ENDER'S WORLD + COMMON CORE

EDITED BY ORSON SCOTT CARD

ENDER'S WORLD
FRESH PERSPECTIVES ON THE SF CLASSIC Ender's Game

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Ender's World

EXPERIENCE THE THRILL of Ender's Game all over again. Go deeper into the complexities of Orson Scott Card’s classic novel with science fiction and fantasy writers, YA authors, military strategists, including:

- Ender prequel series coauthor Aaron Johnston on Ender and the evolution of the child hero
- *Burn Notice* creator Matt Nix on *Ender's Game* as a guide to life
- Hugo award–winning writer Mary Robinette Kowal on how *Ender's Game* gets away with breaking all the (literary) rules
- Retired US Air Force Colonel Tom Ruby on what the military could learn from Ender about leadership
- Bestselling YA author Neal Shusterman on the ambivalence toward survival that lies at the heart of Ender’s story

Also includes never-before-seen content from Orson Scott Card on the writing and evolution of the events in *Ender's Game*, from the design of Battle School to the mindset of the pilots who sacrificed themselves in humanity’s fight against the formics.

Table of Contents

**Introduction** - Orson Scott Card

**How It Should Have Ended** - Eric James Stone

**The Monster's Heart** - John Brown

**The Cost of Breaking the Rules** - Mary Robinette Kowal

**Winning and Losing in Ender's Game** - Hilari Bell

**Parallax Regained** - David Lubar and Alison S. Myers

**Mirror, Mirror** - Alethea Kontis

**Size Matters** - Janis Ian

**Rethinking the Child Hero** - Aaron Johnston

**A Teenless World** - Mette Ivie Harrison

**Ender on Leadership** - Colonel Tom Ruby

**Ender Wiggin, USMC** - John F. Schmitt

**The Price of Our Inheritance** - Neal Shusterman

**If the Formics Love Their Children Too** - Ken Scholes

ENDER’S WORLD MODELS THE READING and writing skills that students need to excel in the classroom, college, and beyond. It not only demonstrates Common Core Anchor Standards, but also serves as an engaging informational text to help you meet the Common Core’s nonfiction requirements.

1 USE ERIC JAMES STONE’S ESSAY “HOW IT SHOULD HAVE ENDED” to model and teach CCSS.ELA-Literacy.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

- What makes Ender a “complex character,” according to the definition “[a character] with multiple or conflicting motivations”? What do students see as Ender’s different motivations? Are these motivations addressed, either directly or indirectly, in Stone’s essay? Have students write a response to Stone’s claim that Ender’s greatest fear is realized in the book—is it actually realized? Why or why not?

- In his essay, Stone addresses the fact that Ender’s Game was originally a short story, and the entire exposition of the novel was added later. Have students discuss what would be different about Ender, and about the reader’s view of Ender, if the beginning section hadn’t been added. What elements of his character might be lost or diminished? Have students write a short “alternate” first chapter, creating their own first impressions of Ender, Peter, and Valentine. How would these alternate first chapters change readers’ experience of the story?

- Ender’s relationship with his two siblings becomes one of the focal points of Stone’s essay, and Stone connects Peter and Valentine to larger themes of the book. Ask students, what does Stone say about Ender in relation to themes in Ender’s Game, and literature in general? Do Ender’s interactions with other characters help forward themes and plot, according to Stone? How?

2 USE MARY ROBINETTE KOWAL’S ESSAY “THE COST OF BREAKING THE RULES” to teach CCSS.ELA-Literacy.RL.11-12.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

- In Kowal’s piece, she looks at Orson Scott Card’s choices based on the “literary rules” that he breaks. Ask students to look at each of the “rules” discussed by Kowal, and identify another author/work they’ve read that either follows or breaks this rule. What do these other works have in common with Ender’s Game? Where do they differ? Have students choose one of the rules and write a few paragraphs analyzing Card’s motivation for breaking that rule, taking into account what Kowal says about it.

