

华中科技大学

二〇〇五年招收硕士研究生入学考试试题

考试科目: 综合英语

适用专业: 英语语言文学、外国语言学及应用语言学

(除画图题外, 所有答案都必须写在答题纸上, 写在试题上及草稿纸上无效, 考完后试题随答题纸交回)

I. Replace the following underlined words with simple, everyday words or expressions (30 marks)

1. The camels are the largest and finest I have ever seen, and in superb condition — muscular, massive and stately.
2. The radiation levels will also increase — to the point that all animal and plant life will face a new threat to their survival.
3. Have you ever seen a lame animal sidle up to someone who is ignorant enough to be kind of him?
4. She talked a blue streak over the sweet potatoes.
5. Moving beyond phase one, into what Caruso calls “true interactive,” will require major changes in the technological and regulatory infrastructure.
6. It is also a plus for the ship-owners not to be dependent on only one customer.
7. The men methodically prepared for the hurricane.
8. I had not been five minutes on Moroccan soil before I noticed the overloading of the donkeys and was infuriated by it.
9. The charm of conversation is that it does not really start from anywhere, and no one has any idea where it will go as it meanders or leaps and sparkles or just glows.
10. “I’ll never do that again,” she promised contritely.
11. The image it reveals is not the worn and battered face that stares from Leonardo’s self-portrait much less the one that stares, bleary and uninspired, every morning from the bathroom mirror.
12. It is impossible to put down the wallpaper that defaces the average American home of the lower middle class to mere inadvertence, or to the obscene humor of the manufacturers.

Three recordings illustrate Coltrane's energizing explorations. Recording *Kind of Blue* with Miles Davis, Coltrane found himself outside bop, exploring modal melodies. Here he played surging, lengthy solos built largely around repeated motifs—an organizing principle unlike that of free jazz saxophone player Ornette Coleman, who modulated or altered melodies in his solos. On *Giant Steps*, Coltrane debuted as leader, introducing his own compositions. Here the sheets of sound, downbeat accents, repetitions, and great speed are part of each solo, and the variety of the shapes of his phrases is unique. Coltrane's searching explorations produced solid achievement. *My Favorite Things* was another kind of watershed. Here Coltrane played the soprano saxophone, an instrument seldom used by jazz musicians. Musically, the results were astounding. With the soprano's piping sound, ideas that had sounded dark and brooding acquired a feeling of giddy fantasy.

When Coltrane began recording for the Impulse label, he was still searching. His music became raucous, physical. His influence on rockers was enormous, including Jimi Hendrix, the rock guitarist, who following Coltrane, raised the extended guitar solo using repeated motifs to a kind of rock art form.

65. The primary purpose of the passage is to

- (A) discuss the place of Coltrane in the world of jazz and describe his musical explorations
- (B) examine the nature of bebop and contrast it with improvisational jazz
- (C) analyze the musical sources of Coltrane's style and their influence on his work
- (D) acknowledge the influence of Coltrane's music on rock music and rock musicians

66. The author implies that which of the following would have been an effect of Coltrane's having chosen to play the tenor rather than the soprano saxophone on *My Favorite Things*?

- (A) The tone of the recording would have been more somber.
- (B) The influence of bebop on the recording would have been more obvious
- (C) The music on the recording would have sounded less raucous and physical
- (D) His influence on rock music might have been less pervasive.

67. Which of the following best describes the organization of the fourth paragraph?

- (A) A thesis referred to earlier in the passage is mentioned and illustrated with three specific examples
- (B) A thesis is stated and three examples are given each suggesting that a correction needs to be made to a thesis referred to earlier in the passage
- (C) A thesis referred to earlier in the passage is mentioned, and three examples are presented and ranked in order of their support of the thesis.
- (D) A thesis is stated, three seemingly opposing examples are presented, and their underlying correspondence is explained

