

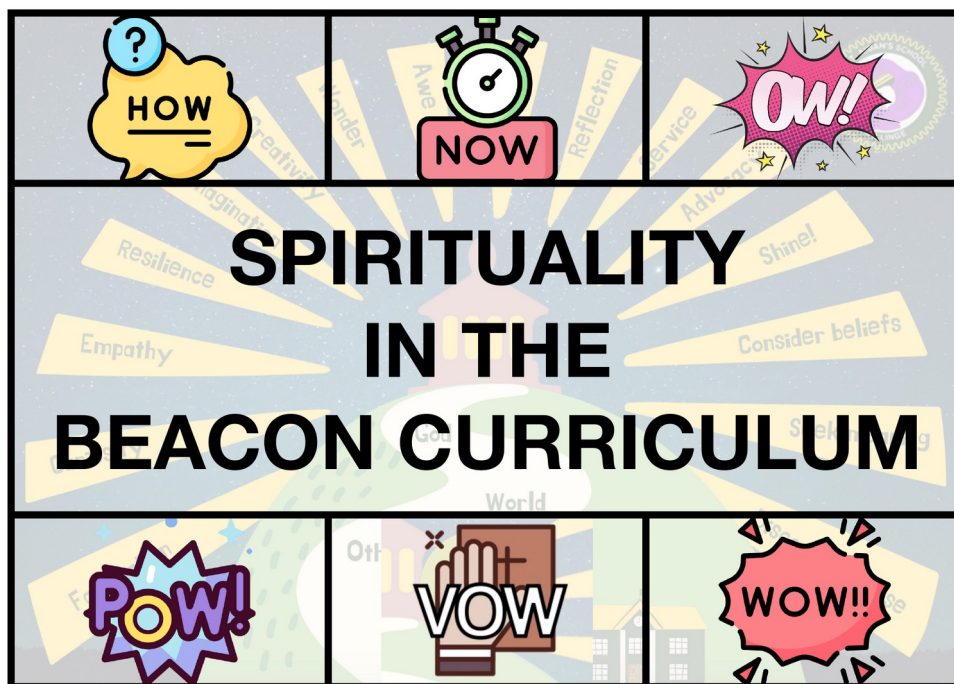


## ST AIDAN'S CE PRIMARY SCHOOL, BILLINGE

*"Let your light shine" - Matthew 5:16*

### SPIRITUALITY IN THE YEAR 6 WRITING CURRICULUM

A curriculum map of authentic opportunities through The Write Stuff



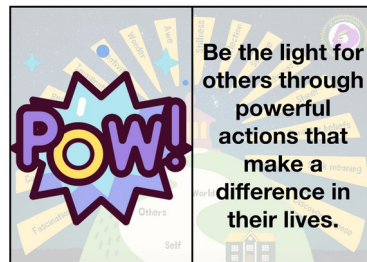
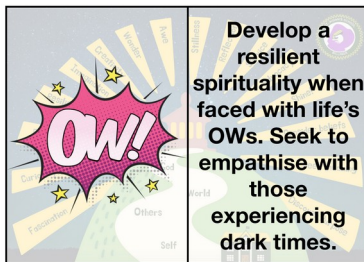
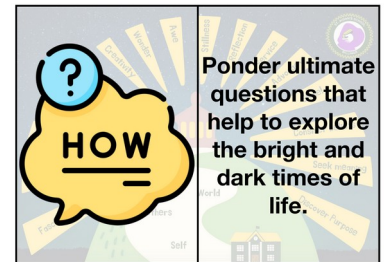
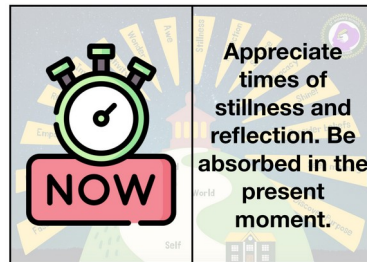
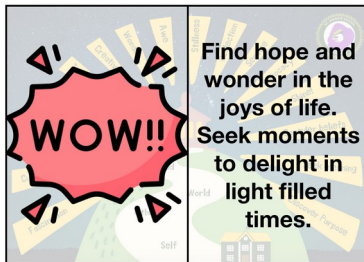
Scope. This document maps St Aidan's current Year 6 Writing Curriculum using the six units identified on the school English overview and matched to the supplied Write Stuff planning. Detailed mapping includes only plot points, Sentence Stacking days or jigsaw components where a meaningful spiritual opportunity grows naturally from the writing.

