

**STUDY
REVISE** **AND**
for GCSE

Never Let Me Go

by Kazuo Ishiguro

- ✔ Written by experienced teachers and examiners
- ✔ Guides you to the best understanding of the text
- ✔ Get your best grade

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Getting the most from this guide

This guide is designed to help you raise your achievement in your examination response to *Never Let Me Go*. It is intended for you to use throughout your GCSE English literature course: it will help you when you are studying the novel for the first time and also during your revision.

The following features have been used throughout this guide to help you focus your understanding of the novel.

Target your thinking

A list of **introductory questions**, labelled by Assessment Objective, is provided at the beginning of each chapter to give you a breakdown of the material covered. These questions target your thinking, in order to help you work more efficiently by focusing on the key messages.

Build critical skills

These boxes offer an opportunity to consider some **more challenging questions**. They are designed to encourage deeper thinking, analysis and exploratory thought. Building and practising critical skills in this way will give you a real advantage in the examination.

GRADE FOCUS

It is possible to know a novel well and yet still underachieve in the examination if you are unsure what the examiners are looking for. These boxes give a clear explanation of **how you may be assessed**, with an emphasis on the criteria for gaining a Grade 5 and a Grade 8.

REVIEW YOUR LEARNING

At the end of each chapter you will find this section to **test your knowledge**: it provides a series of short, specific questions to ensure that you have understood and absorbed the key messages of the chapter. Answers to the 'Review your learning' questions are provided in the final section of the guide (p. 109).

GRADE BOOSTER

Read and remember these pieces of helpful **grade-boosting advice**. They provide top tips from experienced teachers and examiners who can advise you on what to do, as well as what *not* to do, in order to maximise your chances of success in the examination.

Key quotation

Key quotations are highlighted for you, so that if you wish you may use them as **supporting evidence** in your examination answers. Further quotations, grouped by characterisation, key moments and theme, can be found in the 'Top quotations' section on page 100 of the guide. All page references in this study guide are to the 2006 paperback edition of *Never Let Me Go* published by Faber and Faber (ISBN 978-0-571-25809-3).

'Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs.'
(p. 80)

Language, style and analysis



Target your thinking

- How does the author reveal his story to the readers? (AO2)
- When and where is the novel set and what effect does this have? (AO3)
- What language techniques does Ishiguro use and why? (AO2)
- How does Ishiguro use symbols? (AO2)
- How realistic is *Never Let Me Go* meant to be? (AO1, AO2)

You will notice from these questions that when analysing language and style the Assessment Objective with which we are most concerned is AO2. AO2 refers to the writer's methods and is usually highlighted in exam questions by the word 'how'. Language and style are of vital importance since they are the medium through which writers help to create our understanding of plot, character and themes.

Kathy's voice

As we have seen, *Never Let Me Go* is constructed entirely as a first person narrative, with Kathy H. as the sole narrator. The voice Ishiguro creates for her is painstaking ('I want just to say a bit about our Sales', p. 41), flat, dull, repetitive, controlled and humourless. She repeats the cautious 'I don't know how it was where you were...' several times in Part One, for example. It seems as if she is trying to be honest with the reader and spell out everything that is worrying her. In fact, her real worries are concealed behind the recollection of trivia such as the 'tokens controversy' (p. 38). Even as an adult she can't see how little such small things really matter.

GRADE BOOSTER

What would have been gained and what would have been lost if Ishiguro had written the novel in the third person instead of the first? Showing an understanding of the effects of using the first person narrative could enhance your grade.

She is what literary critics call an 'unreliable narrator'. She is not revealing most of what Ishiguro wants us to understand is actually going on, because she herself has limited understanding of this. Beneath her earnestly detailed account of school life at Hailsham and her often

troubled relationship with Ruth and Tommy, both there and at the Cottages, is a deeply frightened and lonely woman. Her friends are now all dead and she will embark on her path to the same fate in just a few months – nearly twelve years as a carer means that she knows precisely what the next (final) stage of her life will involve. But Ishiguro presents her as a narrator who never openly confronts her deepest fears and feelings and who never writes about them. The meaning of the novel is conveyed by inference rather than taking anything its narrator says as the truth about what is really happening. The reader is expected to see past Kathy and work out for him- or herself what she is *not* saying.

