



The Art of Writing

German Letters & Emails for B1

Solved Model Answers for Goethe & telc • A2-B1

Anju Mishra



SURABHI VERLAG

The Art of Writing: German Letters & Emails for B1

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All model letters and emails in this book are original texts, written freshly for this volume and graded for learners at levels A2 and B1 of the Common European Framework. The exam-style tasks follow the published formats of the Goethe-Zertifikat B1 and telc Deutsch B1 writing sections, but are original practice material, not official exam content.

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About the author



Anju Mishra came to German the way most of her readers do: as an adult, mid-career, with a life already in motion. After five years in the United States she moved to Germany, where a small daughter with German homework became the best reason imaginable to master the language properly. She did, all the way to C1, and along the way discovered that German is not a mountain of exceptions but a system of patterns. An MBA in finance taught her to look for that structure; teaching learners from around the world taught her how to share it. She lives in Germany with her husband and daughter, who remains her favourite reason to get every *der*, *die* and *das* right.

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How to use this book

This is a book of solved writing tasks for learners at levels A2 and B1. Every letter and email you will ever need to write in German, to a friend or to an office, follows a small number of fixed patterns. This book teaches those patterns the way maths is best taught: through worked examples.

Every unit has the same shape, and the heart of it is a pair of model answers:

1. Read the **Aufgabe**. It is written exactly the way the Goethe and telc exams write their tasks: a situation, then four content points your text must cover.
2. Read **Musterlösung A**. It is simple, correct A2–B1 German: short main clauses, everything covered, nothing fancy. This is the letter you can already almost write.
3. Read **Musterlösung B**. It says the same things at full B1 level. The connectors that lift it, words like *deshalb*, *trotzdem* and *außerdem*, are printed in **orange**. The distance between A and B is exactly the distance to the next level.
4. Notice the small blue numbers down the left edge of Version B. Each one names the content point that paragraph answers, so you can see at a glance that nothing has been left out. Do the same with your own letters: one point, one paragraph, nothing forgotten.

5. Read **Der Unterschied**. It names, point by point, what changed between the two versions and why it earns marks, in English first with the German alongside.
6. Take the **Redemittel** with you: the fixed phrases worth memorising for this letter type.
7. Then write yourself: the **Sie sind dran!** task is a fresh variation of the same letter type. A full model answer for every task waits at the back of the book.

The English renderings. Each model letter is followed by a natural English version in small italics. Compare meaning, not grammar: the English tells you what the German says, not how it says it.

The three parts. Part one covers personal messages to friends, part two the formal letters of German life (appointments, complaints, cancellations), and part three trains the exact writing formats of the Goethe-Zertifikat B1 and telc Deutsch B1 exams, with timing strategy. Two foundation units come first: the anatomy of the German letter, and the connectors that hold every good text together.

One request: copy the model letters out by hand, at least once each. A letter your hand has written is a letter you own.

The videos. The lessons of this series also live on YouTube: vocabulary drills, stories read aloud by German voices, and dialogue practice, all free. Find them on the channel **AllesKlarMitAnju**, and all books and courses at **AllesKlarMitAnju.com**.

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Der Bauplan:

So ist ein Brief gebaut

The blueprint: how a letter is built

Every German letter and email, from a two-line text to a formal complaint, is built from the same five parts, in the same order. Learn the skeleton once and every unit in this book becomes a variation of it.

Jeder Brief hat fünf Teile, immer in dieser Reihenfolge: **Betreff** (nur in E-Mails), **Anrede**, **Einleitung**, **Hauptteil**, **Gruß** und **Name**.

DER BAUPLAN • THE BLUEPRINT

Betreff: Deutschkurs im September	Betreff
Sehr geehrte Damen und Herren,	Anrede
vielen Dank für Ihre freundliche Antwort.	Einleitung
Ich habe noch eine Frage zu Ihrem Kurs: Wann beginnt der Abendkurs im September?	Hauptteil
Ich freue mich auf Ihre Nachricht.	Schluss
Mit freundlichen Grüßen	Gruß
Anna Kumar	Name

The Betreff line appears in emails only, never in a posted letter. Everything else is present in every letter you will write.

Two rules trip up almost every learner, so take them now:

- **The comma rule.** The greeting ends in a comma, never an exclamation mark in modern usage, and the first line of the body continues the sentence, so it starts **lowercase**: “Liebe Eva, *vielen* Dank für deine E-Mail ...”
- **No comma before the name.** The sign-off takes no punctuation at all: “Mit freundlichen Grüßen” then the name on the next line.

