LITCRAFT
KENSUKE'S KINGDOM
BOOK 2 - ACTIVITIES
6 in-game tasks:

1. Finding
2. Making
3. A Day in the Life
4. Message in a Bottle
5. Saving
6. Escape
IMPORTANT NOTE

Keep the settings in SURVIVAL MODE so that pupils cannot cheat in collecting items (using the inventory) and so that they can easily pick things up (you cannot do this in CREATIVE MODE).

For an aerial view of the island:

We recommend that children do this to get their bearings initially or if they are struggling to locate themselves.

Simply press the button at the start point on the island that says: “PRESS BUTTON TO SEE ISLAND FROM ABOVE”. This teleports the child up to a platform above it. Another button returns them to the starting point.

IF working with children who really need to be able to fly all the time then you will have to switch into CREATIVE MODE. But remember that they cannot pick up items in CREATIVE, only in SURVIVAL.

TO CHANGE SETTINGS:

IPAD: Click on top right hand button on centre of the in-game screen that looks like a quotation mark [“] then go to SETTINGS then change “Default Game Mode”]

MAC: Press COMMAND BUTTON [/] then type into the command box that appears on screen:  </gamemode creative> or </gamemode survival>
SUMMARY:
Michael and his parents set off on the “Peggy Sue” for a trip of a lifetime. However, he and the ship’s dog (Stella) are washed overboard at night and find themselves on an island. Michael receives food and water at first from an unknown hand, then warnings from a strange Japanese man who also lives on the island, Kensuke. After various adventures and miscommunications they come to know each other and exchange their stories. In the end Kensuke helps Michael to be rescued but only on condition that he does not reveal his own existence for ten years.

Chapter 1  Peggy Sue
Chapter 2  Water water everywhere
Chapter 3  Ship’s Log
*Chapter 4  Gibbons and Ghosts  EXTRACT: p.49-54  In-game task: FINDING
*Chapter 5  I, Kensuke  EXTRACT: p.71-72  In-game task: MAKING
Chapter 6  Abunail
*Chapter 7  All that silence said  EXTRACT: p.108-109  In-game task: A DAY IN THE LIFE
*Chapter 8  Everyone dead  EXTRACT: p.127-130  In-game task: MESSAGE IN A BOTTLE
*Chapter 9  Night of the turtles EXTRACT: p.141-44; 152-154 In-game task: SAVING
*Chapter 10: Killer men come  EXTRACT p. 155-161 In-game task: ESCAPE

Postscript

NOTE: Minecraft has different BASE settings (these can be quite easily changed on the ipad and children will know how to do this!)

**TEACHERS: BEFORE YOU START**

1. MAKE MULTIPLE COPIES OF THE WORLD ON EACH Ipad. That way if the children mess up or get totally lost in the world they can delete and move on. Go to settings and COPY WORLD (right at the bottom).

2. If you want children to return to the same world each time ensure that you number the Ipads and they remember their number. They can also save the world to their names: e.g. “John and Dylan’s World”.

3. Ensure that children are playing in SURVIVAL mode so that they do not cheat by getting items easily from the inventory (which they can do in CREATIVE mode).

In SURVIVAL they cannot fly. This is a disadvantage in terms of seeing the island from above. If you want them to fly they need to use the Elytra wings or Enchanted Golden Boots found in CHEST 1. They also need to eat and drink and only have the items given.

In CREATIVE they cannot pick things up. But they do have access to all items.
島の地図

X My first landing place.
○ The cave where I spent my first night.
----- Tracks
○ Where Kensuke kept outrigger

Kensuke's Cave
His Hill
Kensuke's End
My End
Site of wrecked ship
My first fire where I met Kensuke
Kensuke's Kingdom

Watch Hill
Project Outline

Pre-Immersive Activity [In-Game activities only start once Michael is on the island]

Warm Up/ Hook
Re-create the letter from Kensuke’s son and read it to the children. Get children to think about the letter-writer/the recipient of the letter, what the letter tells them, what information is not there in the letter and what they want to find out.

Or
Find Michael’s message in the bottle and do a similar activity to hook children into the story.

Context for the story: teacher should read the first two chapters of the book to the class/group as a whole. Discuss the framing of the text with the children and Michael’s assertion that he has ‘had to live out a lie’. What do the children think that this might mean?

