

GLOBAL COHORTS · FESTIVALS UNIT

Your IDU Co-Planning Guide

For your Individuals & Societies and Arts teachers

This is the planning conversation that makes your Festivals unit a collaboratively planned MYP interdisciplinary unit — not just a program you're each running in parallel.

Before you begin

This guide is the planning conversation between the two of you — the thing that turns Banyan's four-week Festivals program into a unit your school can point to as a collaboratively planned MYP interdisciplinary unit (IDU).

It's built with that requirement specifically in mind. It doesn't guarantee any particular outcome in an IB evaluation — that's always your evaluator's judgment — but every section below exists because of something specific the IB asks for, not as busywork.

What's already built for you

Banyan provides all of this — you don't need to plan or recreate any of it:

- Four weekly, facilitator-led live sessions (~45 minutes each), run by Banyan, with no homework for students
- Your partner classroom match, the platform, and all session materials
- The four-week arc (session names vary slightly across Banyan's own materials — this guide uses Week 1–4 throughout to avoid that inconsistency)
- Global Context: Personal & Cultural Expression (primary), Identities & Relationships (secondary)
- The student artifacts described in Section 2

What's still yours to decide — together

How your two subjects' specific objectives connect to that core, and how you'll jointly judge students' work against the MYP interdisciplinary criteria. That's everything from here on.

How much time this takes

As little or as much as you both want — this is designed to flex. Some schools will get through the sections below in one 45–60 minute sit-down. Others will find it easier as two or three shorter check-ins.

How to use the “Decide together” boxes

Sections marked DECIDE TOGETHER need both of you present at the same time — in person, on a call, whatever works — not filled in separately and stitched together afterward. That's the difference between planning your IDU together and each of you independently adapting a template. Everything else below can be drafted on your own first, then reviewed together.

What happens each week

A quick reference so this guide stands on its own. For the full session-by-session detail — exact scripts, timing, facilitator notes — use the four Teacher Overviews you already have for this unit.

Week	Focus	What students create	Your role
Week 1	Meet partner schools, watch three short festival clips, brainstorm ideas as a group.	A 30–60 second Padlet video answering “My festival idea is ____ because ____,” plus short Padlet posts (a word, a food, a local festival) and 1–2 questions for partner schools.	Classroom management; help during the ~15-minute video-recording segment.
Week 2	Five fast-paced rounds building the festival's story, name, food, main event, and symbol.	A complete festival concept — story, name, food, main event, and symbol — posted to Padlet, plus partner questions.	Classroom management; help groups stay on task during the rounds and during Padlet posting.
Week 3	Reveal of an AI-generated video of their own festival concept; record a pitch video; explore real festivals near partner cities.	A pitch video (about 30–60 seconds) answering three set questions: What is your festival called? What makes it special? Why should someone come? Plus 1–2 partner questions. (This pairing adds to the pitch task — see Section 2.)	Classroom management; help during the ~15-minute pitch-recording segment.
Week 4	Watch pitch videos from the whole cohort; “Culture Detective” activity finding patterns across schools; post a Cultural Claim; reflect as a group.	A written Cultural Claim posted to Padlet — “Festivals reveal the culture of the people who create them because ____” — plus a spoken (not retained) reflection on what students will remember, and the end-of-unit survey. (This pairing may add to Week 4 — see Section 2.)	Classroom management; help during Culture Detective and Cultural Claim posting.

This pairing adds two required lines to the Week 3 pitch script — see Section 2 for exactly what and why.

1. Your statement of inquiry

Key Concepts: Culture (Individuals & Societies) / Creativity (Arts) · Global Context: Personal & Cultural Expression (secondary: Identities & Relationships)

DECIDE TOGETHER

Before you use the example below, work through this together — it's what actually makes the unit collaboratively planned, not just individually adapted:

- Individuals & Societies: looking at what students research and share each week (see “What happens each week” above), what does your own curriculum already teach about community, identity, or cultural values that connects here?
- Arts: what does your curriculum emphasize about visual identity, symbol, or design choices that connects to the festival's name, symbol, main event, and AI visualization?
- Where do your two answers overlap or push against each other? Don't stop at the

overlap — pick one specific choice your students will actually make (a name, a symbol, a food, a story detail) and ask: what changes about its meaning when you look at it through your OTHER subject's lens? That shift — not just the shared topic — is your real Purpose of Integration.

Example statement of inquiry: *“A festival's visual symbols and images carry a community's identity, and grounding those design choices in real cultural research is what makes that identity representation authentic rather than decorative.”*

Example purpose of integration

Individuals & Societies: students research the community, values, and traditions behind their festival — understanding why its symbols, food, and central event carry cultural meaning.

Arts: students design the festival's visual identity — its symbol, name treatment, and the AI-generated visualization — making deliberate choices about color, imagery, and form that carry that cultural meaning.

Synthesis: students combine research-based cultural understanding with deliberate visual-design choices to create a festival identity that authentically represents a community's meaning to an outside audience — something neither lens produces as convincingly alone.

Treat this as a model, not a script — your own students' festival ideas may point somewhere more specific.

