

VICTORIAN BRITAIN

1. Uwagi ogólne

Zestaw ćwiczeń opatrzony wspólnym tytułem *Victorian Britain* jest adresowany do studentów uzupełniających studiów magisterskich na kierunkach humanistycznych. Przedstawione ćwiczenia mogą być wykorzystane do pracy z grupami studentów filologii, kulturoznawstwa, historii i innych pokrewnych kierunków.

2. Poziom zaawansowania: B2+/C1

3. Czas trwania opisanych ćwiczeń

Ćwiczenia zaprezentowane w tym artykule są przeznaczone na jedną jednostkę lekcyjną lub dwa zajęcia po 90 minut każde. Czas trwania został ustalony na podstawie doświadczenia wynikającego z pracy nad poniższymi ćwiczeniami w grupach na poziomie B2+.

4. Cele dydaktyczne

W swoim założeniu artykuł ma rozwijać podstawowe umiejętności językowe, takie jak czytanie, mówienie, słuchanie oraz pisanie. Przy układaniu poszczególnych ćwiczeń miałam również na uwadze poszerzenie zasobu słownictwa, dlatego przy tekstach zostały umieszczone krótkie słowniczki, ćwiczenia na odnajdywanie słów w tekście oraz słowotwórstwo. Kolejnym celem jest cel poznawczy, czyli poszerzenie wiedzy studentów na temat Wielkiej Brytanii z czasów panowania królowej Wiktorii.

5. Uwagi i sugestie

W zebranym materiale przewidziane są ćwiczenia na interakcję student–nauczyciel, student–student oraz na pracę indywidualną. Ćwiczenia w zależności od poziomu grupy, stopnia zaangażowania studentów w zajęcia i kierunku mogą być odpowiednio zmodyfikowane. Teksty tu zamieszczone możemy czytać i omawiać na zajęciach (zwłaszcza z grupami mniej zaawansowanymi językowo, tak by studenci

się nie zniechęcili stopniem trudności) lub część przedstawionych ćwiczeń zadać jako pracę domową, jeżeli nie chcemy poświęcać zbyt dużo czasu na zajęciach. Decyzja należy do nauczyciela. W zależności od tego, jaka opcja zostanie wybrana, materiału starczy na odpowiednio więcej lub mniej jednostek lekcyjnych.

Zestaw obejmuje trzy teksty o różnym stopniu trudności, do których zostały przygotowane ćwiczenia na zrozumienie i ćwiczenia leksykalne. Całość jest zakończona krótkim programem i ćwiczeniami do niego.

Lekcję rozpoczynamy nieskomplikowanym językowo tekstem o Anglii wiktoriańskiej, wprowadzającym w epokę poprzez zapoznanie studentów z podstawowymi faktami historycznymi tego okresu. Jest on przygotowany jako ćwiczenie typu „dziurawiec” z podanymi słówkami do wstawienia i przeznaczony do pracy indywidualnej.

Główna część lekcji poświęcona jest George Eliot i jej twórczości. Składa się na nią krótka informacja o autorce do pracy indywidualnej oraz dosyć trudny tekst krytyczny napisany przez Matyldę Blind na temat utworu *The Mill on the Floss*. Do tekstu *The Mill on the Floss* przygotowano pięć ćwiczeń: na zrozumienie treści zadanie typu test wielokrotnego wyboru, ćwiczenia gramatyczne, leksykalne (na odnajdywanie słów i słowotwórstwo) oraz na rozwijanie umiejętności pisania.

Na zakończenie studenci oglądają trzyminutowy program i rozwiązują przygotowane ćwiczenia. W tym celu wystarczy dwukrotne obejrzenie programu.

VICTORIAN BRITAIN

1. Read the text and fill in the gaps.

doubled favoured figures followed latter led mysticism parties
period preceded rapidly rationalism relations rival settled

Victorian Britain

The Victorian era of British history was the period of Queen Victoria's reign from 20 June 1837 until her death on 22 January 1901. The Victorian Era style of clothing, however, ended in 1912. It was a long 1) _____ of peace, prosperity, refined sensibilities and national self-confidence for Britain. Some scholars date the beginning of the period in terms of sensibilities and political concerns to the passage of the Reform Act 1832.

The era was 2) _____ by the Georgian period and 3) _____ by the Edwardian period. The 4) _____ half of the Victorian age roughly coincided with the first portion of the Belle Époque era of continental Europe and the Gilded Age of the United States.

