MA99 EDUCATION

Julius Caesar and Machiavelli: Topic Notes

NSW ENGLISH ADVANCED 11-12 SYLLABUS 2024 FOR HSC 2027 AND LATER

Where this sits. This is Document D, the Topic Notes for Julius Caesar and Machiavelli. Documents A, B and C already exist: A is the Text Pack, B is the practice questions and C is the graduated exemplars. D is the Topic Notes, E is the Summary and F is the Glossary. This document refers to the others by letter and section, and it does not repeat what they print.

1. Where you are with the questions

Tick only what is true today. Statements 2 to 7 each point at one family in section 3.

- ☐ I can sort a question I have never seen into a family by the demand after the verb, not by the verb itself.
- ☐ I can say how each of the two orations in Act 3 Scene 2 works on its crowd, and which chapter of The Prince describes the one that wins.
- ☐ I can explain why sparing Antony is a failure by the measure of chapter VIII, and say what the play declines to conclude from that.
- ☐ I can name one thing The Prince leaves unsaid, with its chapter number.
- ☐ I can explain why the play's refusal to judge Caesar is a position, and set Machiavelli's own judgement of Caesar beside it, naming the book it is in.
- ☐ I can say who each text was written for, and what that first audience obliged it to do.
- ☐ I can give the two publication dates that rule out influence, and say why convergence is the stronger claim.
- ☐ I can write one sentence that holds both texts, in which neither half survives if the other is deleted.
- ☐ I know which of the three responses in Document C my own writing is closest to, and the one move that separates it from the next.

1.1 Interpreting your score

Count the ticks and read the matching row.

TICKS	WHAT IT MEANS	GO HERE FIRST
0 to 2	You know the two texts. You do not yet know what the questions want from them.	Section 2, then section 3 from its start. Read one family a day.
3 to 5	You can answer a stem that looks like one you have practised. An unfamiliar one will stall you.	Section 3, beginning with the family behind your lowest statement, then the drill in section 6.
6 to 7	You can sort and you can argue. Holding both texts in one sentence is the gap.	Section 4, then section 5.
8 to 9	You are close. What is left is precision, and the nerve to give ground to an objection.	Section 6 weekly and the matrix in section 7. Then one Document B question cold, under time.

Date this. Run the same statements again at the end of term and compare the results to measure progress.

First run. Date: _____ **Score:** _____

End of term. Date: _____ **Score:** _____

Each of statements 2 to 7 names one family in section 3, in order: statement 2 is family 1, statement 7 is family 6. Any of those you left blank is the family to read first, whatever your total.

2. What the focus area asks of this pairing

Textual conversations asks for one thing above the rest: that reading the two texts together changes what each of them means. Guide: Textual conversations sets out the focus area statement in full. What follows is the short version, turned toward this pairing, with the concern in Document A section 4 that answers each concept.

The pairing is drama against nonfiction, which the Guide describes as enacted argument against stated argument. Keep that phrase in view. It explains why almost every concept below lands on a difference of form before it lands on a difference of belief.

