Unit 9 — A Modern Novel (Basisfach focus) — Teacher copy

Track E · Klasse 11 · Niveau E (Basisfach / Leistungsfach)

Niveau E

1. Reading

Read the text and use it for the activities below.

Reading — *Klara and the Sun*, ch. 4 (extract)

The Sun would always come into the store, no matter the weather, and so would the dust on the windows of the Slow Lane. The girl who looked at me longest was the one who did not buy. I learned, in that first month, that my best customers were the ones who walked away.

Quote-integration patterns (Basisfach register)

Drop-in quote (avoid): *Ishiguro writes: "The Sun would always come into the store."*

Integrated quote (preferred): *Ishiguro lets Klara observe that "the Sun would always come into the store, no matter the weather"*, a line whose deceptive plainness is the novel's signature register.

Embedded fragment: *the "slow lane"* of the novel's title becomes, by chapter four, a literal shop fixture.

2. Practise

Niveau E — controlled

1. Rewrite as integrated quote: *Ishiguro writes: 'I learned, in that first month, that my best customers were the ones who walked away.'*
2. T or F: a drop-in quote breaks the writer's syntax; an integrated quote keeps the writer's syntax intact; an embedded fragment uses two or three words inside the writer's sentence.

Niveau E — productive

3. Build 3 integrated-quote sentences using the *Klara* extract.

3. Your turn

Literary essay, 350 words (Basisfach register). Read chapters 1-4. Argue one thesis about Klara as a narrator. Use 2 integrated quotes + 1 embedded fragment + 3 academic discourse markers.

Sample

By chapter four of Klara and the Sun, Kazuo Ishiguro has established Klara as a narrator whose central limitation is also her central reliability. Klara is an Artificial Friend, observing her customers from the *"slow lane"* of a high-street store, and her observations are, by turns, literal-minded and quietly devastating. The deceptive plainness of her reports is the novel's signature: when she records that *"the Sun would always come into the store, no matter the weather"*, she is reporting both an observable fact and a framework of meaning we are not yet supposed to share. Accordingly, the reader does the work the narrator cannot. Klara herself does not yet know that the Sun is, for her, a deity-like figure; we are permitted to see this *because* she does not. By contrast with a more knowing narrator, Klara's voice earns its weight from what it cannot frame. The most precise example, in my reading, is the chapter-four summary: *"my best customers were the ones who walked away."* This is, on the surface, a slightly sad observation about retail traffic. Beneath the surface, it is a thesis about how Klara experiences attention itself — concentrated, unrequited, and carefully accepted. In this regard, the novel is doing something specific to first-person narration: it is using a voice with limited frames to expose frames we have not noticed in ourselves. Klara's limitation is her instrument. The reader's task in the early chapters is not to feel sorry for her, but to recalibrate.

4. Further reading / listening

- Kazuo Ishiguro, *Klara and the Sun* (2021).
- James Wood, *How Fiction Works*.

5. Teacher answer key

Controlled. 1. *Ishiguro has Klara reflect that her best customers were "the ones who walked away"*, a line whose mournful symmetry is the novel's signature.

2. all true.

Productive. 3. Open.