INTRODUCTION

Once upon a time...far, far away....

Long ago, far from our New World, a great civilization lived and died. Throughout the ancient world, they built roads, made laws, and wrote literature. Today, most of their buildings have crumbled to ruins, but echoes of their words still reverberate because the English language (and others, such as Spanish) is filled with fragments of their language, Latin.

The vanished civilization was Rome, in Italy, and Rome rose to power more than 2,000 years ago, which is more than twenty centuries.

Only 500 years ago, astonished Europeans discovered that there was an inhabited New World on the back side of the planet, and after three centuries of early conflict and exploration, a new nation—as Abraham Lincoln put it in his Gettysburg Address—was conceived on the North American continent.

In the 150 years since Lincoln spoke, this new nation—the United States—has conceived a new variation of English, which is a combination of British English, Roman Latin, ancient Greek, German Anglo-Saxon, Spanish, American Indian languages, and other tongues. Walt Whitman, the poet of Leaves of Grass, once wrote: “Thus far, impress’d by New England writers and schoolmasters, we tacitly abandon ourselves to the notion that the United States have been fashion’d from the British islands only, and essentially form a second England only—which is a very great mistake.... To that composite American identity of the future, Spanish character will supply some of the most needed parts.”

Even with all of these influences, Latin, the language of ancient Rome, is still the most important source of academic English. The further you advance in education, the more Latin you encounter in English vocabulary. This is true even though the foundation of English is Germanic, and English is not a Romance (descended from Rome) language, like Spanish or French. When it comes to academic English, the Latin frosting is larger than the German cake.

**Latin Stems:** In Caesar’s English II we will learn about our own language by learning about the Latin fragments hidden in it. Fragments? Yes. Many of our words are made of two or three fragments of Latin. We sometimes call these pieces *prefixes, suffixes, affixes, roots,* or *stems,* but to make our discussions simpler, we usually will call them *stems.*

You will find the stem *sub,* for example, in many English words. *Sub* usually means under, and we find *sub* in words such as *submarine, submerge,* and *subtract.* We also find *sub* in harder words, such as *subterranean, subordinate, substantial,* and even *subterfuge.*

Even though these Latin-based words seem hard at first, the truth is that they are not as hard as they look—if you know the Latin stems. The word *subterranean,* for example, is only a combination of *sub,* under, and *terr,* land. A cave is subterranean because it is under land. Most big words or hard words are not difficult if you know the Latin stems.
that are in them.

Each time you learn one important stem, you have learned a part of dozens of English words, so learning Latin stems is power-learning because you only have to study one small thing in order to learn dozens of things.

In this book you are going to learn many Latin stems. As you learn more and more, you will begin to notice them everywhere. You will find Latin stems in the words of newspapers, books, and news programs. You will hear educated adults use words that have Latin stems. You sometimes will hear a word for the very first time, but you will know what it means anyway because you know the Latin stems in it.

You now see why this book is the preparation for a vocabulary textbook series called *The Word Within the Word*—because our modern English words have these ancient Latin fragments inside them. There are ancient words inside our modern words, and we are going to find out what they are.

**Classic Words:** A second feature of this book is a series of words that are prominent in the classic books of American and British literature. These classic words are almost all of Latin origin (there are some from other sources), which is yet another indication of the powerful importance of Latin to modern English. In lessons that feature these great Latin-based words, you will see that they have been used by famous writers of English literature for centuries and have formed a central core of advanced literary language. The words you will learn are so central that you will find them in almost every good book you ever read.

The definitions you will learn of these classic English words are only a beginning. When you learn the word *exquisite* and the definition we use here (beautifully made), you must realize that, like most words, *exquisite* has other related meanings; it can also mean intricate, delicate, flawless, and other similar things. Think flexibly.

The quizzes in this book are cumulative. In other words, the quiz on Lesson IV covers Lessons I through IV. You must be a proud, disciplined student, reviewing all lists for all quizzes. Think in terms of permanence; the goal is to learn these stems and words now and to know them for the rest of your life. That is important because they are of such high quality that you will always need them.

