



คณะกรรมการการศึกษาศาสตร์ มหาวิทยาลัยศิลปากร

รหัสวิชา 03 วิชา ภาษาอังกฤษ

สอบวันเสาร์ที่ 27 ตุลาคม พ.ศ. 2550 เวลา 13.00 – 15.00 น.

ชื่อ-นามสกุล เลขประจำตัวสอบ

สถานที่สอบ ห้องสอบ

คำอธิบาย

1. ก่อนตอบคำถาม จงเขียนชื่อ-นามสกุล เลขประจำตัวสอบ สถานที่สอบ และห้องสอบในข้อสอบ
2. จงเขียนชื่อ-นามสกุล วิชาที่สอบ วันที่สอบ สถานที่สอบ ห้องสอบ เลขประจำตัวสอบ และรหัสวิชา พร้อมลงลายมือชื่อกำกับ ในช่องลายมือชื่อผู้เข้าสอบด้วยหมึก ในกระดาษคำตอบ
3. ข้อสอบทั้งหมดเป็นแบบปรนัย 4 ตัวเลือก มี 17 หน้า จำนวน 80 ข้อ แบ่งเป็น 4 ส่วน
ส่วนที่ 1 จำนวน 10 ข้อ จำนวน 3 หน้า
ส่วนที่ 2 จำนวน 10 ข้อ จำนวน 2 หน้า
ส่วนที่ 3 จำนวน 20 ข้อ จำนวน 2 หน้า
ส่วนที่ 4 จำนวน 40 ข้อ จำนวน 12 หน้า
4. ในการตอบ ให้ใช้ดินสอดำเบอร์ 2B ระบายวงกลมตัวเลือก ① ② ③ หรือ ④ ในกระดาษคำตอบให้เต็มวง (ห้ามระบายนอกวง) ในแต่ละข้อมีคำตอบที่ถูกต้องหรือเหมาะสมที่สุดเพียงคำตอบเดียว
ตัวอย่าง ถ้าตัวเลือก ② เป็นคำตอบที่ถูกต้อง ให้ทำดังนี้
① ● ③ ④
ถ้าต้องการเปลี่ยนตัวเลือกใหม่ ต้องลบรอยระบายในวงกลมตัวเลือกเดิมให้สะอาดหมดรอยดำเสียก่อน แล้วจึงระบายวงกลมตัวเลือกใหม่
5. ห้ามนำข้อสอบและกระดาษคำตอบออกจากห้องสอบ
6. ไม่อนุญาตให้ผู้เข้าสอบออกจากห้องสอบก่อนเวลาสอบผ่านไป 1 ชั่วโมง 30 นาที
7. ไม่อนุญาตให้ผู้เข้าสอบนำหนังสือพจนานุกรม (Dictionary) และพจนานุกรมอิเล็กทรอนิกส์ (Talking Dictionary) เข้าห้องสอบ

เอกสารนี้เป็นเอกสารสงวนลิขสิทธิ์ของคณะกรรมการการศึกษาศาสตร์ มหาวิทยาลัยศิลปากร

ห้ามเผยแพร่ อ้างอิง หรือ เฉลย ก่อนวันที่ 28 ตุลาคม พ.ศ. 2550



ข้อสอบแบบปรนัย 4 ตัวเลือก จำนวน 80 ข้อ ข้อละ 1.25 คะแนน

ส่วนที่ 1	Conversation	จำนวน 10 ข้อ	หน้าที่ 1 - 3
ส่วนที่ 2	Vocabulary & Structure	จำนวน 20 ข้อ	หน้าที่ 3 - 4
ส่วนที่ 3	Writing	จำนวน 20 ข้อ	หน้าที่ 4 - 5
ส่วนที่ 4	Reading Comprehension	จำนวน 40 ข้อ	หน้าที่ 6 - 17

1. Choose the appropriate response to complete each situation.

1. You buy a fantastic new coat from the shopping centre. Your friend likes it a lot, and wants to buy one for herself. When she asks how much you paid for it, you don't want to tell her about the exact price. So, you say politely "....."
 - a. Mind your own business.
 - b. It cost an absolute fortune.
 - c. You don't want to know.
 - d. Well, you can't afford it for sure.
2. You are late for the movie, and your roommate has to wait for you. When you see her, you say "....."
 - a. Sorry. I can't make it.
 - b. Sorry. I got held up in the traffic.
 - c. Oh, I'm glad that you're here.
 - d. Hey! Are you waiting for me?
3. You go out for lunch with your colleague. After finishing the meal, he finds out that he had forgotten his wallet at the office, so you say "....."
 - a. Are you kidding me?
 - b. You're unbelievable.
 - c. That's OK. Lunch is on me.
 - d. No, no. It's my round. What would you like?