Man Overboard!
Reading aloud/shared reading of Chapter 3 ‘The Ship’s Log’.

Key objective:
1. Scan for key information

Scan the text and pick out place names. Children could do this against the clock to see who can scan the quickest and pick out the most place names in the time.

Using these place names and the chronology of the chapter, children map Michael’s journey on a large world map. Add markers and extracts from the text that show where Michael went. Can the children work out where Michael might be when he is thrown overboard? Mark various potential locations on the map.
ACTIVITY 1 + IN-GAME TASK “FINDING”

Reading aloud/shared reading of Chapter 4 ‘Gibbons and Ghosts’

Key Objectives:
• Infer characters’ feelings, thoughts and motives from their actions, justifying inferences with evidence: Point+Evidence+Explanation
• Explain the meaning of new vocabulary within the context of the text.

Children work in groups and focus on the first section of the chapter where Michael is in the sea (pp.45-48).
• Identify, from the text, any direct mentions of feelings, thoughts, motives and actions. Record on a coloured post-it note.
• Using this evidence, consider any inferred meaning in this section of the text. Generate vocabulary to describe how Michael might be feeling. Give justifications for this. Record on a different coloured post-it note. Don’t accept rubbish words e.g. sad, scared.
• Feedback.

Shared reading/reading aloud of the rest of the chapter.

Discuss the words “surreptitious” (p.56), “mellifluous” (p.58), “benefactor” (p.62). Children could play a version of ‘Call My Bluff’ with these words to test the other children in the group and learn their meanings that way.

Focus on Michael’s description of the island (pp.49-59) + highlighted in EXTRACTS.

COMPREHENSION PASSAGE:

Sea. Sea. Sea. Nothing but sea on all sides. I was on an island. I was alone.

The island looked perhaps two or three miles in length, no more. It was shaped a bit like an elongated peanut, but longer at one end than the other. There was a long swathe of brilliant white beach on both sides of the island, and at the far end another hill, the slopes steeper and more thickly wooded, but not so high as mine. With the exception of these twin peaks the entire island seemed to be covered with forest. So far as I could see there was no sign of any human life. Even then, as I stood there, that first morning, filled with apprehension at the terrifying implications of my dreadful situation, I remember thinking how wonderful it was, a green jewel of an island framed in white, the sea all about it a silken shimmering blue. Strangely, perhaps comforted somehow by the extraordinary beauty of the place, I was not at all down-hearted. On the contrary – I felt strangely elated. I was alive. Stella Artois was alive. We had survived.

• What are Michael’s two strongest feelings in this passage? What two words sum these up?

• Identify three geographical features of the island.

• What kind of landscape is this?
Children go through the text and highlight any description of the island in one colour and then, in another colour, how Michael is feeling at different places on the island. Children create a map of the island from Michael’s description. On to this, they map how he is feeling at different points during his exploration of the island. They could do this by adding emotion words to their maps, or by adding text. Show children the map at the beginning of the text. How do their maps compare?

**IN GAME TRANSCRIPT:**

Using the map from the front of the book move around the island and find the beacons. At each one read the extract from the text. Then read the question in the journal and write your own answer there.

The beacons can be found at or near:
- Michael’s cave on the West (also find and release the dog, Stella)

“I found a small cave at one end of the beach with a dry sandy floor. I lay down and tried to sleep but Stella would not let me. She whined at me in her hunger and thirsty so that I slept only fitfully.” p.59.

Q: Why can’t Michael sleep? What does “fitfully” mean?

- Somewhere on the red sand border that runs across the island.


Q: What is Kensuke trying to say? How is his hand “like a chopper?”

- Follow the sandy path up the island through the forest to Kensuke’s cave. The beacon is at a little cross-roads.

“The cave house must have been entirely furnished by him, fashioned mostly from flotsam: the chests, the workbench, the shelves and the table.

Q: What does this description tell you about Kensuke? What is “flotsam”?

- By Kensuke’s boat (outrigger) to the East of his cave.

“he picked up two of his fishing rods and a net, and led the way. “Today we catch big fish, Mica, not small fish.”