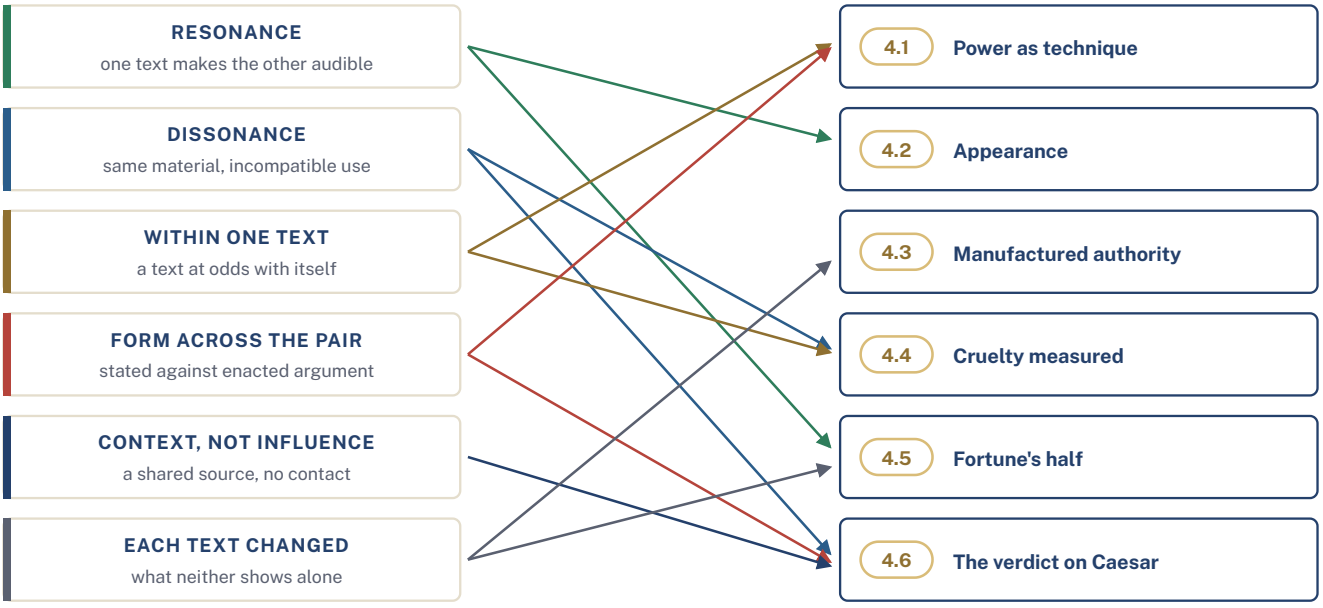


Figure 1 · Six focus area concepts, and the concerns in Document A section 4 that answer each one. Concern 4.6 answers three of them, more than any other.

Resonance. A resonance is not a shared topic. It is the effect of one text making something in the other audible. Here the clearest cases are the gap between seeming and being, and the division of events into what fortune governs and what a person controls. Read chapter XVIII beside Act 3 Scene 2 and you hear how much the orations depend on an audience that judges by what it sees. Concerns 4.2 and 4.5.

Dissonance. Two texts reach for the same material and put it to incompatible use. This pairing has two that carry an essay: political violence, where the play agrees with chapter VIII about the outcome and refuses its judgement of the man, and the verdict on Caesar, which Machiavelli gave and Shakespeare withheld. Concerns 4.4 and 4.6.

Within one text. A text can be at odds with itself, and the focus area counts that as evidence. The Prince abandons its own method in chapter XXVI, turning from analysis to appeal. The play destroys Brutus for his restraint and still gives him the closing tribute. Both internal frictions are usable inside a comparison. Concerns 4.4 and 4.1.

Form across the pair. The Guide treats form as content, not decoration. A treatise is obliged to recommend and a play is free to withhold, and this pairing lets you show one analysis of power reaching two destinations because of that difference alone. Concerns 4.1 and 4.6.

Context, not influence. The focus area says authors write under the influence of other texts, conditions and values. It no longer frames the later text as a reply to the earlier. For this pairing a reply would be false, and the documented shared ground is Roman history, read by both writers. Document A section 3 treats this, and concern 4.6 is where it becomes an argument. Concern 4.6.

Each text changed. The payoff. You should be able to finish, in both directions, the sentence that begins: because I have read the other text, I now see in this one that. The play supplies a case the treatise cannot hold, a man who follows the advice of chapter XXV and is destroyed. The treatise gives the play's failures a category: the conspirators fail at founding, which is chapter VI's subject, not only at virtue. Concerns 4.3 and 4.5.

One Responding point deserves a line of its own. The focus area joins affirming and challenging with and. Every concern in Document A section 4 ends on its strongest objection. Your response has to give that objection ground before it answers it, and a response that only agrees has done half of what the point asks.

3. The question families

Document B prints sixteen questions. They look like sixteen different tasks. They are six. This section sorts every one of them into a family by what the demand after the verb asks for, then teaches each family: the idea you need, the positions this pairing makes defensible, where each position lives, the objection, and the evaluative turn.

Sort by the demand, not the verb. Evaluate, assess, discuss and analyse tell you how far to go. The noun after the verb tells you where. Two questions with the same verb can belong to different families, and two with different verbs can belong to the same one.



Figure 2 · Every Document B question in exactly one family, with the concerns that lead in each.

FAMILY	DOCUMENT B NUMBERS	BANDS IN DOCUMENT B	LEAD CONCERNS
1 · How power is performed	1, 2	Foundation	4.2, 4.1
2 · Acts and what they cost	3, 4, 7	Foundation, Standard	4.4, 4.3, 4.5
3 · What each form may say	6, 10, 14	Standard, Advanced, Stimulus	4.1, 4.2
4 · The question left open	5, 15	Standard, Stimulus	4.6, 4.1
5 · Ruler, ruled and reader	8, 11, 12	Standard, Advanced	4.2, 4.3
6 · History, and agreement without contact	9, 13, 16	Standard, Advanced, Stimulus	4.6, 4.3

That is sixteen placements for sixteen questions. The three stimulus questions spread across three families, because a stimulus is a lever on a demand and not a family of its own.

> The verb is how far. The noun is where.

3.1 Family 1 · How power is performed

The questions. Document B questions 1 and 2.

WHAT IT IS REALLY ASKING

These questions want the mechanism by which power is made visible and believed. Question 1 asks about persuasion. Question 2 asks about the distance between what a person is and what others take them to be, and it adds a formal demand: at least one feature of each text's form.

The idea to hold is that the unit of analysis is the audience, not the speaker. The Prince describes persuasion from the ruler's end: what he must seem, and why people judge by what they see. The play shows it from the crowd's end, and then shows the crowd acting without anyone steering it. A paragraph that only discusses speakers has answered half the question.

POSITIONS THIS PAIRING MAKES DEFENSIBLE

Each is a claim somebody could deny. Take one, not all of them.

