

Dipartimento di Studi Umanistici

Lingua e Traduzione Inglese I per Lauree Magistrali

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Pagina Facebook (Gruppo chiuso): Lingua e Traduzione Inglese I (Magistrali Arte, Sc.Storiche e Filosofiche)

Programma del corso e d'esame

Durata del corso: 42 ore

Crediti: 6 CFU

Inizio corso: 9 Ottobre 2017

Orario : Lunedì 11-13- Aula Fac 1

Venerdì: 11-13 Aula Fac 1

Ricevimento: da definire (ex ufficio tutor Dams cubo 17/b 5° piano)

Bibliografia

Testo che verrà usato in classe:

Rosanna Bonicelli, *English for the Humanities*, Cafoscarina, 2015.

Testo Consigliato per l'approfondimento grammaticale e sintattico:

Michael Vince e Maria Grazia Cerulli, *New Inside Grammar*, Macmillan 2009.

Ulteriore materiale verrà fornito durante il corso.

Obiettivi del corso

Entro la fine del corso, gli studenti saranno in grado di comprendere e tradurre una varietà di brani accademici/divulgativi su argomenti relativi alle discipline umanistiche. Durante il corso saranno forniti gli strumenti necessari per comprendere le principali strutture grammaticali e sintattiche della lingua inglese.

Valutazione

La prova d'esame consiste in una prova scritta con traduzione di un brano dall'inglese all'italiano. La prova si svolgerà con l'uso del dizionario.

L'esito dell'esame è espresso con voti in trentesimi. Per superare la prova è necessario effettuare l'intera traduzione e almeno il 60% corretto della stessa.

PART 1: READING COMPREHENSION AND VOCABULARY

EX 1. READ THE FOLLOWING TEXT AND THEN ANSWER THE QUESTIONS BELOW (20 POINTS):

Line The medieval artists didn't know about perspective; they didn't want to make their people look like real, individual people in a real, individual scene. They wanted to show the truth, the eternal quality of their religious stories. So these artists didn't need to know about perspective.

(5) In the European Renaissance period, artists wanted to show the importance of the individual person and his or her possessions and surroundings. A flat medieval style couldn't show this level of reality and the artists needed a new technique. It was the Italian artist Brunelleschi who discovered the technique of perspective drawing. At first the artists of the Renaissance only had single-point perspective. Later they realized that they could have two-pointed perspective and still later multi-point perspective.

(10) With two-point perspective they could turn an object (like a building) at an angle to the picture and draw two sides of it. The technique of perspective which seems so natural to us now is an invented technique, a part of the "grammar of painting". Like all bits of grammar there are exceptions about perspective. For example, only vertical and horizontal surfaces seem to meet on eye level. Sloping roof tops don't meet on eye level.

(15) For 500 years, artists in Europe made use of perspective drawing in their pictures. Nevertheless, there are a range of priorities that artists in displaying individual styles. Crivelli wanted to show depth in his picture and he used a simple single-point perspective. Cezanne always talked about space and volume. Van Gogh, like some of the other painters of the Impressionist period, was interested in Japanese prints. And Japanese artists until this century were always very strong designers of "flat" pictures. Picasso certainly made pictures which have volume and depth. However, he wanted to keep our eyes on the surface and to remind us that his paintings are paintings and not illusions.

It is technically easy to give an illusion of depth. However, a strong two dimensional design is just as important as a feeling of depth, and perhaps more important.

(20)

(25)

1. The passage mainly discusses: _____

(A) the difference between medieval and Renaissance art (B) how the technique of perspective influenced the modern art (C) the discovery of the technique of perspective (D) the contribution of Renaissance artists

2. The word “eternal” in line 3 is closest in meaning to: _____

(A) timeless (B) infinite (C) frequent (D) constant

3. According to the passage, which is the main concern for medieval artists? _____

(A) the individual person and his/her possessions and surroundings (B) real people, real scenes (C) eternal timeless truth of the earth (D) themes of religious stories

4. The discovery of perspective was the result of: _____

(A) Renaissance artists' to prove that the medieval artists could show level of reality (B) the need to turn an object at an angle and draw more than one side of it (C) the subject being shifted from religious stories to individual person and surroundings. (D) natural evolution of human senses

5. The word “it” in line 12 refers to: _____

(A) the picture (B) perspective (C) angle (D) the object

6. The word “Grammar ” in line 13 is closest in meaning to: _____

(A) construction (B) grammatical rules
(C) rules and regulations (D) tones and volume