2. Map your subjects onto the artifacts

Artifact	Criterion	Subjects
Festival concept document (Week 2)	B – Synthesizing	I&S content / Arts visual-identity choices
Pitch video (Week 3, 30–60 sec)	A – Evaluating	I&S researched fact / Arts AI-visualization process
Community-focused reflection (Week 4)	C – Reflecting	I&S

Week 1's festival-idea video is a warm-up — it isn't mapped to a criterion and shouldn't be cited as evidence of collaborative planning.

HOW YOUR SESSIONS ARE CUSTOMIZED FOR THIS PAIRING

The Week 3 pitch already asks students to answer three questions in about 30–60 seconds: What is your festival called? What makes it special? Why should someone come? That's the base task. Banyan customizes your cohort's sessions on top of it, specifically for this pairing, so Criterion A (Evaluating) has real joint evidence instead of a loose thematic connection:

- Two more lines in the Week 3 pitch, on top of the three questions above — the same lines used across Festivals pairings, worded generally enough to support a visual-choice answer: (1) state one true thing about the real community or culture behind the festival, and how it shaped one specific choice in the festival; (2) in one sentence, say what that real detail added to the festival that a purely made-up idea wouldn't have. The second line is what makes this genuine evaluation (Criterion A(ii)) instead of just a fact check (A(i)).
- No change to Week 4's structure for this pairing — but the existing written Cultural Claim (“Festivals reveal the culture of the people who create them because ____,”

posted to Padlet) is extended to ask not just what students learned, but what they'd want to explore or do differently as a result. That forward-looking element is what covers Criterion C's 'future action' strand for Individuals & Societies, not just the 'reflecting on understanding' half.

3. Your disciplinary grounding

This is the part IB cares about most when it comes to why two teachers are involved at all — it protects the integrity of what each of you actually teaches. Draft your own column, then review both together.

Prompt	Individuals & Societies	Arts
What factual, conceptual, or procedural knowledge from your curriculum will students need for this unit?		
Which of your subject-group objectives does this unit address?		
What related concept(s) from your subject connect to Culture / Creativity? (name 1–2 from each of your subjects' official concept lists that fit)		
How will you help students weigh the benefits and limits of your discipline's perspective on this topic?		
DECIDE TOGETHER Once both columns are filled in, sit down together and check: does each of your pieces actually feed into the other's, or are you just running two parallel mini-units that happen to share a topic? If it's the latter, that's worth 10 minutes of adjustment now rather than after the unit runs.		

4. Inquiry questions

Starting questions below — adapt freely. IB expects factual, conceptual, and debatable questions that both subjects can genuinely explore.

DRAFT LANGUAGE — a starting point, not an approved or required version

Factual: What cultural elements (symbols, food, central event) define a festival? What visual choices — color, imagery, symbol design — do real festivals use to represent their meaning?

Conceptual: How does the way a festival's visual identity is designed change how an outside audience understands its cultural meaning? What is gained or lost when a culture's symbols are translated into a new visual design for an outside audience?

Debatable: Can a visual symbol ever fully and respectfully represent another community's

celebration? Should visual appeal matter more than cultural accuracy when designing how someone else's culture is presented?

DECIDE TOGETHER

Keep, cut, or rewrite these together so they genuinely work for both subjects — a question only one of you could teach into isn't doing its job here.

5. Agree now on how you'll assess together

This section is about agreeing on your approach before the unit runs — the actual joint grading happens later (see Section 7). Deciding your approach now makes that step much faster.

DECIDE TOGETHER

For the pitch video's two required lines (see Section 2): what would a strong answer actually look like, from both an Individuals & Societies and an Arts angle? Sketch a shared, rough sense of what 'fully analyses' and 'fully evaluates' (the top band's command terms) would look like in a student's actual answer — you don't need a polished rubric, just a shared mental picture so you're not calibrating from scratch after the unit ends.

6. Record of collaborative planning

Fill in together. Keep this — it's your evidence of collaborative planning if a school is ever asked for it during an IB evaluation.

Teachers (name, subject)	
Date(s) you met	
Format used (one session / two check-ins / other)	
Statement of inquiry — final wording	
Key adjustments you made to the starting materials in this guide	
YOUR CONNECTION, IN YOUR OWN WORDS This matters more than the checkboxes above: in 2–3 sentences, describe the specific connection you found between your two subjects for this cohort — not just that you met, but what you actually decided. This is your strongest evidence of genuine collaborative planning.	

7. After the unit: score Criterion A together

Once students finish their work, sit down together with a sample of it — specifically the pitch videos' researched-fact-and-evaluation lines and the Week 2 visual-identity choices — and jointly decide a best-fit achievement level for Criterion A, not each of you grading your own slice separately. Budget 20–30 minutes for this after the unit ends; it's required regardless of how the unit was planned.

A different pairing?

This guide is written for Individuals & Societies + Arts. If your school is using a different pairing instead, ask Banyan for the matching guide: Individuals & Societies + Language & Literature (recommended), or Language & Literature + Arts.

Sources

This guide is built directly on “Interdisciplinary teaching and learning in the MYP” (International Baccalaureate Organization, updated through October 2023) — specifically its guidance on the purpose of integration, statement of inquiry, disciplinary grounding, and the Criterion A joint-assessment requirement. The Criterion A/A(ii) and Criterion C/C(ii) framing was additionally checked against real IB ID eAssessment preparation materials (M25 cycle) to confirm what genuine interdisciplinary evaluation and reflection actually require. This guide does not claim to guarantee IB evaluation outcomes for any specific school.