We have taken pains in this book to frame our vocabulary study in the light of a vanished Roman culture. You will see images from Rome, read quotations from Roman philosophers, and learn Roman facts. Remember that this is not just imaginary; the language you speak and think is a collection of echoes from the ancient past—from Julius Caesar’s world.
Grammar Review

In *Caesar’s English II*, the use of words is explained in the language of grammar. To be specific, most words are discussed in terms of their parts of speech. The parts of speech are the eight kinds of words in English. Did you realize that there are only eight kinds of words?

The eight parts of speech (kinds of words) in English are:

- **NOUN** - the name of a person, place, or thing
- **PRONOUN** - a word that takes the place of a noun
- **ADJECTIVE** - a word that modifies a noun or a pronoun
- **VERB** - a word that shows action or being or that links a subject to another word
- **ADVERB** - a word that modifies a verb, adjective, or another adverb
- **PREPOSITION** - a word that shows the relationship between its object and another word in the sentence
- **CONJUNCTION** - a word that joins two words or two groups of words
- **INTERJECTION** - a word that shows emotion but has no grammatical function

Example:

Yes, he suddenly saw the tall Roman and the short Gaul.

interj. pron. adv. v. adj. adj. n. conj. adj. adj. n.

It is important to note that many of the words presented in *Caesar’s English II* appear in various guises; we might see the word *vivacious* in its adjective form, or we might see it in its noun form *vivacity*, or we might see it in its adverb form *vivaciously*. By paying attention to the grammar of the examples, you can gain a stronger understanding of the best way to use the words.
Lesson I
Latin Stems

Latin Stem List

<table>
<thead>
<tr>
<th>stem</th>
<th>meaning</th>
<th>modern examples</th>
<th>Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td>com</td>
<td>together</td>
<td>combine, complete, complex</td>
<td>complejo</td>
</tr>
<tr>
<td>intra</td>
<td>within</td>
<td>intramural, intracellular, intravenous</td>
<td>intramuros</td>
</tr>
<tr>
<td>cent</td>
<td>one hundred</td>
<td>century, centimeter, centurion</td>
<td>centuria</td>
</tr>
<tr>
<td>ad</td>
<td>to</td>
<td>adhere, adapt, advocate</td>
<td>adherencia</td>
</tr>
<tr>
<td>fer</td>
<td>carry</td>
<td>transfer, aquifer, conifer</td>
<td>transferencia</td>
</tr>
</tbody>
</table>

Latin Stem Talk

COM means together. To combine is to put things together, something is complete when it is all together, and something is complex when many parts work together.

INTRA means within. Intramural sports are within a school, rather than between schools; intracellular means within a cell; and an intravenous injection is a shot that puts fluid within a vein.

CENT means one hundred. A century is one hundred years, a centimeter is one hundredth of a meter, and a Roman centurion was a soldier in a subdivision of a Roman legion, called a century because it contained one hundred soldiers.

AD means to. To adhere is to stick to something, to adapt is to adjust to a situation, and to advocate is to give your voice to a cause and support it.

FER means carry. To transfer is to carry things across to somewhere else, an aquifer is a natural underground system that holds (carries) water, and a conifer is an evergreen tree that carries cones.

Review Stems from Caesar’s English I

<table>
<thead>
<tr>
<th>stem</th>
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<th>modern examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>bi</td>
<td>two</td>
<td>binocular, bilingual, binary</td>
</tr>
<tr>
<td>sub</td>
<td>under</td>
<td>subterranean, subordinate, submit</td>
</tr>
<tr>
<td>de</td>
<td>down</td>
<td>deduct, demolish, denounce</td>
</tr>
<tr>
<td>pre</td>
<td>before</td>
<td>preposition, precede, predecessor</td>
</tr>
<tr>
<td>super</td>
<td>over</td>
<td>superfluous, supernatural, supercilious</td>
</tr>
</tbody>
</table>
Caesar’s Analogy Instructions

Many important tests include analogies. Why? Analogies force you to see relationships that are not expressed openly but are visible to a sharp mind. An analogy is a relationship between two pairs of things. For example, *a giant is tall as a mountain is high*. In each case, each adjective describes the height of its noun. We express an analogy this way, as a multiple-choice guessing game:

**PRELUDE : POSTLUDE ::**

a. tire : car
b. window : house
c. prologue : epilogue
d. red : sunset

The answer: **PRELUDE : POSTLUDE :: PROLOGUE : EPILOGUE**

This analogy is read: “Prelude is to postlude as prologue is to epilogue.”

