

MODERN LANGUAGES STUDY GUIDES

FILM STUDY GUIDE FOR AS/A-LEVEL GERMAN

Good Bye, Lenin!

dir. Wolfgang Becker

- ▶ Build accurate and detailed knowledge of the work
- ▶ Master specialist vocabulary
- ▶ Develop your analytical response and critical skills

Geoff Brammall

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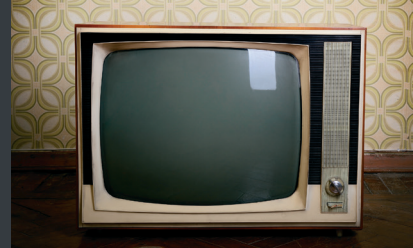
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Contents

Getting the most from this guide	4
1 Synopsis	5
2 Historical and social background	7
3 Scene summaries	15
4 Themes	39
5 Characters	51
6 Director's techniques	62
7 Exam advice	70
8 Sample essays	79
9 Top 10 quotations	93

Getting the most from this guide



This guide is designed to help you to develop your understanding and critical appreciation of the concepts and issues raised in *Good Bye, Lenin!* as well as your language skills, fully preparing you for your Paper 2 exam. It will help you when you are studying the film for the first time and also during your revision.

A mix of German and English is used throughout the guide to ensure you learn key vocabulary and structures you'll need for your essay, while also allowing you to develop a deep understanding of the work.

Approximate timings are given in scene summaries to help you find your way around the DVD, but as different versions vary slightly, they might not always be exact.

The following features have been used throughout this guide to help build your language skills and focus your understanding of the film:

Activity

A mix of activities are found throughout the book to test your knowledge of the work and develop your vocabulary and grammar. Longer writing tasks will help prepare you for your exam.

Build critical skills

These boxes offer an opportunity to consider some more challenging questions. They are designed to encourage deeper thinking and analysis to take you beyond what happens in the film to explore why the director has used particular techniques, and the effects they have on you. These analytical and critical skills are essential for success in AO4 in the exam.

GRADE BOOSTER

These top tips will advise you on what to do, as well as what not to do, to maximise your chances of success in the examination.

TASK

Short tasks are included throughout the book to test your knowledge of the film. These require short written answers.

Key quotation

Key quotations are highlighted as they may be useful supporting evidence in your essay.

Das Leben in unserem Land wurde immer schneller.
(Alex)

Answers

Answers to every activity, task and critical skills question can be found online at www.hoddereducation.co.uk/mfl-study-guide-answers



4 Themes

Bernd Lichtenberg, the screenwriter of *Good Bye, Lenin!*, has pointed to two major themes in the film — the love of a son for his mother, and the theme of lies.

Das Thema Liebe

Das Thema **Liebe** spielt eine große Rolle in dem Film. Hauptsächlich geht es um Alex' Liebe zu seiner Mutter und um seine Bemühungen, ihr den Untergang der DDR zu verheimlichen. Die Probleme, die er lösen muss, werden immer komplizierter, aber er handelt immer aus Liebe. Von seiner Kindheit an ist seine Liebe zu seiner Mutter deutlich erkennbar und in ihren letzten Tagen und sogar nach ihrem Tod agiert er aus Liebe. Aber es gibt auch andere kleine Liebesgeschichten in dem Film: die entstehende Liebe von Alex für Lara, Arianes Verhältnis zu Rainer und die nicht gestorbene Liebe zwischen Christiane und ihrem Mann Robert. Diese Beziehungen wollen wir auch untersuchen.

die Liebe love



▲ Katrin Saß und Daniel Brühl im Film von Wolfgang Becker

In the early sequences of the film we see Alex's love as a child for his mother. After her breakdown he pays her regular visits in the clinic. He declares: 'Mama, ich hab dich lieb' and pleads for her to come home: 'Komm zurück. Es ist so langweilig bei Frau Schäfer.' Tearfully he puts his arms round her. When she receives her award for service to the state, he is obviously proud of her, pointing her out when she appears on television: 'Da bist du, Mama.'

