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13. SHADOWS OF THE PAST

Historical Interpretation, Propaganda, and the Story of Ender Wiggin

ABSTRACT

Popular science fiction provides classroom teachers multiple rich opportunities to adopt a critical lens in examining the ways in which governments and their people interact. Given the highly contested nature of both the social and natural sciences presently in the schools – particularly because of the ways in which these subject areas impact the political arena at the local, regional, and national levels – these serve as excellent fora in which to use popular science fiction to teach about and around socioscientific issues (SSI) and controversial public issues (CPI). In this chapter, we examine specifically the ways in which popular science fiction – Orson Scott Card's (1985/1994) *Ender's Game* in particular – is useful in teaching students how to identify propaganda, to discern whose purposes it serves, and to question how what it includes and what it excludes works toward those purposes.

INTRODUCTION

Within the past decade, several states across the nation have sought to shape and reshape American history and the way it is taught in schools in order to suit the social, political, religious, and economic ideology of a dominant group. In 2006, the state of Florida – in a move clearly opposed by academic historians across the country – declared by legislative fiat that

> American history shall be viewed as factual, not as constructed, shall be viewed as knowable, teachable, and testable, and shall be defined as the creation of a new nation based largely on the universal principles stated in the Declaration of Independence, (FL HB 7087E3, 2006, pp. 44; lines 1159-1163)

establishing by force of law a singular American narrative not subject to revision, dispute, or critique. Some few years later, Texas' State Board of Education explicitly rewrote its social studies and history standards to promote a factually untenable narrative which falsely attributed or grossly overstated the Founding Fathers' reverence for Christianity as a source of their political motivations and likewise eschewed slavery as a primary cause of the Civil War (19 TAC 113, 2010)

– earning among the harshest of criticisms from representatives of the Thomas B. Fordham Institute, a conservative educational think tank, for having produced "a politicized distortion of history … [which] is both unwieldy and troubling, avoiding clear historical explanation while offering misrepresentations at every turn" (Stern & Stern, 2011, p. 141). Equally, within the last eighteen months, Georgia's State Senate proposed legislation entitled "The Teach Freedom Act" requiring American history to be taught in such a fashion as only to promote "a positive understanding of American history and government," using an originalist's lens of "the principles underlying the Declaration of Independence, the United States Constitution, and the Bill of Rights and key concepts from the Federalist Papers and Anti-Federalist Papers" (GA SB 426, 2012, pp. 1-2; lines 15-16, 33-35).

Taken together, these legislative actions demonstrate a concerted effort on the part of America's more socially conservative politicians to impose by force a narrative of American exceptionalism which promotes Christianity, unregulated free market capitalism, unrestricted gun ownership, and stringent limits on the powers of the federal government, all while serving as an apologia for the nation's past and present prejudices against racial, ethnic, linguistic, gender, and sexual minorities. In short they constitute a manner of sociocultural and sociopolitical propaganda reserving for themselves positions as being "above politics" while relegating all other historical interpretations as being politically motivated (Graff, 1993; Zimmerman, 2002). The issue is further exacerbated when classroom teachers who would promote alternative and critical interpretations of American history are accused of indoctrinating or brainwashing students (Chandler, 2006; Dahlgren, 2009; Dahlgren & Masyada, 2009) – even though one of the express purposes of a quality history education is preparing students to "demonstrate an understanding that different people may describe the same event or situation in diverse ways, citing reasons for the differences in views" (NCSS, 1994, p. 34). Social studies and English Language Arts teachers in fact have a responsibility to prepare their students to distinguish between fact and opinion, to determine an author's purpose in the production of text or media, and to evaluate such texts and media critically for both soundness and whether they are grounded in sufficient valid evidence (e.g., Georgia Department of Education, 2011, 2012) – all elements which are required in the critical evaluation of the manner of propaganda currently advanced in state legislation.