7. The author’s purpose to give the example in line14-15 is to: _____

(A) explain how perspective work in painting (B) support two-pointed perspective (C) illustrate that there are exceptions about perspective (D) point out that the technique of perspective though seems so natural is an invented technique

8. The following artists’ priorities in style shift away from perspective

EXCEPT: _____

(A) Crivelli (B) Cezanne (C) Japanese artists (D) Brunelleschi

9. The word ”Illusion” in line 25 is closest in meaning to: _____

(A) deception (B) photograph (C) decoration (D) illustration

10. It can be inferred from the passage that Renaissance artists: _____

(A) embraced the medieval style of eternal truth (B) needed to develop a new approach towards painting to show a new level of reality (C) were inspired by vertical and horizontal surfaces in inventing the technique of perspective (D) saw two dimensional design more important than a feeling of depth

EX. 2. DECIDE WHETHER THE FOLLOWING STATEMENTS ARE TRUE or FALSE. ANSWER T or F IN THE SPACE PROVIDED (20 POINTS)

- | | |
|--|-------|
| 1. Medieval artists knew about perspective but did not use it. | _____ |
| 2. They painted scenes of real life of individuals in those times. | _____ |
| 3. In the Renaissance, individuals were the subject matter of paintings. | _____ |
| 4. Perspective was necessary to paint realistic scenes. | _____ |
| 5. Perspective was invented by Leon Battista Alberti. | _____ |
| 6. Originally perspective was obtained from a single viewpoint. | _____ |
| 7. Diagonal surfaces meet at eye level. | _____ |
| 8. Artists through the centuries used perspective in different ways. | _____ |
| 9. Van Gogh did not use perspective much. | _____ |
| 10. Picasso tried to paint his illusions. | _____ |

EX.3. VOCABULARY: MATCH THE DEFINITIONS TO THE WORDS (10 POINTS)

DEFINITIONS	WORDS	ANSWER HERE
1. a method of showing distance in a picture by making far away objects smaller	a. designer	
2. a view that you can see in a picture or from the place where you are	b. depth	
3. all the things that are present in a place and that form the experience of being there	c. flat	
4. a picture that someone has drawn	d. prints	
5. level and smooth, with no curved, high, or hollow parts:	e. perspective	
6. to be high at one end and low at the other	f. sloping	
7. original works of art (as a woodcut, etching, or lithograph) intended for graphic reproduction and produced by or under the supervision of the artist who designed it	g. surface	
8. the flat, top part of something	h. surroundings	
9. the quality of being deep	i. scene	
10. one that creates and manufactures a new product style or design	j. drawing	

READING COMPREHENSION

1. Celtic is a powerful evocative word, but it is a cultural label rather than an ethnic identity. Over the last 2,500 years, the name 'Celts' has held many different meanings. Originally it was used by the ancient Greeks as a label for barbarian outsiders to the north, and much later the peoples of the modern Celtic nations adopted this name as a way to emphasise their distinctive identities. The peoples first referred to as Celts lived across much of Europe north of the Alps, in villages or fortified hilltop settlements. Although not a single distinct group, they were interconnected, sharing cultural ideas across the continent. The objects they made for feasting, religious ceremonies, adornment and warfare were both stunning works of art and powerful ways to convey shared values and beliefs. Their unique abstract style set them apart from

the classical world, but their technological accomplishments **stand on par with** the finest achievements of the ancient Greeks and Romans.

2. Roman control gradually expanded to create an empire that extended from Spain to Syria and across North Africa. The Emperor Claudius invaded Britain in AD 43, and ways of life soon changed for many people. The Roman army led the construction of forts, towns and cities with new facilities like amphitheatres and bathhouses. The Roman conquest of much of Europe and Britain is often portrayed as a clash of cultures, with Celts like Boudica (and even the fictional Asterix) on one side and Romans on the other. However, in Britain particularly, the Roman invasion of AD 43 created a cosmopolitan world where Roman and indigenous ways of life combined to create a unique Romano-British culture. Life remained very different in Ireland and northern Scotland. These areas were never conquered, but were still affected by the impact of Rome.

3. Roman control of southern Britain broke down around AD 410. New leaders established Anglo-Saxon kingdoms in England, and Roman towns and cities were largely abandoned. Neighbouring communities in Scotland, Ireland and Wales continued to develop their own unique identities. Communities here spoke languages that we now call Celtic, and practiced a distinctive form of Christianity. Monasteries in these areas stood out as European centres of art, learning and literacy, perpetuating and reinventing local traditions. The Vikings raided and settled in Britain and Ireland from AD 793, bringing further upheaval, but also new cultural influences.