At the hospital, following her heart attack, Alex takes her gently by the hand and tells her that she must wake up. Her death is obviously too difficult for him to

Key quotation

Mama, ich hab dich lieb. Komm zurück. Es ist so langweilig bei Frau Schäfer.

(Alex)

contemplate. Twice in the film we are shown his vigils at the hospital, and the second time he stays all night by her bed. He visits her regularly and talks to her in her coma. There is obvious concern in his face when the doctor tells him that his mother's life is still in danger. And after her second heart attack he puts his hand on hers in the ambulance.

Following her heart attack, his decision not to tell her the truth about the *Wende* is taken out of love. He knows that she must be protected from excitement and knows she would get upset at the loss of her beloved GDR. He justifies taking her home by saying she would find out about the *Wende* in no time if she stayed in the hospital.

Although they cause him great stress ('Mein Leben veränderte sich gewaltig'), all his deceptions – the old labels put on new foodstuffs, the birthday party, the fake *Aktuelle Kamera* broadcasts – stem from his desire to protect his mother from the new political reality. Even when living with Lara, he still goes to the family flat and prepares his mother's breakfast before he goes to work. At the end of the film he travels out to the suburb of Wannsee to persuade his father to visit Christiane. And in order to produce the final edition of *Aktuelle Kamera*, he searches out the taxi driver. His complex preparations for his mother's birthday party are the prime example of the lengths to which he is prepared to go to ensure that she is happy.

Alex's love for his mother is reciprocated by her love for him. When she returns from the clinic after her period of silence, she embraces him in his spaceman outfit, dances with him and calls him 'mein kleiner Kosmonaut' and she looks on proudly as he fires his model rocket. One of the most moving scenes in the film is the scene in her bedroom when she reveals that it was Alex's concern that kept her from suicide following the departure of Alex's father.

But despite the stressful and time-consuming undertaking of creating an imaginary GDR for his mother, Alex also has time to develop a loving relationship with Lara. Although he fails to learn her name when she helps him on the march, he encounters her again as a nurse on his mother's ward. We see him noting down the times of her shifts, so that he can plan his visits for when she is on duty. In the voice-over he comments that his mother was missing 'meine unaufhaltsamen Fortschritte bei Lara', and reports that (after four carefully timed early shifts and 35 late ones) '(wir) hatten unser erstes romantisches Rendezvous'. They exchange their first kiss by his mother's bedside, just as she awakes from her coma.

Their developing relationship has its ups and downs. Lara expresses her doubts over Alex's actions towards his mother ('Es ist mir zu gruselig, was du da machst') and demands that he tell Christiane the truth. But when he is distressed following his mother's second heart attack, she comforts him. Their love affair provides a moving sub-plot to the film.

The film also charts the love life of Ariane, who is a single mother. Through her new job at Burger King she falls in love with her boss, Rainer – a relationship

perhaps engendered by the attraction of a new boyfriend from the West – and he moves into the flat as a lodger. She becomes pregnant by him and they announce to Alex that they will shortly be moving to a larger flat to have ‘ein gesamtdeutsches Baby’.

Towards the end of the film we also learn the truth about Alex’s father and the Kerner family. Despite being told at the beginning of the film that he has started a new relationship in the West and seeing Christiane throwing away his belongings, we learn that actually there was a loving relationship between Christiane and Robert, that the story of the other woman is not true and that the marriage was brought to an end by Christiane’s inability to carry out their plan to escape to the West. Through the years she has continued to love him and it is her heartfelt desire to see him again: ‘Mein lieber Robert, ich hab’ so oft an dich gedacht. Ich würd’ dich so gerne nochmal wiedersehen.’

Equally, Herr Kerner, when Alex visits him, expresses his suffering at being separated from his family: ‘Ich hab’ 3 Jahre lang auf eine Nachricht von euch gewartet. ... Nichts habe ich sehnlicher gewünscht.’ He is clearly a loving father to his new family in the West. When he looks in on his children, he calls them ‘Bärchen’. He takes his daughter on his knee and his son puts his arm round his neck. Despite his hesitation, his reunion with Christiane appears to be successful, as he spends over an hour with her.