TEACHING WITH SCIENCE FICTION FOR CRITICAL ENDS

As a literary genre, science fiction has existed for quite some time and, in the last thirty years or so, gave rise to a field of science fiction studies which now "can boast its full quota of learned societies, journals, reference tools, annual conferences, and awards for scholarly achievement" (Parrinder, 2001, pp. 1-2). This field holds that through the sci-fi lens – be it worn by academics or the wider science fiction fan community – we can learn about our own culture and intimate what the future will look like, all while troubling and complicating the

relationships we have with ourselves and with the Other (Bacon-Smith, 2000). Indeed, there exists a veritable wealth of discussion on the worth of science fiction in its teaching a wide variety of subjects – sociology (Laz, 1996), evolutionary biology (Bixler, 2007), physics (Dubeck et al., 1990), reading skills (Cullinan, 1987), and moral values (Prothero, 1990) to name but a few. In spite of its utility across a broad range of disciplines, however, "traditional academic discourses and discursive practices far too often dismiss science fiction as a legitimate genre of thought" (Anijar, Weaver, & Daspit, 2004, p. 3), forcing science fiction aficionados into positions in which their genre of choice must be "smuggled into the curriculum under the pretense of serving other, more easily sanctioned purposes" (Gunn, 1996, p. 377). While on the one hand we feel the science fiction genre should be taught because it has its own intrinsic worth, on the other hand – as former K-12 teachers and current teacher educators – we acknowledge the importance of satisfying the requirements of a disciplinary content-based and standards-driven curriculum. We thus position ourselves as educators who enjoy the intellectual stimulation science fiction provides in and of its own right, acknowledge its utilitarian value in resolving the divide between the curriculum of content coverage *and* the curriculum which promotes higher-order thinking (see Onosko, 1991) while using its utilitarian value as justification in promoting enjoyable teaching and learning experiences in the classroom.

Researchers have also argued that science fiction as a genre – perhaps because its futuristic, imagined, and fantastic features distances it from our immediate lived realities – also promotes a critical evaluation of systemically uneven power structures and institutionalised discrimination of the Other. EE Nunan and David Homer (1981) argued over thirty years ago that science fiction as a genre had tremendous potential to stand as a critique of the industrialisation and unequal distribution of wealth associated with free market capitalism. Sayyid (2010) argued more recently that science fiction novels such as Philip Dick's (1968/1996) *Do Androids Dream of Electric Sheep?* expose the lie of post-racial theory, arguing that superficial acceptance of the Other – a "splash of colour" in one's landscape – simply provides cover for ongoing systemic and hegemonic discrimination:

> The recruitment of ethnically marked representatives for decidedly xenophobic parties and platforms is no longer seen as extraordinary but a confirmation that diversity like democracy and developed economies is a hallmark of what it means to be European. (Sayyid, 2010, pp. 3, 4)

Carl Freedman (1987, 2000) argued that the science fiction genre as a whole aligns above all other genres with critical theory, problematising normative gender roles – particularly as portrayed between Rick Deckard, Iran Deckard, and Rachel Rosen in *Androids* (Dick, 1968/1996) – and their iterations in our lived world. Indeed, science fiction as a genre contains within itself the necessary elements to prompt deep and meaningful thinking on such themes as

> the foundation of new political orders, the endeavor to realize utopia, the exigencies underpinning tyranny, the relationship of a saintly politics to the

practice of *realpolitik*, and the potential and limitations of radical politics in the present age. (Paik, 2010, pp. 1-2)

Its power lies ultimately in prompting us to consider alternative social orders and realities which – although entirely imagined – hold within them the promise of a more just society. On these grounds, we also position ourselves as educators who value science fiction's potential in developing within our students critical thinking skills aimed at troubling social inequities in the pursuit of justice-oriented citizenship (Westheimer & Kahne, 2004).

SCIENCE FICTION, PROPAGANDA AWARENESS, AND *ENDER'S GAME*

In preparing the next generation of citizens to be well-informed, classroom teachers need to prepare their students to be critical consumers of information – rather than passive recipients who accept what they hear and see at face value. They need, as Bonnie Cramond (1993) suggests, to be taught "about *ethos*, speaker credibility; *logos*, logic of arguments; and *pathos*, psychological appeals" and that "teaching propaganda techniques and how they affect our opinions" (p 18). As George Bernstein (1992) holds additionally that "propaganda and critical thinking rest at polar opposites" (p. 14), teaching students how to sift through the constituting elements of propaganda in order to glean information useful to one's own purposes – rather than the purposes of those who produced it – is an essential enterprise. This is particularly important in an ostensibly democratic society; for, as power is supposed to reside ultimately in the hands of its citizens, and as "the use of propaganda is inevitably the exercise of power in some form" (p. 14), teaching students to identify propaganda and to interrogate its validity is to provide them the tools necessary to ensure they as citizens retain the ultimate power of the intelligent and well-informed vote. Given the highly political nature of propaganda and that the purpose of a social studies education properly formulated is to prepare young citizens for their lives as adult citizens (NCSS, 2010), teaching the two together continues to be a natural fit (Niensted, 1971).