Setting

We are told, on the title page preceding Part One, that the novel is set in England in the late 1990s. The alternative world that Ishiguro creates has had time to make medical and scientific discoveries after World War II and for those to be built into a social system by the time Kathy, Ruth and Tommy are born in the mid to late 1960s. It all happened 'so rapidly, there wasn't time to take stock, to ask sensible questions' (p. 257).

The novel has a number of settings. In the present – as Kathy anticipates the impending end of her service as a carer – she is often in her car. She drives all over the country, often mentioning places by name (e.g. Worcestershire, p. 5; North Wales, p. 211; Suffolk, p. 207), as she visits her donors and attends to the paperwork. Somewhere she has her own bedsit (mentioned on p. 3, p. 64 and p. 204), although we never see her in it. A bedsit is, anyway, not usually a permanent home. Through these details, Ishiguro implies that his narrator is rootless. She has no parents and Hailsham has closed down. She is constantly on the move and passing through places. This could be read as a metaphor for her transient life. She is passing through life in order to donate her organs to save other faceless people with whom she has had little or no contact.

Part One

Part One of the novel is based mostly around Kathy's memories of Hailsham. Part Two covers the two or three years she is at the Cottages, from age 16 to about eighteen or nineteen. (She is 31 in the present and has been a carer for almost twelve years. Ishiguro doesn't tell us how long carer training takes.) Part Three comes up to the present and covers the latter stages of Kathy's caring years, when she finds both Ruth and Tommy again. All of this is recounted with frequent time shifts as Kathy seems to sort and share her memories, although Ishiguro is being very selective as she dives backward and forward across the years.

The Hailsham setting seems idyllic and the Guardians are kind and caring. The students undertake plenty of enjoyable activities, such as sport and art.

The grounds with the pavilion, pond and rhubarb patch seem, as Kathy recalls them, very pleasant. There is plenty of scope for play and friendship and the students seem, for the most part, happy – although there are undercurrents, such as the bullying that Tommy suffers. Overall, though, it is presented like the perfect boarding school – or at least that's how Kathy remembers it. Several times, though, Kathy gets irritated with Ruth for remembering it differently (p. 43, p. 187, p. 198, for example). Memories, Ishiguro is suggesting, are often shaped by the person doing the remembering.

Boarding schools have traditionally been portrayed in fiction as quite pleasant, jolly or exciting places, from Enid Blyton's St Clare's to J.K. Rowling's Hogwarts. By subverting that tradition, Ishiguro makes Hailsham's real purpose seem all the more chilling. Behind the apparent peace and perfection of Hailsham lies, of course, the real world of the donation programme (symbolised by the surrounding 'dark fringe of trees', p. 49), which Miss Emily and most of her staff carefully prevent the students from knowing or thinking too much about.

Build critical skills

Why does Ishiguro present the students telling each other horrible and frightening stories about the woods beyond Hailsham? Consider, for example, the student who was rumoured to have been tied to a tree and mutilated (p. 50). How does this link to what actually happens to the students?

Build critical skills

Consider why Ishiguro might have included the rumour of the ghost of an ex-student desperate to return to Hailsham. What might he have been suggesting?

Interestingly, given her constant driving about, Kathy does not know exactly where Hailsham was. It has since closed down as a school (p. 207) and its buildings are now used for something else, but it has, effectively, disappeared like a dream (p. 6). Ishiguro deliberately makes Kathy very specific and realistic about other geographical settings. The Norfolk trip is to Cromer, and Miss Emily lives with Madame in Littlehampton, for example. This serves to highlight Kathy's otherworldly complete loss of Hailsham as a physical and geographical actuality. For her it has gone, except in her memory – and she remembers it as she wants to (pp. 280–81). In contrast, the simple, almost mundane, description of the everyday activities and other locations seems to make the real purpose of the lives of Ishiguro's teenagers even more disturbing.

Key quotation

'for the first hour we all felt so exhilarated to be out and about ... Rodney actually let out a few whoops'
(p. 146)

Part Two

The Cottages, where Part Two is predominantly set, are scruffy (p. 115) but more adult than school. Students are left more or less to their own devices, with practical needs serviced by the visiting Keffers. The atmosphere is 'easy-going' and 'languid' (p. 117). Three chapters are given to the pivotal trip to Cromer made by Ruth, Tommy, Kathy, Chrissie and Rodney (Chapters 13–15). For students who have seen very little of the outside world, its exploration is to begin with a trip to an exciting place on a 'crisp, sunny day' (p. 146).