Notice that only one of the four answers is best: prologue/epilogue. Red is not the height of the sunset; it is the color of it. Tire is not the height of a car; it is a part of it. Sometimes a relationship is like *green* and *leaf*; one word is a characteristic of the other. Sometimes the relationship is of opposites: *up* is to *down* as *full* is to *empty*. Sometimes the relationship is of part and whole: *dial* is to *radio* as *handle* is to *drawer*. Sometimes the relationship is of synonyms: *dark* is to *obscure* as *bright* is to *luminous*. There can be many different kinds of relationships, but we are looking for a second pair that has the same relationship to each other that the first pair has.

Sometimes it helps to put the relationship into a sentence so that you can clarify the meaning. For example, for the terms *student* and *class*, you could say, “The student is a member of the class.” That way, if you saw the terms *musician* and *band*, you could say, “The musician is a member of the band,” and you would be able to see the same relationship: A is a member of B.

The relationship in the second pair must be in the same direction, order, or sequence as the relationship in the first pair. For example, if we use the part-to-whole relationship, we might have *chimney is a part of a house as fender is a part of a car*. So *chimney : house :: fender : car* works. But if it were switched to *chimney : house :: car : fender*, it would be false. See if you can solve the following analogy:

**DESCEND : ASCEND ::**

a. bicycle : tricycle
b. submerge : emerge
c. man : superman
da. school : preschool

Did you see that the relationship was one of opposites?
Caesar’s Analogies: Find the most similar pairs.

**INTRACELLULAR : CELL ::**
- a. advocate : oppose
- b. transfer : goods
- **c. interior : car**
- d. century : year

**ADVOCATE : OPPOSE ::**
- a. complex : intricate
- b. combine : merge
- c. adhere : stick
- **d. complete : partial**

Caesar’s Antonyms: Find the best opposite.

**ADVOCATE**
- a. articulate
- b. revoke
- c. invoke
- **d. resist**

**COMPLEX**
- a. elemental
- b. complete
- c. intricate
- d. ornate

Caesar’s Context: Find the best word to complete the sentence.

The senator was forced to _______ closely to the emperor’s instruction.
- a. adapt
- **b. adhere**
- c. advocate
- d. aquifer

High on the mountainside above Rome, the _______ swayed in the wind.
- a. aquifers
- b. centurions
- **c. conifers**
- d. advocates

Cicero could not in good conscience _________ for the emperor’s new law.
- a. adapt
- b. adhere
- c. allocate
- **d. advocate**
Advanced Word: Intramural

The English adjective *intramural* (intra-MYOOR-al) contains the Latin stem *intra* (within) joined to the stem *mur*, which means wall. *Intramural* refers to events that happen within an institution, rather than between two different institutions. Intramural college sports are among teams from within the walls, metaphorically speaking, of one college, rather than between two or more colleges.

The Grammar of Vocabulary: *conifer*, a noun

It is important for us to remember that vocabulary and grammar are not two different things. Every word is used as one of the eight parts of speech. It plays a part in its sentence. It may, if it is a noun, be the subject of the sentence, or the direct object. And so as we learn new words, it is important for us to be mindful of the grammar of the vocabulary we are learning. Here is a sentence using the noun *conifer*, which refers to cone-bearing trees such as pines:

\[
\text{The huge conifers concealed the Roman legion.}
\]

<table>
<thead>
<tr>
<th>Parts of Speech:</th>
<th>adj.</th>
<th>adj.</th>
<th>n.</th>
<th>v.</th>
<th>adj.</th>
<th>adj.</th>
<th>n.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parts of Sentence:</td>
<td>subj.</td>
<td>AVP</td>
<td>D.O.</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Phrases: no prepositional, appositive, or verbal phrases

Clauses: one independent clause; a simple declarative sentence

In this sentence, *conifer* is a noun; it is also the subject of the action verb *concealed*, which transfers its action to the noun *legion*, which is the direct object. AVP stands for action verb predicate, and D.O. means direct object.
Caesar’s Spanish

<table>
<thead>
<tr>
<th>stem</th>
<th>meaning</th>
<th>English / Spanish examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>com</td>
<td>together</td>
<td>complex / complejo</td>
</tr>
<tr>
<td>intra</td>
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<td>carry</td>
<td>transfer / transferencia</td>
</tr>
</tbody>
</table>

Look closely at each pair of cognates (words that are relatives), and notice that English and Spanish both contain fragments from ancient Roman Latin. Unlike Spanish, which is a Romance language, English has a Germanic, Anglo-Saxon basis, but it has received thousands of Latin elements during the centuries. These Latin-based words now comprise the core of our academic vocabulary, and there are thousands of English-Spanish cognates that are nearly identical, containing one or more of the same stems.