Within the science fiction realm, there are innumerable examples of propaganda which are clearly discernible to the audience – none more obvious than the interactive recruitment videos for the United Citizen Federation in Paul Verhoeven's (1997) adaptation of Robert Heinlein's (1959/2006) *Starship Troopers*, featuring the constant refrain, "Would you like to know more?" Instances in which the characters themselves are aware of their indoctrination, with few notable exceptions – Suzanne Collins' (2008) *Hunger Games* trilogy among them – are few. And while these notable exceptions are useful in teaching students to identify propaganda, we contend that their usefulness in promoting a critical analysis of propaganda is limited – precisely *because* it is so easily identified, both by the audience and characters alike. None are surprised that Collins' (2008) protagonist Katniss Everdeen is disdainful of the Capitol's celebratory pageantry surrounding the reaping for the 74th Annual Hunger Games, specifically because the Capitol is commemorating the events which led to Katniss' district living in

abject poverty. Instances in which characters and audience members alike transition from a state of obliviousness to one of painful awareness – whether gradually or jarringly – are, however, substantially more powerful instructional tools. Orson Scott Card's (1985/1994) *Ender's Game*, winner of the Young Adult Literature Service's 2008 Margaret A. Edwards Award, stands as one of the best.

In *Ender's Game*, we are introduced to an Earth in the distant future in which humankind finds itself pitted against an alien Other – a race known as the Buggers – in which officials from the International Fleet (IF), charged with humanity's defense, recruit child geniuses at a very young age to train as soldiers and to become Fleet commanders. The story's protagonist, Ender Wiggin, a child of only six years at the story's outset, is thought to be the saviour of the world in the upcoming Third Bugger Invasion, and is guilted by Colonel Graff into volunteering for Battle School:

> The Buggers may seem like a game to you now, Ender, but they damn near wiped us out last time. They had us cold, outnumbered and outweaponed. The only thing that saved us was that we had the most brilliant military commander we ever found. Call it fate, call it God, call it damnfool luck, but we had Mazer Rackham.
>
> We need the best we can get, and we need them fast. Maybe you're not going to work out for us, and maybe you are. Maybe you'll break down under the pressure, maybe it'll ruin your life, maybe you'll hate me for coming here to your house today. But if there's a chance that because you're with the fleet, mankind might survive and the Buggers might leave us alone forever – then I'm going to ask you to do it. To come with me. (pp. 24-25)

The manner in which people perceived the Buggers was no secret. Citizens had to watch annual videos of the Bugger Invasions produced by the government and the International Fleet, which in turn shaped their prejudices and predilections for supporting military action against the alien Other:

> [Ender] thought of the films of the Buggers that everyone had to see at least once a year. The Scathing of China. The Battle of the Belt. Death and suffering and terror. And Mazer Rackham and his brilliant maneuvers, destroying an enemy fleet twice his size and twice his firepower, using the little human ships that seemed so frail and weak. Like children fighting with grown-ups. And we won. (p. 25)

If the only way to save his sister Valentine's life – the one person whom he truly loved – was to participate in this conflict, to Ender there seemed little other option.

And so Ender went with Graff to Battle School and later again to Command School, finding himself perpetually friendless and purposefully isolated by the Schools' staffs, forever forced to fend for himself – enduring physical assaults, mental exhaustion, and psychological breaks. Questioning instead whether the teachers at the Schools were the enemy – and not the Buggers (pp. 110-111) – Ender made two defiant acts in order to end the suffering he was experiencing at

the hands of the teachers at the Schools. First, while studying at the Battle School, after Colonel Graff consistently changed the rules of the combat simulation training exercises Ender led and endured as Commander of Dragon Army, Ender simply refused to continue playing the School's game:

> Everything they can do to beat me, thought Ender. Everything they can think of, change the rules, they don't care, just so they beat me. Well, I'm sick of the game. No game is worth Bonzo's blood pinking the water on the bathroom floor. Ice me, send me home, I don't want to play anymore. (pp. 214-215)

Second, while studying at the Command School, after his mentor at the Command School – Mazer Rackham, hero of the Second Invasion – strongly cautioned him against using a planet-killer weapon named the Molecular Detachment Device as it could invite reprisals (p. 290), Ender went ahead anyway in order to put an end to the physical, mental, and psychological exhaustion he was being forced to endure:

> It *was* funny. The adults taking all this so seriously, and the children playing along, playing along, believing it too until suddenly the adults went too far, tried too hard, and the children could see through their game. Forget it, Mazer. I don't care if I pass your test, I don't care if I follow your rules. If you can cheat, so can I. I won't let you beat me unfairly – I'll beat you unfairly first.