Ishiguro shows the students' naivety by their utter delight at a notice containing the word 'Look' with the eyes drawn inside each 'o'. Kathy is delighted by the inside of Woolworths, and all three stare at and are fascinated by the glossy interior of the office.

Cromer, however, despite its attractions proves, for Ruth, Rodney and Chrissie, to be a backdrop to disappointment. Ishiguro reflects the deflated mood when he uses pathetic fallacy, as the students wander through 'little backstreets hardly penetrated by the sun' along 'pavements so narrow we often had to shuffle along in single file' (p. 154). Rodney, no longer whooping, struggles to find his way to the office where he claims to have seen a possible for Ruth.

Chrissie and Rodney lose all hope of a deferral when they realise that the Hailsham students can tell them nothing useful. Despite a short period of optimism, Ruth loses face, and her temper, as well as the hope of finding her 'possible' (p. 164).

Ishiguro also uses this visit to suggest the perceived attitudes of a hostile public to the clones.

Key quotation

'Art students, that's what she thought we were. Do you think she'd have talked to us like that if she'd known what we really were?'
(p. 164)

It is in Cromer, however, that a bond is re-established between Kathy and Tommy, who spend most of the rest of the day affectionately together and who find another copy of Kathy's tape, lost years before.

Key quotation

'That moment when we decided to go searching for my lost tape, it was like suddenly every cloud had blown away, and we had nothing but fun and laughter before us.'
(p. 169)

Gradually it becomes clear that there is no real purpose in life at the Cottages. No one does any work beyond domestic chores. Even the essay that the Hailsham students had been told they must complete at this stage dwindles in importance and doesn't get done (p. 113). It's a rather tense, unreal commune – an interim post-school holding place. 'We certainly didn't think much about our lives beyond the Cottages, or about who ran them, or how they fitted into the larger world' (p. 114).

Eventually, after the Norfolk trip, Kathy recognises the futility of living at the Cottages as an adjunct to Ruth and Tommy and volunteers to start training as a carer (p. 199). That marks the beginning of the long period in which she has no contact with Ruth and Tommy.

Key quotation

The surroundings of the Cottages: '...seemed to us oddly crooked, like when you draw a picture of a friend, and it's almost right but not quite, and the face on the sheet gives you the creeps.'

(p. 116)

Key quotation

'But I do like the feeling of getting into my little car, knowing for the next couple of hours I'll have only the roads, the big grey sky and my daydreams for company.'

(p. 204)

Part Three

Part Three involves a lot of travelling as Kathy looks back on her (almost) twelve years as a carer and the solitude that involves. 'For the most part being a carer suited me just fine,' she says with her usual disingenuity. She then describes (pp. 203–04) just how difficult it really is, while pretending to the reader and herself that she's generally happy with it. Then Ishiguro shows us Laura's despair, through Kathy (pp. 204–06), as an insight into just what a difficult life carers endure.

Kathy's car is, effectively, part of the setting too. She never tells us any details about the car itself but stresses its value to her as a quiet place to think and reflect (pp. 113, 204). The car journeys also act as a link between places and periods in the novel, even an escape mechanism, as Kathy keeps returning from her memories to herself and the car – rather like a piece of music that regularly returns to its main melody.

Imagery

'Imagery' refers to the description of something by comparing it with pictures – images – of other things that are in some way similar. It is closely related to 'imagination', a word that comes from the same root in Latin. Imagery is an 'umbrella term' and includes similes, metaphors, personification and other forms of description. Sometimes the term 'figurative language' is used instead of 'imagery'.

Because Kathy's voice is so even and controlled – unimaginative perhaps, because she is frightened of where her imagination might take her – she uses few metaphors and similes. However, the term 'imagery' can also be used to refer to visual representation generally. Ishiguro creates striking descriptive images of, for example, Hailsham, the beached boat and the forlorn Norfolk field at the end of the novel (see 'Symbolism', on p. 69 of this guide).

The barbed wire, for example, which Ruth, Tommy and Kathy have to pass through to get to the abandoned boat (p. 218) and the double line of barbed wire between Kathy and the field (p. 281) are linked images. In both cases we see human beings prevented by a painful, obstructing barrier from reaching something open and free. You might also comment

on its poignant associations with twentieth century warfare. Because it occurs more than once in the novel barbed wire becomes a symbol (of constraint and pain) as well as an image.