68. According to the passage, John Coltrane did all of the following during his career EXCEPT

- (A) improvise on melodies from a number of different cultures
- (B) spend time improving his technical skills
- (C) experiment with the sounds of various instruments
- (D) eliminate the influence of bebop on his own music

69. The author mentions the work of Ornette Coleman in the fourth paragraph in order to do which of the following?

- (A) Expand the discussion by mentioning the work of a saxophone player who played in Coltrane's style.
- (B) Compare Coltrane's solos with the work of another jazz artist.
- (C) Support the idea that rational organizing principles need to be applied to artistic work.
- (D) Show the increasing intricacy of Coltrane's work after he abandoned bebop

70. According to the passage, a major difference between Coltrane and other jazz musicians was the

- (A) degree to which Coltrane's music encompassed all of jazz
- (B) repetition of motifs that Coltrane used in his solos
- (C) number of his own compositions that Coltrane recorded
- (D) indifference Coltrane maintained to musical technique

V. Cloze test: choose the right word with the right form from the list given below for each blank (30 marks).

a number of	consequence	inexorable	resort
about	credulous	instantly	reverie
accordingly	debunk	involve	ritual
address	engage	little	scholarship
artificial	exclusion	mischievous	subsequences
as it happens	flaccid	of	suitably
canon	for example	on the block	superficially
cardinal	in	pedagogical	that
censorship	in addition,	rampant	unfortunate
condolence	indolence	range	vaccinate

It is possible for students to obtain advanced degrees in English while knowing little or nothing about traditional scholarly methods. The (71)_____ of this neglect of traditional scholarship are particularly (72)_____ for the study of women writers. If the canon, the list of authors whose works are most widely taught, is ever to include more women, scholars must be well trained (73)_____ historical scholarship and textual editing. Scholars, who do not know how to read early manuscripts, locate rare books, establish a sequence of editions, and so on are bereft (74)_____ crucial tools for revising the (75)_____.

(76)_____ such concerns, an experimental version of the traditional scholarly methods course was designed to raise students' consciousness about the usefulness of traditional learning for any modern critic or theorist. To minimize the (77)_____ aspects of the conventional course, the usual procedure of assigning a large number of small problems drawn from the entire range of historical periods was abandoned, though this procedure has the obvious advantage of at least (78)_____ familiarizing students with a wide range of reference sources. Instead students were (79)_____ in a collective effort to do original work on a neglected eighteenth-century writer, Elizabeth Griffith, to give them an authentic experience of literary (80)_____ and to inspire them to take responsibility for the quality of their own work.

Griffith's work presented (81)_____ advantages for this particular (82)_____ purpose. First, the body of extant scholarship on Griffith was so tiny that it could all be read in a day; thus students spent (83)_____ time and effort mastering the literature and had a clear field for their own discoveries. Griffith's play *The Platonic Wife* exists in three versions, enough to provide illustrations of editorial issues but not too many for beginning students to manage. (84)_____, because Griffith was successful in the eighteenth century, as her continued productivity and favorable reviews demonstrate her (85)_____ from the canon and virtual disappearance from literary history also helped raise issues concerning the current canon.

The (86)_____ of Griffith's work meant that each student could become the world's leading authority on a particular Griffith text. (87)_____, a student studying Griffith's *Wife in the Right* obtained a first edition of the play and studied it for some weeks. This student was (88)_____ shocked and outraged to find its title transformed into *A Wife in the Night* in Watt's *Bibliotheca Britannica*. Such experiences, inevitable and common in working on a writer to whom so little attention has been paid, serve to (89)_____ the student — I hope for a lifetime — against (90)_____ use of reference sources.

VI. Read the following passage carefully and then answer the questions in the end. (20 marks)

The four main arguments advanced against the death penalty are:

- 1) punishment for crime is a primitive idea rooted in revenge;
- 2) capital punishment does not deter;
- 3) judicial error being possible, taking life is an appalling risk;
- 4) a civilized state, to deserve its name, must uphold, not violate, the sanctity of human life.