All these various strands of the love theme contribute to the complexity and success of the film.

Das Thema Lüge und Wahrheit

Manche Kritiker haben die Frage gestellt, ob es moralisch richtig sei, dass Alex seine Mutter belügt. Aber er handelt aus den besten Motiven, um seine Mutter vor dem Schreck der **Wahrheit** zu beschützen. Die Erfahrung, dass die DDR nicht mehr existiert, könnte für sie tödlich sein. Seine erste Lüge ist eine **Notlüge**, nämlich, dass seine Mutter wegen der Hitze im Supermarkt umgekippt sei. Aber im Laufe der Handlung muss er immer **erfinderischer** werden, um die Wahrheit nicht erzählen zu müssen. Schließlich entscheidet er im Datsche-Garten, seiner Mutter die Wahrheit zu sagen, aber sie kommt ihm mit ihrer eigenen Wahrheit zuvor. Als er mit ihr die letzte Sendung von *Aktuelle Kamera* ansieht, weiß er nicht, dass Lara ihr schon die Wahrheit gesagt hat. Er ist also jetzt derjenige, der belogen wird, und am Ende des Films glaubt er immer noch, dass seine Mutter gestorben sei, ohne die Wahrheit erfahren zu haben.

die Wahrheit truth

die Notlüge white lie

erfinderisch inventive

Alex lies (that the new car has arrived) because he needs to change his mother’s money into D-Mark. When Christiane hears Herr Ganske watching Western television, Alex explains it away by saying that he fell in love with a woman from Munich and is not the committed socialist that he was. And he tells his mother that Lara’s father is a teacher of deaf mutes to protect her from the

truth that he has died. Each of these lies leads Alex into a stressful but often humorous situation.

The bigger lies lead to the falsified editions of *Aktuelle Kamera* which he compiles with Denis. In their news broadcasts old clips are often used to reverse the truth. The Coca-Cola advert is explained by a report that it was originally an Eastern invention. The presence of West Germans in the East is explained by saying that they are refugees, dissatisfied with life in the West, while the taxi driver is persuaded to deliver a speech as Sigmund Jähn, the new party leader, opening the borders of the country. The broadcasts do, incidentally, raise the question of how much we are influenced by the media and how easily television viewers and newspaper readers believe the truth as it is presented to them.

The lengths to which Alex goes is symbolised by the shot (which almost becomes a leitmotif) of him sitting in the kitchen surrounded by old jars which he has rescued from the refuse and sterilised, filling them with the new Western products from the supermarket.

It can be said that Alex takes a somewhat cavalier attitude to truth as he realises how easily it can be manipulated. He says: 'Wahrheit ist eine zweifelhafte Angelegenheit, die ich leicht Mutters gewohnter Wahrnehmung angleichen konnte', and he tells his father that inventing truth is quite easy once you start: 'Du musst dich einmal überwinden und dann ist alles ganz einfach.' His father is in fact the only person to whom he tells the truth directly. He openly explains the reason for his visit: 'Mama liegt im Sterben. ... Sie will dich nochmal sehen.'

TASK

Geben Sie fünf Beispiele von Alex' Lügen in dem Film.

The one who displays the most concern for truth is Lara. She finds the whole situation 'gruselig' and is annoyed that Alex has told his mother her father was a teacher of the deaf and dumb. She is concerned at the whole principle of lying: 'Du meinst, wenn man sowieso lügt, ist es auch egal.' In the flat she demands that Alex tell his mother the truth: 'Du musst es deiner Mutter sagen.' It is Lara who finally tells Christiane the truth. But she in turn conceals from Alex that his mother knows about, the *Wende*, and when he asks what she and Christiane were talking about, she fobs him off with 'Ist das jetzt wichtig?'