Q: What does the outrigger allow Kensuke to do?
FOLLOW UP ACTIVITIES:

Follow up writing activity: Carry on Michael’s Ship’s Log and write about being thrown overboard and discovering the island.

*This writing activity will develop over a sequence of lessons. It will involve engagement with first person writing and form, and the use of different sentence types taken from the Y6 objectives.

Follow Up /Cross-curricular activity: Focus on the work of the Japanese artist Hokusai. The children could recreate their own version of the famous wave painting linking in with Michael being thrown overboard.
ACTIVITY 2 + IN-GAME ACTIVITY “MAKING”

Reading aloud/shared reading of Chapter 5.

Key Objective:
Demonstrate active reading strategies

Children re-read/listen to/read aloud Michael’s first meeting with Kensuke (pp. 69-72).

Children are going to focus carefully on the character of Kensuke and complete a grid about him: What do we know? What is inferred? What do we want to find out? The first two sections of the grid should be completed with statements, the last with questions. This activity could be done in small groups.

Children re-read/listen to/read aloud the remainder of the chapter (pp. 72-84). See also extracts.

Focus on Michael’s reaction to Kensuke in this section of the text.
- What does Michael think about Kensuke?
- How does he feel about Kensuke?
- What does he do?

Encourage active reading strategies during this discussion. Children start to create a character timeline to chart Michael’s relationship with Kensuke using the information that they have gathered from this section of the text including key quotations.

Focus on the idea of division in the chapter. In what ways are Michael and Kensuke divided?

COMPREHENSION PASSAGE:

I could see at once that he was very agitated, his chin trembling, his heavily hooded eyes accusing and angry. “Dameda! Dameda!” he screeched at me. This whole body was shaking with fury. I backed away as he scuttled up the beach towards me, gesticulating wildly with his stick, and haranguing me as he came. Ancient and skeletal he may have been, but he was moving fast, running almost. “Dameda! Dameda!” I had no idea what he was saying. It sounded Chinese or Japanese, maybe.

I was about to turn and run when Stella, who, strangely, had not barked at him at all, suddenly left my side and went bounding off towards him. Her hackles were not up. She was not growling. To my astonishment she greeted him like a long lost friend.

He was no more than a few feet away from me when he stopped. We stood looking at each other in silence for a few moments. He was leaning on his stick, trying to catch his breath. “Americajin? Americajin? American? Eikokujin? British?”

“Yes,” I said, relieved to have understood something at last. ”English, I’m English.”

- This is the first time that Michael and Kensuke meet face to face. How would you describe their encounter?
- What tells you how Kensuke is feeling? Pick out three words that make this clear.
- Why do Stella and Michael react so differently?
IN-GAME TRANSCRIPT:

Go to Kensuke’s Cave in the North of the island. In his artistic workshop at the front of the cave find his notebook then follow the instructions given there.

IN NOTEBOOK: "You must go North. Take small boat near outrigger. Go to top of island. Travel North. Find flat sand. Open chest. You make beautiful thing."

IN CHEST ON ISLAND:
Either: Use the coloured blocks in the chest to make an artwork that shows the island in some way – be as imaginative and abstract as you like. Take screenshots of your work to print out later.

OR: Use the sand in the chest and on the island to make a sculpture – a 3D model of the island or some aspect of it. Take screenshots of your work to print out later.

FOLLOW UP ACTIVITY:

Carry on Michael’s Ship’s Log and write about the meeting with Kensuke and the division of the island.
Activity 3 + IN GAME TASK:
A DAY IN THE LIFE OF . . . MICHAEL

Prior to Activity Three, the teacher should read Chapter 6 to the children and discuss Michael’s changing feelings toward Kensuke. Children should add information to their character timeline, which is charting the changing relationship between Kensuke and Michael.

Reading aloud/shared reading of Chapter 7.

Key objective:
Scan for key information in text.

Children re-read pp. 101-104 and scan the text for information about Kensuke’s cave. Using the information from the text they either create a model of Kensuke’s cave working in groups; or create a drawing of the cave working groups. The children annotate the models/drawings with information from the text.

Children could do a short writing activity from their work on the text and create an Estate Agent’s description of Kensuke’s cave using language from the text.