4. You and your friend are talking about the weather. You say that you're fed up with the rainy season. Your friend agrees with you, so she says "....."
- a. Me, too. I'm longing for some sunshine.
 - b. Why don't we go for a picnic?
 - c. Yeah, it looks like rain.
 - d. That's a good idea. The break will do you good.
5. Your sister tells you that her best friend won't pay her back the money that she owes her. So, you say "....."
- a. Well, "Lend your money and lose a friend!"
 - b. Really? I don't know what you see in her.
 - c. Come on. Let me buy you a drink.
 - d. Calm down. She will be right back.
6. You are at the bookstore looking for a book for your father's birthday. You want to have the book wrapped. Then the staff says "....."
- a. One moment. I'll just look it up.
 - b. Yes, indeed. I'll take the price off.
 - c. I'm afraid the line's engaged at the moment. Do you want to hold?
 - d. Sorry. I can't make it then. What about a bit later?
7. While walking back home, you run into your classmate who lives a few kilometers away from you. He kindly offers you a lift, so you say "....."
- a. That's great. Would you drop me at the station?
 - b. Oh, you really make my day.
 - c. Look! You drive and I'll navigate from now on.
 - d. That's OK.



8. Your teacher is sick, and he can't come to teach, so when you hear that your test is unexpectedly cancelled, you say "....."

- a. Oh, really? How interesting!
- b. Wow! How amazing!
- c. What a crazy guy!
- d. Phew! What a relief!

9. Your best friend hears that you don't want to see her again. When you know that, you say "....."

- a. That's disgusting.
- b. Ouch! That really hurt!
- c. Uh! That's not true, it's nonsense.
- d. Ah! What a shame!

10. You don't do well in the final exam. So, when your classmates talk about it in the evening at the dorm, you say "....."

- a. Didn't I do OK in the test then?
- b. I can't believe how mean Mrs. Kim is.
- c. You're right, it wasn't exactly an exciting afternoon.
- d. What could I do? I didn't understand a thing.

2. Read the following passages and fill in the missing words.

The Teddy Bear

The teddy bear is a child's toy, a nice, soft stuffed animal suitable for cuddling. It is, (11), a toy with an interesting history behind it.

Theodore Roosevelt, or Teddy as he was (12) called, was president of the United States from 1901 to 1909. He was an unusually active man with varied (13), one of which was hunting. One day the president was invited to take part in a bear hunt; and inasmuch as Teddy was president, his hosts wanted to (14) that he caught a bear. A bear was (15), clunked over the head to knock it out, and tied to a tree; however, Teddy, who



really wanted to actually hunt, refused to shoot the bear and, (16), demanded that the bear be (17) from the ropes; that is, he demanded that the bear be set free.

The (18) attracted a lot of attention among journalists. First a cartoon - drawn by Clifford K. Berryman to make fun for this situation – appeared in the *Washington Post*, and the cartoon was widely (19) and reprinted throughout the country. Then toy manufacturers began producing a toy bear which they called a “teddy bear”. The teddy bear became the most widely (20) symbol of Roosevelt’s presidency.

- | | | | | |
|-----|---------------|-----------------|------------------|---------------|
| 11. | a. although | b. however | c. even if | d. otherwise |
| 12. | a. commonly | b. dramatically | c. traditionally | d. believably |
| 13. | a. activities | b. habits | c. pastimes | d. jobs |
| 14. | a. prove | b. ensure | c. please | d. relieve |
| 15. | a. captured | b. released | c. arrested | d. tortured |
| 16. | a. in fact | b. however | c. unfortunately | d. besides |
| 17. | a. hunted | b. tied up | c. shot | d. extricated |
| 18. | a. accident | b. tale | c. incident | d. fable |
| 19. | a. presented | b. distributed | c. spread | d. accepted |
| 20. | a. called | b. represented | c. recognized | d. remembered |

3. Find a mistake from each of the following sentences.

21. Until **recently**, California was **largest producer** of **oranges** in the United States.

- a. b. c. d.