In the garden of the dacha, Alex, having decided to bring the deception to an end, is just about to reveal the truth to his mother, when she reveals a truth of her own. She announces that she has lied to her family by not telling the truth about their father. She (like Alex) has created an illusion. She has hidden her true feelings and longings for years. She reveals that their father's letters are hidden behind the kitchen cupboard. But this lie (like that of Alex) was also perpetrated for good reasons. Too frightened to complete the plan to flee to the West, Christiane did not want to risk losing her children. To cover up her husband's non-return, she invented the story of the other woman.

Later, in the hospital, she also conceals from Alex the fact that she knows the truth about the *Wende*. We assume that she does this out of love: she knows why he has created this imaginary world and does not wish to hurt his feelings.

The film ends with Alex believing that his subterfuge was successful and that his mother died happy.

Das Thema Ost und West

In einer Zeit des politischen Umschwungs hat der Film die geschichtlichen Ereignisse des Jahres 1989 als Hintergrund. Aber wir sehen diese Ereignisse nicht nur für sich, sondern auch ihre Wirkung auf eine ganz alltägliche DDR-Familie. Der Regisseur, Wolfgang Becker, will weder die DDR noch die BRD als Musterland preisen, aber er nimmt diese filmische Gelegenheit wahr, Aspekte der beiden Systeme kritisch zu betrachten. Ein Blick auf die Vergangenheit der DDR lässt eine gewisse (N)ostalgie erwecken, aber durch Alex' Kommentar im Voice-over lässt er auch die Schwächen des Staates erkennen. Ähnlicherweise werden sowohl die positiven als auch die negativen Seiten der Bundesrepublik dargestellt.

Two images in the film mark the end of the GDR. When Honecker resigns, he is symbolically ditched by Alex putting his portrait out in the rain, and Christiane watches as the statue of Lenin is carried away by helicopter, his hand outstretched in farewell greeting.



▲ Lenin sagt auf Wiedersehen

The rapid disappearance of everyday life in the GDR is one of the main features of the film. GDR products are quickly replaced on the supermarket shelves by Western products and Alex's request for them produces incredulity from the

Build critical skills

Wie reagiert Ariane auf die Wende?

GRADE BOOSTER

When you are writing an essay, always think about both the positive and negative aspects of the topic. For example, Rainer and Denis are contrasting figures from the West. And while shops had more choice for consumers after the *Wende*, a lot of people (like Herr Ganske) became unemployed.

assistant: 'Mensch, wo lebst du denn? Wir haben jetzt die D-Mark.' She, like many others, has adjusted quickly to the new situation.

The change of circumstances provokes varying reactions. Alex's firm closes down and he becomes unemployed: 'Ich war der Letzte und ich machte das Licht aus.' But he soon finds another job as an installer of satellite dishes with X-TV.

Ariane is quick to spot the opportunities. As a single mother she needs money and takes a job with Burger King, where she also finds a Western boyfriend. She has no *Ostalgie*. She organises the modernisation of the family flat. She criticises the old GDR-style clothes which Alex makes her wear: 'So einen Schrott hatten wir an', and she finally refuses to put her baby in Eastern nappies. She is young. She and Alex can adjust to the new situation.

But that is not the case for the older generation. For them the *Wende* represents a loss of values and attitudes. The elderly neighbours of the Kerner family find it difficult to come to terms with the changes. Herr Ganske has lost his job (the GDR guaranteed a job for every citizen) and when he sees Alex searching in the rubbish bins he comments: 'Ich bin auch arbeitslos.' When Alex tells them that his mother knows nothing about the *Wende*, Herr Mehlert replies with a laconic 'beneidenswert'. His daughter has also lost her job. Dr Klappprath tells Alex 'Wir waren alle wertvolle Menschen.' Now pensioned off, he has become an alcoholic. They exhibit *Ostalgie* and want the old times back. This is why they enjoy the birthday party in the '79 Quadratmeter DDR' which Alex has created and sing the old songs with obvious pleasure. Frau Schäfer sums it up when she says to Alex: 'Es ist so schön, sich mit deiner Mutter zu unterhalten. Man hat das Gefühl, es ist so wie früher.'