Culturally there was a transition away from the 5) _____ of the Georgian period and toward romanticism and 6) _____ with regard to religion, social values, and the arts. The era is popularly associated with the values of social and sexual restraint.

In international 7) _____ the era was a long period of peace, known as the Pax Britannica, and economic, colonial, and industrial consolidation, temporarily disrupted by the Crimean War in 1854. The end of the period saw the Boer War. Domestically, the agenda was increasingly liberal with a number of shifts in the direction of gradual political reform, industrial reform and the widening of the voting franchise.

Two especially important 8) _____ in this period of British history are the prime ministers Gladstone and Disraeli, whose contrasting views changed the course of history. Disraeli, 9) _____ by the queen, was a gregarious Tory. Gladstone, his 10) _____ distrusted by the Queen, a Liberal, served more terms and oversaw much of the overall law-making of the era.

The population of England almost 11) _____ from 16.8 million in 1851 to 30.5 million in 1901. Scotland's population also rose 12) _____, from 2.8 million in 1851 to 4.4 million in 1901. Ireland's population decreased rapidly, from 8.2 million in 1841 to less than 4.5 million in 1901, mostly due to the Great Famine. At the same time, around 15 million emigrants left the United Kingdom in the Victorian era and 13) _____ mostly in the United States, Canada, and Australia.

During the early part of the era, the House of Commons was headed by the two 14) _____, the Whigs and the Tories. From the late 1850s onwards, the Whigs became the Liberals; the Tories became the Conservatives. These parties were

15) _____ by many prominent statesmen including Lord Melbourne, Sir Robert Peel, Lord Derby, Lord Palmerston, William Ewart Gladstone, Benjamin Disraeli, and Lord Salisbury. The unsolved problems relating to Irish Home Rule played a great part in politics in the later Victorian era, particularly in view of Gladstone's determination to achieve a political settlement. Indeed, these issues would eventually lead to the Easter Rising of 1916 and the subsequent domino effect that would play a large part in the fall of the empire.

Source: http://en.wikipedia.org/wiki/Victorian_era, access: 9 November, 2012.

Extra information

Periods and eras in English history

Anglo-Saxon period	(655-1066)
Norman period	(1066-1154)
Plantagenet period	(1154-1485)
Tudor period	(1485-1603)
Elizabethan era	(1558-1603)
Stuart period	(1603-1714)
Jacobean era	(1603-1625)
Caroline era	(1625-1649)
The Interregnum	(1649-1660)
Restoration era	(1660-1688)
Georgian era	(1714-1830)
Victorian era	(1837-1901)
Edwardian era	(1901-1910)
World War I	(1914-1918)
Interwar Period	(1918-1939)
World War II	(1939-1945)
Modern Britain	(1945-Present)



George Eliot Samuel Laurence
circa 1860

Source: http://en.wikipedia.org/wiki/George_Eliot, access: 4 February, 2013.

Source: http://en.wikipedia.org/wiki/Victorian_era, access: 9 November, 2012.

2. Read the text about George Eliot and answer the questions.

1. Who was George Eliot?
2. What topics did she touch upon in her novels?
3. What happened in the 20th century?

Mary Anne Evans (22 November 1819 – 22 December 1880), better known by her pen name George Eliot, was an English novelist, journalist and translator, and one of the leading writers of the Victorian era. She is the author of seven novels, including *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Middlemarch* (1871-72), and *Daniel Deronda* (1876), most of them set in provincial England and known for their realism and psychological insight.

Throughout her career, Eliot wrote with a politically astute pen. From *Adam Bede* to *The Mill on the Floss* and *Silas Marner*, Eliot presented the cases of social outsiders and small-town persecution. Felix Holt, the Radical and The Legend of Jubal were overtly political, and political crisis is at the heart of *Middlemarch*, in which she presents the stories of a number of denizens of a small English town on the eve of the Reform Bill of 1832; the novel is notable for its deep psychological insight and sophisticated character portraits. The roots of her realist philosophy can be found in her review of John Ruskin's *Modern Painters* in "Westminster Review" in 1856.

Readers in the Victorian era particularly praised her books for their depictions of rural society, for which she drew on her own early experiences, and she shared with Wordsworth the belief that there was much interest and importance in the mundane details of ordinary country lives. Eliot did not, however, confine herself to her bucolic roots. *Romola*, a historical novel set in late 15th century Florence and touching on the lives of several real persons such as the priest Girolamo Savonarola, displays her wider reading and interests. In *The Spanish Gypsy*, Eliot made a foray into verse, creating a work whose initial popularity has not endured.

