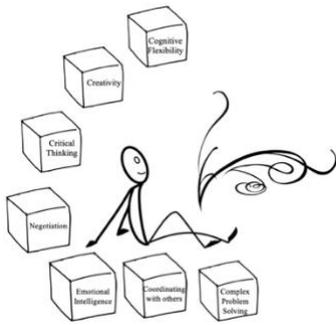


Scaffolding Challenging Terms and Academic Language (Secondary)

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theory behind the scaffold...



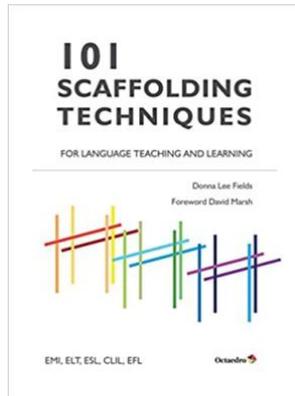
Developing new academic language can be challenging for students in any language. If the terms or vocabulary are intrinsic to a successful interaction of the task, we need to make a bit of extra effort to give our students support so they feel more confident about their understanding and usage of the language. Scaffolding techniques can help students bridge gaps so that they can engage in challenging units with more ease.

This scaffold integrates images and linguistics giving students support in different learning styles. They learn the parameters of a term experientially, using vocabulary that is provided, discerning differences in images and paying close attention to details in the information given. Critical thinking, multiple possibilities for recognising truths, and verbalisation will engage your students in a powerful collaborative activity towards new knowledge.

step by step...

1. Print out and cut up the images and the text boxes. (Example on last page and in [template](#) here.)
2. Give a set to each pair or group (of 3) students.
3. Students put one text box down at a time. One member of the group reads the text aloud. All group members identify the images that correspond to the definition read. They need to justify their choices. (Note: For most of the definitions, many of the images can correspond. The challenge is to justify each choice verbally so that the repetition of these justifications myelinate neurons.)
4. Print out one (1) copy of the text and the Final Task of the project (see template).
5. In their groups, students read the text and the Final Task* and identify any terms they need clarifying.

*This Final Task is a PhBL project introduced in [Volume 4 of The Comprehensive Guide to Creating Phenomenon-Based Learning Projects.](#)



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A **polyptych** is a painting (usually panel painting) which is divided into sections, or panels. Specifically, a "diptych" is a two-part work of art; a "triptych" is a three-part work; a tetraptych or quadriptych has four parts, and so on.

Historically, polyptychs typically displayed one "central" or "main" panel that was usually the largest of the attachments; the other panels are called "side" panels, or "wings". Sometimes, as evident in the Ghent and Isenheim works, the hinged panels can be varied in arrangement to show different "views" or "openings" in the piece. The upper panels often depict static scenes, while the lower register, the predella, often depict small narrative scenes.

Polyptychs were most commonly created by early Renaissance painters, the majority of whom designed their works to be altarpieces in churches and cathedrals. The polyptych form of art was also quite popular among ukiyo-e printmakers of Edo period Japan.

Some medieval manuscripts are polyptychs, particularly Carolingian works, in which the columns on the page are framed with borders that resemble polyptych paintings.

Final Task: <i>(making the information visible)</i>		
<p>Water colour polyptych 6-8 paneled painting that includes:</p> <ul style="list-style-type: none"> • 1 panel showing reconstructed homesite • 1 panel general map of where your new home is located • 1 panel showing agricultural area for your cultivation • 1 panel showing a detailed flowering plant that grow in this environment • 1 panel showing a detailed conifer that grows in this environment • 3 panels of your choice (answering parts of the Enquiry Question) • 100-150 word answer to the Enquiry Question • a digital image of your finished polyptych painting with explicative captions of each panel • a 100-150 word critique from 'a famous art critic', giving definition of polyptych art, an evaluation of your polyptych painting, and whether your final task agrees with the criteria of polyptych art • a recording of each member in the group verbalising one element of your group's process in collectively answering and completing the project 		

4. Print out one (1) copy of the text and the Final Task of the project (see [template](#)).
5. In their groups, students read the text and the Final Task* and identify any terms they need clarifying.

*This is the Final Task as a PhBL project introduced in [Volume 4 of The Comprehensive Guide to Creating Phenomenon-Based Learning Projects](#). You can find the complete rubric for the project there.

<h2 style="text-align: center;">Scaffolding</h2>	<p>❖ Matching definitions of polyptychs with images</p> 
<h2 style="text-align: center;">Body of Lesson</h2>	<ul style="list-style-type: none"> • Read text and Final Task • Clarify any doubts about either 
<h2 style="text-align: center;">Formative Evaluation/ Reflection</h2>	<ul style="list-style-type: none"> • By definition, is a polyptych a painting? Explain. • By definition, does a polyptych have to be hinged? Describe what a 'hinge' does. • What part of the scaffolding activity clarified the text for you? • What is missing from the Final Task regarding specifics about the polyptych that you'll be creating?

A Mini-Lesson that has been designed with this scaffold. (See the complete project for this Mini-Lesson [here](#).)