COMPREHENSION PASSAGE:

Our life together was always busy, and regular as clockwork. Up at dawn and down the track a little way to bathe in the stream where it tumbled cold and fresh out of the hillside into a great cauldron of smooth rocks. We would wash our sheets and clothes here, too (he’d made me my own kimono by now), slapping and pounding them on the rocks, before hanging them out to dry on the branch of a nearby tree. Breakfast was a thick pulpy fruit juice which seemed different every day, and bananas or coconut. I never tired of bananas, but very soon became sick of coconut. The mornings were spent either fishing in the shallows or fruit gathering in the forest. Sometimes, after a storm, we scoured the beach for more of his painting shells – only the biggest and flattest would do – or for flotsam to join the stack of wood at the back of the cave. There were two stacks, one clearly for firewood, the other, I supposed, reserved for his woodwork. Then it was home to the cave house for a lunch of raw fish (always delicious) and usually breadfruit (always bland and difficult to swallow). A short nap after lunch for both of us and then he would settle down at his table to paint. As I watched I became so engrossed that the failing light of evening always came too soon for me. We would cook a fish soup over the fire. Everything went in, heads and tails, a dozen different herbs – Kensuke wasted nothing – and there were always red bananas afterwards, all I could eat. I never went hungry. When supper was over we would sit together at the mouth of the cave and watch the last of the sun drop into the sea. Then, without a word, he’d stand up. We would bow solemnly to one another, and he would unroll his sleeping mat and leave me to mine.

Work through the passage and pull out the main events of the day in order. Now write these down as a list and give each activity a rough corresponding time of day.

How is it different from your day? What strikes you most about it?
IN-GAME TRANSCRIPT:

In this task you are going to act out a day in the life of Michael, shipwrecked on the island. Follow the outline of his day below and perform all these activities. Use your ideas notebook to jot down notes or how you feel about a particular task.

1. Eat some fresh food and drink for breakfast then take Stella for a walk along the beach.
2. Catch at least 5 different kinds of fish using either the trident or a fishing rod in the chest. If you wish, take out the small rowing boat by the outrigger.
3. Go for a swim underwater in the old wreck near Michael's cave. See if you find anything interesting.
4. Climb to the top of both hills and look out to sea. Write down what you might be feeling or thinking.
5. Eat and drink something for lunch.
6. Check on the orangutans (Endermen) in the forest. Make sure you locate at least two of them. Try to follow them for a while and be sure they are OK.
7. Collect some flowers and other objects for Kensuke to use in his art work.
8. Go back to bed in your cave and write up your account of the day in your journal by your bedside.

IDEAS BOOK (Also in Chest)

Write about each activity.

1. Walking the Dog
2. Fishing Notes
3. Swimming the wreck
4. Looking out to Sea
5. Following the orangutans (Endermen)
6. Gathering art materials
7. When you get back to your cave look back over all your notes and write an account of your day.

Remember to write about what you thought and felt, not just what you did.

FOLLOW UP ACTIVITY:

Children use the notes made in-game to write up their own experience of a “Day in the Life” on the island (or they can write in the notebook IN GAME. [Screenshots can be taken of the journal notes or they can just work from the screen]

Children should have the opportunity to discuss their feelings about being stranded on an island. What has it taught them about Kensuke and Michael? Is it better to be together or to be divided? Why?
ACTIVITY 4 + IN GAME TASK: Message in a Bottle

Reading aloud/shared reading of Chapter 8.

Key Objective:
Summarise main ideas drawn from more than one paragraph and identify key details which support this.

Children re-read p.117-112. They summarise Kensuke’s backstory and then go back and highlight particular details.

Children draw pictures and use quotations from the text to chart Kensuke’s back story.

After they have done this, children should revisit the grid that they created about Kensuke in Activity Two and add information to answer some of the questions that they had about Kensuke when they first encountered him in the novel.

Children should read to the end of the chapter and summarise the way that Michael and Kensuke’s relationship changes again. They should add this information to their character timeline.

COMPREHENSION PASSAGE:

I could steal the boat I thought. I could row away, I could light a fire again. But I knew even as I thought it that I could not do it. How could I ever leave Kensuke now, after all he had done for me? How could I betray his trust? I tried to put the whole idea out of my mind, and I really believe I would have too. But the very next morning, I found the plastic Coke bottle washed up on the beach, and after that the idea of escape came back and haunted me day and night, and would not leave me be.

