle that can only be **aspired** to and dreamed of. This draws in the viewers with wonder as they admire their **massive** amounts of wealth and riches that allow them to purchase any extravagance of their pleasing. For example, MTV, Music Television, has created a popular television show **Cribs** that **feeds off** of this entertainment that society gets from watching the life of the rich and famous. The show features music icons such as Lil' Wayne and his “digs”, his grand home of extravagant “bling”, and Colbie Calliat and her **plush** and relaxed home, equipped with its own waterfall outside to add to the “beach-

style pool”, while inside she is surrounded by a sea of clothes and other materialistic **obsessions**. Both homes represent an idealized life that surpasses the capabilities of anyone who isn’t being overpaid for their name and image, and then of course talent as well.

3 This comfort of security and standard of living is at an inaccessible peak that not even a physician or **attorney**, two extremely well respected figures of society, can reach in their own attempt at financial security. The United States Bureau of Labor Statistics determined that in 2008 the average annual income of a general practitioner was \$ 161,490, while The National Association for Law Placement ranked the average salary of large firm associates at a high of \$ 183, 000. These figures don’t even compete with salaries such as Miley Cyrus’ \$ 18. 2 million or rapper 50 Cent’s \$ 33 million annual income. Thus, this illustration of riches creates a mythical image of the icon’s life that those “below” this standard **fawn** at with their own **meager** wealth, incomparable to that of the star’s. These mythical images **invoke** an **enchanted** and magical sense that delights the audience with entertainment in watching what they wish was their life. Miley Cyrus, for example, **raking** in more income as a teenager than the combination of an attorney and doctor’s income, **basks** in her glory in a Cinderella-like mansion, with perfection captured in every room that only massive amounts of money can buy, captivating viewers with her “magical” lifestyle.

4 A music icon enters the **limelight** as they make their fame and fortune with hit songs and **platinum albums**. The direct result of this fame is the opening and exposing of their life to the general public, leaking personal information out via **unflattering tabloid** headings or biography information in a widespread distribution across the internet. Is it wrong to know more information about a music icon **celebrity** than one’s own neighbor? From only a couple clicks on the computer and a few words typed into Google, it can be known that Mick Jagger’s full name is Michael Phillip Jagger, he was born on July 26, 1943, in Dartford, Kent, England, he is a singer, songwriter, musician, producer, and actor, he plays the **harmonica**, **percussion**, guitar, and keyboard, and of course is the lead singer for the legendary Rolling Stones rock band, still rocking out in their sixties as if they were in their twenties. Most people couldn’t recite this same information about their own neighbor. But then again, most people aren’t interested in this information about those living right next to them because it isn’t as interesting. Music icons’ lives appear to be almost in a different **realm**, and thus their lives become more **intriguing**. Their **gossip** and **scandals** add to the entertainment factor, explicitly demonstrated through the massive sales that magazines produce with an unattractive or scandalous photograph on their headings, such as the Britney “**Shears**” news that even made FOX News’ headlines. The fact that music icon’s lives are exposed is one of the reasons society is drawn in with infatuation. Their wealth and fame makes them different and interesting, but it’s the fact that their entire life is left to be read about that makes them an obsession because the public now has the opportunity to become obsessed by knowing as much information as they can.

5 “Excuse me, but do you know who I am?” This phrase has become one of the typical lines

when impersonating any celebrity, and thus applies to music icons as well. It holds the weight of the influence and power that the music icons get, simplify from their existence, in its slightly **snobby** and high class tone. In context, it's supposedly what a celebrity would say to someone who treats them as an ordinary person, and accordingly is supposed to remind that "ignorant" being that they are above the common people and deserve treatment that reflects such a status. Society tends to give music icons, in addition to other celebrities, this "right" of influence and power, which the rest of the ordinary public look up to and respect because, that icon is Madonna, for example, or Justin Timberlake, and their celebrity status alone justifies special V. I. P. treatment. For example, walk into an exclusive restaurant without a reservation and it's promising that things won't work out very well. However, if Lady Gaga walks in, **trailed** by a group of **paparazzi**, that special table that the restaurant previously claimed was unavailable will suddenly materialize. This sense of being "special" and the control and **clout** that follows is what contributes to the fixation of these icons by the American public, looking up to this new type of authority as if their influence was on **par** with an actual leader of the world.