I entirely agree with the first pair of propositions, which is why, a moment ago, I replaced the term capital punishment with "judicial homicide." The uncontrollable brute whom I want put out of the way is not to be punished for his misdeeds, nor used as an example or a warning; he is to be killed for the protection of others, like the wolf that escaped not long ago in a Connecticut suburb. No anger, vindictiveness or moral conceit need preside over the removal of such dangers. But a man's inability to control his violent impulses or to imagine the fatal consequences of his acts should be a presumptive reason for his elimination from society. This generally covers drunken driving and teen-age racing on public highways, as well as incurable obsessive violence; it might be extended to other acts that destroy, precisely, the moral basis of civilization.

But why kill? I am ready to believe the statistics tending to show that the prospect of his own death does not stop the murderer. For one thing he is often a blind egotist, who cannot conceive the possibility of his own death. For another, detection would have to be infallible to deter the more imaginative who, although afraid, think they can escape discovery. Lastly, as Shaw long ago pointed out, the right one. So, once again, why kill: if I agree that moral progress means an increasing respect for human life, how can I oppose abolition?

I do so because on this subject of human life, which is to me the heart of the controversy, I find the abolitionist inconsistent, narrow or blind. The propaganda for abolition speaks in hushed tones of the sanctity of human life, as if the mere statement of it as an absolute should silence all opponents who have any moral sense. But most of the abolitionists belong to nations that spend half their annual income on weapons of war and that honor research to perfect means of killing. These good people vote without a qualm for the political parties that quite sensibly arm their country to the teeth. The West today does not seem to be the time or place to invoke the absolute sanctity of human life. As for the clergymen in the movement, we may be sure from the experience of two previous world wars that they will bless our arms and pray for victory when called upon, the sixth commandment notwithstanding.

taken from "In Favor of Capital Punishment" by J. Barzun.

91. What is the central idea of the above passage? Do you agree or not? Why or why not? (*no more than 200 words; 10 marks*)
92. What type of writing (description, narration, exposition or argumentation) is it? And what methods were used to develop the idea in this passage? Give your comments on the effectiveness of the methods. (*5 marks*)
93. How did the writer achieve coherence and cohesion? (*5 marks*)

13. It is the existence of the child, and their knowledge of its existence, that makes possible the nobility of their architecture, the poignancy of their music, the profundity of their science.
14. They probably believe that the Admass "Good Life" is a fraud on all counts.
15. I raise the question not indeed to recommend the prophylactic execution of potential murderers.
16. She went up stairs and rifled through Gloria's things to try some of her make-up.
17. In these and her historical plays the author made a point of making her characters speak in modern idiom.
18. University lecturers, politicians, trade unionists and show-business figures rubbed shoulders with the citizens of Dublin in an attempt to drive home a message of peace to the men of violence.
19. With all sense of distance blotted out by the night, their car slapped over the deserted tarmac.
20. Vincent decided not to hang about for the landlord, but head back on foot the way they had come.
21. Nonetheless, he felt annoyed at Eleanor for trying to wring sympathy out of him in this way.
22. Today, the remarkably well-preserved ruins of the church, Abbot's House and Infirmary are set in an attractive, wooded park ---- though surrounded by an incongruous mass of streets and factories.
23. Europe's supercomputing industry has received a boost with unveiling by German company Parsytec of plans for a new range of parallel machines.
24. The document, widely touted around unit trust groups, raises serious questions about the role of the managers and the trustees in informing the unit holders of the problems.
25. They looked squarely and intently at each other for a full minute, as blankly as strangers, trying each other for traces of concession or agreement or affection, even.
26. She does have affection for him but is not over-impressed with his success as a writer and she speaks directly from her own experience rather than any vicarious sensations.
27. The clinging nature of her garments was borne in on her with horrifying clarity as her startled gaze caught the back end of his grin.
28. Clearly, it is important to consider each of the ways in which you can safeguard your equipment because it is no use avoiding all the flying hazards if you are going to write off your glider on the ground.
29. Whatever the views of Shinwell and others about the lies which he had told about his previous career, he was evidently unsurpassed as a demagogue and agitator.
30. Most atheists were in favor of abolishing blasphemy while nearly all Muslims wanted it to cover Islam.