For some days, I kept the Coke bottle buried under the sand, whilst I wrestled with my conscience or, rather, justified what I wanted to do. It wouldn’t really be a betrayal, not as such, I told myself. Even if the bottle was found no one would know where to come to, they’d just know I was alive. I made up my mind I would do it, and do it as soon as I could.

• How does Michael feel in this passage?
• What does it mean to say “I wrestled with my conscience”?
• Why does Michael need to send the message in the bottle?

IN GAME TRANSCRIPT:

Like other shipwrecked sailors, Michael tries to send a message.

1. Go to the beach on the east of the island. You need to find 14 letters scattered on the sand.
Gather these together to make a three word message:

_ _ _ _ _ _   _ _ _ _ _ _  __.

2. Now use whatever you wish to write your own message on the sand that could be seen from the air.

3. Imagine you were shipwrecked here. What message in a bottle would you write?

YOUR MESSAGE

FOLLOW UP ACTIVITIES:

In-Game Follow up: Children could create their own messages in a bottle to send to Kensuke, where Michael explains to Kensuke why he still wanted to leave the island even though they had become friends.

Follow Up Activity: Children research about Nagasaki. They create a non-chronological report about Nagasaki.

Cross-curricular activity: Finding out more about Nagasaki and the Japanese involvement in WWII.
Activity Five: + IN GAME ACTIVITY “SAVING”

Shared reading aloud of Chapter 9.

Key objectives
- Infer characters’ feelings, thoughts and motives from their actions, justifying inferences with evidence: Point+Evidence+Explanation.
- Make comparisons within texts.

Children re-read the section about the rescue of the turtles pp. 141-144 and focus in on the last section of the chapter from p. 142-3 and the passage below.

COMPREHENSION PASSAGE:

When dawn came and the birds came down to scavenge, we were there to drive them off. Stella chased and barked after them, and we ran at them, shrieking, waving, hurling stones. We were not entirely successful, but most of the turtles made it down into the sea. But even here they were still not entirely safe. In spite of all our desperate efforts a few were plucked up out of the water by the birds and carried off.

By noon it was all over. Kensuke was tired as we stood ankle deep in the water watching the very last of them swim away. He put his arm on my shoulder. “They very small turtles, Micasan, but they very brave. They braver than me. They do not know what they find out there, what happen to them; but they go anyway. Very brave. Maybe they teach me good lesson. I make up my mind. When one day ship come, and we light fire, and they find us, then I go. Like turtles I go. I go with you. I go home to Japan. Maybe I find Kimi. Maybe I find Michiya. I find truth. I go with you, Micasan.”

- Why does Kensuke think that the turtles are brave?
- Why does Kensuke say that the turtles “teach me good lesson”?
- In what way is Kensuke going to be like a turtle?
- What truth is he expecting or fearing to find when he goes home to Japan?

Encourage children to use the P.E.E. prompt when answering these questions. Feedback to the class and record responses.

Shared reading aloud of Chapter 10 stopping at the end of p. 154.

Focus in on pp.150-4. Ask children to discuss the following questions in pairs or groups:
- How does the author’s description of the setting convey that something terrible is happening on the island? Pick out phrases that show this and explain the emotions that are communicated by the description of the setting in those phrases.
- How are the orang-utans feeling in this section of the story? How do you know? Identify key phrases that show how they are feeling and explain why they might be feeling like this.
- On p.153, why does Michael say “There were no words in me left to speak, and Kensuke had no songs left to sing.” What does this tell us about the way that Michael and Kensuke are feeling in this section of the story?
Encourage children to use the P.E.E. prompt when answering these questions. Feedback to the class and record responses.

Once the children have had the opportunity to discuss both of the sections from Chapter 9 and 10, ask them to compare the similarities and differences in those sections. They could record these on a table or, depending on ability, write a paragraph comparing the two sections. Are there any broader messages in these sections about the relationships between humans and animals? What do you think the author might be trying to say about the ways in which the animal and human worlds co-exist?

**IN-GAME TRANSCRIPT:**

Both Michael and Kensuke care deeply about the animals they are responsible for.