22. *Alice in Wonderland*, first **published** in 1865 **has** since **being** translated **into** thirty languages.

- a. b. c. d.

23. The skeleton **of** a shark **is made** of cartilage **rather than having bone**.

- a. b. c. d.

24. **Modern art** is on **display** at the Guggenheim Museum, **a building** with an **unusually** design.

- a. b. c. d.

25. **According legend**, Betsy Ross **designed and sewed the first** American **flag**.

- a. b. c. d.

26. Dolphins and chimps **are like in that** they **have been shown** to have language skills.

- a. b. c. d.

27. The leek, a member of the lily family, has a mildest taste than the onion.
- a. b. c. d.
28. In several of his paintings, Edward Hicks depicted the Quaker farm in Pennsylvania where he spends his youth.
- a. b. c. d.
29. When is a flag hung upside down, it is an internationally recognized symbol of distress.
- a. b. c. d.
30. Amelia Earhart, the first woman to fly solo across the Atlantic, disappeared on June 1937 while attempting to fly around the world.
- a. b. c. d.
31. Unlike other architects of the early modern movement, Alvar Anlto stressed informality, personal expression, romantic and regionality in his work.
- a. b. c. d.
32. Operas can be broadly classified as either comedies or they are tragedies
- a. b. c. d.
33. The study demonstrates that neither experience or awareness will improve chances of success.
- a. b. c. d.
34. A well-composed baroque opera achieves a delicate balance by focusing alternately on the aural, visual, emotional, and philosophy elements
- a. b. c. d.
35. When children experience too much frustration, its behaviour ceases to be intergrated.
- a. b. c. d.
36. Five miles beyond the hills were a fire with its flames reaching up to the sky.
- a. b. c. d.
37. Peter Abelaid, a logician and theologian, was the controversialist teacher of his age.
- a. b. c. d.
38. Perhaps the most welcoming and friendly of the park's wild places is the live oak forest that surrounds the district's alone visitors' centre in Gulf Breeze.
- a. b. c. d.
39. A patient suffering from amnesia may had partial or total lost of memory.
- a. b. c. d.
40. The advertising campaign will be based on the recent completed study.
- a. b. c. d.



4. Reading the following passages and choose the best answer for each question

Passage I

It is a common sneer against contemporary architects that most of their work exists only on paper. But if that's supposed to be an insult, consider the extraordinary, paper-based career of Giovanni Giambattista Piranesi (1720–1778). Born near Venice and trained in the building arts by his uncle, a master architect and engineer, the ambitious Giambattista headed to Rome at the age of 20 - - just as a major construction boom was **tapering off**. One way the young architect could support himself through the downturn was by producing *vedute*, or views, of the city as tourist souvenirs. Inspired by the “speaking ruins” all around him - - eloquent, splendid fragments of the classical past - - Piranesi took up chalk and pen and began to compose dramatic architectural scenes of Rome, infused with his knowledge of archaeology and ancient history, but more important, by his rich imagination.

Piranesi gained fame with the 135 *vedute* he printed from the 1740s through the 1770s. These etchings, which exaggerate the grand scale and crumbling decay of Rome's ancient monuments, helped establish the Romantic image of the city that persisted in Europe through the 19th century. Piranesi's *Imaginary Prisons*, 16 surreal portrayals of cavernous interiors with bizarre machinery and endlessly repeating staircases and arches, hold a strong appeal today for viewers schooled in science fiction.