The religious elements in her fiction also owe much to her upbringing, with the experiences of Maggie Tulliver from *The Mill on the Floss* sharing many similarities with the young Mary Anne Evans's own development. When *Silas Marner* is persuaded that his alienation from the church means also his alienation from society, the author's life is again mirrored with her refusal to attend church. She was at her most autobiographical in *Looking Backwards*, part of her final printed work *Impressions of Theophrastus Such*. By the time of *Daniel Deronda*, Eliot's sales were falling off, and she faded from public view to some degree. This was not helped by the biography written by her husband after her death, which portrayed a wonderful, almost saintly, woman totally at odds with the scandalous life people knew she had led. In the 20th century she was championed by a new breed of critics, most notably by Virginia Woolf, who called *Middlemarch* "one of the few English novels written for grown-up people." The various film and television adaptations of Eliot's books have re-introduced her to the wider reading public.

Source: http://en.wikipedia.org/wiki/George_Eliot, access: 9 November, 2012.

astute – shrewd, clever

overt – not hidden

notable for – worthy of note or notice

insight – the capacity for understanding one's own or another's mental processes

confine to – restrict

bucolic – characteristic of the countryside or its people

Source: all the definitions are taken from *The Free Dictionary*, <http://www.thefreedictionary.com/>, access: 23 October, 2012.

Read the text *The Mill on the Floss* and do exercises 3-7.

3. Choose the correct answer.

1. Only one person knew who George Eliot was because:
 - a. Adam Bede told him.
 - b. Eliot's brother told him.
 - c. by reading *Adam Bede* and the *Scenes* he could guess the truth.
2. *The Mill on the Floss*:
 - a. was adopted by Mr. Blackwood.
 - b. determines the existence of Tom and Maggie Tulliver.
 - c. is a fairy tale for Tom and Maggie Tulliver.
3. Maggie is the most adorable of Eliot's female characters because:
 - a. she is practical like her brother Tom.
 - b. she has got uncomplicated nature.
 - c. she is very human with the changes of mood and vividness.
4. Everybody seems to be surprised by the relationship of Maggie and Stephen Guest as
 - a. he is a creature.
 - b. they have completely different personalities.
 - c. he violated the truth of nature.
5. Mathilde Blind is convinced that *Mill on the Floss*
 - a. can't have been influenced by Gaskell's book.
 - b. was probably influenced by Gaskell's book.
 - c. is just a mere reproduction of human nature, not a work of genius.
6. Tom Tulliver
 - a. didn't like being punished.
 - b. is characterized by the lack of suppleness.
 - c. is good at judging human emotions.

The Mill on the Floss

While the public had been trying to discover who the mysterious George Eliot could possibly be, one person there was who immediately penetrated the disguise, and felt positive as to the identity of the author. On reading the *Scenes*, and especially *Adam Bede*, he was convinced that no one but a member of his own family could have written these stories. He recognised incidents, touches, a saying here or there, just the things that no one outside his own home could by any chance have come upon. But George Eliot's brother kept this discovery closely locked within his own breast. (...)

The Mill on the Floss (a title adopted by the author at the suggestion of Mr. Blackwood in preference to *Sister Maggie*) is the most poetical of George Eliot's novels. The great Floss, hurrying between green pastures to the sea, gives a unity of its own to this story, which opens to the roar of waters, the weltering waters which accompany it at the close.

It forms the elemental background which rounds the little lives of the ill-starred family group nurtured on its banks. The childhood of Tom and Maggie Tulliver is inextricably blended with this swift river, the traditions of which have been to them as fairy tales; its haunting presence is more or less with them throughout their chequered existence; and when pride and passion, when shame and sorrow have divided the brother and sister, pursued as by some tragic fate, the Floss seems to rise in sympathy, and submerges them in its mighty waters to unite them once more “in an embrace never to be parted.” (...)