4. The name Celts had not been used since the Roman period, and had never been specifically applied to Britain and Ireland, but it was rediscovered during the Renaissance. People began to develop a sense of their own national histories and became intrigued by Greek and Roman writings on the Celts. The word acquired a new meaning around 1700, when it began to be used to describe the distinctive languages, cultures and traditions of Brittany, Cornwall, Ireland, the Isle of Man, Scotland and Wales. As the peoples of these Atlantic regions sought to understand their past and looked towards the future, the word 'Celtic' came to stand for a sense of belonging, of shared ancestry and heritage that drew on the deep histories of these regions, setting them apart from their French and English neighbours.

5. The idea of a distinctive Celtic identity has infused into many elements of modern culture, from celebrations such as the Welsh National Eisteddfod to sports, music, spirituality, and popular culture. The word Celtic continues **to strike a chord** both nationally and globally, particularly for many people around the world who trace their ancestry back to Ireland, Scotland, Wales and other Celtic nations. The recent revelation that 'the Celts' are not a single genetic group does not diminish the sense of a shared cultural heritage – one that will no doubt play a part in the future of Celtic identity in the British and Irish isles and beyond.

1) Answer the following questions concerning the text by choosing the correct answer A, B, or C. (24 points)

1. What did the word "Celtic" originally denote? _____

A) People with similar culture and beliefs B) the Romans living in Britain C) a specific ethnic origin

2. The term "Celt" was of which origin? _____

A) Latin B) Greek C) Celtic

3. In which part of Europe did the Celts live? _____

A) In Britain and Ireland B) In different parts of Europe C) In Scandinavia

4. As opposed to classical art, Celtic art was _____

A) more primitive B) less practical c) nonfigurative

5. The expression 'stand on par' in bold in par. 1 means:

A) are inferior B) are superior C) are equal to

6. What does the writer imply about the coexistence between Romans and Celtic cultures in Britain?

A) They never managed to coexist peacefully B) Their opposition was more fictional than real C) The Celts were assimilated by the Romans

7. What was the role of monasteries in Ireland, Scotland and Wales?

A) They preached a different form of Christianity B) they were the centres of culture C) they promoted new customs and traditions

8. Celtic languages are today spoken in: _____

A) England B) Wales and Ireland C) Norway

9. Why did the word 'Celtic' become popular in the Renaissance?

A) New nations were born B) Scholars developed an interest for these people C) Celtic people demanded recognition of their history

10. The adjective 'Celtic' is now used by many people to: _____

A) differentiate themselves from each other B) differentiate themselves from the French and the Germans C) set themselves apart from the English

11. The expression "to strike a chord" in bold in par. 5 means: _____

A) To play the guitar B) to create an emotional response C) to hit something with a chord

12. What has been recently discovered about 'the Celts'? _____

A) Some of them may have a different DNA B) Some of them may have come from Africa C) Some of them may have mixed genes

2) Decide if the following statements are true (T) or false (F). (20 points)

- 1. The word Celtic has meant different things over the centuries 1. _____
- 2. The Celts lived in agricultural villages by the sea 2. _____
- 3. Celtic people form a homogeneous whole 3. _____
- 4. They were technically superior to the Romans 4. _____
- 5. The Romans mixed with the Celts in Britain 5. _____
- 6. Boudica was a Celtic queen who fought against the Romans 6. _____
- 7. Asterix was a real Celtic leader 7. _____
- 8. The Vikings invaded Britain in 43 AD 8. _____
- 9. Celtic identity is strongly felt in Wales 9. _____
- 10. The word 'Celtic' evokes strong national feelings 10. _____

3) MATCH THE WORDS 1-8 TO THEIR DEFINITIONS A-H. WRITE THE ANSWER (EX. 1-A) IN THE BOX PROVIDED. (16 points)

1. A violent conflict or confrontation.	a. accomplishment	
2. To render or become weak or ineffective	b. ancestry	
3. The settling or establishment of a person or a group of people, as in a new region or in a business.	c. upheaval	
4. A sudden, violent disruption or upset	d. break down	
5. traditions, languages, or buildings, that were created in the past and still have historical importance	e. clash	
6. lineage or descent, esp. when ancient, noble, or distinguished	f. literacy	
7. something carried out or completed successfully; an achievement	g. heritage	
8. the ability to read and write	h. settlement	