**Hope • Love • Friendship • Forgiveness • Truth • Perseverance**

# OUR SPIRITUALITY LANGUAGE

*Six shared lenses used across the Beacon Curriculum*

**A common language.** The lenses help staff and pupils notice and articulate genuine spiritual opportunities. They are not a checklist and they are not an assessment of a child's spirituality.



## SPIRITUALITY WITHIN YEAR 6 WRITING

### Deepening truth, justice, discernment, empathy, agency and responsible influence

Intent. At St Aidan's, spirituality is woven naturally through Writing. In Year 6, pupils increasingly recognise that writing can shape public understanding, challenge injustice, build empathy and prompt action. They learn to test evidence, distinguish fact from interpretation, control formality, hold competing viewpoints, communicate difficult experiences sensitively and use language powerfully without sacrificing truth or respect. WOW, NOW, HOW, OW, POW and VOW moments are mapped only where the content genuinely invites them.

#### How spirituality connects to Year 6 Writing learning

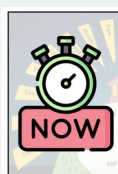
The Beacon Writing curriculum uses The Write Stuff to develop confident, independent writers who can shape language deliberately for purpose, audience and effect. In Year 6, spirituality arises through increasingly complex human and ethical content: truth and bias, justice and consequence, climate responsibility, migration and belonging, courage, ambition, perseverance, reconciliation and the power of words to influence others.



### WOW

**Wonder:** Find hope and wonder in the joys of life. Seek moments to delight in light-filled times.

**Writing connection:** imaginative possibilities, vivid settings, surprising moments, beauty in language and delight in what words can create.



### NOW

**Reflection:** Appreciate times of stillness and reflection. Be absorbed in the present moment.

**Writing connection:** noticing small details, slowing down to imagine a moment, listening closely to language and reflecting before choosing words.



### HOW

**Big questions:** Ponder ultimate questions that help us explore the bright and dark times of life.

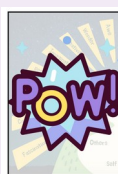
**Writing connection:** wondering why characters act as they do, exploring identity, truth, belonging, fairness, loss, hope and the meaning behind events.



### OW

**Challenge & empathy:** Develop a resilient spirituality when faced with life's OWs. Seek to empathise with those experiencing dark times.

**Writing connection:** entering another viewpoint, naming difficult feelings, exploring fear or uncertainty and persevering when writing is challenging.



### POW

**Making a difference:** Be the light for others through powerful actions that make a difference in their lives.

**Writing connection:** characters helping others, writing that informs or persuades responsibly, and using words to encourage, explain or advocate.



### VOW

**Values & commitment:** Commit to being a person that brings light to others.

**Writing connection:** choices, promises, friendship, care, truthfulness, courage and the values pupils choose to communicate through their writing.

## HOW THE YEAR 6 WRITING MAP WORKS

### Keeping spiritual development authentic and The Write Stuff-led

Golden rule. The writing learning comes first. A spirituality link is mapped only where the content, viewpoint, human experience or purpose naturally opens a reflective space. Grammar and punctuation objectives are referenced because they may be evidenced there, not because the technical feature itself is spiritual.

Four principles for staff

- Writing remains writing-led. Spiritual reflection grows from the story, viewpoint, experience, image, idea or purpose that pupils are writing about; it is not attached artificially to a grammatical device.
- Not every plot point or lesson needs a spirituality label. Some moments are primarily about practising a writing technique, and leaving them unmapped protects the integrity of both Writing and spiritual development.
- Assessment objectives are reference points, not spiritual targets. The Stage 6 links show where writing evidence may naturally arise; they do not turn spiritual response into something to be graded or scored.
- Reflective questions are invitational and age-appropriate. Pupils may respond through talk, drawing, drama, shared writing or independent writing, and children of all faiths and worldviews can contribute authentically.

A particularly strong Year 6 Writing thread: truth, justice, agency, empathy and responsible influence

From discernment to agency. In Year 6, children increasingly ask what is true, whose voice is heard, who holds power, what evidence supports a claim, how language positions a reader and what responsibility follows from knowing or believing something. Natural evidence may be spoken, debated, dramatised, drawn or written; spirituality is never graded.