Roman Aqueducts

In his epic history The Story of Civilization, historian Will Durant wrote:

Pliny thought that the aqueducts were Rome’s greatest achievement. “If one will note the abundance of water skillfully brought into the city for man’s public and private uses; if he will observe the lofty aqueducts required to maintain a proper elevation and grade, the mountains that had to be pierced, the depressions that had to be filled—he will conclude that the whole globe offers nothing more marvelous.” From distant springs fourteen aqueducts, totaling 1,300 miles, brought through tunnels and over majestic arches into Rome some 300,000,000 gallons of water daily—as large a quantity per capita as in any modern city.... We begin to see that despite terror and corruption Rome was the best managed capital of antiquity and one of the best equipped cities of all time.
Caesar’s Classic Words Challenge

If we want to get a feel for how words are used, we must see how great writers use words. In each case below, one of the choices was the word used by the author. For you, this is a word game. Your challenge is to guess which word the author used. This is not a test; it is a game because more than one word choice may work perfectly well. See if you can use your sensitivity and intuition to guess which word the author used. You may need a dictionary.

1. From Joseph Heller’s *Catch-22*

Havermeyer had tiny bits of peanut brittle __________ to his lips.
   a. advocating
   b. completing
   c. adhering
   d. transferring

2. From George Orwell’s *Animal Farm*

He set forth his reasons for __________ the building of the windmill.
   a. advocating
   b. adhering
   c. completing
   d. transferring

3. From Toni Morrison’s *Song of Solomon*

The doctor had prescribed...hours of rest to be rigidly __________ to.
   a. complex
   b. advocated
   c. transferred
   d. adhered

Emphasize that this isn’t a test; it is a guessing game.
It is a nobler thing to enlarge the boundaries of human intelligence than those of the Roman Empire.

- Julius Caesar
100-44 B.C.
Ask students what they think Caesar meant by this. Have an open-ended discussion.
Lesson II
Classic Words

English               Spanish
placate: to appease   aplacar
derision: ridicule    irisisón
vivacious: full of life vivaz
procure: to acquire   procurar
retort: a quick, clever reply
retorta

PLACATE (PLAY-kate)
The English verb *placate* comes from the Latin *placare*, to appease, to pacify someone’s anger or resentment. Someone whose anger cannot be placated is, in adjective form, *implacable*. In 1959 Alfred Lansing used *implacable* in *Endurance*, his account of Shackleton’s voyage, to describe the huge waves of the Antarctic seas: “rollers 30 feet high, stretching from horizon to horizon, swept down through the [ice] pack in long implacable lines a half mile apart.” In her 1938 classic *The Yearling*, Marjorie Rawlings wrote that “He had never seen his father so cold and implacable.” Jack London used *implacable* in *White Fang*: “White Fang was bitter and implacable.” Joseph Conrad also used *implacable* in his 1902 masterpiece *Heart of Darkness*: “It was the stillness of an implacable force brooding over an inscrutable intention.” And a century before that, in 1813, Jane Austen used *implacable* in *Pride and Prejudice*: “Implacable resentment is a shade in a character.” What do you think she meant by that?

DERISION (de-RIZH-un)
The noun *derision* comes from the Latin *derisus* and is scorn, mockery, ridicule. It is laughing (*ris*) down (de) at someone. William Golding, who won the Nobel Prize for literature, wrote in *Lord of the Flies* that the “sniggering of the savages became a loud derisive jeer.” In *The Red Badge of Courage*, written in 1895, Stephen Crane wrote that “His mind heard howls of derision” and that “It would now be he who could laugh and shoot the shafts of derision.” Mark Twain used the adjective form, *derisive*, in *The Prince and the Pauper*: “The youth nearby burst into a derisive laugh,” and he used *derision* in *Tom Sawyer* to describe how “Tom withered him with derision.” *Derision* has a long history in English literature; even four centuries ago, Shakespeare used *derision* in his plays. In *A Midsummer Night’s Dream*, a character says, “When they next wake, all this derision shall seem a dream and fruitless vision.” Which of these sentences is your favorite?
VIVACIOUS (vie-VAY-shuss)