Alex (despite his cynical view of the political regime) also exhibits signs of disappointment. This is reflected in the scene at the bank when the Western bank clerk refuses to change his mother's money: 'Das war unser Geld, verdammt 40 Jahre lang. Jetzt wirst du Wessi-Arschloch sagen, es ist nichts mehr wert.' The value system he grew up with has disappeared overnight.

The film portrays a good image of Alex's childhood in the GDR, playing happily at the dacha, taking part in the activities of the Junge Pioniere and the group of young rocket builders, and he reflects with pride that the first German in space was a GDR citizen: 'Am 26. August 1978 waren wir auf Weltniveau.'

However, the negative side of the state is not avoided. The long waiting time to buy a car or get a telephone connection is alluded to. More seriously, Alex's father had to leave the GDR because he was not a party member and life was made difficult for him: 'Die haben ihm die Arbeit so schwer gemacht, weil er nicht in der Partei war'. And the Stasi's harsh interviewing of Christiane leads to her breakdown. The police are shown breaking up the demonstration with brutal violence and the existence of *Republikflucht* shows that some people were dissatisfied with the system and wanted to leave. The clips of marching soldiers and military vehicles with their huge rockets (described by Alex as 'ein überdimensionierter Schützenverein') show that it was a state built on military

power. A key shot shows the disillusioned Alex sitting in front of a poster which ironically proclaims 'Der Mensch steht im Mittelpunkt der sozialistischen Gesellschaft.' There is implicit criticism of the real GDR when Alex remarks that the GDR he created was like the GDR as it was intended to be: 'Die DDR, die ich für meine Mutter schuf, wurde immer mehr die DDR, die ich mir vielleicht gewünscht hätte.'

Despite the scenes of jubilation following the *Wende*, the West is not always painted in a good light either. Symbols of capitalism and consumerism are common: Burger King is shown as the embodiment of Western culture. The changing of the guard is juxtaposed with the arrival of a large consignment of Coca-Cola, and a large banner is unrolled on the building opposite the Kerners' flat. The air balloon which flies past ironically advertises the cigarette brand West. There are hastily erected advertising hoardings in the street, and the *Litfaßsäule* carries an advert for one of Ikea's most successful lines, the Billy bookcase.

But the two systems are also shown to be similar. Christiane cannot tell the difference between the Dutch gherkins she is eating and the Spreewald-Gurken she desired. And Frau Schäfer still has a complaint letter written, but this time to the Western firm Otto-Versand rather than to an East German one, implying that the products in both systems are equally unsatisfactory.

Das Thema Wissenschaft

Das Thema Wissenschaft und Raumforschung dient als metaphorischer Hintergrund zu dem Film. Wir hören im Fernsehen von dem ersten Deutschen im Weltall, Sigmund Jähn, von Alex' Begeisterung für die Raumfahrt und von seiner Teilnahme an einer Gruppe junger Raketenbauer. Aber sein Kommentar im Voice-over beinhaltet auch viel Metaphorik aus der Wissenschaft und aus der Raumfahrt. Die Erde und Satelliten werden oft erwähnt. Und zum Schluss entdeckt er einen Taxifahrer, der wie Sigmund Jähn aussieht, und der ihm hilft, die letzte Sendung von *Aktuelle Kamera* zu drehen. Bilder von Raketen und Feuerwerken am Himmel sind auch eine Art Leitmotiv durch den Film.

Alex's passion as a boy is space travel. We see him watching the launch of Soyuz 31 with his hero (and substitute father) Sigmund Jähn waving to the crowds. While visiting his mother in the clinic, he makes a drawing of a rocket and he dreams of becoming the second German in space. He joins the *AG Junge Raketenbauer*, and we see him successfully launching a rocket he has made. As a young man he still has a picture of Jähn in his room. And his new job in the reunited Germany is the installation of television satellite dishes.

The image of a rocket or a firework in the sky becomes a leitmotif in the film. Denis's jump cut between the bride's bouquet and a cake with candles is a reference to a similar sequence in *2001: A Space Odyssey*. The firework

display to celebrate reunification lights up the night sky. Finally Alex's mother's ashes are fired into the sky in a rocket, where they end in a similar starburst. The beginning and end of the film are linked by the image of the cosmonaut, Sigmund Jähn (real and fake).