> In that final battle in Battle School, he had won by ignoring the enemy, ignoring his own losses; he had moved against the enemy's gate.

> And the enemy's gate was down.

> If I break this rule, they'll never let me be a commander. It would be too dangerous. I'll never have to play a game again. And *that* is victory. (p. 293)

By acting in extreme defiance of the wishes of those in control of the Command School, Ender sought to put an end not only to this conflict, but all the next conflicts he would experience – precisely the same reasoning which made him a suitable candidate for Battle School to begin with (pp. 18-19).

However, Ender did not experience the victory he sought. First as a tragedy for Ender and then as a farce for the readers (Žižek, 2009), we are shocked and horrified to find out that Ender's acts of defiance – done as desperate measures to exert some manner of self-control and to reclaim a sense of individual freedom – in fact accomplish precisely the ends toward which those at the Battle School and the Command School had been aiming all along. Having withheld crucial information from Ender on the Buggers' physiological and sociological nature, on the actual extent of the threat they posed to Earth, on the purpose of the games he played at both Battle School and Command School, and on the real purpose of the Third Invasion – stifling political unrest and maintaining an uneasy peace on Earth which existed so long as the Bugger threat persisted (pp. 110-111, 125-126) – Ender's acts of defiance caused him to commit genocide against an alien Other whom he

came to love and with whom he identified more easily than the majority of his own species:

> "It came down to this: In the moment when I truly understand my enemy, understand him well enough to defeat him, then in that very moment I also love him. I think it's impossible to really understand somebody, what they want, what they believe, and not love them the way they love themselves. And then, in that very moment when I *love* them – "

> "You beat them." For a moment [Valentine] was not afraid of his understanding.

> "No, you don't understand. I *destroy* them. I make it impossible for them to ever hurt me again. I grind them and grind them until they don't *exist*." (pp. 238-239)

The tragedy of the Bugger xenocide was that it was not Ender's wish at all in this case; the only enemies he was seeking to grind into dust were those at the Battle School and Command Schools. He wanted to never have to play another game again, to seek an end to his suffering at the hands of those above him:

> Ender grabbed Mazer's uniform and hung onto it, pulling him down so they were face to face. "I didn't want to kill them all. I didn't want to kill anybody! I'm not a killer! You didn't want me, you bastards, you wanted Peter, but you made me do it, you tricked me into it!" He was crying. He was out of control.

> "Of course we tricked you into it. That's the whole point," said Graff. "It had to be a trick or you couldn't have done it. It's the bind we were in. We had to have a commander with so much empathy that he would think like the Buggers, understand them and anticipate them. So much compassion that he could win the love of his underlings and work with them like a perfect machine, as perfect as the Buggers. But somebody with that much compassion could never be the killer we needed. Could never go into battle willing to win at all costs. If you knew, you couldn't do it. If you were the kind of person who would do it even if you knew, you could never have understood the Buggers well enough." (pp. 297-298)

As Ender later comes to realise the Buggers posed no real threat to humanity at all, and that the Buggers experienced soul-crushing agony and remorse for the human deaths they had caused during the Second Invasion (pp. 320-321), one cannot help but question whether the xenocide was necessary and could have been avoided all together had the Hegemon's, the Polemarch's, and the Strategos' propaganda machine not kept from Ender the truth.

WHY WE FIGHT: TROUBLING WARTIME PROPAGANDA

The propaganda videos – referred to as "vids" – which portrayed the Buggers as an evil alien Other in Card's (1985/1994) *Ender's Game* threw real obstacles in Ender's path. His initial exposure to them prompted him to attend Battle School, placing him under the influence of the International Fleet; subsequent exposures frustrated him, keeping from Ender the information he needed to free himself from this influence. In one class period, we provide students the opportunity to explore some of the more significant passages in the novel relating to Ender's interactions with the propaganda vids, troubling their vids' content, how they presented information on the Bugger Wars to those who watched them, and the underlying purposes they truly served. In a second class period, we wanted students to make their science fiction learning experience more historically concrete – having them apply critical questioning skills to Frank Capra's (1942/2012a) *Prelude to War* – and to consider how the same media techniques which allowed the justifiable villainisation of the Nazis, the Italian fascists, and the Japanese imperialists improperly led to the xenocide of an alien race in *Ender's Game* (Card, 1985/1994).