▲ Barbed wire is a repeated image in the novel

Speech and dialogue within narrative voice

Because *Never Let Me Go* is a first person narrative the language we hear is all Kathy's, or is filtered through her. Ishiguro wants to make her memories seem natural – like a chatty diary – although there is little sense of who, within the novel itself, Kathy's intended readership is. Her repeated 'I don't know how it was where you were' hints vaguely that she might be 'speaking' to other carers and donors.

Kathy's narrative language is often quite informal: 'Anyway, I'm not making any big claims for myself' (p. 3), 'Now it's a bit hard to explain this' (p. 127), 'The old guy behind the counter' (p. 171), 'God knows how these things work' (p. 211). It often feels more oral than written, as if she were speaking aloud to a recording device as opposed to sitting in her bedsit with a pen and paper. Ishiguro achieves this by having Kathy use idiomatic, slightly colloquial expressions, such as 'a complete waste of space' (p. 5), 'Anyway, the point is...' (p. 65) or 'In the end, as I said' (p. 145), particularly when she's addressing the reader directly.

Kathy often begins sentences with conjunctions too, which is informal rather than grammatically conventional in a written piece. 'But now the tape machine in my car's got so dodgy, I daren't play it in that' (p. 64), for example, or 'And even at the Cottages it wasn't a topic you'd bring up casually' (p. 136). Sometimes she asks a question that she then goes on to answer: 'So what had been going on?' (p. 92).

Build critical skills

Build critical skills

What do you learn from the language used by the five characters and the words used to express Kathy's analysis in the conversation on pages 150–53?

Key quotation

'The odd thing about our Norfolk trip was that once we got back we hardly talked about it.'
(p. 182)

'But then everything changed again, and that was because of the boat' (p. 211). At the start of an anecdote, Ishiguro sometimes uses a 'narrative hook' like this one, i.e. something is mentioned, its significance is implied, and then Kathy explains what happened and why it was important. What is the effect of this? Find at least one other example.

When Ishiguro presents her describing incidents and conversations with others, the style becomes slightly more bookish. Look at the dialogue between Ruth, Tommy, Kathy, Chrissie and Rodney on pages 150–53, for example. Kathy tells the reader who says what, as a conventional novelist would. She also comments on the way the others react to each other so you get her views and memories of what happened at the same time.

Kathy quite often speaks in short sentences consisting mostly of single-syllable words, which makes her language seem deceptively childlike and honest: 'God knows how these things work' (p. 211), 'To be fair a lot of it might have been down to me as much as him' (p. 272). This is partly what makes her speech seem so flat and emotionless.

Kathy's private – direct to the reader – language, as we have seen, is sometimes used to indicate self-delusion. Kathy repeatedly assures the reader (and herself) that she is happy to retire from her life as a carer at the end of the year. 'Once I have a quieter life, in whichever centre they send me to', she says simply on page 281, for example. The carefully chosen language indicates that she is not allowing herself to think about the forthcoming 'drugs and the pain and the exhaustion' (p. 5) or 'the horror movie stuff' (p. 274), or at least not in relation to herself.

Build critical skills

Find at least four examples of Kathy saying something that can't be completely true, i.e. occasions when the language Ishiguro gives her indicates she is refusing to face reality. Copy the quotations (with page numbers) as part of your note-making.

Speech and dialogue is also used as part of characterisation. Ruth, for example, often speaks sneeringly to others. 'I had to really dig it out of Sweet Boy here. Not very keen at all on letting me in on it were you, sweetie gums?' she says unpleasantly on page 191 when she is speaking to Kathy about Tommy's art.

Miss Emily has a crisp manner, suitable for a headmistress. Kathy describes her 'quiet deliberate voice' (p. 39). Even under stress her speech mode is formally correct and much less casual than Kathy's, perhaps because Ishiguro wants to present her as guarded in her speech. 'Marie-Claude is correct' and 'I'm the one to whom you should be speaking', she says on page 251.

Madame is more enigmatic. 'Very well then. Come inside. Then we'll see what you want to talk about' (p. 243). Later she drops her guard and bursts out with 'Poor creatures. What did we do to you?', spoken 'barely audibly' (p. 249). As usual in this novel the language given to characters to speak is interspersed with Kathy's comments.