Scientific language also features prominently in Alex's commentary on events. He compares his mother's coma to a satellite orbiting the earth: 'In ihrem tiefen, nicht endenwollenden Schlaf kreiste sie wie ein Satellit um das menschliche Treiben auf unserem kleinen Planeten.' He compares the increased pace of life in the new Germany to a particle accelerator: 'Das Leben in unserem kleinen Land wurde immer schneller. Irgendwie waren wir alle wie kleine Atome in einem riesigen Teilchenbeschleuniger.' He compares his taxi ride to Wannsee with a space flight: 'So flogen wir durch die Nacht, wie durch die Weiten des Kosmos, Lichtjahre entfernt von unserem Sonnensystem, vorbei an Galaxien mit unbekannten Lebensformen, landeten wir in Wannsee.' And his final vision is of his mother looking down on them from far above the earth: 'Irgendwo da oben schwebt sie jetzt und schaut vielleicht auf uns hinab.'

Key quotation

Das Leben in unserem Land wurde immer schneller.

(Alex)

Alex also uses the language of space travel to describe the taxi driver: 'Da war er. Das Idol meiner Jugend. ... Er redete nicht mit Pionieren über die Geheimnisse des Universums, die Freiheit in der Schwerelosigkeit oder die Unendlichkeit des Kosmos', ending bathetically: 'Er fuhr nur ein kleines, stinkendes Lada-Taxi.' On the return trip the driver plays along with the space travel image. When Alex asks him what it was like in space, he replies: 'Ach so, da oben. Wunderschön war es da oben. Nur sehr weit weg von zuhause.' This willingness to participate makes Alex seek him out again to play Jähn in the *Aktuelle Kamera* broadcast, where he draws upon his 'space experience' to deliver his final message: 'Wenn man einmal das Wunder erlebt hat, unseren blauen Planeten aus der Ferne des Kosmos zu betrachten, sieht man die Dinge anders.'

The references to science and space exploration provide a metaphor for change and reflect the political changes. But while the world around him is changing rapidly, Alex is trying to preserve the past in his mother's room. His dream of becoming an astronaut is never achieved, just as the dream of the GDR is never achieved.



Übungen

Zum Thema Liebe

- 1 Schreiben Sie die richtige Form des Verbs in Klammern.
 - 1 Alex seine Mutter regelmäßig in der Klinik. (besuchen)
 - 2 Im Krankenhaus Alex seine Mutter an die Hand. (nehmen)
 - 3 Er mit seiner Mutter in ihrem Koma. (sprechen)
 - 4 Er will seine Mutter gegen die Nachricht von der Wende
(schützen)
 - 5 Er, für seine Mutter Spreewald-Gurken zu kaufen. (versuchen)
 - 6 Bevor er zur Arbeit fährt, er seiner Mutter das Frühstück. (bringen)
 - 7 Er die Nachbarn zur Geburtstagsparty (einladen)
 - 8 Er seinen Vater, Christiane im Krankenhaus zu besuchen. (überreden)
 - 9 Christiane erzählt Alex, dass sie an Selbstmord hat. (denken)
 - 10 Lara Alex bei der Demonstration. (helfen)
 - 11 Er sie dann wieder im Krankenhaus. (treffen)
 - 12 Er hat sie am Bett seiner Mutter zum ersten Mal (küssen)
 - 13 Lara ist böse, dass Alex über ihren Vater eine Lüge hat. (erzählen)
 - 14 Lara, dass Alex seiner Mutter die Wahrheit sagt. (verlangen)
 - 15 Ariane hat sich von ihrem ersten Mann (trennen)
 - 16 Ariane sich in Rainer, ihren Boss bei Burger King. (verlieben)
 - 17 Alex' Vater hat auf einen Brief von seiner Familie (warten)
 - 18 Ariane das Krankenhaus, als sie ihren Vater sieht. (verlassen)
 - 19 Alex den letzten Wunsch seiner Mutter. (erfüllen)