1. In this task you need to go to the beach on the West side of the island above Michael’s cave. Find as many turtle eggs as you can scattered around the beach. Carry the eggs to the edge of the water so that they can safely hatch.

2. In this second task you are going to create a safe hiding place in the forest for the orangutans (Endermen). This must be well camouflaged and hidden with a secret entrance. We recommend a tree house but it is up to you.

**FOLLOW UP TASK:**

Do you have an animal you care about or one you would like as a pet?
Write a description of them and their character.
- What is it that you like about them?
- What quirks do they have?
- How do you know how they are feeling?

**Suggested writing activity:** Children read the letter from Michael Morpurgo at the end of the book and research about endangered species. They write a discussion text or persuasive letter about the destructions of habitats.

**Cross-curricular:** Geography link with protecting the environment and endangered species.
Activity Six + IN GAME TASK: Escape!

Shared reading aloud of Chapter 10 from p. 155 to the end of the chapter.

Key Objective:
Demonstrate active reading strategies.

Children work in groups and look closely at the final section of the text. Ask them to pick out key passages that they think are really important and ask them to explain why - e.g. Kensuke’s decision not to leave (p. 158); the three promises Kensuke asks Michael to make (p. 159).

Ask children to work in their groups and come up with their own questions about the last part of the book. If this activity needs to be more structured, give them question topics to focus on e.g. character feelings and emotions, changing relationship between characters etc.

Jigsaw the children so that they are working in different groups. Children use their questions to run a guided reading discussion session. At the end of the session, children could be asked to summarise, and feedback, their key thoughts about the final chapter of the book.

Use their feedback to discuss the changing relationship between Kensuke and Michael as the central thread that runs through the book. Return to Michael’s assertion at the beginning of the story that he has ‘had to live out a lie’. What do children think this means now that they have finished reading the book?

After this, children revisit their character timeline and complete it showing the how the relationship between Kensuke and Michael changes again in the final chapters of the book.

COMPREHENSION PASSAGE:

He stood up, put his hands on my shoulders, and looked me deep in the eyes. “You listen to me very good now, Micasan,” he said. “I am too old for that new world you tell me about. It is very exciting world, but it is not my world. My world was Japan, long time ago. And now my world is here. I think about it for long time. If Kimi is alive, if Michiya is alive, then they think I am dead long time ago. I would be like ghost coming home. I am not same person. They not same either. And, besides, I have family here, orang-utan family. Maybe killer men come again. Who look after them then? No, I stay on my island. This is my place. This Kensuke’s Kingdom. Emperor must stay in his Kingdom, look after his people. Emperor does not run away. Not honourable thing to do.”

I could see there was no point in pleading or arguing or protesting. He put his forehead against mine and let me cry. “You go now,” he went on, “but before you go, you promise three things. First, you paint every day of your life, so one day you be great artist like Hokusai. Second, you think of me sometime, often maybe, when you are home in England. When you look up at full moon, you think of me, and I do same for you. That way we never forget each other. Last thing you promise and very important for me. Very important you say nothing of this, nothing of me. You come here alone. You alone here in this place, you understand? I not here. After ten years, you say what you like. All that left of me then is bones. It not matter any more then. I want no one come looking for me. I stay here. I live life in peace. No people. People come, no peace. You understand? You keep secret for me, Mica? You promise?”

“I promise,” I said.
• Do you think Kensuke makes the right decision? Why? Why not?

• What does Michael’s response tell you about his character?

• What three things does Kensuke ask Michael to promise? What does each promise do?

**IN-GAME TRANSCRIPT:**

Although Michael is happy with Kensuke he still wants to escape. Try some of the different things he does to help him get off the island:

1. Go to the bottom of the island and find the boat. Go south as far as you can until the island is just out of sight. How does this make you feel? Write notes down in the ideas notebook.

2. Build a giant bonfire on top of Kensuke’s hill and set fire to it.

3. Take the rowing boat and this time go due East from the island (to the right). What do you find? [Peggy Sue is located just out of sight over the horizon line]

**FOLLOW UP ACTIVITY:**

The children could reply to the letter from Kensuke’s son, as if they are Michael, and use details from the text to tell Kensuke’s son about his father’s life on the island.