Less well known, however, than Piranesi's work as a graphic artist is his work as a designer of architecture, interiors, and furnishings. As early as his formative years in Venice, Piranesi was starting to **develop an extraordinary, profusely Baroque style** as a criticism to the current fashion for ornamental restraint. In his designs for side tables and chimneypieces, candelabra and church altars, fantastic *capricci* emerge from mingled Roman, Greek, Etruscan, and Egyptian motifs. At the root of this **eclecticism**, writes his biographer John Wilton-Ely, lay “Piranesi's belief in **the privilege of the designer's imagination.**”

41. When Piranesi was 20 years old, the construction boom in Rome was said to be **‘tapering off’** which means that the surge of architecture in the city was

- | | |
|----------------|----------------|
| a. fading away | b. growing |
| c. elevating | d. kicking off |

42. From the modern architects' point of view, Piranesi was not considered a good architect because

- a. he wasn't especially educated in this field
- b. he didn't get any degree
- c. most of his architectural works were paper-based
- d. most of his works weren't really practical



43. In the 19th century, European people's perception of the ancient city of Rome mostly
- a. based on Piranesi's drawing
 - b. came from the scattered decay all around the city
 - c. resulted from knowledge of archaeology and ancient history
 - d. persisted from the 1740s through the 1770s
44. When the author mentioned Piranesi's '*eclecticism*', he was referring to his
- a. artistic talent in combining motifs from different cultures
 - b. designs for side tables and chimneypieces
 - c. graphic designs
 - d. Baroque style
45. From the way Piranesi '*develop an extraordinary, profusely Baroque style*' when he was in Venice, we can assume that he was, in fact, not only an artist, but also
- a. an architect
 - b. a critic
 - c. a constructor
 - d. a mastermind
46. When John Wilton-Ely stated in his writing that Piranesi believed in '*the privilege of the designer's imagination*,' he
- a. underlined the significance of imagination for designers
 - b. highlighted the importance of a designer
 - c. stressed how to be a good designer
 - d. pointed out that a designer was privilege because of their imagination

Passage II

Behind all human behavior - - including attitudes to work - -are simple, basic needs. We seek food, shelter, security and order, affection and identification, success, self-respect and the chance for self fulfillment. Our needs go everywhere with us. ***We can't leave some at home and take others to work.***

In the work environment, we look for answers. An employer and employee have this in common and each should help the other to achieve these ends. To build this special kind of relationship, we have to review the way we communicate and the way we work.



We need to know our rights, and be able to recognize and take advantage of any opportunities, negotiate, and accept constructive criticism. Jobs vary widely, but a basic understanding of these building-blocks is vital to success in any job, and to our feeling of self-worth, achievement and well-being.

For women, there is also another issue to contend with; male colleague. Research has shown, again and again, that men usually have a more aggressive attitude to business, along with a less intuitive grasp of the needs of others. They also reveal less about themselves and enjoy practical jokes more than women. They smile and cry less, but have more need for rules and regulations, professional status and the chance to dominate. They are better at accepting criticism in the work place, but give less encouragement and reassurance to colleagues.

Few of us can have the exact job that we want, and we can't expect our working lives to run smoothly all the time. It's undeniable that there is still discrimination in the work place against color, race, age and sex. But we can try, to the best of our ability and with the help of others, to achieve all we can at work, and to create a happy, efficient working environment.

47. In the first paragraph, the writer reminds us of

- a. the need to rest at home occasionally
- b. employer's requirements
- c. various means of communication
- d. feelings and needs people have in common

48. The second paragraph emphasizes the significance of

- a. employers
- b. natural environment
- c. co-operation
- d. communion

49. The third paragraph advises us to

- a. be alert and open-minded
- b. avoid criticism of any kind
- c. change jobs at regular intervals
- d. take advantage of people's ignorance

50. The writer implies that women

- a. will have to make additional effort to adjust to work environment
- b. are better prepared for criticism
- c. work more efficiently than men
- d. have a less intuitive grasp of the needs of others



51. is taken for granted and very little can be done to alter the situation.

- a. Professional status
- b. Efficiency
- d. Discrimination
- d. Achievement

52. The main purpose of the text is to suggest ways to in the work place.

- a. eliminate discrimination
- b. enhance effective communication
- c. compete with male colleagues
- d. create more need for professional status

53. We can infer from the text that

- a. men are less sensitive to others' feelings but they are more disciplinary
- b. men smile more often but feel sad less frequently than women
- c. men would rather talk about themselves than listen to other people's talk
- d. men always do their best to boost self-confidence in their colleagues

Passage III

Family had always been important to him, and as William grew older it became more and more so. Not yet an obsession, his interest in his family's history began to take up so much of his leisure time, and his determination to trace the roots of his ancestry to preoccupy him to such an extent, that he himself started to worry. His wife, Lydia, complained - - admittedly in a light-hearted way - - that while her friends were golf to computer 'widows,' she felt like she had lost her husband to genealogy. And more than once his boss had caught him tracing a family tree or checking a date in a history book when he should have been drawing up contracts.