**YEAR 6 WRITING CURRICULUM - CURRENT ST AIDAN'S UNITS**  
**The school overview is the authoritative order; these units are mapped first**

The six current units below come directly from St Aidan's English overview and are matched to the supplied Write Stuff planning. The detailed maps use the original Write Stuff plot-point numbers or teaching-day references so staff can place this document beside the unit plan and find the opportunity immediately.

| Order | Current unit                             | Writing genre / form                          |
|-------|------------------------------------------|-----------------------------------------------|
| 1     | Goldilocks - Newspaper Report / Postcard | Non-Fiction - Newspaper Report / Postcard     |
| 2     | Paperman                                 | Fiction - Film Narrative                      |
| 3     | Greta Speech                             | Non-Fiction - Persuasive / Informative Speech |
| 4     | The Firework-Maker's Daughter            | Fiction - Narrative Novel                     |
| 5     | The Arrival                              | Fiction - Journey Narrative                   |
| 6     | Mars Transmission                        | Non-Fiction - Journal / Transmission          |

### How the numbering works

Narrative units use the exact Plot Point numbers and wording from the supplied Write Stuff narrative maps. Non-fiction units keep the original DAY number and lesson title from the teaching sequence. The Goldilocks unit combines two linked non-fiction plans - Newspaper Report and Postcard from Prison - so each reference states which sequence it comes from. No replacement numbering is invented.

## STAGE 6 WRITING ASSESSMENT REFERENCES

### Exact wording from the St Aidan's Stage 6 WTE, EXP and GD grids

Assessment links are included only to help teachers see where evidence may naturally arise. They are not spiritual outcomes. Transcription remains important in every unit, but spelling and handwriting objectives are not repeatedly listed here because they do not create the spiritual opportunity itself.

| Code   | Standard | Area                    | Exact Stage 6 wording                                                                                                                                                                                                                                                                                                                                                    |
|--------|----------|-------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| WTE-C1 | WTE      | Composition             | To write for a range of purposes and audiences.                                                                                                                                                                                                                                                                                                                          |
| WTE-C2 | WTE      | Composition             | To use paragraphs to organise ideas.                                                                                                                                                                                                                                                                                                                                     |
| WTE-C3 | WTE      | Composition             | To describe settings and characters in narratives.                                                                                                                                                                                                                                                                                                                       |
| WTE-C4 | WTE      | Composition             | To use simple devices to structure the writing and support the reader (e.g., headings, subheadings, bullet points) in non-narrative writing.                                                                                                                                                                                                                             |
| EXP-C1 | EXP      | Composition             | To write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g., the use of the first person in a diary; direct address in instructions and persuasive writing); also, to use simple devices (such as headings, subheadings and bullet points) to structure non-narrative writing.                          |
| EXP-C2 | EXP      | Composition             | To describe settings, characters and atmosphere in narratives.                                                                                                                                                                                                                                                                                                           |
| EXP-C3 | EXP      | Composition             | To integrate dialogue in narratives to convey character and advance the action.                                                                                                                                                                                                                                                                                          |
| EXP-C4 | EXP      | Composition             | To proofread their work and assess the effectiveness of their own and others' writing and make necessary corrections and improvements. Also, to proofread work to precis longer passages by removing unnecessary repetition or irrelevant details.                                                                                                                       |
| EXP-G1 | EXP      | Grammar and punctuation | To use the range of punctuation taught at KS2 mostly correctly: commas to clarify meaning or avoid ambiguity.                                                                                                                                                                                                                                                            |
| EXP-G2 | EXP      | Grammar and punctuation | To use the range of punctuation taught at KS2 mostly correctly: semi-colons, colons or dashes to mark boundaries between clauses.                                                                                                                                                                                                                                        |
| EXP-G3 | EXP      | Grammar and punctuation | To use the range of punctuation taught at KS2 mostly correctly: hyphens to avoid ambiguity.                                                                                                                                                                                                                                                                              |
| EXP-G4 | EXP      | Grammar and punctuation | To select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately, e.g.: subjunctive forms in formal writing and speech.                                                                                                                                                                                           |
| EXP-G5 | EXP      | Grammar and punctuation | To select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately, e.g.: passive verbs to affect how information is presented.                                                                                                                                                                                     |
| EXP-G6 | EXP      | Grammar and punctuation | To select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately, e.g.: modal verbs or adverbs to suggest degrees of possibility.                                                                                                                                                                                 |
| EXP-G8 | EXP      | Grammar and punctuation | To use subordinating and coordinating conjunctions to build cohesion within and across paragraphs.                                                                                                                                                                                                                                                                       |
| EXP-G9 | EXP      | Grammar and punctuation | To use verb tenses consistently and correctly throughout their writing, including the perfect form to mark relationships of time and cause.                                                                                                                                                                                                                              |
| GD-C1  | GD       | Composition             | To write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g., literary language, characterisation, structure).                                                                                                                                      |
| GD-C2  | GD       | Composition             | To distinguish between the language of speech and writing and choose the appropriate register (pupils should recognise that certain features of spoken language - e.g., contracted verb forms, other grammatical informality, colloquial expressions, long coordinated sentences - are less likely in writing and be able to select alternative vocabulary and grammar). |