READING COMPREHENSION

1. When *Magna Carta* was created, England had undergone 16 years of John's kingship – a rule based largely on extortion, legal dishonesty, blackmail and violence. Subjects at the time were not allowed to question or condemn the king's action. According to Richard fitz Nigel (d. 1198) who served King John's (r.1199-1216) father, Henry II (r.1154–89), royal power came from God, and as a result only God was fit to judge the behaviour of kings. Yet he added a dark warning. 'Let no one, however rich, flatter himself that he can misbehave with impunity, for of such people it is written, "The powerful shall suffer powerful torments"'.

2. The rebellious barons and churchmen who lined up at Runnymede in June 1215 had a different opinion. They had seen enough, and *Magna Carta* was their answer. Indeed, if any connecting idea can be said to run beneath all the varied clauses of *Magna Carta*, it is that, far from leaving the king to be judged by God, his subjects claimed a very clear right to discipline him when he *stepped out of line*. All that was required was a method, which is why clause 61 of *Magna Carta* 1215 — the so-called 'Security Clause' — allowed a committee of 25 barons to make war on the king if he failed to keep to its terms.

3. However, because of *Magna Carta*'s explicit attempts to restrain the king, it collapsed: plunging England into a civil war that culminated with John's death, a French prince occupying London and foreign mercenaries terrorising the population. Clearly, medieval kings – and medieval kingship – had to be handled with care.

4. At its heart, monarchy in the Middle Ages was founded on a paradox. For a society to be strong and stable, there was a need for powerful rule, with supreme authority resting with one man. For a country to go to war, it needed a single, supreme military leader. Arguments between great barons could only be resolved if both agreed to submit to the judgement of one superior overlord. Just as there could only be one God, so there could only be one king. The whole structure of political society depended on it.

5. When kingship worked it was because the king was someone like John's father, Henry II: energetic, capable, a legal reformer and a talented military leader. John's brother, Richard the Lionheart (r.1189–99) was a brutal, irresponsible, untrustworthy man, but far and away the finest soldier of his age. Richard's reputation as a crusader **made up for** the enormous sums of English silver he pumped into his grand military projects. As king, Richard devoted little interest and even less time to England.

6. Under John the paradox of medieval kingship was exposed. Concentrating universal, supreme power in the hands of one man could yield spectacularly good results when that man was competent, well-intentioned and lucky. But John was a terrible and incompetent military leader, who failed to protect the Church and vexed both the Barons and the common people. Thus, what we see in *Magna Carta* is England's great men trying systematically and peaceably to solve the problem of defective kingship.

1. Decide whether the following statements are true or false. Write T or F. (20 points)

1. Richard the Lionheart was king when the *Magna Carta* was written. 1.
2. Richard fits Nigel affirmed that the people should judge the king. 2.
3. The *Carta* was signed 800 years ago. 3.
4. Clause 61 affirms that the Barons can discipline the king's behaviour. 4.
5. Civil war broke out before John's death. 5.
6. Absolute monarchy seemed to be the only possible form of 6.

rule in the Middle Ages.

7. Henry II was a terrible king. 7.
8. Richard The Lionheart spent lots of money on military campaigns. 8.
9. John was a terrible military leader but a good man. 9.
10. The aim of the Magna Carta was to regulate the power of kings. 10.

2. Answer the following questions. Choose the correct option A, B, C or D. (20 points)

1. The word "Blackmail" in par. 1 means:.....

- a. to obtain money by intimidation b. to pay the taxes c. to kill d. to be arrested

2. Why was the Magna Charta created?.....

- a. To depose King John b. to correct some distortions of royal power c. to give the power to barons d. to elect a new king

3. The people who met at Runnymede were:.....

- a. Members of the aristocracy and of the clergymen b. nobles and common people c. emissaries of the pope d. French invaders

4. Clause 61 was introduced because:.....

- a. To intervene if the king failed to respect its duties b. to make war against foreign king c. to allow the people to judge the king d. to make the king responsible to god.

5. The expression "stepped out of line" in par. 2 (*italics*) means:.....

- a. to not behave as you are ordered or expected to b. to move out of a line of people c. to do what you are ordered or expected to do d. to not to move until a signal is given

6. Why, according to the reader, the Magna Carta failed in its objectives?.....

- a. Because the king did not sign it b. because the barons did not sign it c. because the power of kings guaranteed order and protection in those days d. because the people could not govern themselves.