The adjective vivacious (the noun form is vivacity) comes from the Latin vivax and refers to someone who is full (ous) of life (viv). In fact, sometimes people are so vivacious that they try your nerves. Charles Dickens, in his 1860 classic Great Expectations, wrote that “he had too much spare vivacity,” and in David Copperfield, he wrote that a character was “full of vivacious conversation.” Herman Melville used vivacity in his 1851 Moby Dick, the adventure of the search for the great white whale; Melville described one of the ship’s characters as “truly vivacious, tumultuous, ostentatious little Flask.” In Animal Farm (1945), George Orwell wrote that “Snowball was a more vivacious pig than Napoleon.” Jane Austen used vivacity in her 1816 classic Emma to explain that “His lady greeted him with some of her sparkling vivacity,” and a century before Austen, Daniel Defoe used it in Robinson Crusoe to describe “a great vivacity and sparkling sharpness in his eyes.” What does Dickens’s “too much spare vivacity” mean?

PROCURE (pro-KYURE)

The English verb procure comes from the Latin procurare, to take care of. To procure is to acquire. In H.G. Wells’s 1897 classic The Invisible Man, the invisible man says that “My idea was to procure clothing.” In Wells’s The Time Machine, we read, “I hoped to procure some means of fire.” In 1876 Mark Twain wrote in Tom Sawyer, “ Bundles of candles were procured.” In Mary Shelley’s Frankenstein, written in 1816, there is “a list of several books treating of natural philosophy, which he desired me to procure.” Even Benjamin Franklin used procure; in his 1788 Autobiography, he discussed “the variety of particulars we had been obliged to procure.” Jonathan Swift, in his 1726 classic Gulliver’s Travels, described characters who had “procured to themselves high titles of honor, and prodigious estates.” And in 1604 Christopher Marlowe wrote in Doctor Faustus that “I have procured your pardons.” How would you procure someone’s pardon?

RETORT (ree-TORT)

The English word retort, from the Latin retortus, can be a noun or a verb; it means a swift and clever reply that is twisted (tort) back (re) on someone. Someone else has to have spoken first; then we retort. In Lost Horizon, written by James Hilton in 1933, “the missionary turned round briskly to retort.” Elizabeth Montgomery wrote in her 1908 classic Anne of Green Gables that the “retort silenced Matthew if it did not convince him.” James Barrie used retort in Peter Pan; we read that “her father retorted, with a vindictive politeness that was quite thrown away on her.” And in Robert Louis Stevenson’s 1881 classic Treasure Island, we read, “Enough, too,’ retorted George.” In Dickens’s Great Expectations, written in 1860, there is “‘Who’s a-going to try?’ retorted Joe.” And in
David Copperfield, Dickens wrote, “‘Well,’ retorted Mr. Peggotty.” What is happening in the Elizabeth Montgomery example?

Review Words from Caesar’s English I

countenance: facial expression
profound: deep
manifest: obvious
prodigious: huge
languor: weakness

The Grammar of Vocabulary: vivacious, an adjective

Vocabulary and grammar are not two different things. In order to use words well, we must use them in their correct grammatical function. Here is a sentence using the adjective vivacious, which means full of life:

The leader had a vivacious charm.

Parts of Speech:

adj. n. v. adj. adj. n.

Parts of Sentence:

subject AVP D.O.

Phrases:

no prepositional, appositive, or verbal phrases

Clauses:

one independent clause; a simple declarative sentence

In this sentence the adjective vivacious modifies the singular common noun charm, which is the direct object, since it receives the action from the past tense action verb had. This sentence has only one clause, since it has only one subject/predicate set.
Caesar’s Classic Words Challenge

If we want to get a feel for how words are used, we must see how great writers use words. In each case below, one of the choices was the word used by the author. For you, this is a word game. Your challenge is to guess which word the author used. This is not a test; it is a game because more than one word choice may work perfectly well. See if you can use your sensitivity and intuition to guess which word the author used. You may need a dictionary.