In the world of *Never Let Me Go*, euphemisms (gentle, evasive words or expressions for unmentionable things) are part of normal speech. Kathy uses them and so does everyone she meets. Thus clones reared to be harvested for their organs are known as 'students' long after they cease to study anything. Death is known as 'completion' and after organ removal surgery the clones are taken to 'recovery centres', in which they certainly won't recover – or will only briefly do so in preparation for the next operation.

Symbolism

A symbol is an object that stands for an idea, feeling or point of view. Or to put it more formally, it is a tangible representation of an abstraction. For example, a national flag is a symbol of the nation that bears it. A red poppy is a symbol for the loss of life in war.

In literature, writers – of fiction, plays and poetry – sometimes introduce objects that have, or acquire, symbolic significance. An ordinary everyday thing comes to represent something bigger. Kazuo Ishiguro is such a writer and *Never Let Me Go* relies quite heavily on symbolism. Look carefully, therefore, at anything that initially *seems* to be pointless or irrelevant in the novel and work out why it's there. Consider the following examples.

Miss Emily's bedside cabinet

When Tommy and Kathy visit Madame and, as it turns out, Miss Emily in Chapters 21 and 22, they find them in the process of selling a precious bedside cabinet. Miss Emily describes it as a 'wonderful object' and a 'beautiful object' (p. 252) and says she had it with her at Hailsham.

It seems, on the surface, like a fussy digression. But this is a very carefully crafted novel and Ishiguro allows nothing to wander into it by accident. The cabinet is a symbol of the ideals that Miss Emily has striven for and

GRADE BOOSTER

Remember it is not enough simply to identify the methods used by a writer. You must also explain the effects on the audience of the use of these features.

Build critical skills

Ishiguro has created for his characters a universal speech mode, which keeps the truth below the surface and helps to enable most of them to deny their future deaths most of the time. How might this affect the reader?

Build critical skills

The imminent arrival of the removal men and her worry about transit damage distracts Miss Emily from talking to Kathy and Tommy (pp. 260–61). What does this suggest to you about Miss Emily's values?

Key quotation

'It wasn't him on that table, trying to cling onto life.'
(p. 222)

Build critical skills

What happens on the return journey from the boat that suggests this experience has been a moving one for the students, particularly for Ruth?

has had to give up. It is valuable and lovely but she now has to let it go – note the link with the novel's title. Just as she once cosseted and protected her students, she now insists that George, her carer, wrap the cabinet in 'protective' padding because otherwise it might be handled roughly and hurled around the vehicle (p. 252).

The boat

Ruth tells Kathy that she'd like to visit an abandoned fishing boat she's heard about. It is 'just sitting there, stranded in the marshes' (p. 212) not far from the road and has become a minor tourist attraction somewhere along the south coast, about an hour and half (p. 12) from Ruth's recovery centre at Dover. They visit it with Tommy, on pages 222–23. While there they discuss the graphic horror of donation, which Ruth tells Kathy she can't possibly understand fully. They can't get very close to the boat but agree that they're glad to have seen it. They finally leave in a chilly wind (p. 223).

The boat, which otherwise seems a rather odd thing to have included (they could have visited a museum or park, after all, if it was just a way to get the three of them together), symbolises the lonely future of isolated death that each of them faces. The boat can no longer catch the tide and sail away freely. It is damaged and stuck. In the same way, the students are prisoners of the donation programme with no choices and nowhere to go. They too are damaged and stuck.

The woods around Hailsham

Hailsham is a nurturing, pleasant environment. Students have almost no contact with the outside world except a quick occasional word with the kindly men who deliver the junk for the Sales (pp. 41–42). The children feel safe and sheltered there.

GRADE BOOSTER

A word of warning. Symbolism is important in *Never Let Me Go*, but don't get so bogged down trying to analyse it that you look for and try to contrive symbolic significance in everything in the novel. The car that Rodney borrows and drives to Norfolk (p. 144) is probably just a car, for example. And it's reasonable to assume that the ducks, bulrushes and pond weed on the Hailsham pond (p. 25) can also be taken at face value.

Beyond Hailsham House, with its tranquil fields and lake, are woods: 'a dark fringe of trees' (p. 49). These are presented as a fairly obvious symbol of

the menacing, threatening outside world. Kathy says: 'I certainly wasn't the only one to feel their presence day and night. When it got bad, it was like they cast a shadow over the whole of Hailsham; all you had to do was turn your head or move towards a window and there they'd be' (pp. 49–50).