II. Read the following paragraphs carefully and then paraphrase the underlined sentences. (20 marks)

(31) Mark Twain honed and experimented with his new writing muscles, but he had to leave the city for a while because of some scathing columns he wrote. Attacks on the city government, concerning such issues as mistreatment of Chinese, so angered officials that he fled to the goldfields in the Sacramento Valley. His descriptions of the rough-country settlers there ring familiarly in modern world accustomed to trend setting on the West Coast. "It was a splendid population – for all the slow, sleepy, sluggish-brained sloths stayed at home..." (32) It was that population that gave to California a name for getting up astounding enterprises and rushing them through with a magnificent dash and daring and a recklessness of cost or consequences, which she bears unto this day – and when she projects a new surprise, the grave world smiles as usual, and says 'Well, that is California all over.'"

(33) Even though it is sometimes hard to see their meaning, we have by now all witnessed surprising experiences that signal the damage from our assault on the environment – whether it's the new frequency of days when the temperature exceeds 100 degrees, the new speed with which the sun burns our skin, or the new constancy of public debate over what to do with growing mountains of waste. But our response to these signals is puzzling. Why haven't we launched a massive effort to save our environment? To come at the question another way: why do some images stale us into immediate action and focus our attention on ways to respond effectively? And (34) why do other images, though sometimes equally dramatic, produce instead a kind of paralysis, focusing our attention not on ways to respond but rather on some convenient, less painful distraction?

To have discarded, as I believe, all usual frailties, to have become incapable of envy, ambition, malice, the desire to score off my neighbor, to enjoy this purification even as I enjoy the clean voluptuousness of the warm breeze on my skin and the cool support of the water. (35) Thus, I imagine, must the pious feel cleansed on leaving the confessional after the solemnity of absolution.

This is the unexpected kind of remark that makes me like the Colonel; there is a touch of rough poetry about him. (36) I like also the out-of-way information which he imparts from time to time without insistence; he has traveled much, and has used his eyes and kept his ears open. I have discovered also that he knows quite a lot about sea-birds; he puts me right about the different sorts of gull, and tells me very nicely that that couldn't possibly be an albatross, not in these waters.

Thus in a changing world youth was faced with the challenge of bringing our mores up to date. But (37) at the same time it was tempted, in American at least, to escape its responsibilities and retreat behind an air of naughty alcoholic sophistication and a pose of bohemian immorality.

(38) The faddishness, the wild spending of money on transitory pleasures and momentary novelties, the hectic air of gaiety, the experimentation in sensation – sex, drugs, alcohol, perversions – were all part of the pattern of escape, an escape made possible by a general prosperity and a postwar fatigue with politics, economic restrictions, and international responsibilities. (39) Prohibition afforded the young the additional opportunity of making their pleasures illicit, and the much-publicized orgies and defiant manifestoes of the intellectuals crowding into Greenwich Village gave them a pattern and a philosophic defense for their escapism. And (40) like most escapist sprees, this one lasted until the money ran out, until the crash of the world economic structure at the end of the decade called the party to a halt and forced the revelers to sober up and face the problems of the new age.

III. Read the following sentences carefully and then identify the figures of speech used in them (10 marks)

41. The faces of small children are amiably sticky; in the benign grey beard of a man a couple of crumbs of rich pastry are entangled.
42. America has shown us too many exhausted salesmen taking refuge in bars and breaking up their homes.
43. Against Admass, at least superficially, Englishness seems a poor shadowy show ---- a faint pencil sketch beside a poster in full color.
44. A pessimist is one who makes difficulties of his opportunities; an optimist is one who makes opportunities of his difficulties.
45. The instant riches of a mining strike would not be his in the reporting trade, but for making money, his pen would prove mightier than his pickax.
46. The coastline may be precipitous bluffs of a low-lying arid stretch with miles of white sandy beach, very bleached and barren.
47. As cold waters to a thirsty soul, so is good news from a far county.
48. These coasts remind me of people; either they are forbidding and unapproachable, or else they present no mystery and show all they have to give at a glance.
49. If not always in a hot mood to smash, the sea is always stealthily ready for a drowning.
50. The American, though he dresses like an Englishman, is not an Englishman in his mind, in his aspirations, in his tastes, or in his politics.