7. Disputes between Barons:.....

- a. were settled by the king b. were settled by the Church c. were settled by the people d. were settled by trial by combat

8. Why, according to the passage, was medieval monarchy based on a paradox?.....

- a. Because the church could not judge the king b. because the barons had no political power c. because only good kings could be absolute rulers d. because monarchy was hereditary

9. The expression "made up for" in par. 5 is closest in meaning to:

- a. to take the place of something lost or damaged
- b. to forgive someone and be friendly with them again after an argument or disagreement
- c. to enjoy an experience as much as possible because you did not have the opportunity to do it earlier in life:
- d. to compensate for something bad with something good

10. The Magna Carta emerged as a consequence of:-----

- a. Richard The Lionheart's disinterest for England
- b. Henry II's good rule
- c. the invasion of mercenaries
- d. John's inability as a monarch

3. MATCH THE WORDS a-e TO THEIR DEFINITIONS 1-5. WRITE THE ANSWER (EX. 1-A) IN THE BOX PROVIDED. (10 points)

1.an indication providing evidence of impending danger, difficulty, or misfortune	a. impunity	1.
2.A group of people officially delegated to perform a function	b. overlord	2.
3. immunity from punishment or recrimination	c. committee	3.
4. monarchical rule	d. warning	4.
5. a supreme lord or master	e. kingship	5.

READING COMPREHENSION

1. Unlike other European immigrants who struggled initially to become “white” in America, such as the Irish and the Jews, Italian immigrants fought a hostile reception even beyond the third generation in the U.S. . Although European immigrants were initially granted automatic citizenship thanks to the privileging of white skin that inspired the Naturalization Act of 1790, thus leading to the large-scale immigration of Europeans of the 19th and 20th century, it took Italians several generations to be perceived as entirely “white”, while the Irish and Jews were essentially “white” by the second generation.
2. Sicilian immigrants were particularly suspect: they were more olive-skinned then their northern European counterparts, and the timing of the arrival of the majority of Sicilian immigrants (between 1880-1921, over 4 million Italians entered the U.S) coincided with the difficult period of post-Civil War Reconstruction period.
3. After arriving on Ellis Island, although **most** settled in New York and other northeastern cities, many southern Italian immigrants found their way to Louisiana where there was plantation work, and where the climate was not unlike that of southern Italy. Since many Italian men planned to work in the U.S. and return to Italy to marry and raise a family, assimilation, including any desire to learn the culture, language and racist attitudes of their temporary home country, was not a priority: Italians in late 19th century New Orleans worked alongside blacks as laborers, and the various fish and fruit stands that Italian immigrants owned sold food to blacks: white New Orleanians of a certain class responded with hostility. By the 1890s, as many as 30,000 Italians were living and working in New Orleans. Stereotypes of Italians as criminals, beggars or organ grinders abounded in Louisiana and throughout the U.S.
4. When a popular New Orleans police chief was assassinated, the hostility reached its apex and Italians were blamed. There was a massive **roundup** of Italians after the murder, with nine Italian men eventually undergoing trial and being found innocent. The New Orleans Times-Democrat reported that “[t]he little jail was crowded with Sicilians whose low, receding foreheads, repulsive countenances and slovenly attire proclaimed their brutal nature.” A lynching is when a **mob** of three or more people attack with intent to kill an accused person or group, usually of a specific race or ethnicity, in order to circumvent the legal system or under the assumption that the legal system would not provide affective retaliation. After the trial, city leaders actually advertised that they would be bringing justice to Chief Police Hennessey’s murderers, targeting six of the Italians for lynching (future historians of the period have noted that these six Italians were probably guilty). On the appointed day, prison guards released the six men hoping they would escape and find safety, yet 150 men broke into the jail to search for the Italians. They found a total of 11 Italian men who were shot,

beaten to death and/or hung: some of the bodies had 10-40 gunshot wounds. This event, which is widely known in Italy even today, is mentioned in a brief paragraph or footnote in most American history texts.