Fate plays a very conspicuous part in this as in most of George Eliot’s novels. But it is not the Fate of the Greeks, it is not a power that affects human existence from without: it rather lies at the root of it, more or less shaping that existence according to obscure inherited tendencies, and in the *collision* between character and circumstance, between passion and law (...). This action of character on circumstance, and of circumstance on character is an ever-recurring motif with George Eliot. We constantly see adverse circumstances modifying and moulding the lives of the actors in her stories. She has hardly, if ever, therefore, drawn a hero or heroine, for these, instead of yielding, make circumstances yield to them. Dorothea and Lydgate in abandoning their striving after the highest kind of life; Tito in invariably yielding to the most pleasurable prompting of the moment; Gwendolen in being mainly influenced by circumstances acting on her, without her reacting on them, are all types of this kind.

Maggie belongs, on the whole, to the same type. She, too, is what Goethe calls a problematic nature, a nature which, along with vast possibilities and lofty aspirations, lacks a certain fixity of purpose, and drifting helplessly from one extreme to another, is shattered almost as soon as it has put out of port. In Maggie’s case this evil springs from the very fullness of her nature; from the acuteness of an imagination which the many-sidedness of life attracts by turns in the most opposite directions. Tom, on the other hand, with his narrow practical understanding, entirely concentrated on the business in hand, swerves neither to right nor left, because he may be said to resemble a horse with blinkers, in that he sees only the road straight ahead. Maggie, with all her palpable weaknesses and startling inconsistencies, is the most adorable of George Eliot’s women. In all poetry and fiction there is no child more delicious than the “little wench” with her loving heart and dreamy ways, her rash impulses and wild regrets, her fine susceptibilities and fiery jets of temper — in a word, her singularly fresh and vital nature. The same charm pervades every phase of her life. (...)

Not only Tom, but many eminent critics, who have descanted with fond partiality on Maggie’s early life, seem to be shocked by that part of her story in which she allows herself to fall passionately in love with such an ordinary specimen of manhood as Stephen Guest. The author has even been accused of violating the truth of Nature, inasmuch as such a high-minded woman as Maggie could never have inclined to so vulgar, so commonplace a man as her lover. Others, while not questioning the truth of the character, find fault with the poor heroine herself, whom they pronounce an ineffective nature revealing its innate unsoundness by the crowning error of an abject passion for so poor a creature as the dandy of St. Oggs. This contention only proves the singular vitality of the character itself, and nothing is more psychologically true in George Eliot’s studies of character than this love of the high-souled heroine for a man who has no

corresponding fineness of fibre in his nature, his attraction lying entirely in the magnetism of mutual passion. This vitality places Maggie Tulliver by the side of the Juliets, the Mignons, the Consuelos, the Becky Sharps and other airy inheritors of immortality.

It is curious that Mr. Swinburne, in view of such a character as this, or, indeed, bearing in mind a *Silas Marner*, a Dolly Winthrop, a Tito, and other intrinsically living reproductions of human nature, should describe George Eliot's as intellectually constructed characters in contrast to Charlotte Brontë's creations, the former, according to him, being the result of intellect, the latter of genius. If ever character came simply dropped out of the mould of Nature it is that of Maggie. His assumption, that *The Mill on the Floss* can in any sense have been suggested by, or partially based upon, Mrs. Gaskell's story of *The Moorland Cottage*, seems equally baseless. There is certainly the identity of name in the heroines, and some resemblance of situation as regards portions of the story, but both the name and the situation are sufficiently common not to excite astonishment at such a coincidence. Had George Eliot really known of this tale — a tale feebly executed at the best — she would obviously have altered the name so as not to make her obligation too patent to the world. As it is, she was not a little astonished and even indignant, on accidentally seeing this opinion stated in some review, and positively denied ever having seen the story in question. (...)

While tempted to dwell largely on Maggie Tulliver, the central figure of *The Mill on the Floss*, it would be very unfair to slur over the other admirably drawn characters of this novel. Her brother Tom, already repeatedly alluded to, is in every sense the counterpart of *Sister Maggie*. Hard and narrow-minded he was from a boy, "particularly clear and positive on one point, namely, that he would punish everybody who deserved it: why, he wouldn't have minded being punished himself, if he deserved it; but, then, he never did deserve it." This strikes the key-note of a character whose stern inflexibility, combined with much practical insight and dogged persistence of effort, is at the same time dignified by a high, if somewhat narrow, sense of family honour. Conventional respectability, in fact, is Tom Tulliver's religion. He is not in any sense bad, or mean, or sordid; he is only so circumscribed in his perceptive faculties, that he has no standard by which to measure thoughts or feelings that transcend his own very limited conception of life.