Build critical skills

The students punish Marge K. for 'embarrassing' them by forcing her to look out at the woods from the window: 'At first she kept her eyes screwed shut, but we twisted her arms and forced open her eyelids until she saw the distant outline against the moonlit sky, and that was enough to ensure for her a sobbing night of terror' (pp. 50–51). What does this quotation reveal about Kathy and the other students and about their attitudes to the outside world?

The Hailsham children, over time, have created their own myths and horror stories about the dangers of the world outside the grounds, which the guardians tell them are nonsense (p. 50). Older students tell them that they will one day be told the truth.

Norfolk

The East Anglian county of Norfolk is a symbol of loss on several levels in *Never Let Me Go*.

Hailsham children call Norfolk the 'lost corner of England' because Miss Emily has no illustration of it for her geography lessons (pp. 65–67). At the end of the novel Kathy stands, on a bleak, windy day, gazing through rubbish-strewn barbed wire and trees at the Norfolk landscape, and reflects on her losses, consciously aware of the symbolism: 'This was Norfolk after all' (p. 282).

▼ What does Norfolk represent for Kathy, Ruth and Tommy?



Build critical skills

What might be the symbolic significance of the following?

- Tommy's animals
- the clown with the balloons (p. 215)
- barbed wire (p. 218)
- Ruth's pencil case (p. 56)
- Kathy's lost (and replaced) tape.

Realism

As you work on *Never Let Me Go* you, as the reader, must decide just how realistic (or not) Ishiguro intends it to be and whether or not it matters. There is no right or wrong answer to the realism question but it is something you need to think about in order to make up your own mind.

On the surface of the novel the action seems to take place in a world very much like our own – or at least as it was in the period leading up to the late 1990s. During the Norfolk trip, for example, the students have lunch in a very ordinary café and go shopping in Woolworths (a ubiquitous chain of high street stores that has since closed). The 31-year-old Kathy uses motorway service stations and buys lamps for her bedsit. On the other hand, there are many things in *Never Let Me Go* that don't add up realistically and which give much of the novel an otherworldly atmosphere. Consider, for example, the following unanswered questions.

- Why is there never any traffic on the roads that Kathy drives on constantly? And does she never go through a town? She seems always to be on lonely, rural roads thinking quiet reflective thoughts. Perhaps this links to the somewhat dream-like quality of the narrative.
- The donation programme and the clone-rearing initiative would cost an unimaginable amount of money. How is it being paid for? The only real glimpse of the outside world we get in the novel is at Cromer, where life seems to be recognisably ordinary. There is no indication of a way of life that would fund this national expenditure.
- If the students are as frightened of the future as Ishiguro makes it clear they are, then why do they not go into hiding or run away to another country? They are free to do as they wish while they're at the Cottages, after all; for example Rodney has learned to drive, and he borrows a car and takes four other people to Cromer for the day.
- Where does the students' money come from while they're at the Cottages? They make purchases in Cromer so they must get money from somewhere.

The answers to these and other similar questions raised by *Never Let Me Go* may be that the world presented in the novel does not function quite like the real world. It is not meant to be realistic or totally plausible. Why do you think Ishiguro has chosen to write in this way? You might look back at the material under 'Death' on pages 51–53 of this guide for one possible explanation.

GRADE FOCUS

Grade 5

To achieve Grade 5 you will need to show clear understanding of how Ishiguro selects language, form and structure to convey his ideas, supported by appropriate textual references.

Grade 8

To achieve this grade you will explore and analyse the methods that Ishiguro uses to create effects for the reader, supported by carefully chosen and well-integrated references to the text.

REVIEW YOUR LEARNING

(Answers are given on pp. 110–111.)

- 1 Where and when does Ishiguro set *Never Let Me Go*?
- 2 Why does Ishiguro have Kathy speak informally to the reader?
- 3 Give two examples of lack of realism in *Never Let Me Go*.
- 4 How does Ishiguro make the outside world seem threatening for the Hailsham students?
- 5 What makes Kathy an unreliable narrator?
- 6 How does Ishiguro make Kathy's speaking/writing style seem flat?
- 7 What does the beached boat symbolise?
- 8 What does Miss Emily's bedside cabinet represent?

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