**YEAR 6 WRITING CURRICULUM - DETAILED SPIRITUALITY MAP**  
**Detailed spirituality mapping for the six units on the current school overview**

Only the strongest, genuine spiritual opportunities are shown. If a Write Stuff plot point or teaching day is not listed, that does not reduce its value as writing teaching; it simply means a spirituality label would be forced rather than authentic.

**CURRENT UNIT 1 - GOLDBLOCKS - NEWSPAPER REPORT / POSTCARD**  
**Linked non-fiction sequences - original Write Stuff DAY references**

| Source reference  | Writing focus / moment                     | Stage 6 assessment links | Lens(es)              | Why this is a genuine spiritual opportunity                                                                                                                                      | Reflective prompt                                                                  | Natural evidence                                                                                         |
|-------------------|--------------------------------------------|--------------------------|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| Newspaper Day 4   | Headline, strapline & photograph / caption | EXP-C1; EXP-G5           | <b>HOW / VOW</b>      | Headlines and images can frame a reader's first judgement. Pupils can explore the responsibility to attract attention without distorting events or turning accusation into fact. | How can a headline be powerful without becoming unfair or misleading?              | Pupil distinguishes verified fact from suggestion and chooses accurate, proportionate language.          |
| Newspaper Day 5   | 5 W's, the jelly effect, & questions       | EXP-C1; EXP-G1           | <b>HOW / VOW</b>      | Gathering the key facts makes truth-seeking visible: what happened, what is known and what still needs checking.                                                                 | What must a reporter know before presenting something as fact?                     | Pupil identifies gaps in evidence and uses questions to clarify rather than assume.                      |
| Newspaper Day 6   | Heading & shifts informality               | EXP-C1; GD-C2            | <b>HOW</b>            | Changing register shows pupils that voice affects trust, authority and relationship with the reader.                                                                             | When does informal language help a reader connect, and when might it weaken trust? | Pupil deliberately changes register and explains the effect on audience.                                 |
| Newspaper Day 7   | Heading, data & community                  | EXP-C1                   | <b>HOW / VOW</b>      | Community evidence raises questions about whose voices are represented and whether numbers tell the whole story.                                                                 | Whose voice should be heard when a report affects a whole community?               | Pupil integrates data with human viewpoints and avoids presenting one voice as the whole truth.          |
| Newspaper Day 8   | Heading, the future is action              | EXP-C1; GD-C1            | <b>POW / VOW</b>      | A report can move from describing events to considering consequences and what should happen next, linking knowledge with responsibility.                                         | Does knowing about a problem create any responsibility to respond?                 | Pupil frames next steps carefully, separating reported fact from recommendation or prediction.           |
| Postcard Days 3-4 | Postcards from prison - Parts 1 and 2      | EXP-C1; GD-C2            | <b>OW / HOW / VOW</b> | Writing from Goldilocks' viewpoint invites empathy with consequence, regret and rehabilitation without excusing wrongdoing.                                                      | Can we understand how someone feels without saying that what they did was right?   | Pupil sustains an informal first-person voice while showing consequence, reflection and possible change. |

