

Knowledge Organisers

Adjectival agreement

Most adjectives in French work like this:

masculine	feminine	masc pl.	fem pl.
no ending <i>charmant</i>	add -e <i>charmante</i>	add -s <i>charmants</i>	add -es <i>charmantes</i>

- Some adjectives follow different patterns: e.g. *travailleur* → *travailleuse*; *généreux* → *généreuse*; *gentil* → *gentille*; *compréhensif* → *compréhensive*
- Adjectives that already end in an **-e** don't change in the feminine form, e.g. *sensible*, *optimiste*.
- Some adjectives never change, e.g. *cool*, *sympa*.

Definite and indefinite articles

	masculine	feminine	plural
"the"	<i>le</i>	<i>la</i>	<i>les</i>
"a" or "some" (pl)	<i>un</i>	<i>une</i>	<i>des</i>

If a noun begins with a vowel or *h*, *le* or *la* shortens to *l'*, e.g. *l'église* (the church).

The preposition à

The preposition **à** means "at" or "to".

à + le = au (e.g. *au cinéma* = at/to the cinema)

à + la = à la

à + l' = à l'

à + les = aux (e.g. *aux magasins* = at/to the shops)

à 8 heures/20 heures = at 8 am/pm

Reflexive verbs

These verbs have a **reflexive pronoun** in front of the verb. Example: *se disputer* (to argue)

je me dispute	nous nous disputons
tu te disputes	vous vous disputez
il/elle/on se dispute	ils/elles se disputent

s'entendre (to get on with) → *je m'entends*

My

There are three different words for "my" in French:

- mon** before a masculine person or noun
- ma** before a feminine person or noun
- mes** before a plural noun

Possessive adjectives

	masc	fem	plural
my	<i>mon</i>	<i>ma</i>	<i>mes</i>
your	<i>ton</i>	<i>ta</i>	<i>tes</i>
his/her	<i>son</i>	<i>sa</i>	<i>ses</i>

Prepositions

Prepositions tell you where something is located.

dans	<i>in</i>
derrière	<i>behind</i>
devant	<i>in front of</i>
entre	<i>between</i>

Giving the time

Il est huit heures. *It is 8 o'clock.*

À huit heures / 8h. *At 8 o'clock.*

Cultural top tip



It is very common to use the 24h clock in French.

- dix-neuf heures trente → 19h30 → 7.30pm
- vingt-deux heures quinze → 22h15 → 10.30pm

Pronouns

je I	nous we
tu you	vous you
il he	ils they
elle she	elles they
on one/we	

- Use **tu** when talking to a young person or somebody you know well
- Use **vous** when talking to more than one person or an adult you don't know well
- on** and **nous** both mean "we". Many French people use **on** instead of **nous** because it's easier.

Friend

There are different words for 'friend'.

- un ami/copain** for a boy
 - une amie/copine** for a girl
 - des amis/copains** for a mixed group
 - des amies/copines** for a group of girls
 - un petit ami/copain** for a boyfriend
 - une petite amie/copine** for a girlfriend
 - meilleur(e)** means "best".
- mon meilleur ami** (my best friend)

Connectives

et and	aussi also	ou or
mais but	cependant however	
par contre on the other hand		

Key vocabulary



Knowledge Organisers

The First World War and The Treaty of Versailles 1914-1918

What do I need to know?

Why did the First World War happen?

How did the assassination of Archduke Franz Ferdinand cause war?

How were soldiers recruited in the First World War?

What was life like in the trenches?

What was the Treaty of Versailles?