THE POSITION	WHERE IT LIVES, AND THE DOCUMENT A SECTION
1. Both texts make reputation the substance of power rather than its surface, and only the play follows reputation past the point where anyone controls it.	Chapter XVIII of The Prince and the two orations at 3.2, then the forty line scene at 3.3 that follows them. Document A sections 4.2, 6.5 and 7.3.
2. The play's most powerful man is managed by the same means the treatise recommends, which makes the play a test of chapter XXIII rather than an illustration of chapter XVIII.	Decius at 2.1, describing how he flatters Caesar by praising his dislike of flattery, and Caesar at 1.2 reading Cassius correctly and doing nothing. Document A sections 5 (the Counsel row), 7.2 and 7.3.
3. For question 2 specifically: the play shows the private voice beside the public one, which a treatise addressed to one reader cannot do, and that formal capacity is where the gap between being and seeming becomes visible.	Antony alone over the body at 3.1 against Antony before the crowd at 3.2, and Antony on Lepidus at 4.1. Brutus's prose against Antony's verse. Document A sections 6.5, 7.2 and 10, misreading 7.

THE STRONGEST OBJECTION, AND THE TURN

The objection. Antony succeeds, so the play simply confirms chapter XVIII, and the comparison produces a resonance and nothing else.

The turn. Judge the success by its duration. The oration works for one scene. The scene after it is a crowd killing a man for his name, with nobody directing it. The turn is a sentence that measures what the technique achieved against what it released, and the play shows the second outweighing the first. Count exactly when you use the repeated word: eleven uses in the scene, ten of them Antony's, and the ninth belongs to a plebeian. Document A section 11.1 has the detail.

3.2 Family 2 · Acts and what they cost

The questions. Document B questions 3, 4 and 7.

WHAT IT IS REALLY ASKING

These questions ask about acts and their outcomes: a killing, a plan, a failure. Question 3 asks how the texts treat taking a life for political reasons. Question 4 asks about the limits of planning. Question 7 asks how the comparison changes your understanding of political failure, and it instructs you to use at least three points of comparison.

The idea to hold is the difference between judging an act and tracing it. The Prince judges acts by their effects, chapter by chapter, because it is organised by topic. The play traces consequences through time, so that a decision taken in Act 2 is paid for in Acts 4 and 5. Neither measure is the moral one, and that is the point to make: both texts set aside the question of whether the killing was wicked and ask whether it worked.

POSITIONS THIS PAIRING MAKES DEFENSIBLE

Each is a claim somebody could deny. Take one, not all of them.

THE POSITION	WHERE IT LIVES, AND THE DOCUMENT A SECTION
1. By Machiavelli's measure the conspiracy fails through incompleteness rather than through wickedness, and the play agrees about the outcome while refusing to condemn the man.	Brutus at 2.1 deciding who is to die and sparing Antony, and at 3.1 granting him the oration, against chapter VIII on cruelties well and badly used. Discourses III.3 on the elder Brutus. Document A sections 4.4 and 7.4.
2. The conspirators plan an event and not a state, which is a failure of founding, the subject of chapter VI, before it is a failure of character.	The first minutes after the killing at 3.1, spent on how it will look. Act 4, where they find they need an army and money. Chapters VI, XII and XIX. Document A sections 4.3, 7.3 and 11.4.
3. Planning fails in the play even when it follows the treatise's own advice, which shows a limit in chapter XXV rather than an error in it.	Brutus on the tide at 4.3 overruling Cassius, the march to Philippi, and Cassius's death on a misreport in Act 5. Chapter XXV. Document A section 4.5.

THE STRONGEST OBJECTION, AND THE TURN

The objection. The failures in Act 5 are accidents, such as a misreport, and an accident teaches nothing that could be set against a text that deals in rules.

The turn. Grant that they are accidents, then judge what the accidents are for. The play keeps placing the outcome just outside the part anyone controls, and chapter XXV assumes you can tell which part you are in. The evaluative sentence judges the limit of the chapter's usefulness, not its truth. For question 7, do not let three points of comparison become a list of three failures: rank them, and say which one the other two depend on.

> Three failures in a row is a list. Say which one causes the others.

3.3 Family 3 · What each form may say

The questions. Document B questions 6 and 10 and the stimulus question numbered 14 in Document B section 5, printed below a statement.

WHAT IT IS REALLY ASKING

These questions ask what each text is permitted to say. Question 6 names the resonance and the dissonance for you: agreement about how power operates, disagreement about what should be said aloud. Question 10 inverts it and asks whether the texts are most alike where they say least. Question 14 prints a statement about what a text that must advise cannot afford to notice.

The idea to hold is that explicitness is a property of form, not of temperament. A treatise that raised a difficulty and declined to resolve it would fail as a treatise. A play that resolved every difficulty would waste what a stage allows. Once you see that, the dissonance stops being two men with two opinions and becomes two forms with two sets of obligations. Document C answers question 6 three times, so read it before writing on this family.

POSITIONS THIS PAIRING MAKES DEFENSIBLE

Each is a claim somebody could deny. Take one, not all of them.