Both by his good and his bad qualities, by his excellencies and his negations, Tom Tulliver proves himself what he is — a genuine sprig of the Dodson family, a chip of the old block! And the Dodson sisters are, in their way, among the most amazingly living portraits that George Eliot ever achieved. Realism in art can go no further in this direction. (...)

The distinguishing feature of this novel, however, lies not so much in its wealth of portraiture or freshness of humour as in a certain passionate glow of youth, which emanates from the heroine, and seems to warm the story through and through. For passion, pathos, and poetic beauty of description, *The Mill on the Floss* is certainly unique among George Eliot's works.

Source: *George Eliot* by Mathilde Blind, http://www.gutenberg.org/files/36847/36847-h/36847-h.htm#Page_123, access: 23 October, 2012.

4. Find words for definitions.

1. land covered with grass suitable for grazing by livestock (n; par. 2) _____
2. feed; help grow or develop (v; par. 2) _____
3. marked by fluctuations of fortune (adj; par. 2) _____
4. easy to notice (adj; par. 3) _____
5. hidden (adj; par. 3) _____
6. surrender, give up (v.; par. 3) _____
7. elevated, superior (adj, par. 4) _____
8. turn from side to side (v; par. 4) _____
9. to possess some similarity (v; par. 4) _____
10. obvious (adj; par. 4) _____
11. make comments (v; par. 5) _____
12. ordinary (adj; par. 5) _____
13. dispute in an argument (n; par. 5) _____
14. common to both (adj; par. 5) _____

Source: all the definitions are taken from *The Free Dictionary*, <http://www.thefreedictionary.com/>, access: 23 October, 2012.

5. In the text find words which could complete the sentences.

1. John and Mary arrived, the _____ wearing a green wool dress. (par. 6)
2. The police are still uncertain of the murderer's _____. (par. 6)
3. He was _____ admission to the house. (par. 6)
4. He has received _____ treatment. (par. 7)
5. Their foreign minister is the _____ of our secretary of state. (par. 7)
6. The choreography, which _____ artistry and athletics, is extremely innovative. (par. 7)
7. He shows a _____ desire to improve. (par. 8)
8. This interesting and charming creature is _____ to Borneo. (par. 9)

Source: all the sentences are taken from *The Free Dictionary*, <http://www.thefreedictionary.com/>, access: 23 October, 2012.

6. Define the grammar problems which have been underlined in the text.

7. Fill in the gaps with words derived from the ones in brackets.

1. All the members of that family, especially the feminine half, were pictured by him, as it were, wrapped about with a _____ poetical veil, and he not only perceived no defects whatever in them, but under the poetical veil that shrouded them he assumed the existence of the loftiest sentiments and every possible perfection. (MYSTERY)

Anna Karenina by Leo Tolstoy

2. This excellent _____ had one drawback: it could only be carried out by spending money—and there was no money to spend. (SUGGEST)

The Haunted Hotel by Wilkie Collins

3. He felt the good and bad within himself _____ mingled and overlapping. (EXTRICABLE)

War and Peace by Leo Tolstoy

4. “But if you’re so anxious — couldn’t you swallow your _____ and forget the quarrel —.” (PROUD)

Pollyanna by Eleanor H. Porter

5. But I have more influence than any body else over Blanche and I can prevent the _____ between them which Sir Patrick dreads. (COLLIDE)

Man And Wife by Wilkie Collins

6. “No, Bulan, you could never have been a criminal,” replied the loyal girl, “but there is one _____ that has been haunting me constantly.” (POSSIBLE)

The Monster Men by Edgar Rice Burroughs

7. Yet such is human _____ that one of the interests of the new place to her was the accidental virtues of its lying near her forefathers’ country (for they were not Blakemore men, though her mother was Blakemore to the bone). (COSISTENT)

Tess of the d’Urbervilles – A Pure Woman by Thomas Hardy

8. It may be that we were the sport of a kind of hallucination brought about by the semi-darkness of the theater and the _____ gloom that filled Box Five. (PART)

The Phantom of the Opera by Gaston Leroux

9. “I read _____ in your eyes,” I answered, dropping the “sir,” — an experiment, for I thought the intimacy of the conversation warranted it. (MORTAL)

The Sea Wolf by Jack London

10. To Wordsworth, on the contrary, they seemed directly to _____ human nature, as tending to tranquillize it. (DIGNITY)

The Guardian by Walter Horatio Pater

Source: all the sentences are taken from *The Free Dictionary*, <http://www.thefreedictionary.com/>, access: 23 October, 2012.