Zum Thema Lüge und Wahrheit

- 2 Ist das richtig oder falsch? Korrigieren Sie die falschen Sätze.
 - 1 Alex sagt seiner Mutter, dass sie im Supermarkt wegen der Hitze in Ohnmacht gefallen sei.
 - 2 Alex braucht das Geld seiner Mutter, um die Miete bezahlen zu können.
 - 3 Denis nimmt alte Nachrichtensendungen und verwendet sie wieder.
 - 4 Der Nachrichtensprecher erklärt, die „Flüchtlinge“ aus dem Westen seien mit dem dortigen Leben unzufrieden.
 - 5 Rainer ist bei der Verheimlichung der Wahrheit sehr hilfreich.
 - 6 Ariane findet es gut, dass Alex ihre Mutter mit nach Hause nehmen will.
 - 7 Ariane trägt die alte DDR-Kleidung gern.
 - 8 Schließlich gibt Ariane zu, dass Alex' Idee gut war.
 - 9 Lara ist die Person im Film, für die die Wahrheit am wichtigsten ist.
 - 10 Lara sagt Alex' Mutter die Wahrheit über die Wende.
 - 11 Christiane hat die Briefe ihres Mannes weggeworfen.
 - 12 Christiane sagt Alex, dass sie die Wahrheit weiß.
 - 13 Christiane war ihrem Mann wirklich böse, als er Republikflucht beging.

Zum Thema Ost und West

3 Beantworten Sie die Fragen.

- 1 Was macht Alex mit dem Bild Honeckers, als er seinen Rücktritt verkündet?
- 2 Was wird unter dem Hubschrauber weggetragen?
- 3 Warum kann Alex keine Spreewald-Gurken mehr bekommen?
- 4 Wie reagiert Ariane beruflich auf die Wende?
- 5 Was macht sie in der Wohnung?
- 6 Wer findet es schwierig, mit der Wende zurechtzukommen?
- 7 Wer sagt Folgendes?
 - a Sie haben uns verraten und verkauft.
 - b Beneidenswert.
 - c Wir waren alle wertvolle Menschen.
 - d Man hat das Gefühl, es ist alles so wie früher.
 - e Die Umtauschfrist ist abgelaufen.
- 8 Wie lange musste man in der DDR auf eine Telefonleitung warten?
- 9 Warum war das Leben in der DDR für Alex' Vater so schwierig?
- 10 Wo findet man nach der Wende die Werbung für...
 - a Coca-Cola?
 - b West Zigaretten?
 - c IKEA-Möbel?
- 11 Welcher Wessi wird im Film als hilfsbereit und freundlich dargestellt?
- 12 Wie viel verdienen die Jungen für das Singen auf Christianes Party?
- 13 An welche Firma schickt Frau Schäfer ihren Beschwerdebrief nach der Wende?
- 14 Mit welchem ostdeutschen Wort beschreibt Alex den Sieg der deutschen Fußballmannschaft?

Zum Thema Wissenschaft

4 Füllen Sie die Lücken aus. Benutzen Sie die Wörter unten.

Als Junge interessiert sich Alex für die **1**..... . Sein großer **2**..... ist Sigmund Jähn. Beim Klinikbesuch zeichnet Alex ein Bild von einer **3**..... . Nach der Wende installiert Alex **4**..... . In ihrem Koma vergleicht Alex seine Mutter mit einem **5**..... , der die Erde **6**..... . Um die Wiedervereinigung zu feiern gibt es ein großes **7**..... . Der Taxifahrer hat eine gewisse Ähnlichkeit mit dem **8**..... Sigmund Jähn. Alex sagt, das Taxi **9**..... in Wannsee. Am Ende des Films feuert Alex die Asche seiner Mutter in den **10**..... . Er denkt, dass seine Mutter vielleicht auf die Erde **11**..... .

Feuerwerk	Rakete
Held	Raumfahrt
Himmel	Satelliten
hinabschaut	Satellitenschüsseln
Kosmonauten	umkreist
landete	

Die Themen auf einen Blick