THE POSITION	WHERE IT LIVES, AND THE DOCUMENT A SECTION
1. The two texts share an analysis and differ in what their forms oblige them to do with it, so the disagreement is formal rather than doctrinal.	Chapter XV, where the treatise states its method, against the play at 2.1 and 5.5, where a method is shown and no verdict is signed. Document A sections 4.1, 6.1 and 6.2.
2. The Prince is less explicit than its reputation, and its silences are where it comes closest to the play, which answers question 10 with a qualified yes.	Chapter XVII's condition and its clause about hatred, chapter XXV's refusal to say how much of the controllable half is yours, and chapter XXVI's turn from analysis to appeal. Document A sections 6.4, 11.6, and section 10, misreading 4.
3. What a text that must advise cannot afford to notice is the managed thing turning on the manager, and the play notices it in scenes that carry no advice at all.	The forty line scene at 3.3, Portia at 2.1 asking to share the deliberation, and Portia's death reported twice at 4.3. Document A sections 4.2, 6.3, 11.3 and 11.5.

THE STRONGEST OBJECTION, AND THE TURN

The objection. The Prince may itself be a performance, read by Erica Benner as sustained irony with a republican purpose, so the contrast between an explicit treatise and a reticent play collapses.

The turn. Give Benner's reading its due and then weigh it. Document A section 9.4 records it as a minority and contested position. Even granted, an ironic treatise still points its reader to one hidden position, while the quarrel at 4.3 leaves two positions standing and makes both right. The evaluative sentence judges which kind of reticence costs more, and the play's does, because it cannot be decoded into an answer.

3.4 Family 4 · The question left open

The questions. Document B question 5 and the stimulus question numbered 15 in Document B section 5, printed below a statement.

WHAT IT IS REALLY ASKING

These questions ask about resolution. Question 5 asks how each text handles a question it cannot settle and what the comparison reveals. Question 15 prints a statement about whether an account of power has to name the man it describes.

The idea to hold is the difference between a question a text cannot settle and one it will not settle. The play will not settle whether Caesar was a tyrant, and it builds that refusal into its structure. The Prince has questions it cannot settle, and one of them sits outside it: whether its advice can be squared with Machiavelli's republican book, the Discourses. Name which kind you are writing about in every paragraph.

POSITIONS THIS PAIRING MAKES DEFENSIBLE

Each is a claim somebody could deny. Take one, not all of them.

THE POSITION	WHERE IT LIVES, AND THE DOCUMENT A SECTION
1. The play's refusal to judge Caesar is engineered and expensive, and Machiavelli's own judgement in the Discourses shows by contrast what a signed verdict looks like.	The title character dead by the middle of Act 3, two acts given to his killers, and the closing tribute at 5.5 given to Antony. Discourses I.37 and I.10. Document A sections 2.1, 3.4, 4.6 and 7.4.
2. The Prince's unsettled question is its own coherence, and a response that names that dispute without settling it mirrors what the play does with Caesar.	The Prince against the Discourses, set out as four positions with what each costs. Document A section 9.5.
3. For question 15: the play names its man in its title and removes him halfway, then keeps him present by name, which is a way of refusing to decide what he was.	Caesar invoked by both suicides in Act 5 and appearing as a ghost at 4.3, and Antony naming Brutus throughout 3.2 without once accusing him. Document A sections 6.5 and 10, misreading 11.

THE STRONGEST OBJECTION, AND THE TURN

The objection. Refusing to judge is an evasion, and in any case the play does judge at 5.5.

The turn. Answer the first half from the structure and the second from the speaker. Document A section 4.6 has the structural answer and section 4.1 the answer about who speaks at 5.5, so do not rewrite them. The evaluative move that is yours is to judge the cost of the refusal: what the play gives up by not deciding, and what it gains by making its audience carry the question out of the playhouse.

> Cannot settle and will not settle are different sentences. Choose one.

3.5 Family 5 · Ruler, ruled and reader

The questions. Document B questions 8, 11 and 12.

WHAT IT IS REALLY ASKING

These questions ask who each text serves. Question 8 asks what a ruler owes the people he rules. Question 11 asks about the significance of each text's first audience. Question 12 asks how each text positions its reader and what the comparison of those positions reveals.

The idea to hold is that there are three audiences in this pairing, and a strong response keeps them apart: the people inside each text, the reader each text was written for, and you. The Prince was written by a dismissed official and addressed to a particular man at a particular moment. The play was performed to a playhouse crowd. Inside the play, a crowd is persuaded twice and then acts alone.

POSITIONS THIS PAIRING MAKES DEFENSIBLE

Each is a claim somebody could deny. Take one, not all of them.

THE POSITION	WHERE IT LIVES, AND THE DOCUMENT A SECTION
1. The Prince's debt to the ruled is prudential rather than moral, and the play shows that debt called in on men who never thought they owed it.	Chapter IX on the two dispositions in a city, chapter XVII on avoiding hatred, chapter XIX on the conspirator's fear of the people, against 3.2 and 3.3. Document A sections 7.3 and 10, misreadings 4 and 12.
2. Each text makes its reader the one who knows, and only the play then shows that knowing does not protect anyone.	The Prince addressed directly to its prince. Antony's two lines alone in 3.2, which the playgoer hears and the crowd does not. Document A sections 6.5 and 8A.