**CURRENT UNIT 2 - PAPERMAN**  
**Film narrative - exact Write Stuff plot-point numbering**

| Source reference | Writing focus / moment       | Stage 6 assessment links | Lens(es)         | Why this is a genuine spiritual opportunity                                                                                                                   | Reflective prompt                                                                 | Natural evidence                                                                        |
|------------------|------------------------------|--------------------------|------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| Plot Point 1     | Malcolm on the platform      | EXP-C2; GD-C1            | <b>NOW / OW</b>  | The quiet opening invites attention to loneliness, routine and the inner life that can exist beneath an ordinary public moment.                               | What can a writer help us notice about a person before anything dramatic happens? | Pupil uses restrained detail and atmosphere to suggest feeling without over-explaining. |
| Plot Point 2     | Paper in face & kiss mark    | EXP-C2; GD-C1            | <b>WOW / HOW</b> | An accidental encounter becomes meaningful through one tiny mark, showing how unexpected moments can change the emotional direction of a day.                 | Why can a very small moment become important to us?                               | Pupil selects a symbolic detail and explains its effect on character or reader.         |
| Plot Point 3     | Girl looking back on train   | EXP-C2; EXP-G6           | <b>HOW / OW</b>  | The missed connection creates ambiguity: both characters may want to act, but time and circumstance move them apart.                                          | How do we decide whether to act when an opportunity may disappear?                | Pupil explores possibility and uncertainty rather than treating motives as certain.     |
| Plot Point 4     | Malcolm in boring office     | EXP-C2; GD-C1            | <b>OW / HOW</b>  | The contrast between connection and a repetitive office environment invites reflection on purpose, isolation and what makes daily life feel meaningful.       | What can make a place feel empty even when it is full of people?                  | Pupil shapes setting to reflect emotional state while avoiding simplistic labels.       |
| Plot Point 6     | Endless paper plane throwing | EXP-C2; EXP-G9           | <b>VOW / HOW</b> | Malcolm's persistence raises a mature distinction between perseverance and fixation: determination may need judgement, boundaries and a willingness to adapt. | When does perseverance become unhelpful, and how might we know?                   | Pupil links repeated action to consequence and considers a more discerning response.    |
| Plot Point 10    | Malcolm & girl meet          | EXP-C2; GD-C1            | <b>WOW / POW</b> | The resolution celebrates connection and hope while leaving space to consider how chance, action and small gestures can work together.                        | How can small actions create possibilities we could not fully control?            | Pupil creates a hopeful resolution that grows believably from earlier details.          |

## CURRENT UNIT 3 - GRETA SPEECH

### Persuasive / informative speech - original Write Stuff teaching-day references

| Source reference | Writing focus / moment | Stage 6 assessment links | Lens(es)         | Why this is a genuine spiritual opportunity                                                                                                                 | Reflective prompt                                                                | Natural evidence                                                                                      |
|------------------|------------------------|--------------------------|------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|
| Day 4            | Introduction / Hook    | EXP-C1; GD-C2            | <b>OW / HOW</b>  | A forceful opening can create urgency, but pupils can also consider the ethical line between awakening attention and manipulating fear.                     | How can a speaker make people care urgently without sacrificing truth?           | Pupil crafts an arresting opening and can justify how it remains accurate and fair.                   |
| Day 5            | Explain Problem        | EXP-C1                   | <b>OW / HOW</b>  | Explaining climate harm invites empathy for people, places and living things affected by environmental change while grounding emotion in clear information. | Who is affected by environmental change, including people we may never meet?     | Pupil links clear explanation with human or environmental consequence.                                |
| Day 6            | Main Argument          | EXP-C1; EXP-G8           | <b>HOW / VOW</b> | Building an argument requires pupils to connect reasons coherently and consider what they believe should change and why.                                    | What makes an argument responsible rather than simply loud or certain?           | Pupil develops a reasoned position and acknowledges the need for evidence and fairness.               |
| Day 9            | Call to Action         | EXP-C1; EXP-G6           | <b>POW / VOW</b> | The speech moves from awareness to agency, helping pupils explore how individual and collective actions can contribute to change.                           | Can one person make a difference to a problem that is much bigger than them?     | Pupil proposes realistic actions and uses modal language to distinguish possibility, duty and choice. |
| Day 11           | Scientific Facts       | EXP-C1; EXP-G5           | <b>VOW / HOW</b> | Scientific evidence foregrounds Truth: persuasive writing is strongest when claims can be checked and information is not selected deceptively.              | What responsibility does a speaker have when using scientific evidence?          | Pupil integrates evidence accurately and separates fact from interpretation or opinion.               |
| Day 13           | Emotive Final Call     | EXP-C1; GD-C2            | <b>POW / VOW</b> | The final appeal asks pupils to use emotion and conviction responsibly, leaving an audience with agency rather than pressure or despair.                    | How can final words move people toward hope and action rather than helplessness? | Pupil balances emotional force with respect, truth and a clear, achievable invitation to respond.     |