William's interest had been no more than casual until, one day, a bit of information turned up which led him to believe that he might be descended from the nobility, or even the royalty, of Poland. Why this idea intrigued him so much even he would have been hard put to say, but he felt he could not rest until he had proven that this was - - or was not - - the case. Not that

he intended to tack a title onto the front of his name if it did turn out to be true - - in fact he pitied people who tried to revitalized the nobility of their long-dead ancestors by calling themselves 'Count' or 'Lord' so-and-so. But he felt that when he finally fulfilled his lifelong ambition of visiting Poland, which his grandparents had left nearly a century before - - to stand in a great house or castle and be able to say, 'My family once lived here,' would be the ultimate thrill.



54. We know from the passage that William

- a. is determined to prove he is related to royalty
- b. knows all the facts of his family background
- c. believes that people should not try to revive the past
- d. spends all his time making family trees

55. William's wife

- a. has many friends who are widows
- b. feels rather neglected
- c. complains a lot
- d. shares William's interests

56. According to the author, William's interest in genealogy

- a. has remained constant
- b. used to be stronger
- c. has become a total obsession
- d. increased suddenly

57. Based on your reading of the passage,

- a. William has always known that his family was royal
- b. William has never visited Poland
- c. William believes he is a Count
- d. William is intrigued by royalty generally

58. It seems that William's interest

- a. sometimes distracts him from his work
- b. has destroyed his marriage
- c. infuriates his boss
- d. was handed down from his grandfather



Passage V

The miniscule paramecium is another well-known member of the protozoan family. This one-celled animal, which is *hardly detectable without the aid of a microscope*, thrives in bodies of fresh water. Like the amoeba, it is composed of a watery substance called protoplasm, which is clear on the surface and granular in the interior.

The term ‘slipper animalcule’ is often used to describe the paramecium because its shape resembles that of a shoe. Fine hairs called cilia cover its surface, adding to the appearance of a slipper. The paramecium moves rapidly through water by beating its cilia.

An interesting feature of the paramecium is its method of reproduction. It divides in two at the middle of its body, and the nucleus in each section divides as well. It then separates into two animals, which may later come together to exchange parts of their nuclei. This process of conjugation demonstrates the beginning stages of sexual reproduction.

59. The passage most likely discusses

- a. a formerly undiscovered protozoan animal
- b. a member of the protozoan family familiar to many people
- c. a member of an animal world containing more than one cell
- d. the characteristics of the amoeba

60. When the author states that paramecium is ‘*hardly detectable without the aid of a microscope*,’ he indicates that the protozoan is

- a. found in all freshwater areas
- b. invisible except in a laboratory setting
- c. so small that it can barely be seen by the eye
- d. unknown to all but the best of scientists

61. Without, a paramecium is immobilized.

- a. the tail
- b. other moving objects to attach to
- c. blowing streams of water behind it
- d. the fine hairs on its body



62. It can be inferred from the passage that the process of conjugation also applies to

- a. human reproduction
- b. the amoeba
- c. asexual reproduction
- d. nuclear activity

Passage VI

In the village of Roslin, just a couple of miles south of Edinburgh's bypass, lies one of the most remarkable pieces of church architecture in Scotland. Since its construction began in 1446 Rosslyn Chapel has evoked wonder and surprise with the beauty of its stonework.

Possibly the most surprising thing about Rosslyn is that it is only a small part of what its founder had in mind. Sir William St Clair's original intention in founding the Collegiate Church of St Matthew was to build a large cruxiform church with a tower at its centre.

Quality took precedence over speed and by the time of Sir William's death in 1484 only the walls of the choir of his church and parts of the east walls of the transepts had been built, together with the foundations of part of the nave. Sir William was buried in the incomplete choir which was subsequently roofed by his son and turned into a chapel, but work ceased on the rest of the church.

The chapel served as a family house of worship through most of the 1500s, though the St Clair's continued Catholicism after the Reformation in 1560 led to considerable tensions with the Kirk. The altars were finally destroyed in August 1592 and the chapel fell into disuse. During their attack on nearby Rosslyn Castle in 1650, Cromwell's troops used the chapel as stables, but left it otherwise unharmed.