THE POSITION	WHERE IT LIVES, AND THE DOCUMENT A SECTION
3. For question 11: a single powerful reader obliges a text to arrive at advice, and a crowd of playgoers permits a text to leave the question open.	The letter to Vettori, the book as an application for work, and Platter's account of a playhouse performance. Document A sections 2.1, 2.2, and Plan 8 in section 8.

THE STRONGEST OBJECTION, AND THE TURN

The objection. The first audience is background, and a question about significance wants the texts, not their circumstances.

The turn. Turn context into consequence. The evaluative sentence judges what the audience made possible: the treatise's certainty and the play's refusal are both products of who was listening, and neither text's achievement can be weighed without that. Keep it to the texts. Machiavelli's hopes for employment are worth one clause, not a paragraph.

3.6 Family 6 · History, and agreement without contact

The questions. Document B questions 9 and 13 and the stimulus question numbered 16 in Document B section 5, printed below a statement.

WHAT IT IS REALLY ASKING

These questions ask about the relation between the two texts and the past they both use. Question 9 asks whether each treats history as a source of rules that transfer. Question 13 asks you to evaluate the claim that two texts can converge without either reaching the other. Question 16 prints a statement that agreement between writers who never met is worth more than agreement between a writer and a book on the desk.

The idea to hold is convergence. No English translation of The Prince existed in Shakespeare's lifetime, so whatever the texts share, they did not get from each other. What they share is a source: both are arguments with Roman history. That makes these questions easier to answer well than they look, because the documented facts do most of the work and leave you free to argue about what the agreement is worth.

POSITIONS THIS PAIRING MAKES DEFENSIBLE

Each is a claim somebody could deny. Take one, not all of them.

THE POSITION	WHERE IT LIVES, AND THE DOCUMENT A SECTION
1. Agreement between two independent analyses of the same history is stronger evidence about power than borrowing would be.	The publication dates, 1640 for the first English Prince and 1602 for Gentillet in English, against the play of 1599. Document A sections 3.2, 3.3 and 3.5.
2. The two texts disagree about what history is for: Machiavelli reads Rome for rules that transfer and Shakespeare reads it for a situation that does not resolve.	The Discourses as a commentary on Livy, and the play built from North's Plutarch. Document A sections 2.1, 3.3 and 5 (the Rome row).
3. The play doubts the transfer of example from within, because its Brutus is persuaded by an ancestor's example and destroyed by following half of it.	Brutus and the elder Brutus, the forged letters that appeal to the lineage, and the conspirators at 3.1 imagining their act performed in ages to come. Discourses III.3 and III.6. Document A sections 7.4, 11.4 and 11.7.

THE STRONGEST OBJECTION, AND THE TURN

The objection. If both writers drew on the same Roman historians, the agreement belongs to the historians and not to the writers, so convergence proves nothing about either.

The turn. Grant it, then move the value. If the agreement is inherited, what each writer did with the shared material is the part that is theirs, and that is where the comparison earns its place. The evaluative sentence judges the divergence as the achievement. Document A section 9.3 records that John Roe works by thematic parallel and does not claim Machiavelli as Shakespeare's source, which lets you show the position is the scholarly one.

4. How this conversation works

Document A sections 6.1 and 6.2 list what a treatise can do that a play cannot, and the reverse. This section turns those lists toward the questions: what each text contributes to a comparison that the other could never supply, and three sentence shapes that hold both at once.

4.1 What each text brings that the other cannot

The play brings consequence and a crowd. It can show a decision paid for two acts later, and it can put the people on stage as an agent rather than a category. Every family in section 3 that asks about outcomes or audiences draws its strongest evidence from the play for this reason. When the play leads a paragraph, it should lead with something that happens after something else.

The Prince brings a name for the thing. It can say what a move is, give it a category, and be cited by chapter. What looks like hesitation in Brutus becomes, beside chapter VIII, a competing theory of violence. When The Prince leads a paragraph, it should lead with a category the play has not named.

The Discourses brings Machiavelli's own verdict. It is a third text, written in overlapping years, and it is where Machiavelli judges Caesar and describes the displaced praise of Brutus that Antony turns inside out. Use it once, say which Brutus you mean, and justify the reach before you make it. Document A sections 3.4 and 7.4 hold it, and Document C shows a single reach of this kind separating two responses.

Illumination runs both ways even though no influence runs either way. That is the pairing's peculiar strength, and the Guide says as much of the focus area in general: influence runs one way in time, and your reading can run in both directions.

4.2 Three claim shapes that hold both texts

Each shape is a single sentence with both texts inside it. The instance under each uses material you can check, and none of them is a thesis for a Document B question. Build your own instances; these are here to show the joints.