8. Describe your favourite book character. Use 300-350 words.

Watch the program *Life in Victorian Britain* and do exercises 9-11 based on it.

Life in Victorian Britain (3 min.)

Source: <http://www.youtube.com/watch?v=GOqqCjvQTFo>, access: 10 March, 2016.

9. Complete the gaps with one word only.

It is true that, 1) _____ any other age, the 2) _____ Victorian period of British history has always 3) _____ mixed emotions in 4) _____ who 5) _____ to look back. Perhaps some find the 6) _____ (...) prudishness of the age 7) _____ amusing. Others (...) 8) _____ Victorian values are something to be 9) _____ to. Many remember a 10) _____ where great 11) _____ and 12) _____ that stood in stark 13) _____ with dire 14) _____ and child 15) _____.

10. Correct mistakes in the sentences.

1. Victorian age is considered to be an unimportant period in British history.
2. The population rose from 5 mln people in the early 19th c to 14 mln by the end of the century.
3. There were great advances in engineering and education.
4. People didn't like the fact that the British army conquered other territories for the Queen and the country.
5. Victorian Britain was the time of transition but little progress.

11. Answer the questions.

1. Who awoke Victoria at 6 o'clock and why?
2. What was she informed about during the meeting?
3. When exactly did Victoria's reign begin?
4. What did Victoria do when she learnt that she was the Queen?
5. What did it symbolize?

KEY

1.

- | | |
|----------------|-------------|
| 1. period | 9. favoured |
| 2. preceded | 10. rival |
| 3. followed | 11. doubled |
| 4. latter | 12. rapidly |
| 5. rationalism | 13. settled |
| 6. mysticism | 14. parties |
| 7. relations | 15. led |
| 8. figures | |

2.

1. an English novelist, journalist and translator, and one of the leading writers of the Victorian era
2. realistic: political, cases of social outsiders, political crisis, rural society, religion
3. She was championed by a new breed of critics, most notably by Virginia Woolf, who called *Middlemarch* "one of the few English novels written for grown-up people." The various film and television adaptations of Eliot's books have re-introduced her to the wider reading public

3.

- | | |
|------|------|
| 1. c | 4. b |
| 2. b | 5. a |
| 3. c | 6. b |

4.

- | | |
|----------------|--|
| 1. pasture | 9. resemble |
| 2. nurture | 10. palpable |
| 3. chequered | 11. descant |
| 4. conspicuous | 12. commonplace |
| 5. obscure | 13. contention (<i>phrase: bone of contention</i>) |
| 6. yield | 14. mutual |
| 7. lofty | |
| 8. swerve | |

5.

- | | |
|----------------|-------------|
| 1. latter | 6. combines |
| 2. identity | 7. genuine |
| 3. denied | 8. unique |
| 4. unfair | |
| 5. counterpart | |

7.

- | | |
|---|------------------|
| 1. mysterious | 5. collision |
| 2. suggestion | 6. possibility |
| 3. inextricably (<i>inextricable – difficult or impossible to disentangle or untie</i>) | 7. inconsistency |
| 4. pride | 8. partial |
| | 9. immortality |
| | 10. dignify |

9.

- | | |
|------------------|--------------|
| 1. unlike | 9. aspired |
| 2. extraordinary | 10. society |
| 3. excited | 11. comfort |
| 4. those | 12. wealth |
| 5. care | 13. contrast |
| 6. superficial | 14. poverty |
| 7. faintly | 15. cruelty |
| 8. believe | |

10.

1. Victorian age is considered to be an unimportant period in British history. (*very important; it brought about monumental changes in society*)
2. The population rose from 5 mln people in the early 19th century to 14 mln by the end of the century. (*25; 40*)
3. There were great advances in engineering and education. (*engineering, education and medicine*)
4. People didn't like the fact that the British army conquered other territories for the Queen and the country. (*watched in admiration as the armies marched to win an empire for the Queen and the country*)
5. Victorian Britain was the time of transition but little progress. (*and progress*)

11.

1. Her mother awoke her; Archbishop of Canterbury and Lord Cuningham wished to see Victoria
2. Lord Chamberlain told her that her uncle the king died at 2:12 this morning and that she was Queen
3. 20 June 1837
4. She flung out her hand for Cuningham to kiss
5. It symbolized her awareness of her new position