Restoration was begun by James St Clair in 1736, who reglazed the windows and made the building weatherproof once more. More repairs followed through the 1800s, and in 1861 the 3rd Earl of Rosslyn restarted Sunday services at the chapel. The baptistry and organ loft were added to the west end in 1881.

The 1900s were a story of ongoing restoration of the chapel, some with *unwanted side-effects*. Work in the 1950s to weatherproof the roof led to dampness throughout the structure and in 1997 a free-standing steel roof was erected over the chapel to protect it and allow it to dry out.

This will eventually be removed, once the 1950s work has been undone. In the meantime it does tend to dominate external views of the chapel. The steel outer roof has no effect on the beauty of the chapel's interior, which for most visitors has always been its real attraction. And there is an unexpected bonus. A walkway below the steel roof allows close-up views of the upper parts of the outside of the chapel.



There are legends associated with Rosslyn Chapel's links with the Knights Templar. Sealed burial vaults below the chapel are thought to contain the remains of ten Barons of Rosslyn in their full armour. But some believe these vaults, or other parts of the chapel, may also contain the Holy Grail, or the Ark of the Covenant, or part of the actual cross on which Christ was crucified.

63. It can be assumed from the passage that Rosslyn Chapel

- a. is the most famous tourist spot in Scotland
- b. has not been really completed until now
- c. can now be seen in a large cruxiform
- d. is the true hiding place of the Holy Grail

64. The initial construction of the chapel was very slow because

- a. the plan of the chapel was very complicated
- b. the constructors cared so much about every details of the building
- c. Sir William was very choosy about the plan of the building
- d. Sir William died before the chapel could be finished

65. According to the above passage, Rosslyn Chapel has never been

- a. used for public congregation
- b. reshaped for military purposes
- c. a family private chapel
- d. a tourist spot

66. The roof of the chapel

- a. was added to the building under the order of Sir William's grand son
- b. was erected as per Sir William's initial plan
- c. was added up in 1997
- d. was added after the death of Sir William

67. Before the chapel was made a stable for Cromwell's troops, it was

- | | |
|--------------|-----------------------|
| a. reformed | b. deserted |
| c. destroyed | d. under construction |



68. The steel roof was constructed in order to
- a. protect the chapel from dampness outside
 - b. keep the dampness
 - c. protect the real roof
 - d. provide a walkway for tourists
69. When the author mentions the ‘*unwanted side-effects*,’ he is referring to
- a. a steel roof over the chapel
 - b. a walkway below the steel roof
 - c. the upper parts of the outside of the chapel
 - d. the vaults in the wall
70. Without, it would be almost impossible for tourists to observe the upper parts of the outside of the chapel.
- a. the mistake occurred during one of the restorations
 - b. a large budget
 - c. Cromwell’s troops using the chapel as stables
 - d. the incomplete choir

Passage VII

In the last decade, Boston has become a major global financial center, smaller in size to only New York, London and Tokyo, but *it would be a stretch at best to name an important architectural creation that has received much worldwide acclaim*. Incredibly, this lag exists in a city that even when it was suffering economic decline was home to outstanding architecture. At Copley Square alone Boston has three buildings -- the Boston Public Library by McKim, Mead and White, Trinity Church by H. H. Richardson and the Hancock Tower by Harry Cobb of Pei, Cobb & Freed -- that in their day were among the best known and most important examples of American architecture.

Where once Boston enjoyed standing out architecturally, it seems now to want to fit in. And, in Boston, 'fitting in' means what my colleague Richard Marshall calls the 'aesthetic of the acceptable, the safe and the known', which in Boston usually means red brick referencing Boston's nineteenth-century architecture and rejecting the modern or different. It is a city whose builders (architects and developers) with all their considerable talent and imagination seem unable to provide the new or the distinctive in their architecture. Even as Boston expands its global reach and becomes like everywhere else and home to brand name stores, up-scale in city malls, boutique restaurants and a rapidly gentrifying center, its conservatism does keep it unique. Where in other cities new developments like Niketown add architectural attraction, in Boston it is just another reddish



building trying desperately to fit into its surrounding context. New high-tech firms while creating cutting-edge technologies have to build the most banal and conservative of buildings. Take for example Genzyme, a new biotechnology firm, which has built as its new headquarters a mock red brick nineteenth-century warehouse masquerading as a cathedral. When you live in Boston long enough, you begin to ask why does contextual have to be so boring -- even architecturally oppressive?