The three passages we have selected from *Ender's Game* (Card, 1985/1994) cover Ender's exposure to International Fleet propaganda in a variety of ways. The first passage (see Appendix A) introduces us to the start of Ender's questioning the content of the IF propaganda videos. Dink, one of Ender's fellow students at Battle School, plants the seed of doubt in Ender's mind regarding the constructed nature of the vids' master narrative, and we too along as the audience begin to question the IF's motives. The second passage (see Appendix B) shows the progression of Ender's distrust, leaving both he and the audience with the sense that the vids are mostly useless and hinder the children's development rather than help it. The final passage (see Appendix C) leaves us with the knowledge that the uncensored did not teach Ender anything he had not all ready gleaned from interrogating the propaganda vids – showcasing the importance of critical literacy.

In reading these passages, we recommend using a modified version of the National School Reform Faculty's (2009) "Save the Last Word for Me" discussion protocol. In this discussion, groups of four students – one of whom doubles as a timekeeper – silently read and identify the parts of the passages they feel are most important. Students should have approximately eight to ten minutes for this stage. Once this stage is complete, one of the students will volunteer to start the discussion in s/he reads aloud the selected passage without commentary. Each of the other students in turn has one minute to comment on the passage selected: Why do *they* think it is interesting? What connections can they make across the text and to other things they have learned? After the other students have all had the chance to comment, the student who originally selected the passage explains why s/he chose the passage, why s/he considers it important, and comments using the same guiding questions – thus having had the "last word." The process repeats for the other three students, allowing each student the opportunity to have the "last word" in the discussion – ensuring for an equitable participation. This second stage should

take approximately thirty minutes. Finally, the classroom teacher should bring the students back together for a ten-minute whole-class discussion, using a series of guiding questions (see Appendix D) to prompt discussion. All told, the whole process should take roughly fifty minutes – the length of a traditional class period, or approximately half of a block schedule period.

To move their understanding of propaganda beyond the science fiction world of *Ender's Game* (Card, 1985/1994) into the real world, in either the school's media lab or in your classroom with the aid of a laptop cart we recommend screening the first 15:30 of Frank Capra's (1942/2012a) *Prelude to War*, available either on DVD or for download free of charge from the US Government's Internet Archive. To ensure students remain intellectually engaged during the screening, we recommend using the included Visual Discovery Worksheet (see Appendix E). Prompt students to consider what similarities and differences exist between this US Army Special Services Division video and the vids described in *Ender's Game* (Card, 1985/1994). In the same groups as before, then have students select one of the episodes of Frank Capra's (1942/2012b) *Why We Fight* series, equally available from the US Government's Internet Archive (see Appendix F), and examine the first fifteen minutes. During the examination, have them consider the following list of questions:

– What do the first fifteen minutes of my group's chosen episode of Capra's (1942/2012b) *Why We Fight* series teach?
– What does the film purposefully include – and to what purpose?
– What would need to be added to the film in order to provide a full historical account, covering all sides?
– What manner of documents and primary sources would provide this additional information?
– Where would I look for these primary sources?

For the purposes of the summative assessment, students will spend the remaining portion of the class period – approximately twenty minutes – answering these questions, using internet search tools to provide a fuller picture of what was presented in their selected episode, and completing for homework a 750-900 word essay on the inclusion and exclusion of historical facts and perspectives from the construction of historical narratives, the motives of historical authors, and the responsibilities citizens have in interrogating historical narratives which seem misleading or incomplete.

This approach would allow students elements of choice in choosing an element of Capra's (1942/2012b) series they found personally engaging and of interest – not focused strictly on combat actions but also on the home front as well. This approach additionally has the benefit of highlighting the unidimensional nature of propagandistic grand narratives and of providing students the practical skills necessary to interrogate these constructed narratives – skills which are equally applicable to constructed history as it is presented in official school textbooks.