— ANREDE UND GRUSS • GREETING AND SIGN-OFF PAIRS

Greeting and sign-off must match in register. These four rows cover every letter in this book; the exams expect you to pick the right row, so this table is worth memorising completely.

Anrede	Gruß
Sehr geehrte Damen und Herren, <i>formal, addressee unknown</i>	Mit freundlichen Grüßen
Sehr geehrte Frau Weber, Sehr geehrter Herr Braun, <i>formal, addressee known</i>	Mit freundlichen Grüßen
Liebe Frau Weber, Lieber Herr Braun, <i>semi-formal: teacher, landlady, colleague you know</i>	Viele Grüße Herzliche Grüße
Liebe Eva, Lieber Tom, <i>informal: friends, family</i>	Liebe Grüße Bis bald!

Note the adjective ending does the work: **Liebe** Eva but **Lieber** Tom, sehr **geehrte** Frau Weber but sehr **geehrter** Herr Braun. Getting this

ending wrong is the most visible mistake a letter can make, because it stands in the very first line.

DU ODER SIE? • CHOOSING THE REGISTER

The register decision comes before the first word. Write **du** (and *dein, dir, dich*, all lowercase) to friends and family. Write **Sie** (and *Ihr, Ihnen*, always capitalised) to strangers, offices, companies and teachers. In the exams, the task tells you which one to use: an email to “Ihre Freundin Eva” is a du-text, a letter to “die Sprachschule” is a Sie-text. Mixing the two inside one letter costs marks in both Goethe and telc, so before you write, decide, and then check every pronoun on your way out.



Wörter, die verbinden: der Weg zu B1

Words that connect: the road to B1

An A2 text and a B1 text often contain the same facts. The difference is connection: the B1 writer tells the reader how each sentence relates to the one before it. Because of that (*deshalb*), despite that (*trotzdem*), in addition to that (*außerdem*). These little words are the cheapest marks in the entire exam, and this chapter is their user manual.

— DIE SECHS WICHTIGSTEN • THE SIX THAT MATTER MOST

Wort	Bedeutung	Beispiel
deshalb	so, that is why	Ich bin krank. Deshalb komme ich nicht.
trotzdem	nevertheless, even so	Es regnet. Trotzdem gehen wir wandern.
außerdem	besides, in addition	Das Hotel ist schön. Außerdem liegt es zentral.
denn	because (linking)	Ich bleibe zu Hause, denn ich bin krank.
weil	because (sub-clause)	Ich bleibe zu Hause, weil ich krank bin.
obwohl	although	Wir wandern, obwohl es regnet.

WOHIN GEHT DAS VERB? • WHERE DOES THE VERB GO?

The bold verbs above show the one thing you must control: word order. The six words fall into three families, and each family sends the verb to a different slot. Read the three rows below as three slot patterns: the blue box is the connector, the orange box is the verb.

deshalb • trotzdem • außerdem

Deshalb **komme** ich nicht. verb in position 2

denn

denn ich **bin** krank. verb stays in position 2

weil • obwohl

weil ich krank **bin.** verb at the end

deshalb and *weil* are two sides of the same coin: *weil* introduces the reason, *deshalb* introduces the consequence. Likewise *obwohl* and *trotzdem*: *obwohl* sits in the clause with the obstacle, *trotzdem* in the clause that defies it.

VORHER UND NACHHER • BEFORE AND AFTER

Watch the connectors transform four A2 sentences into one B1 passage. The facts do not change at all.

MUSTERLÖSUNG • MODEL ANSWER **A2-B1** *four sentences, unconnected*

Ich kann nicht zu deiner Party kommen. Ich bin krank. Die Party ist sicher schön. Wir können uns nächste Woche treffen.

MUSTERLÖSUNG • MODEL ANSWER **B1** *the same facts, connected*

Ich kann leider nicht zu deiner Party kommen, **weil** ich seit Montag krank bin. Deine Party ist sicher toll, und ich würde **trotzdem** so gern kommen. Aber der Arzt sagt, ich muss im Bett bleiben. **Deshalb** möchte ich dich gern nächste Woche treffen. **Außerdem** habe ich noch ein Geschenk für dich!

That transformation, applied once per paragraph, is the whole secret of Version B in every unit of this book. You do not need more vocabulary to reach B1. You need *weil* for reasons, *deshalb* for consequences, *trotzdem* for contrast, and *außerdem* whenever you add a point. Aim for three or four connectors per letter, not one per sentence: an over-connected text sounds as mechanical as an unconnected one.

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Read the rest.

The full book is available at AllesKlarMitAnju.com

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