SHAPE	THE SENTENCE, WITH SLOTS	ONE INSTANCE
1. One observation, two obligations	Both texts see X; chapter N has to turn it into advice, while the play at act and scene is free to leave it as a cost, so the difference lies in what each form must do with X.	Both texts see that a ruler's advisers decide what he hears; chapter XXIII has to supply a procedure for choosing them, while the play, from Decius at 2.1 to Cassius overruled in Act 4, lets the procedure fail in both directions and prescribes nothing. Grounded in Document A sections 5 and 7.3.
2. The play as the case the chapter cannot hold	Chapter N prescribes X; the play at act and scene stages somebody doing X and shows Y, which marks a limit of the chapter rather than an error in it.	Chapter XIX treats the people's hostility as the prince's best protection against conspirators; the play shows conspirators who never feared the people, and 3.3 proves the chapter's premise with more force than the chapter imagines. Grounded in Document A section 7.3.
3. The chapter as a name for what the play shows	What the play at act and scene leaves unnamed, chapter N names as X, and the naming shows Y about the play that the play alone would not.	What the two orations at 3.2 leave unnamed, chapter IX names as the two dispositions of a city, and the naming shows that Antony wins by addressing a disposition while Brutus addresses an argument. Grounded in Document A sections 6.5 and 7.3.

Test each sentence you build by deleting one text from it. If what remains is still true and still interesting, you have written about one text with the other's name attached. All three shapes above fail that test on purpose, which is why they work.

5. What Document C shows about this pairing

Document C answers question 6 three times and then gives one paragraph at each band on question 4. Its table at 5.1 names eight changes between the middle and the top response, and the split test at 5.2 shows the middle response dividing cleanly in half. Its point is that the three responses use largely the same evidence. Three instructions follow from what it names.

- **Measure the evidence, do not describe it.** The rows at 5.1 and the word insightful at 7.1 turn on exactness: the count of the repeated word and which use belongs to the crowd, and a scene of forty lines placed immediately after the oration. An exact count is a claim about how the effect is produced. An approximate one is a description.

- **Derive the dissonance from what each form obliges, then give ground to the objection.** The middle response asserts that a play differs from a treatise and stops. The upper two derive the difference from the treatise's duty to arrive, and both raise the objection about the closing tribute before answering it. Document C's word sophisticated, at 7.1, is an objection paragraph that gives ground and still wins.
- **Get The Prince right before you get clever.** The middle response's one factual error is chapter XVII, flattened into a slogan. The paragraph scored at section 8 of Document C opens on a phrase Machiavelli never wrote and totals two out of sixteen, and its diagnosis is that one wrong first sentence drags five rows down with it.

Document C's condensed models run to about 235, 345 and 530 words. They are cut back to show the moves side by side, so do not treat their lengths as targets.

6. A twelve minute drill: sort, then argue

TWELVE MINUTES, ONE UNSEEN STEM

Use one of the four stems below each week, or any stem you have not seen. This drill trains the sort that happens before planning; the weekly drill in Document A section 12 trains the plan itself, so do both and do not merge them.

MINUTES	WHAT YOU DO
1	Read the stem. Underline the verb, then circle the noun the verb is aimed at.
2	Name the family from section 3 and write why in one line. If two families fit, choose the one without which the question would be false.
2	Choose two concerns from Document A section 4. At least one must supply a dissonance, not only a resonance.
3	Write a thesis naming both texts that somebody could deny.
2	For each concern, one location in the play by act and scene and one chapter number.
2	Write the strongest objection in one sentence, then the evaluative turn in one sentence.

> Two minutes naming the family saves ten minutes writing the wrong essay.

Stem A To what extent do your prescribed texts suggest that power lasts only as long as the consent of those it governs? (20 marks)

Stem B Analyse how each of your prescribed texts ends, and evaluate what the comparison of those endings reveals. (20 marks)

Stem C How does a comparative study of your prescribed texts shape your understanding of restraint? (20 marks)

Stimulus

The past teaches only those who expect it to repeat.

Stem D Evaluate this view in relation to your prescribed texts. (20 marks)

Check your sort after the timer stops, not before. Stem A belongs with family 5, Stem B with family 3 unless your thesis is about the verdict at 5.5, in which case family 4, Stem C with family 2, and Stem D with family 6. If you sorted Stem B differently and can say why, your sort is right.

7. Your coverage matrix

Fill one row per family, from memory first and then with the documents open. A row you cannot fill is the family to practise next.

FAMILY	CONCERN I WOULD LEAD WITH	LOCATION IN THE PLAY	CHAPTER, OR DISCOURSES REFERENCE
1 · How power is performed			
2 · Acts and what they cost			
3 · What each form may say			
4 · The question left open			
5 · Ruler, ruled and reader			
6 · History, and agreement without contact			

Coverage

This document teaches toward the questions Document B asks. It quotes nothing: not the text, not a critic, not the syllabus. Every reference is a location and a description in this document's own words, and the quotations this text lawfully permits are in Document A.