CONCLUSIONS

As in the case of *Ender's Game* (Card, 1985/1994), historical narratives constructed outside the realm of science fiction are as subject to propagandistic distortions driven by social, political, religious, and economic motives. Science fiction literature can serve as a safe and useful tool to introduce students to the contentious notion that history is neither simply a representation of what factually happened nor bias-free – in spite of what several state governments have made efforts to legislate ("FL HB 7087E3," 2006; "TN HB 229," 2011; "GA SB 426," 2012; "19 TAC 113," 2010). By drawing connections between science fiction literature such as *Ender's Game* (Card, 1985/1994) and actual propaganda – both past and present, both foreign and domestic – Social Studies and English Language Arts teachers are well-suited to discharge their responsibilities in promoting critical thinking skills and the redress of social inequities through the promotion of justice-oriented citizenship.

APPENDIX A

Card, O. S. (1994). Ender's Game (pp. 110-111). New York: Tor Books.
(Originally published in 1985)

"Maybe you can be a commander and not be crazy. Maybe knowing about craziness means you don't have to fall for it."

"I'm not going to let the bastards run me, Ender. They've got you pegged, too, and they don't plan to treat you kindly. Look what they've done to you so far."

"They haven't done anything except promote me."

"And she make you life so easy, neh?"

Ender laughed and shook his head. "So maybe you're right."

"They think they got you on ice. Don't let them."

"But that's what I came for," Ender said. "For them to make me into a tool. To save the world.:

"I can't believe you still believe it."

"Believe what?"

"The Bugger menace. Save the world. Listen, Ender, if the Buggers were coming back to get us, they'd *be here*. They aren't invading. We beat them and they're gone."

"But the videos – "

"All from the First and Second Invasions. Your grandparents weren't born yet when Mazer Rackham wiped them out. You watch. It's all a fake. There *is* no war, and they're just screwing around with us."

"But why?"

"Because as long as people are afraid of the Buggers, the IF can stay in power, and as long as the IF is in power, certain countries can keep their hegemony. But keep watching the vids, Ender. People will catch onto this game pretty soon, and there'll be a civil war to end all wars. *That's* the menace, Ender, not the Buggers.

And in *that* war, when it comes, you and I won't be friends. Because you're American, just like our dear teachers. And *I* am not."

They went to the mess hall and ate, talking about other things. But Ender could not stop thinking about what Dink had said. The Battle School was so enclosed, the game so important in the minds of the children, that Ender had forgotten there was a world outside. Spanish honor. Civil war. Politics. The Battle School was really a very small place, wasn't it?

But Ender did not reach Dink's conclusions. The Buggers were real. The threat was real. The IF controlled a lot of things, but it didn't control the videos and the nets. Not where Ender had grown up. In Dink's home in the Netherlands, with three generations under Russian hegemony, perhaps it was all controlled, but Ender knew that lies could not last long in America. So he believed.

Believed, but the seed of doubt was there, and it stayed, and every now and then sent out a little root. It changed everything, to have that seed growing. It made Ender listen more carefully to what people meant, instead of what they said. It made him wise.

APPENDIX B

Card, O. S. (1994). Ender's Game (pp. 110-111). New York: Tor Books.
(Originally published in 1985)

Ender was teaching them all about null gravity tactics. But where could Ender go to learn new things?

He began to use the video room, filled with propaganda vids about Mazer Rackham and other great commanders of the forces of humanity in the First and Second Invasion. Ender stopped the general practice an hour early, and allowed his toon leaders to conduct their own practice in his absence. Usually they staged skirmishes, toon against toon. Ender stayed long enough to see that things were going well, then left to watch the old battles.

Most of the vids were a waste of time. Heroic music, closeups of commanders and medal-winning soldiers, confused shots of marines invading Bugger installations. But here and there he found useful sequences: ships, like points of light, maneuvering in the dark of space, or, better still, the lights on shipboard plotting screens, showing the whole of a battle. It was hard, from the videos, to see all three dimensions, and the scenes were often short and unexplained. But Ender began to see how well the Buggers used seemingly random flight paths to create confusion, how they used decoys and false retreats to draw the IF ships into traps. Some battles had been cut into many scenes, which were scattered through the various videos; by watching them in sequence, Ender was able to reconstruct whole battles. He began to see things that the official commentators never mentioned. They were always trying to arouse pride in human accomplishments and loathing of Buggers, but Ender began to wonder how humanity had won at all. Human ships were sluggish; fleets responded to new circumstances unbearably slowly, while the Bugger fleet seemed to act in perfect unity, responding to each challenge instantly.

Of course, in the First Invasion the human ships were completely unsuited to fast combat, but then so were the Bugger ships; it was only in the Second Invasion that the ships and weapons were swift and deadly.