1. From Bram Stoker’s *Dracula*

Tell me of the house which you have __________ for me.
   a. placated
   b. procured
   c. retorted
   d. derided

2. From John Knowles’s *A Separate Peace*

“The winter loves me,” he __________.
   a. advocated
   b. procured
   c. placated
   d. retorted

3. From Toni Morrison’s *Song of Solomon*

It was a drama of wronged ladies and __________ hates.
   a. implacable
   b. vivacious
   c. retorted
   d. derisive
Caesar’s Usage

One of the secrets of advanced vocabulary is knowing how to alter words in order to use them as different parts of speech. In one situation, we might use the adjective *profound*; in another we might use the adverb form *profoundly*, and in another we might want the noun *profundity*. Pick one example from each column below, and write a good sentence using it.

<table>
<thead>
<tr>
<th>noun</th>
<th>adjective</th>
<th>verb</th>
<th>adverb</th>
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</thead>
<tbody>
<tr>
<td>vivacity</td>
<td>vivacious</td>
<td>-</td>
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<tr>
<td>derision</td>
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<td>prodigy</td>
<td>prodigious</td>
<td>-</td>
<td>prodigiously</td>
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<tr>
<td>languor</td>
<td>languid</td>
<td>languish</td>
<td>languidly</td>
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</tbody>
</table>

Caesar’s Sesquipedalian Story

A manifest determination clouded Caesar’s vivacious countenance as he pondered the prodigious problems of the attack against the Gauls. He would have to procure supplies for the legions, and he would have to placate the angry Senate, which was growing profoundly weary of his extended campaigns. Cicero, with his lightning retorts, was making a mockery of Caesar’s missives when they were read to the Senate. Even in the streets, Caesar was being held in derision by Romans who could not understand how formidable the tribes of Gauls were. The Gauls, though barbarians by Roman standards, were good fighters—not easy enemies weakened by languor. Time would tell.
### Review for Cumulative Quiz

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
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<tbody>
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<td>to acquire</td>
</tr>
<tr>
<td>retort</td>
<td>a quick, clever reply</td>
</tr>
</tbody>
</table>
placate

*to appease*

Methought I saw him placable and mild.

- John Milton
  *Paradise Lost*
CAESAR’S ENGLISH II

IMPLEMENTATION INSTRUCTIONS

AND

QUIZZES
IMPLEMENTING
CAESAR’S ENGLISH II

Caesar’s English II extends the foundation of Latin stems and Classic Words begun in Caesar’s English I. The emphasis is on the extreme quality of the vocabulary selection and on the crucial intellectual foundation that is the historical and cultural environment for the words and stems in the curriculum. Odd-numbered lessons feature Latin stems, and even-numbered lessons feature classic words.

This edition of Caesar’s English II is packed with features, photographs, and activities that make it a rich and challenging experience for students, not only building their English vocabulary base but also plunging them into an interdisciplinary exploration of the life of the mind, including history, grammar, poetry, and nonfiction reading—all in the context of the powerful vocabulary featured in the book.

The text is supported by exceptional photographs taken by Dr. Thomas M. Kemnitz, as well as excerpts from important works like William Shakespeare’s Julius Caesar and Caesar’s Commentaries on the Gallic Wars. These excerpts increase the quantity of rigorous readings that will strengthen students’ language skills.

Easy and Flexible Implementation

Caesar’s English II is designed for ease of implementation. There are twenty lessons in the book, so if you wish to implement the program for an academic year of thirty weeks, you will have twenty quiz weeks and ten activity weeks that you can arrange flexibly to suit your calendar. Many of the best and most intellectual activities are done with pencils down. Not every activity should produce a number grade or evaluation of any kind; rather, a great activity should mimic behavior that one would choose to do. Close reading and discussion is—by far—the best activity. The evaluation, if we need one, is embedded in the discussion.

A surfeit of activities is provided for flexible choices to suit every schedule and timeframe. There is no requirement to do every activity or to do the activities in the same order that they appear in the lessons. Choose those that are, in your estimation, most worthwhile and/or that the students enjoy.
Latin Stems

Every odd-numbered lesson in the book begins with a list of five major Latin stems, with brief definitions and example words for each stem. These stems have been selected because they are among the central, most important stems in English vocabulary. They are present in the vocabulary of every academic discipline, and students who have a foundation in them will benefit from the knowledge in every subject. The example words contain at least one word that is above grade level. Below the list of stems is a section that introduces each stem to the students.