Key Figures

Archduke Franz Ferdinand



Gavrilo Princip



Lord Kitchener



Woodrow Wilson



David Lloyd George



Georges Clemenceau



Keywords

Alliances – a relationship between countries where they support each other in war

Nationalism – The belief that your country is the best

Assassination – murder for political or religious reasons

Conscription – compulsory military service

Propaganda – information used to promote a certain viewpoint and to make people behave or act in a certain way

Trench – a long, narrow ditch dug by both sides in the First World War to hold their position

Reparations – Providing payment to those who you have done wrong to

Key Events

28th June
1914

Archduke Franz Ferdinand is assassinated



4th August
1914

Britain declares war on Germany



7th August
1914

Lord Kitchener starts his recruitment campaign



11th November
1918

The First World War ends



28th June
1919

The Treaty of Versailles is signed



Knowledge Organisers

Year 8 - Knowledge Organiser – Modern and Post-Modern Theatre

Definition of Modern and Post-Modern Theatre: *Post-modern performances are often non-narrative and technically busy. Modern performances are realistic and narrative. Both feature social themes such as power, alienation and disconnection from society.*

Modern Drama:	Post Modern Drama:	Physical Theatre:
Realism or Naturalism: dealing with the real problems of life in a realistic technique	The accepted norms of seeing and representing the world are challenged and disregarded, while experimental perceptions and representations are created.	A form of theatre which emphasizes the use of physical movement, as in dance and mime , for expression
The Problem Play deals with conflict in marriage, justice, law and the strife between capitalists and labour	The narrative needs not be complete but can be fragmented , paradoxical and imagistic. There is a movement away from linearity to multiplicity in plotlines.	Challenges the traditional performer/audience relationship, often known as breaking the fourth wall
A Play of Ideas the play is used to give expression to ideas which the playwright wants to spread to society	Characters are fragmented , forming a collection of contrasting and parallel voices stemming from a central idea, theme or traditional character	Encourages audience participation and involvement in the performance
Often used the construction of The Well Made Play	The play steps back from reality to create its own self-conscious atmosphere and can be called meta-theatre .	It is often abstract in style , using movement in a stylised and representational way.

History of Modern and Post Modern Theatre

- Modern drama usually means a period between 1850 and WW2.
- Plays during this time moved towards realism, depicting real life environments and real time dramatic plots; the characters became psychologically realist and the themes became social criticisms
- These plays were often 'well made plays' where the story depends upon a key piece of information kept from some characters, but known to others (and to the audience). Most of the story takes place before the action of the play begins, making the beginning of the play a late point of attack.
- In the later 20th and 21st century plays moved from a 3 act structure to a 2 act structure and playwrights began to explore the more temporary ideas of 'before' and 'after', rather than exposition, development, resolution
- Stylistically, the realistic style started to give way towards the 'absurdist', here themes were more concerned with the way the universe worked in relation to human existence
- Postmodern theatre emerged as a reaction against modernist theatre. Most postmodern productions are centred on highlighting the fallibility of definite truth, instead encouraging the audience to reach their own individual understanding.

Dramatic Method

- **Setting** – location (country, city, house, room), time of day (how much light?)
- **On stage action** - who is on stage? Who can hear what is being said?
- Does any character **enter or exit**? For what reason?
- Who speaks? What **kind of speech** is it –stately, informal, conspiratorial, friendly, insincere?
- **Character's speech** - who dominates? Who speaks the most? Is there anyone who is silent? Is this relevant in any way?
- How do the **stage directions** function? Are they precise or nonspecific?
- **Implicit stage directions** - indications from the dialogue about stage directions, **props** or **tone of voice**

Notable Modern and Post-Modern Plays (in chronological order)

A Doll's House – Henrik Ibsen, 1879	Pygmalion – George Bernard Shaw, 1913	Mother Courage – Bertold Brecht, 1941	An Inspector Calls – J B Priestley, 1945	Waiting for Godot – Samuel Beckett, 1953	A View from a Bridge – Arthur Miller, 1955	Rhinoceros - Eugene Ionesco 1959	Saraf – Vijay Tendulkar , 1991	Blasted – Sarah Kane, 1995	Pretty Fire – Charlayne Woodard, 1995	The Coast of Utopia – Tom Stoppard, 2002	The Curious Incident of the Dog in the Night-Time – Simon Stephens, 2012	The Trial – Steven Berkoff, 2015
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