So it was from the Buggers, not the humans, that Ender learned strategy. He felt ashamed and afraid of learning from them, since they were the most terrible enemy, ugly and murderous and loathsome. But they were also very good at what they did. To a point. They always seemed to follow one basic strategy only – gather the greatest number of ships at the key point of conflict. They never did anything surprising, anything that seemed to show either brilliance or stupidity in a subordinate officer. Discipline was apparently very tight.

And there was one oddity. There was plenty of talk about Mazer Rackham but precious little video of his actual battle. Some scenes from early in the battle, Rackham's tiny force looking pathetic against the vast power of the main Bugger fleet. The Buggers had already beaten the main human fleet out in the comet shield, wiping out the earliest starships and making a mockery of human attempts at high strategy – that film was often shown, to arouse again and again the agony and terror of Bugger victory. Then, the fleet coming to Mazer Rackham's little force near Saturn, the helpless odds, and then –

Then one shot from Mazer Rackham's little cruiser, one enemy ship blowing up. That's all that was ever shown. Lots of film showing marines caring their way into Bugger ships. Lots of Bugger corpses lying around inside. But no film of Buggers killing in personal combat, unless it was spliced in from the First Invasion. It frustrated Ender that Mazer Rackham's victory was so obviously censored. Students in the Battle School had so much to learn from Mazer Rackham, and everything about his victory was concealed from view. The passion for secrecy was not very helpful to the children who had to learn to accomplish again what Mazer Rackham had done.

APPENDIX C

*Card, O. S. (1994). Ender's Game (pp. 110-111). New York: Tor Books.
(Originally published in 1985)*

There were compensations. Mazer took Ender through the videos of the old battles from the First Invasion and the disastrous defeats of the IF in the Second Invasion. These were not pieced together from the censored public videos, but whole and continuous. Since many videos were working in the major battles, they studied Bugger tactics and strategies from many angles. For the first time in his life, a teacher was pointing out things that Ender had not already seen for himself. For the first time, Ender had found a living mind he could admire.

"Why aren't you dead?" Ender asked him. "You fought your battle seventy years ago. I don't think you're even sixty years old."

"The miracle of relativity," said Mazer. "They kept me here for twenty years after the battle, even though I begged them to let me command one of the starships

they launched against the Bugger home planet and the Bugger colonies. Then they – came to understand some things about the way soldiers behave in the stress of battle."

"What things?"

"You've never been taught enough psychology to understand. Enough to say that they realized that even though I would never be able to command the fleet – I'd be dead before the fleet even arrived – I was still the only person able to understand the things I understood about the Buggers. I was, they realized, the only person who had ever defeated the Buggers by intelligence rather than luck. They needed me here to – teach the person who *would* command the fleet."

"So they sent you out in a starship, got you up to a relativistic speed – "

"And then I turned around and came back home. A very dull voyage, Ender. Fifty years in space. Officially, only eight years passed for me, but it felt like five hundred. All so I could teach the next commander everything I knew."

"Am I to be the commander, then?"

"Let's say that you're our best bet at present."

"There are others being prepared, too?"

"No."

"That makes me the only choice, then, doesn't it?"

Mazer shrugged.

"Except you. You're still alive, aren't you? Why not you?"

Mazer shook his head.

"Why not? You won before."

"I cannot be the commander for good and sufficient reasons."

"Show me how you beat the Buggers, Mazer."

Mazer's face went inscrutable.

"You've shown me every other battle seven times at least. I think I've seen ways to beat what the Buggers did before, but you've never shown me how you actually *did* beat them."

"The video is a very tightly kept secret, Ender."

"I know. I've pieced it together, partly. You, with your tiny reserve force, and their armada, those great big heavy-bellied starships launching their swarms of fighters. You dart in at one ship, fire at it, an explosion. That's where they always stop the clips. After that, it's just soldiers going into Bugger ships and already finding them dead inside."

Mazer grinned. "So much for tightly kept secrets. Come on, let's watch the video."

They were alone in the video room, and Ender palmed the door locked. "All right, let's watch."

The video showed exactly what Ender had pieced together. Mazer's suicidal plunge into the heart of the enemy formation, the single explosion, and then –

Nothing. Mazer's ship went on, dodged the shock wave, and wove his way among the other Bugger ships. They did not fire on him. They did not change course. Two of them crashed into each other and exploded – a needless collision that either pilot could have avoided. Neither made the slightest movement.