5. While the mob that killed the Italians was never charged (the New York Times had an editorial supporting the lynching as a warning to other Italian “criminals”), the U.S. government sent \$25,000 to Italy as restitution, an indemnity paid after almost every other lynching of an Italian in this period. Anti-Italian immigrant sentiment grew after the lynching, with increasingly negative depictions of Italians in the press, including the common association of Italians, particularly Sicilians, with the mafia. Two other lynchings occurred after New Orleans, such as the two DeFatta brothers and three other men in 1899 Mississippi, and the lynching of two Italians in Tampa, Florida in 1910. In the latter incident, in one of the only visual pieces of evidence of the violence against Italians, photographers took photos of the two lynched men.

1. DECIDE WHICH IS THE BEST ANSWER FOR THE FOLLOWING QUESTIONS. WRITE A, B, C OR D IN THE SPACE PROVIDED. (24 POINTS)

1. **According to paragraph 1, Italian immigrants to America:** _____
a. Were considered as “white” as the Irish and the Jews b. were not welcome in the USA for a very long time
c. were excluded because of the Naturalization Act d. were immediately accepted as white
2. **From paragraph 1 we can infer that the Naturalization Act:** _____
a. Was passed in the 19th century b. favoured Italian immigration c. discriminated people who were not as white as Americans d. prevented black slaves from being sold
3. **According to paragraph 2, Italian immigration to the USA lasted approximately:** _____
a. 10 years b. 20 years c. 30 years d. 40 years
4. **Why were Sicilian immigrants treated with suspicion?** _____
a. Because of the Mafia b. because they worked in the fields c. because they did not speak Italian d. because they were dark-skinned and didn’t look European
5. **The word “most” in bold in par. 3 refers to:** _____
A. Southern Italians B. Sicilians c. northeastern cities d. Ellis Island
6. **From paragraph 3, we can infer that early Italian immigrants:** _____
a. Worked to make money and go back home b. were desperate to assimilate c. found it hard to adapt to the Louisiana climate d. were in friendly terms with the white population
7. **According to the *New Orleans Times-Democrat* the brutality of the Sicilian character:** _____
a. Was evident from their somatic features b. resulted from their having been unjustly accused of murder c. derived from the fact that they worked with Black people d. was a result of their work in the plantations
8. **The word “roundup” in par.4 in bold is closest in meaning to:** _____
a. Summary b. overview c. capture d. rodeo
9. **The word “mob” in par. 4 in bold is closest in meaning to:** _____
a. crowd b. elite c. proletariat d. populace
10. **According to the explanation provided by the author, a lynching:** _____
a. Is a form of racial murder that is not punished by the law b. is committed by a solitary killer c. it always happens in prison d. is punished with a \$ 25,000 amend
11. **As a result of the lynching of the Italians in New Orleans:** _____
a. 150 people died b. 40 people died c. nine people died c. 11 people died
12. **Which of the following statements is NOT true about the effects of the New Orleans lynching:** _____
a. Americans continued to hate Italians and especially Sicilians b. the murderers of the innocent Italians were never punished c. the New Orleans massacre led the Americans to appreciate the Italians d. Other Italians were lynched in the following years.

2. DECIDE WHETHER THE FOLLOWING STATEMENTS ARE TRUE OR FALSE. WRITE T OR F IN THE APPROPRIATE SPACE. (16 POINTS)

1. People with a very white skin immediately became American citizens. _____
2. Many of the Italian immigrants to the USA were Sicilian. _____
3. Many Italians arrived before the civil war. _____
4. Italians moved to Louisiana because the climate was similar to Italy. _____
5. They worked primarily alongside Black people. _____
6. The people of New Orleans did not believe the Italians were innocent. _____
7. The New York Times condemned the lynching. _____
8. At least another 7 Italian men were lynched in the USA after the New Orleans episode. _____

3. MATCH THE WORDS 1-10 TO THEIR DEFINITIONS A-J. WRITE THE ANSWER (EX. 1-A) IN THE BOX PROVIDED. (10 points)

		Answer
1. to grant	f. an attitude toward something; regard; opinion	
2. plantation	g. the giving of something of equal value (as for loss or damage)	
3. assimilation	h. To avoid the consequences or the force of an action	
4. Reconstruction	i. The act of giving notice or caution	
5. apex	j. to give (something) legally or formally	
6. retaliation	k. to return (as an injury) in kind : get revenge	
7. To circumvent	l. The highest point	
8. restitution	m. the process by which the states that had seceded were reorganized as part of the Union after the Civil War.	
9. sentiment	n. a large area of land especially in a hot part of the world where crops (such as cotton) are grown	
10. warning	o. the process of adapting or adjusting to the culture of a group or nation, or the state of being so adapted	