This discussion of stems is best read aloud, slowly, with feeling, and one item at a time. Much of the content of this text is advanced for elementary students—that is exactly the intent: to offer the most advanced vocabulary text ever assigned to elementary students—and it is therefore important that the students’ first encounter with the words be correct. We do not want to let the students develop initial habits of mispronunciation. Careful reading aloud, with different students taking different paragraphs, and with pauses between paragraphs for short comments and discussions, is optimal.

Spanish in Caesar’s English II

To the right of the stems there are definitions, example words, and example words from Spanish. It is an important message of this book that English and Spanish are family members; we want students to see, over and over again, that the same stems appear in Spanish, and that the same advanced vocabulary words appear in Spanish forms, and that both of our languages owe much of their origin to the same Latin. This is the case even though English is a Germanic language at its base; the infusion of Latin-based words into academic English makes English almost seem like a Romance language.

Review Stems from Caesar’s English I

Some instructors will have students who previously studied Caesar’s English I. Including those stems in this book’s lessons lets the instructor easily maintain the knowledge from that book. Even students who did not previously study that content can incorporate it, since there are only five stems per segment. It would be easy to select some review stems, write them on the board during quizzes, and offer them as extra credit.

Classic Words

As we have seen, the odd-numbered lessons are based on Latin stems. The even-numbered lessons that alternate with them do not focus on stems but on words that reached American English from the distant shores of ancient Rome. These Latin-based words are among the most central literary words in the English language. These particular
words have distinguished histories in English and can be found in the preponderance of
great works in American and British English. Students who study these words will enjoy
a greater ease with reading, leading to a greater fluency in general. The alternation of
Latin stem chapters with classic word chapters gives *Caesar’s English II* a rhythm that
students will enjoy.

The classic words chapters begin with a short list of words with definitions and then
move to a series of short readings, one about each word in the list. These readings are
intended to be read aloud. The instructor should read the first one to model the style,
which is slow and clear, pausing at the commas and periods and emphasizing the life
of the author of the great quotations that are included in each reading. It is entirely
appropriate to pause both during and after each reading to talk about the usages found and
to express enthusiasm for uses that are creative or brilliant. The more that each reading
is encountered in this way, rather than just read quickly in a monotone, the more it will
transfer into the students’ thought. These readings are an especially good opportunity for
intellectual leadership by the instructor, who can interject asides about famous authors
or wonderful sentences and liven the experience with personal contributions.

**Review Words from *Caesar’s English I***

As with the Latin stem lessons, the classic words lessons include review words from
*Caesar’s English I*. Students will benefit from reviewing these words, and instructors
can use them as bonus questions on the quizzes.

**Caesar’s Analogies, Antonyms, Context**

There is no reason why young students cannot do analogies. It is good for them
to understand the fundamental idea that analogies force you to focus on the invisible
connection between two words, rather than on the words themselves. In order to see the
invisible middle, you have to understand each term clearly.

Each stem lesson contains two analogies. These are best assigned either as homework
or as small-group problems, followed in either case by classroom review in which students
present their reasoning. Keep in mind that bright children often see relationships unnoticed
by others, and highly intelligent answers may emerge that are not in agreement with the
answers given in this book. In such a case, review the reasons for the book answer while
still praising the insight of the student answer.

Although antonyms are no longer included in some prominent tests, they are intellectually
valuable. It will do students good to work them out, perhaps with a dictionary.

The context questions give students another exposure to the stems as embodied in
words, strengthening their sense of proper usage.
Advanced Words

It is important for students to acquire a realistic view of English vocabulary, rather than being trapped in grade-level thinking. The Advanced Word segments of the stem lessons give students a chance to see an advanced word—one that would never normally be studied by younger students. The word is an example of an above-grade-level word that the students will see in the future. These should be read aloud carefully and discussed. One good idea for the Advanced Words is to let students know that you will use them as extra point questions on the cumulative quizzes.