Mazer sped up the action. Skipped ahead. "We waited for three hours," he said. "Nobody could believe it." Then the IF ships began approaching the Bugger starships. Marines began their cutting and boarding operations. The videos showed the Buggers already dead at their posts.

"So you see," said Mazer, "you already knew all there was to see."

APPENDIX D

- How does propaganda influence people? Why is it often successful in influencing people?
- In what ways can propaganda be helpful? In what ways can it be harmful?
- In what ways does propaganda reveal the truth? In what ways does it conceal the truth?
- What connections can we make between these passages and other English Language Arts or Social Studies content we have seen before?

APPENDIX E

Gathering Evidence

- What do you see/hear in this image/video clip?
- What are some of the key details, or pieces of evidence, you see?
- How would you describe the scene and the people?

Interpreting Evidence

- What do you think is happening in this scene?
- What evidence do you use to base this interpretation?

Making Hypotheses from Evidence

- What do you think the people in the image/video clip were thinking or feeling?
- What *other* resources have we looked at that would corroborate your hypothesis?

Personal Connections

- What is *your* reaction to the image/video?
- Why do you react to this scene in this fashion?

APPENDIX F

Maj. Frank Capra's Why We Fight *Series by Instalment*

Instalment	Year Released	Running Time	Web Address
Prelude to War	1942	51:35	http://archive.org/details/PreludeToWar
The Nazis Strike	1943	40:20	http://archive.org/details/TheNazisStrike
Divide and Conquer	1943	56:00	http://archive.org/details/DivideAndConquer
The Battle of Britain	1943	51:30	http://archive.org/details/BattleOfBritain
The Battle of Russia	1943	76:07	http://archive.org/details/BattleOfRussiaI http://archive.org/details/BattleOfRussiaII
The Battle of China	1944	62:16	http://archive.org/details/BattleOfChina
War Comes to America	1945	64:20	http://archive.org/details/WarComesToAmerica

APPENDIX G

In 750-900 words, reflect on your learning experiences the past two days/this block schedule period. You are to answer the following questions in roughly 250-300 words each.

– How do the inclusion and exclusion of historical facts and perspectives shape the construction of a historical narrative?
– Why are those who construct historical narratives purposefully motivated to include and emphasise/omit and deemphasize certain historical facts and perspectives?
– As critical thinkers and active citizens, what steps can we take to interrogate historical narratives which may be misleading or incomplete? Why do we have a responsibility as critical thinkers and active citizens to do this?

Your submission will be evaluated based on the rubric below:

Criterion	Meets Expectations 5 Points	Needs Improvement 3 Points	Unacceptable 1 Point
On the Inclusion and Exclusion of Facts and Perspectives	The submission details how the inclusion and exclusion of historical facts and perspectives can shape the construction of a historical narrative, giving specific	The submission explains how the inclusion and exclusion of historical facts and perspectives can shape the construction of a historical narrative, giving some general	The submission provides an insufficient explanation as to how the inclusion and exclusion of historical facts and perspectives can shape the construction of a

	references to both *Ender's Game* and *Why We Fight*.	references to both *Ender's Game* and *Why We Fight*.	historical narrative, giving insufficient references to *Ender's Game* and *Why We Fight*.
On the Motives of Historical Authors	The submission details how historical authors' motives shape the choice of including certain facts and perspectives over others, giving specific references to both *Ender's Game* and *Why We Fight*.	The submission explains how historical authors' motives shape the choice of including certain facts and perspectives over others, giving some general references to both *Ender's Game* and *Why We Fight*.	The submission provides an insufficient explanation as to how historical authors' motives shape the choice of including certain facts and perspectives over others, giving insufficient references to *Ender's Game* and *Why We Fight*.
The Role of the Critically Thinking Citizen	The submission details *how* people can challenge historical narratives and *why* this is important, drawing on what we have learned so far this year on good citizenship.	The submission explains *how* people can challenge historical narratives and *why* this is important, though it does not connect to what we have learned so far this year on good citizenship.	The submission provides an insufficient explanation as to *how* people can challenge historical narratives and *why* this is important.
Style and Formatting	The submission is properly paragraphed and contains three or fewer grammar or spelling errors.	The submission is properly paragraphed and contains more than three but fewer than ten grammar or spelling errors.	The submission is either missing paragraphs or contains more than ten grammar or spelling errors.

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