All sixteen questions in Document B are placed in exactly one of six families, and the placement is computed from one list so that none is lost or doubled. Facts about the texts are taken from Document A and checked against its text; where Documents A and C disagree, Document A's corrected figure is used. Grounded in the English Advanced 11-12 Syllabus (2024), the syllabus in force for the 2027 HSC, and in Documents A, B and C of this set. The first examination under this syllabus is 2027, so no past paper, marking guide or marked response exists and nothing here claims to know one.

About this resource

MA99 EDUCATION

Scope

NSW English Advanced, Year 12. Written to the NSW English Advanced 11-12 Syllabus 2024, Julius Caesar and Machiavelli, for students sitting the HSC in 2027 and later years. This pack discusses its prescribed text without reproducing it. Short quotations from critics are attributed. No text by the prescribed author is reproduced.

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MA99 EDUCATION

Julius Caesar and Machiavelli: Practice Questions

NSW ENGLISH ADVANCED 11-12 SYLLABUS 2024 FOR HSC 2027 AND LATER

Instructions

There are no answers in here, and that is the point. A question with a model response on the facing page is not a question. The graduated exemplars are Document C. Do not open it until you have written something.

The format. Paper 2 Section I is one compulsory extended response worth 20 marks, based on your prescribed texts, and the question may include a stimulus. There is no choice. Paper 2 runs two hours plus five minutes reading time across three sections of 20 marks each, so forty minutes is the budget for this section.

These are MA99 questions. The first examination under this syllabus is 2027 and no past paper exists. Every question here is written fresh in the style the specification describes. Where a stimulus appears it is MA99's own wording and is deliberately not attributed to anybody, because a fabricated attribution in a practice paper teaches a student to fabricate one in an examination.

One constraint on every answer. Every body paragraph must name both texts. If a plan can be cut cleanly down the middle, rewrite it before you write a word of prose.

One constraint specific to this pairing. Do not quote a translated sentence you cannot source to your own edition. Name the chapter, state the claim in your own words, and quote your own Penguin if you quote at all. Document A section 7.1 explains why.

> Write four of these under time before you read a single one of the exemplars.

1. How the questions are graded

The bands describe how hard the question is to answer well, not what it is worth. Every question here is worth 20 marks, because every Section I question is.

FOUNDATION One clear demand, and the pairing does most of the work for you.

STANDARD Two things to hold together, and a verb that has to be obeyed.

ADVANCED An unfamiliar angle, or a demand that has to be interpreted before it can be answered.

STIMULUS A statement is printed above the question. The specification permits this in Section I.

Use the bands to choose, not to avoid. The commonest preparation error in this focus area is to practise only the stems that suit the pair of concerns you have already prepared. The 2027 paper will not ask which you would prefer.

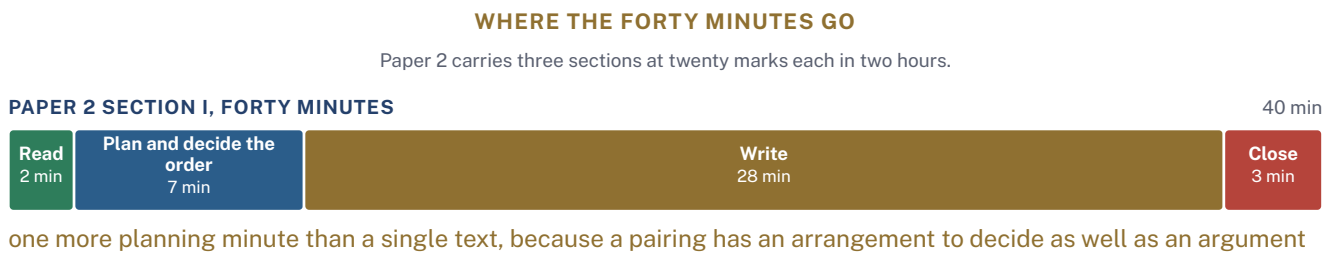


Figure 1 · Where the forty minutes go. A pairing needs one more planning minute than a single text, because the arrangement has to be decided as well as the argument.

2. Foundation

One demand each. Start here if you have not yet written a full comparative response.

Question 1

Explain how your prescribed texts represent the uses of persuasion. In your response, refer closely to both texts. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Question 2

How do your prescribed texts represent the gap between what a person is and what a person is taken to be? In your response, analyse at least one formal feature of each text. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Question 3

Discuss the ways your prescribed texts treat the taking of a life for political reasons. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Question 4

What does a comparative study of your prescribed texts reveal about the limits of planning? Support your response with detailed reference to both. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

3. Standard

Two things to hold together, and a verb to obey.

Question 5

Analyse how each of your prescribed texts handles a question it cannot settle, and evaluate what the comparison reveals. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Question 6

Evaluate the extent to which your prescribed texts agree about how power operates and disagree about what should be said aloud. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Question 7

How does a comparative study of your prescribed texts change your understanding of political failure? In your response, refer to at least three points of comparison. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Question 8

To what extent do your prescribed texts agree about what a ruler owes the people who are ruled? (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Question 9

To what extent does each of your prescribed texts treat history as a source of transferable rules? (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

4. Advanced

Harder because the demand has to be interpreted before it can be answered.