6 American Idol's purpose is to entertain and it is successful in doing so, but is the American obsession too much? The show is one of the most popular on television, claiming the number one spot as their own victory, beating out the ever popular and scandalous **Desperate Housewives** by a 72% **margin**, according to **TV Week**. As this is great news for the network, is it ridiculous how infatuated with music icons and idols the American public has become, to the point where people work their schedules around it? This may reveal an underlying priority problem of society. People reward the industry and their icons with an unreasonable amount of time in infatuation that could be better spent elsewhere. Is it right that the public rewards those individuals who have made only minor contributions to society as a whole, when those **accolades** should be given to those who benefit society more? When faced with the choice between rewarding doctors who save innumerable lives in this world, or the pop and rock stars, satisfying entertainment **cravings**, society has chosen the latter, disregarding **merit** as a whole. This choice, while not speaking for every American, shows the majority feeling through the contrasting lifestyles of those who studied hard for their position with those whose pretty face appeared before a music agent. Could our world survive without music celebrities? Yes. Could our world survive without physicians? No. But physicians don't offer the intriguing entertainment of scandalous fame, **excessive** wealth, or strong visible power. For many, any thought that this argument has incited will be probably be forgotten, or at least put off, as it is now 8:03pm—hurry, you're three minutes late!

Words and Expressions

infatuation *n.* the state of being inspired with an intense but short-lived passion 热恋, 迷恋

consummate *v.* to complete; to make perfect 使结束, 使完美

cuisine *n.* food cooked in a certain way 菜肴, 饭菜

yearn *v.* to have an intense feeling of loss or lack and longing for sth. 怀念, 思慕, 渴望, 切盼

- aspire** *v.* to direct one's hopes or ambitions towards achieving sth. 渴望, 追求
- massive** *adj.* exceptionally large 大量的, 大规模的
- feeds off** 依靠……提供的东西维持(生活), 从……中取食
- plush** *adj.* richly luxurious and expensive (非正式)豪华的, 奢华的
- obsession** *n.* sth. fascinating 令人着迷的事物
- attorney** *n.* (chiefly US) a qualified lawyer (主美) 律师
- fawn** *v.* to give a servile display of exaggerated flattery or affection, typically in order to gain favour or advantage (人) 卑躬屈膝, 阿谀奉承
- meager** *adj.* lacking in quantity or quality 粗劣的, 不足的, 贫乏的
- invoke** *v.* to evoke or call forth, with or as if by magic 引起, 造成, 产生, 唤起
- enchant** *v.* to fill (someone) with great delight, charm 使陶醉, 使入迷
- rake** *v.* to collect, gather, or move with a rake or similar implement (用耙或类似器具) 耙, 把……耙拢
- bask** *v.* to revel in and make the most of (sth. pleasing) (喻) 沉浸在(令人愉快的环境中)
- limelight** *n.* the focus of public attention 公众瞩目的焦点
- platinum album** *n.* 白金唱片
- unflattering** *adj.* tending to reveal or represent unfavorably 不奉承的, 耿直坦率的
- tabloid** *n.* a newspaper having pages half the size of those of the average broadsheet, typically popular in style and dominated by headlines, photographs, and sensational stories 通俗小报
- celebrity** *n.* a famous person 名人, 名流
- harmonica** *n.* a small rectangular wind instrument with a row of metal reeds along its length, held against the lips and moved from side to side to produce different notes by blowing or sucking 口琴
- percussion** *n.* musical instruments played by striking with the hand or with a hand-held or pedal-operated stick or beater, or by shaking, including drums, cymbals, xylophones, gongs, bells, and rattles 打击乐器
- realm** *n.* a field or domain of activity or interest 界, 领域, 范围
- intriguing** *adj.* fascinating 引起好奇心的, 令人感兴趣的, 有迷惑力的
- gossip** *n.* casual or unconstrained conversation or reports about other people, typically involving details which are not confirmed as being true (关于他人的) 闲聊, 无拘束的谈话 (尤指有关细节未经证实的)
- scandal** *n.* an action or event regarded as morally or legally wrong and causing general public outrage 丑事, 丑闻
- shear** *v.* to cut off (sth. such as hair, wool, or grass), with scissors or shears 剪, 剪切
- snobby** *adj.* like a snob 势利的, 自命不凡的
- trail** *v.* to follow (a person or animal), typically by using marks, signs, or scent left behind (尤指根据痕迹, 气味) 追踪(人, 动物)
- paparazzi** *n.* <意> 无固定职业的摄影师