IV. Read the following 3 passages carefully and then choose the one best answer to each question that best fits into the passage. (40 marks)

Passage 1

When we consider great painters of the past, the study of art and the study of illusion cannot always be separated. By illusion I mean those contrivances of line color, line, shape, and so forth that lead us to see marks on a flat surface as depicting three-dimensional objects in space. I must emphasize that I am not making a plea, disguised or otherwise, for the exercise of illusionist tricks in painting today, although I am, in fact,

rather critical of certain theories of non-representational art. But to argue over these theories would be to miss the point. That the discoveries and effects of representation that were the pride of earlier artists have become trivial today I would not deny for a moment. Yet I believe that we are in real danger of losing contact with past masters if we accept the fashionable doctrine that such matters never had anything to do with art. The very reason why the representation of nature can now be considered something commonplace should be of the greatest interest to art historians. Never before has there been an age when the visual image was so cheap in every sense of the word. We are surrounded and assailed by posters and advertisements, comics and magazine illustrations. We see aspects of reality represented on television, postage stamps, and food packages. Painting is taught in school and practiced as a pastime, and many modest amateurs have mastered tricks that would have looked like sheer magic to the fourteenth-century painter Giotto. Even the crude colored renderings on a cereal box might have made Giotto's contemporaries gasp. Perhaps there are people who conclude from this that the cereal box is superior to a Giotto; I do not. But I think that the victory and vulgarization of representational skills create a problem for both art historians and critics.

In this connection it is instructive to remember the Greek saying that to marvel is the beginning of knowledge and if we cease to marvel we may be in danger of ceasing to know. I believe we must restore our sense of wonder at the capacity to conjure up by forms, lines, shades, or colors those mysterious phantoms of visual reality we call "pictures." Even comics and advertisements, rightly viewed, provide food for thought. Just as the study of poetry remains incomplete without an awareness of the language of prose, so, I believe, the study of art will be increasingly supplemented by inquiry into the "linguistics" of the visual image. The way the language of art refers to the visible world is both so obvious and so mysterious that it is still largely unknown except to artist, who use it as we use all language – without needing to know its grammar and semantics.

51. The author of the passage explicitly, disagrees with which of the following statements

- (A) In modern society even nonartists can master techniques that great artists of the fourteenth century did not employ.
- (B) The ability to represent a three-dimensional object on a flat surface has nothing to do with art.
- (C) In modern society the victory of representational skills has created a problem for art critics.
- (D) The way that artists are able to represent the visible world is an area that needs a great deal more study before it can be fully understood.

52. The author suggests which of the following about art historians?

- (A) They do not believe that illusionist tricks have become trivial.
- (B) They generally spend little time studying contemporary artists.
- (C) They have not given enough consideration to how the representation of nature has become commonplace.
- (D) They generally tend to argue about theories rather than address substantive issues.

