

GLOBAL COHORTS · MURALS UNIT

Your IDU Co-Planning Guide

For your Arts and Language & Literature teachers

This is the planning conversation that makes your Murals unit a collaboratively planned MYP interdisciplinary unit, not a program you each run in parallel.

Before you begin

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

It's built with that requirement in mind. It doesn't guarantee any outcome in an IB evaluation; that judgment belongs to your evaluator. The IB asks for everything in each section below.

What's 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 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 you still decide, together

How your two subjects' objectives connect to that core, and how you'll judge students' work together 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. Banyan built this to flex: some schools get through the sections below in one 45 to 60 minute sit-down, others 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 in the room at the same time, in person or on a call. Fill them in separately and stitch them together afterward, and you lose the point: that's the difference between planning your IDU together and each of you adapting a template alone. Draft everything else on your own first, then review it together.

What happens each week

A quick reference so this guide stands on its own. For exact scripts, timing, and facilitator notes for each session, 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 mural clips, brainstorm ideas as a group.	A 30–60 second Padlet video naming what a wall in their community should say and why: the low-stakes first idea that Week 2 builds on.	Classroom management; help during the ~15-minute video-recording segment.
Week 2	Fast-paced rounds building the mural's message/story, central image, symbols & colors, setting, and title.	A complete mural concept posted to Padlet: message/story, central image, symbols & colors, setting, and title, with a rough sketch or clearly described layout.	Classroom management; help groups stay on task during the rounds and during Padlet posting.
Week 3	Reveal of an AI-generated visualization of each group's mural; record an artist statement; explore real murals near partner cities.	A ~45–60 second recorded artist statement explaining the mural and its meaning, plus one written question posed to a partner classroom. (This pairing adds to the artist statement; see Section 2.)	Classroom management; help during the ~15-minute recording segment.
Week 4	Premiere of artist statements; answer partner questions live by school; post one written comment on a partner mural; reflect as a group.	One written comment on a partner school's mural, and a short cultural reflection on what the murals reveal. (This pairing may add to Week 4; see Section 2.)	Classroom management; help during the premiere and comment-posting.

This pairing adds an evaluation task in Week 3 and a short closing question in Week 4. Section 2 explains exactly what and why.

1. Your statement of inquiry

Key Concepts: Creativity (Arts) / Perspective (Language & Literature) · Global Context: Personal & Cultural Expression (secondary: Identities & Relationships)

DECIDE TOGETHER

Work through this together before you use the example below. This step makes the unit collaboratively planned, rather than something you each adapted on your own:

- Arts: what does your curriculum emphasize about image, symbol, and color choices that connects to the mural's central image, symbols & colors, and setting?
- Language & Literature: what does your curriculum emphasize about audience and description that connects to writing the artist statement?
- Compare your two answers: where do they overlap, and where do they push against each other? Don't stop at the overlap. Pick one specific choice your students will make (a name, a symbol, an image, a story detail) and ask what changes about its meaning when you look at it through your OTHER subject's lens. That shift, not the shared topic alone, is your real Purpose of Integration.

Example statement of inquiry: *“A mural communicates a community's identity through image and color. Evaluating how well the words used to explain it match what the image shows sharpens both the design and the writing.”*

Example purpose of integration

Arts: students design an original mural: its central image, symbols, colors, and setting, making deliberate visual choices that carry meaning.

Language & Literature: students write the artist statement, choosing language and description that explain the mural's meaning to an audience.

Synthesis: students combine visual-design choices with descriptive writing, and evaluate how well the two match, to create a mural whose image and explanation communicate the same meaning together, something neither lens fully tests alone.

Treat this as a model, not a script. There's no Individuals & Societies research to draw on in this pairing, so the evaluative work below is built from a comparison exercise rather than a content-research prompt.

2. Map your subjects onto the artifacts

Artifact	Criterion	Subjects
Mural concept (Weeks 2–3)	B – Synthesizing	Arts visual choices / L&L description
Evaluation task (Week 3, added)	A – Evaluating	Arts / L&L
Closing reflection (Week 4, added)	C – Reflecting	Arts / L&L

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

Week 4's standard cultural reflection still happens as usual. The added closing question below sits on top of it; it doesn't replace it.

HOW YOUR SESSIONS ARE CUSTOMIZED FOR THIS PAIRING

This pairing doesn't add a line to the artist statement the way the other two Murals pairings do, since there's no Individuals & Societies research to draw on. Instead, Banyan customizes your cohort's sessions with a separate evaluation task in the same session, so Criterion A (Evaluating) has real joint evidence instead of a loose thematic connection:

- An evaluation task in Week 3: have students evaluate a real example (a well-known community mural, or a partner school's). Does the image match the story it's telling? What's missing or oversimplified? Then have them evaluate their own mural the same way. This judgment against a real example is what makes it genuine evaluation (Criterion A(ii)) instead of just a quality check (A(i)).
- A short written closing question in Week 4, posted to Padlet, on top of the standard cultural reflection: name one other mural, a real one, a partner school's, or one from the AI gallery, you'd want to look at more closely now that you've compared image and story. In one sentence, say why. This gives the pairing real Criterion C evidence: both reflecting on the comparison and connecting it to future exploration.

3. Your disciplinary grounding

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

Prompt	Arts	Language & Literature
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 Creativity / Perspective? (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 you've both filled in your columns, sit down together and check whether each piece feeds into the other's, or whether you're running two parallel mini-units that happen to share a topic. If it's the latter, spend 10 minutes adjusting it now, before the unit runs.

4. Inquiry questions

Adapt the starting questions below freely. IB expects factual, conceptual, and debatable questions that both subjects can explore.

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

Factual: What visual elements make up a mural, and what words do artist statements typically use to explain them?

Conceptual: How does combining an image with words change how an audience understands a mural's meaning, compared to either alone?

Debatable: Can words ever fully capture what an image communicates? Should an artist statement match the mural exactly, or is some creative distance valuable?

DECIDE TOGETHER

Keep, cut, or rewrite these together so they 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 joint grading happens later (see Section 7); deciding your approach now makes that step faster.

DECIDE TOGETHER

For the Week 3 evaluation task (see Section 2): what would a strong answer look like, from both an Arts and a Language & Literature angle? Sketch a shared, rough sense of what 'fully evaluates' looks like in a student's answer.

6. Record of collaborative planning

Fill this in together, and keep it. 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 to 3 sentences, describe the specific connection you found between your two subjects for this cohort: what you decided, not just that you met. This is your strongest evidence of collaborative planning. _____ _____ _____	

7. After the unit: score Criterion A together

Once students finish their work, sit down together with a sample of it (the Week 3 evaluation responses) and decide together on a best-fit achievement level for Criterion A. Budget 20 to 30 minutes for this after the unit ends.

A different pairing?

This guide is written for Arts + Language & Literature. The pairing we recommend for Murals is Arts + Individuals & Societies; also available: Individuals & Societies + Language & Literature.

Sources

This guide is built on "Interdisciplinary teaching and learning in the MYP" (International Baccalaureate Organization, updated through October 2023), using its guidance on the purpose of integration, statement of inquiry, disciplinary grounding, and the Criterion A joint-assessment requirement. We checked the Criterion A/A(ii) and Criterion C/C(ii) framing against real IB ID

eAssessment preparation materials (M25 cycle) to confirm what interdisciplinary evaluation and reflection require. This guide does not guarantee IB evaluation outcomes for any school.