Why Boston today is so suspicious of the modern and the new is a mystery. Boston has a wonderful legacy of fine and successful buildings from the '60s when it was a center of Modernism and the new in America. The Carpenter Art Center by Le Corbusier (his only building in America), Aalto's MIT Dorm, Saarinen's Chapel and Kresge Auditorium, Ben Thompson's Design Research Building are all wonderfully urban and still well used and appreciated. Walter Gropius at the GSD educated a whole raft of important Modernists during this period. Add to that the somewhat later design for the Christian Science Center with its wonderfully urbane public space. The winners certainly outpace the losers in this period. Bostonians still talk about the Hancock Tower's problems with falling glass while visitors to the city look at it with mouths agape.

Communities might be forgiven their suspicion of any urban design interventions. As architect Carol Burns has pointed out, the memory is still strong of the (a) caused by the West End Urban Renewal Project which displaced over 30,000 people and replaced them with the most banal of modern buildings in a park. But it is not so clear to me that the political 'leadership' that might help Bostonians rethink their city as it enters the new millennium should so rarely lead but prefer instead to wait for the support of the community. Nor is it so clear that the local architectural community should be so unwilling to challenge Boston's conservatism.

In Boston, projects that would take a reasonably long time to develop elsewhere often appear to take forever Long debates and community objections more often than not sap initial energy. Projects like the convention center, amends the potentially interesting design proposal by Rafael Vinoly because of lack of funds. The suppression of the Central Artery, a major highway through the center of the city that originally called for plans for creating a new and bold landscape for Boston, is also due to funding.

That *communities act* as guardians of traditional spaces and places might be beneficial in a world in which change, no matter its consequences, is often the benchmark of the good. But it isn't so if just about any community group is allowed to act as a brake on most any design that does not fit into their conservative view of their self-interest. A recent imaginative design for the Boston Center for the Arts that will knit together what has been a blight on one of Boston's more energetic neighborhoods has been put on hold for about two years by a community of a few house owners who feel that the service entrance will create too much traffic. Architecture and urban design is thus forced to respond not only to public confrontations but just about any public comment no matter how small or self-interested.



71. When the author stated that '*it would be a stretch at best to name an important architectural creation that has received much worldwide acclaim.*', he was referring to the fact that the city
- a. has plenty of extraordinary building
 - b. lack outstanding architectures
 - c. is full of modern architectures
 - d. has always been acclaimed for its beautiful architectures
72. We can assumed that buildings mentioned in the first paragraph
- a. have been well-preserved as tourist attractions
 - b. are now considered out-of-date
 - c. need to be renovated
 - d. are worldwide acclaimed for their architectural creation
73. According to the passage, architectures in Boston can be accepted by the people only when they are
- a. safe and familiar
 - b. safe and cheap
 - c. modern and cheap
 - d. modern and convenient
74. Boston architectures were well-known for it in the 60's.
- a. conservatism
 - b. naturalism
 - c. modernism
 - d. cubism
75. The auther admires Boston for its
- a. architectural uniqueness
 - b. preservation of old buildings
 - c. preservation of public space
 - d. artistic architectures



76. The word can be put in blank (a)
- a. devastation
 - b. development
 - c. construction
 - d. admiration
77. If a new building is to be built in Boston, objection would likely come from Bostonians if.....
- a. most parts of the building comprised glass
 - b. the construction meant a lot of money
 - c. it was to be surrounded by traditional spaces
 - d. it was to be used as convention center
78. In the author's point of view, Boston's '*communities act*' is
- a. an obstacle to the city's architectural creation
 - b. the sole protection Bostonians used against modernism
 - c. just and fair
 - d. beneficial for public
79. According to the passage, is not the obstacles to Boston's architectural development.
- a. the Bostonian's conservatism
 - b. funding
 - c. community objections
 - d. urban design
80. The author thinks that architectures in Boston
- a. do not parallel the status of the city
 - b. reflect the image of the city as a major global financial center
 - c. define the image of the United States as a world leader
 - d. illustrate the city as the capital of democracy