

GLOBAL COHORTS · MURALS UNIT

Your IDU Co-Planning Guide

For your Individuals & Societies 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 one required line to the Week 3 artist statement, plus a second written prompt in Week 4. Section 2 explains exactly what and why.

1. Your statement of inquiry

Key Concepts: Culture (Individuals & Societies) / 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:

- Individuals & Societies: what does your curriculum teach about representation, public space, or whose stories get told that connects to a mural claiming space in a community?
- Language & Literature: what does your curriculum emphasize about audience and description that connects to writing the artist statement and the mural concept's written description?
- 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: *“Murals make a community's identity visible in public space, and describing that identity clearly to an outside audience turns a mural into a story people who've never seen the wall can still understand.”*

Example purpose of integration

Individuals & Societies: students research and analyze whose stories get told in public art: the real-world patterns of representation, power, and public space that a mural like theirs sits inside.

Language & Literature: students write the artist statement and the mural concept's written description, choosing language that makes the mural's meaning legible to an audience who will never see it in person.

Synthesis: students combine real analysis of representation with deliberate descriptive writing to explain a mural's meaning to a distant audience, something neither lens produces alone.

Treat this as a model, not a script; your own students' mural ideas may point somewhere more specific. This pairing is the safe default when no Arts teacher is available. Students still make the mural concept; it just isn't assessed by an art specialist.

2. Map your subjects onto the artifacts

Artifact	Criterion	Subjects
Mural concept & written description (Week 2)	B – Synthesizing	I&S content / L&L description
Artist statement (Week 3)	A – Evaluating	I&S / L&L
Cultural reflection (Week 4)	C – Reflecting	I&S / 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.

HOW YOUR SESSIONS ARE CUSTOMIZED FOR THIS PAIRING

The Week 3 artist statement asks students to explain their mural and its meaning in about 45 to 60 seconds. That's the base task. Banyan customizes your cohort's sessions on top of it for this pairing, so Criterion A (Evaluating) has real joint evidence instead of a loose thematic connection:

- The same required line added to the artist statement as the recommended pairing, worded so it points at the student's own mural, not a generic essay: “Whose story does your own mural tell? Name one real story, perspective, or group that could have been included but wasn't, and explain the choice you made.”
- A change to Week 4: alongside the standard cultural reflection, add a second written prompt posted to Padlet: “Because of this project, I understand something new about whose stories get told in public spaces: _____. Because of that, one thing I'd want to look for differently the next time I see public art is: _____.”

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	Individuals & Societies	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 Culture / 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 (image, symbol, color, setting) make up a mural? What real-world examples of murals exist near your partner schools?

Conceptual: How does writing about a mural change how an outside audience understands its meaning, compared to just seeing the image? What is gained or lost when a visual image is explained in words?

Debatable: Who gets to decide what story a community's public walls tell? Should a mural aim to represent everyone in a community, or is a single strong perspective more honest?

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 artist statement's added evaluative line (see Section 2): what would a strong answer look like, from both an Individuals & Societies 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 artist statements' evaluative lines) 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 Individuals & Societies + Language & Literature, the safe default for Murals when no Arts teacher is available. The pairing we recommend is Arts + Individuals & Societies; also available: Arts + 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.