**A Possible Structure:**

* Below is a possible structure for a successful Extension I essay. Please note that this is not the only definitive approach, and alone it is no guarantee of success – it is how you interpret and utilise this structure that will determine your success!
* A good length to aim for in an examination is around 1500 words – this will allow for a considered and effective argument in a one-hour time frame.
* Consider the following in structuring your argument:
  + **Introduction:** roughly one page in length, covering your thesis statement with incumbent interpretation of the question, links to genre theory and Science Fiction (with introduction of text).
    - DO NOT open your response with a quotation relating to genre theory – you must address the question specifically by establishing your theoretical approach to answering it.
  + **Body:** rough two pages per text. There is not need to take a chronological approach within your argument, or to go back and forth between texts/arguments as this is an inefficient method of structure.
    - Your response should contain two sub-theses to frame the response, with links between CORE/ORT 1 & CORE/ORT 2. This will give your response depth, and some options are provided on the following page.
    - Scatter references to genre theory throughout the response – mixing it in indicates integration and understanding, rather than just ‘tacking it on’ to tick a box. Also, choose carefully (some suggestions are below).
    - Ensure that your textual references are not simplistic – relying on commonplace quotes that you have Googled will restrict even the most beautifully written response to the middle range. Find interesting and challenging quotations that will support your thesis, thereby strengthening the response as a whole.
  + **Conclusion:** half a page only. Really sum up the response without waffling – end just as strongly as you start!

**Genre Theory**

* Four strong theorists to examine and lace your response with are as follows:

1. *Damon Knight* 🡪 his criteria for what denotes Science Fiction will certainly raise some questions for you to consider!
2. *Susan Sontag* 🡪 refers to the elements of Sci-Fi film, yet will help with discussing LHOD
3. *Margaret Atwood* 🡪 good for everything in the rubric in her comparison of Science Fiction and Speculative Fiction.
4. *Ursula Le Guin* 🡪 her commentary in response to Atwood is fascinating, as well as her understanding of what quantifies Science Fiction. She is also the author of one of our cores, and it is well worth being familiar with her work.

**Thesis Focus Areas**

* These are some areas to organise your notes and your writing, to prepare you for the examination without relying on memorising a complete essay. Remember, they must stroke the commonality of the texts to be effective. Compose clear thesis statements for each that will be embedded within your response, and adapted to work within the restraints of the given question. *Use at least three in your preparation!*

1. SF as the native tongue of atheism, a world where God is dead and rationality takes the place of religion YET many Science Fiction texts are laden with religious allusion and paradigms even when presented in such a context.

* Authors may try, but fail to extricate themselves and their work from religious allusion – why?

1. SF as future speculations and cautionary tales; disturbing pre-science.

* Margaret Atwood considers SF not as prescient, prophetic but as a representation of the now/past 🡪 not predictive. Relevance?
* Focus on how texts do in fact convey some notion of the future ramifications
* What is the ‘novum’?

1. What does it mean to be human? SF’s experimentation of extrapolation 🡪 the “what if”?
   * Consider the human experience and how SF places it into a different context to provide examination of it.
   * Manipulation of the human form in LHOD (gender)
   * Human behaviours in all texts
   * Morality and ethics (humanity in a new environment and the adaptation of previous moral systems to a new world)
   * Capability (power)
2. The quest for the *ubermensch* (the super man)

* Post-Darwinian notions of evolution – what will humanity be in the future? Nietzsche’s eugenic legacy.
* Ethics and notions of human form/power/gender
* Notions of progress and the future

1. SF posits the questions founded in reality, but all solutions are tenuous and hypothetical (rarely does SF provide good answers to these existential questions)

* SF as a dialogue rather than pure didacticism

1. The flexibility of the SF genre reveals the underlying rigidity of archetype theory (Jung)

* Narrative tropes are established in seminal texts, which forge new paths for literature, or make significant alterations to current ways of considering a genre (i.e. Star Wars 🡪 space opera)
* Consider the archetypical unwilling, resistant hero taken out of his world to reluctantly have to preserve the way of life (Neuromancer, Blade Runner)