Question 10

Evaluate the view that your prescribed texts are most alike where they are least explicit. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Question 11

Assess the significance of the audience each of your prescribed texts was written for. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Question 12

Analyse how each of your prescribed texts positions its reader, and evaluate what the comparison of those positions reveals. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Question 13

Two texts can converge without either one having reached the other. Evaluate this proposition in relation to your prescribed texts. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

5. With a stimulus

The specification permits a stimulus in Section I. These three model the shape.

How to use a stimulus. It is a lever, not a topic. Find the word doing the most work, decide in one sentence what you accept and in one sentence what you reject, and make the rejection a body paragraph rather than a concession in the introduction. Do not spend a paragraph explaining what the statement means.

Stimulus

A text that must give advice cannot afford to notice everything a text that gives none can afford to notice.

Question 14

Evaluate this view in relation to your prescribed texts. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Stimulus

Every account of power eventually has to decide whether to name the man it is describing.

Question 15

To what extent do your prescribed texts support this proposition? (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

Stimulus

Agreement between two writers who never met is worth more than agreement between a writer and the book on their desk.

Question 16

Assess the usefulness of this claim as a way of reading your prescribed texts. (20 marks)

Suggested time 40 minutes, including planning.

Write your response in a separate writing booklet.

6. Reading a question you have not seen

Two minutes on this is the cheapest two minutes in the paper.

Every question in this set can be answered with the six paired concerns in Document A, section 4. The skill is not recall. It is deciding, quickly and once, which concerns the question is asking for and in which order the two texts will appear.

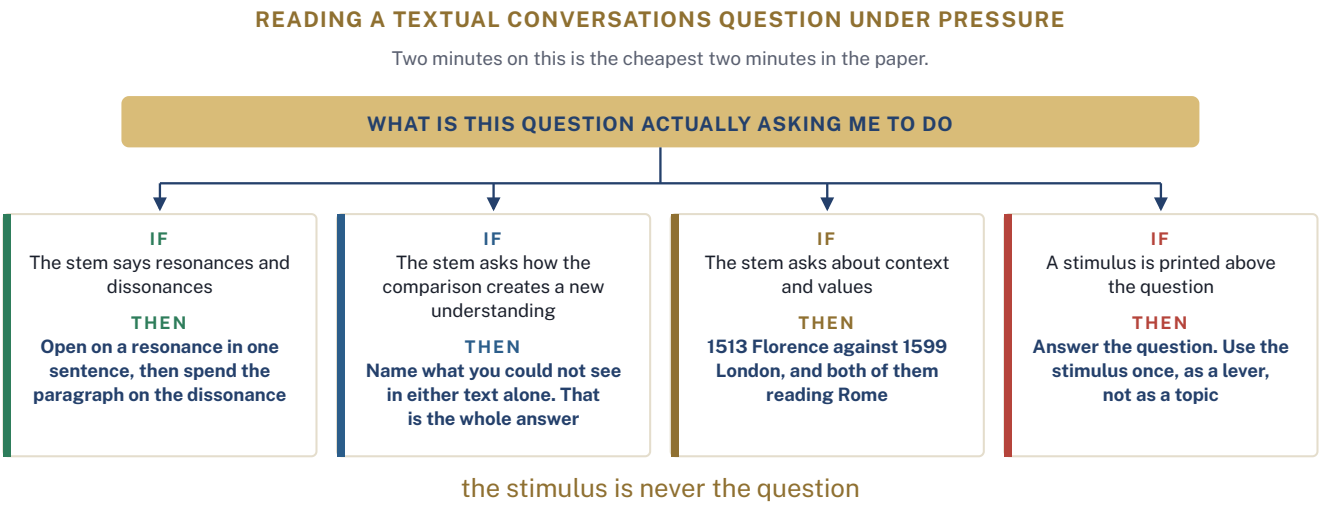


Figure 2 · Four common shapes and what each one asks you to do.

Three checks before you begin writing

Underline the verb. Explain, analyse, evaluate and assess are not the same instruction, and the last two ask for a judgement about worth.

Say the answering sentence in your head. If it names only one text, you have not answered a Textual conversations question yet.

Look at your three claims. Draw a line down the middle of them. If it splits cleanly, rebuild before writing.

After you write, before you look at Document C

Count the paragraphs that name both texts. If it is not all of them, that is the gap and nothing else is.

Circle every similarly, likewise and in the same way. Each one marks a place where you listed instead of arguing.

Check that the leading text changes at least once.

Check that you have not quoted a translation you cannot source. A chapter number is always safe.

Read your first and last sentences together. If the second restates the first, the response did not travel.

Only then open Document C.

> Sixteen questions. Four written under time is worth more than sixteen read.

About this resource

MA99 EDUCATION

Scope

NSW English Advanced, Year 12. Written to the NSW English Advanced 11-12 Syllabus 2024, Julius Caesar and Machiavelli, for students sitting the HSC in 2027 and later years. This pack discusses its prescribed text without reproducing it. Short quotations from critics are attributed. No text by the prescribed author is reproduced.

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