53. Which of the following best states the author's attitude toward comics, as expressed in the passage?
- (A) They constitute an innovative art form.
 - (B) They can be a worthwhile subject for study.
 - (C) Their visual structure is more complex than that of medieval art.
 - (D) They can be understood best if they are examined in conjunction with advertisements.
54. The author's statement regarding how artists use the language of art implies that
- (A) artists are better equipped than are art historians to provide detailed evaluations of other artists' work
 - (B) many artists have an unusually quick, intuitive understanding of language
 - (C) artists can produce works of art even if they cannot analyze their methods of doing so
 - (D) artists of the past, such as Giotto, were better educated about artistic issues than were artists of the author's time
55. The passage asserts which of the following about commercial art?
- (A) There are many examples of commercial art whose artistic merit is equal to that of great works of art of the past.
 - (B) Commercial art is heavily influenced by whatever doctrines are fashionable in the serious art world of the time.
 - (C) The line between commercial art and great art lies primarily in how an image is used, not in the motivation for its creation.
 - (D) The pervasiveness of contemporary commercial art has led art historians to undervalue representational skills.
56. Which of the following can be inferred from the passage, about the adherents of "certain theories of nonrepresentational art"?
- (A) They consider the use of illusion to be inappropriate in contemporary art.
 - (B) They do not agree that marks on a flat surface can ever satisfactorily convey the illusion of three-dimensional space.
 - (C) They do not think that the representation of nature was ever the primary goal of past painters.
 - (D) They concern themselves more with types art such as advertisements and magazine illustrations than with traditional art.
57. It can be inferred from the passage that someone who wanted to analyze the "grammar and semantics" of the language of art would most appropriately comment on which of the following?
- (A) The relationship between the drawings in a comic strip and the accompanying text

- (B) The sociological implications of the images chosen to advertise a particular product
- (C) The degree to which various colors used in different versions of the same poster would attract the attention of passersby
- (D) The particular juxtaposition of shapes in an illustration that makes one shape look as though it were behind another

Passage 2

About a century ago, the Swedish physical scientist Arrhenius proposed a law of classical chemistry that relates chemical reaction rate to temperature. According to the Arrhenius equation, chemical reaction are increasingly unlikely to occur as temperatures approach absolute zero, and at absolute zero (zero degrees Kelvin, or minus 273 degrees Celsius) reactions stop. However, recent experimental evidence reveals that although the Arrhenius equation is generally accurate in describing the kind of chemical reaction that occurs at relatively high temperatures, at temperatures closer to zero a quantum mechanical effect known as tunneling comes into play; this effect accounts for chemical reactions that are forbidden by the principles of classical chemistry. Specifically, entire molecules can "tunnel" through the barriers of repulsive forces from other molecules and chemically react even though these molecules do not have sufficient energy, according to classical chemistry, to overcome the repulsive barrier.

The rate of any chemical reaction, regardless of the temperature at which it takes place, usually depends on a very important characteristic known as its activation energy. Any molecule can be imagined to reside at the bottom of a so called potential well of energy. A chemical reaction corresponds to the transition of a molecule from the bottom of one potential well to the bottom of another. In classical chemistry, such a transition can be accomplished only by going over the potential barrier between the wells, the height of which remains constant and is called the activation energy of the reaction. In tunneling, the reacting molecules tunnel from the bottom of one to the bottom of another well without having to rise over the barrier between the two wells. Recently researchers have developed the concept of tunneling temperature: the temperature below which tunneling transitions greatly outnumber Arrhenius transitions, and classical mechanics gives way to its quantum counterpart.

This tunneling phenomenon at very low temperatures suggested my hypothesis about a cold prehistory of life: the formation of rather complex organic molecules in the deep cold of outer space, where temperatures usually reach only a few degrees Kelvin. Cosmic rays (high energy protons and other particles) might trigger the synthesis of simple molecules, such as interstellar formaldehyde, in dark clouds of interstellar dust. Afterward complex organic molecules would be formed, slowly but surely, by means of tunneling. After I offered my hypothesis, Hoyle and Wickramasinghe argued that molecules of interstellar form aldehyde have indeed evolved into stable polysaccharides such as cellulose and starch. Their conclusions, although strongly disputed, have generated excitement among investigators such as myself who are proposing that the galactic clouds are the places where the prebiological evolution of compounds necessary to life occurred.