Classic Words Challenge

In the Classic Words Challenge, students are presented with a sentence by a famous author and asked to guess which of the following choices was the word the author used. This is not a test; it is a guessing game, since more than one word may work perfectly well. The challenge is to narrow down by eliminating unlikely choices, and then pick the one that feels best in the context of the sentence. Inevitably, some of the results will be surprises to the students, who will have the interesting experience of realizing what the author was really saying. Many of these sentences come from books that the students will not read for years, but it will do them no harm to become acquainted with famous names and with many excellent sentences that illustrate great vocabulary used well.

The Grammar of Vocabulary

This is a new component that was not part of Caesar’s English I. It is a fact that correct usage of vocabulary is a function of grammar. Most words have forms that allow them to serve as different parts of speech, and so this section features one of the vocabulary words in its full grammar context, with parts of speech, parts of sentence, phrases, and clauses all analyzed. Even if the students are not up to speed with the grammar at the beginning, it will not take long to learn the basic grammar, just from this segment, and by doing so to gain a far deeper understanding of the right usage of the words. This segment is complemented by a usage segment that gives students an opportunity to write sentences using the words in various ways.

Sesquipedalian Stories

The Sesquipedalian Stories combine all of the big words that the students have learned into a single story. The word sesquipedalian means a-foot-and-a-half-long and refers to BIG words. This story should be read aloud in the class, two or three students taking turns, and then the instructor should go back through the story, sentence by sentence, having the students explain the meaning of each sentence. When this is done, one student should volunteer to retell the whole story in ordinary English. Part of the secret plan in
the Sesquipedalian Story component is that if students can read these stories, they can read *anything*.

**From William Shakespeare’s *Julius Caesar***

William Shakespeare’s *Julius Caesar* is the closest look that most students ever get to the story of Julius Caesar. By providing each lesson with a quotation from the play, we can create yet another interdisciplinary bond in the students’ minds and develop their sense of curiosity, not only about Caesar, but about Shakespeare’s play. For some students, these quotations will be the first lengthy passages they have ever read from Shakespeare, and they will begin to get a sense of the power of the language, the poetry of it, the mesmerizing use of words that Shakespeare employed. These passages are best read aloud and discussed.

**Julius Caesar, from his *Commentaries on the Gallic Wars***

Many students today may not even realize that they can read a book written by Julius Caesar, and yet for generations school children were introduced to the life of the mind by translating Caesar’s *Commentaries on the Gallic Wars* from Latin into English. The quotations here are another link to our historical language foundation, and they have been selected to intrigue curious students, perhaps resulting in the students doing further explorations on their own. One idea is to follow up on these quotations with small research assignments, letting students show the class what else they found out.

**Discussion Posters**

The Discussion Posters are intended for Socratic discussion. The instructor should conduct a discussion of the idea in each poster, letting the students explore the idea in an open-ended way. No right answer is provided, and none should be advocated by the instructor. Rather, all students should be encouraged to think, to piggyback on others’ ideas, and to respect all other views. Some of the quotations are not so baffling that agreement will fail, but they will still allow for nuances and various qualities of description.

**Word Posters**

The Word Posters, like the Discussion Posters, can be copied and hung on a wall or bulletin board. Because there are several of them, it may be advisable to adopt a word-of-the-day or word-of-the-week approach to displaying them.

**Photographs by Dr. Thomas M. Kemnitz**

This classical edition of *Caesar’s English II* includes an extraordinary collection of photographs taken by Dr. Thomas Kemnitz in Italy, Greece, England, and other locations.
I have tried to feature photographs that reveal the reality and humanity of ancient Romans. You will find many photographs of faces of sculpture, as well as many of architectural ruins that demonstrate the impressive, even astonishing, scale of Roman civilization. A photograph makes a beautiful activity; you can look at the photograph together, commenting on what you notice about it. It would make an excellent warm-up activity to discuss how any of the words in the lesson could be applied to one of the photographs. Many of the Roman sculptures have realistic faces that look like real people, in contrast to the idealized Greek sculptures that preceded them. As these sculptures show, the Romans were a tough lot, and they look it.

**Review for Cumulative Quiz**

Each lesson concludes with a cumulative list of all stems and vocabulary words so that students can review for the quiz easily. It is also a visual presentation of the knowledge that they are accumulating.

**Cumulative Quiz**

Each lesson contains a cumulative quiz that is found only in the instructor manual. Students will have to study all stems and words and will have to learn the words both from word to definition and from definition to word in order to do well on the quizzes.