- Have students think about how, according to Kowal, Card develops and relates elements of the story. Ask them to choose one of the “rules” that Card breaks, and list ways that breaking this rule actually adds to the story overall, using specific story elements (setting, characters, plot, themes, etc.). Discuss why, in general, breaking the rules can sometimes be a more effective way to tell a story.
USE JOHN SCHMITT’S ESSAY “ENDER WIGGIN, USMC” to model and discuss CCSS.ELA-Literacy.W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

- Schmitt, in his essay, discusses teaching Ender’s Game as an informational text on Maneuver Warfare. Have students discuss how Ender’s Game can be both literature and informational text—what, generally, is the difference between the two? How does Ender’s Game function as both? Then ask students to use the descriptions supplied in the essay of Warfighting and The Art of War (straight informational texts) to make a short list comparing and contrasting them with each other and with Ender’s Game.
- Most readers of Ender’s Game likely don’t know much about military training or strategy, but Schmitt makes his references very relatable by putting them in the context of Ender’s Game. See if students can connect a military text excerpt or tactic mentioned in Schmitt’s essay with another fictional battle/war story. Does this other story seem as true to life as Schmitt says Ender’s Game is?
- Have students discuss the importance of using multiple texts/sources of information as support. Do some arguments need to be proven using multiple texts? Would Schmitt’s piece be as effective without the multiple references and explanations of Marine Corps training and tactics? Would other essays they’ve read, or written, possibly be strengthened by using multiple texts for support? Are there essays that really work better with only one source material?

USE KEN SCHOLES’ ESSAY “IF THE FORMICS LOVE THEIR CHILDREN TOO” to model and teach CCSS.ELA-Literacy.W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- Scholes starts his essay with a personal narrative and uses this to frame his discussion of war and Ender’s Game. Have students discuss why this might or might not be the best approach for this particular piece, or for this type of essay in general. Would the piece be as effective without Scholes talking about his children and relating them to Ender’s Game? Why or why not?
- Scholes’ essay compares Ender’s Game to two different wars that the US has participated in. Talk with students, first, about what they know about the Cold War and the war in Afghanistan. Then, discuss how either or both of these wars can be connected with Ender’s Game. What does Scholes say about the two wars in relation to the book? Does mentioning either or both of them add to his argument?
- What details does Scholes choose as relevant and descriptive, both for Ender’s Game and for other references he makes (“Russians” by Sting, etc.)? Could he have chosen better details? Are they all relevant? Why or why not? What is it about his argument that makes students “buy in” to it or not—do any specific details contribute? Whether or not they agree with Scholes’ argument, have students share one piece of information that stuck with them from reading this piece, and discuss why those details did so.
USE AARON JOHNSTON’S ESSAY “RETHINKING THE CHILD HERO” to model and discuss

CCSS.ELA-Literacy.RL.8.9: Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

- What archetype does Aaron Johnston mention in his analysis of Ender? Ask students to **think of other examples of this character archetype in different works** and write a paragraph comparing one or more of these other characters with Ender. Then discuss why this archetype exists. Where did it come from? **Why has it become and remained popular in multiple cultures?**

- Johnston spends a good deal of time comparing Ender to Clint Eastwood characters in particular. However, he also discusses Ender within the more general archetype of the hero. Have students **discuss what evidence Johnston uses to characterize Ender as an example of the hero archetype**. Do they think he’s oversimplifying? Can they find evidence to contradict his argument? **Does Ender as a character go beyond the archetype?** Make a list of ways in which Ender does not fit in with other examples of the archetype (e.g., he’s a very young child).

- Ender is an exceptionally “modern” hero, in the sense that his world is actually hundreds of years ahead of our own. Ask students to re-read Johnston’s essay, **focusing mainly on Ender’s characterization as a modern interpretation of the archetype**. **Does Johnston fully address Ender as an updated version of the classic hero?** If not, why do they think this is?
WANT MORE ON the topics discussed in *Ender's Game*?

**MEDIATED AUTHOR–READER INTERACTION**

Before publishing *Ender's World*, Smart Pop encouraged fans of *Ender's Game* to submit questions for Orson Scott Card to answer in the book’s Q&A section. Go to Smart Pop’s blog and Tumblr to read all the questions for Card submitted by readers, and discuss which questions were selected for answering, why those choices may have been made, and by whom.


**ADDITIONAL ORSON SCOTT CARD Q&As**

Additional Q&As from Orson Scott Card, focusing on writing process, are available for free download for Kindle, Nook, iBooks, and more as part of the Smart Pop Preview 2013.

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