58. The author of the passage is primarily concerned with
- (A) describing how the principles of classical chemistry were developed
 - (B) initiating a debate about the kinds of chemical reactions required for the development of life
 - (C) explaining how current research in chemistry may be related to broader biological concerns
 - (D) clarifying inherent ambiguities in the laws of classical chemistry
59. According to the passage, classical chemical reactions and tunneling reactions are alike in which of the following ways?
- (A) In both types of reactions, reacting molecules have to rise over the barrier between the two wells.
 - (B) In both types of reactions, a transition is made from the bottom of one potential well to the bottom of another.
 - (C) In neither type of reaction does the height of the barrier between the wells remain constant.
 - (D) In neither type of reaction does the rate of a chemical reaction depend on its activation energy.
60. According to the Arrhenius equation as discussed in the passage, which of the following statements about chemical reactions is true?
- (A) Chemical reactions are less likely to occur at temperatures close to absolute zero.
 - (B) In some cases the rate of a chemical reaction is related to temperature and in other cases it is not.
 - (C) Chemical reactions frequently occur at a few degrees above absolute zero, but they are very unpredictable.
 - (D) The rate of a chemical reaction depends on many other factors besides temperature.
61. The author's attitude toward the theory of a cold pre-history of life can best be described as
- (A) neutral
 - (B) skeptical
 - (C) mildly positive
 - (D) pointedly critical
62. The author's hypothesis concerning cold prehistory of life would be most weakened if which of the following were true?
- (A) Cosmic rays are unlikely to trigger the formation of simple molecules.
 - (B) Tunneling occurs only in a narrow band of temperatures around zero degrees Kelvin.
 - (C) The synthesis of interstellar formaldehyde can be activated by means other than cosmic rays.
 - (D) Classical chemical reactions do not occur at temperatures close to absolute zero.

63. Which of the following best describes the hypothesis of Hoyle and Wickramasinghe as it is presented in the passage?

- (A) Cosmic rays can directly synthesize complex organic molecules.
- (B) The galactic clouds are the places where prebiological evolution of compounds necessary to life occurred.
- (C) Interstellar formaldehyde can be synthesized by tunneling.
- (D) Molecules of interstellar formaldehyde can evolve into complex organic molecules.

64. Which of the following best describes the organization of the first two paragraphs of the passage?

- (A) The author cites a basic principle of classical chemistry and then describes the research from which that principle was developed.
- (B) The author cites an apparent contradiction to the principles of classical chemistry and then explains the process of a chemical reaction to show there is in fact no contradiction.
- (C) the author describes the role of heat in chemical reactions and then offers a detailed explanation of its function.
- (D) The author presents a law of classical chemistry in order to introduce a kind of chemical reaction that differs from it and then explains the essential difference between the two.

Passage 3

Proponents of different jazz styles have always argued that their predecessors, musical style did not include essential characteristics that define jazz as jazz. Thus, 1940's swing was belittled by beboppers of the 1950's, who were themselves attacked by free jazzers of the 1960's. The neoboppers of the 1980's and 1990's attacked almost everybody else. The titanic figure of Black saxophonist John Coltrane has complicated the arguments made by proponents of styles from bebop through neobop because in his own musical journey he drew from all those styles. His influence on all types of jazz was immeasurable. At the height of his popularity, Coltrane largely abandoned playing bebop, the style that had brought him fame, to explore the outer reaches of jazz.

Coltrane himself probably believed that the only essential characteristic of jazz was improvisation, the one constant in his journey from bebop to open-ended improvisations on modal, Indian, and African melodies. On the other hand, this dogged student and prodigious technician—who insisted on spending hours each day practicing scales from theory books—was never able to jettison completely the influence of bebop, with its fast and elaborate chains of notes and ornaments on melody.

Two stylistic characteristics shaped the way Coltrane played the tenor saxophone, he favored playing fast runs of notes built on a melody and depended on heavy, regularly accented beats. The first led Coltrane to "sheets of sound," where he raced faster and faster, pile-driving notes into each other to suggest stacked harmonies. The second meant that his sense of rhythm was almost as close to rock as to bebop.