**CURRENT UNIT 4 - THE FIREWORK-MAKER'S DAUGHTER**  
**Novel narrative - exact Write Stuff plot-point numbering**

| Source reference | Writing focus / moment     | Stage 6 assessment links | Lens(es)              | Why this is a genuine spiritual opportunity                                                                                                                     | Reflective prompt                                                                           | Natural evidence                                                                                        |
|------------------|----------------------------|--------------------------|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| Plot Point 3     | Discovers talent           | EXP-C2; GD-C1            | <b>WOW / VOW</b>      | Lila's discovery of ability opens reflection on gifts, identity and the difference between having a talent and knowing what to do with it.                      | What responsibilities can come with recognising a gift or strength in ourselves?            | Pupil shows growing self-understanding through action, image or internal response.                      |
| Plot Point 4     | Disagreement               | EXP-C2; EXP-C3           | <b>OW / HOW</b>       | Conflict with her father creates space to consider expectations, stereotypes, love, authority and why people who care for each other may still disagree deeply. | Can someone care about us and still be wrong about what is best for us?                     | Pupil represents both viewpoints with enough depth to avoid a simple hero/villain split.                |
| Plot Point 6     | Lila leaves                | EXP-C2; EXP-G6           | <b>HOW / VOW</b>      | Leaving is an act of courage and risk. Pupils can weigh independence against responsibility and consider how brave choices are not automatically wise choices.  | What is the difference between being brave and being reckless?                              | Pupil explores uncertainty and consequence through possibility language and viewpoint.                  |
| Plot Point 9     | Faces Razvani              | EXP-C2; GD-C1            | <b>OW / VOW</b>       | Facing Razvani concentrates fear, purpose and courage into a decisive moment, allowing pupils to explore courage as action in the presence of fear.             | Does courage mean not being afraid, or choosing what to do while afraid?                    | Pupil conveys fear and purposeful action simultaneously rather than erasing vulnerability.              |
| Plot Point 10    | Lila reunited with father  | EXP-C2; EXP-C3           | <b>OW / POW / VOW</b> | Reunion creates a natural opening for apology, changed understanding, forgiveness and the rebuilding of relationship after conflict.                            | What helps a relationship heal after both people have been hurt or misunderstood?           | Pupil uses dialogue and action to show changed understanding rather than simply announcing forgiveness. |
| Plot Point 11    | Amazing display - accepted | EXP-C2; GD-C1            | <b>WOW / POW</b>      | Acceptance at the end can be explored as more than winning approval: Lila has grown in skill, courage and self-knowledge.                                       | What is the difference between being accepted by others and learning to accept who you are? | Pupil crafts a resolution that connects achievement with identity, relationship and growth.             |

**CURRENT UNIT 5 - THE ARRIVAL**  
**Journey narrative - exact Write Stuff plot-point numbering**

| Source reference | Writing focus / moment    | Stage 6 assessment links | Lens(es)         | Why this is a genuine spiritual opportunity                                                                                                                    | Reflective prompt                                                                        | Natural evidence                                                                                    |
|------------------|---------------------------|--------------------------|------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|
| Plot Point 1     | Maria's family drawing    | EXP-C2; GD-C1            | <b>NOW / WOW</b> | The family image foregrounds belonging and identity, inviting pupils to notice how relationships can anchor a person before a journey begins.                  | What can one image tell us about where a person feels they belong?                       | Pupil infers relationship and belonging from visual detail without inventing certainty.             |
| Plot Point 2     | Packing family photograph | EXP-C2; GD-C1            | <b>OW / NOW</b>  | Packing a photograph makes memory tangible and opens reflection on what people choose to carry when they cannot carry everything.                              | If you had to leave a place, why might one photograph matter more than many possessions? | Pupil uses an object symbolically to convey memory, love and loss.                                  |
| Plot Point 3     | Hands touch suitcase      | EXP-C2                   | <b>OW / VOW</b>  | A brief touch can carry reassurance, reluctance and love at once, making separation visible without needing explicit explanation.                              | How can a gesture say something that words cannot?                                       | Pupil interprets the gesture sensitively and uses concise detail to communicate layered feeling.    |
| Plot Point 5     | Shadowy walk              | EXP-C2; EXP-G6           | <b>OW / HOW</b>  | The uncertain journey supports empathy with fear, displacement and not knowing what comes next, while avoiding assumptions about any pupil's own experience.   | How does uncertainty change the way a place can feel?                                    | Pupil builds atmosphere and possibility while keeping interpretation rooted in the visual evidence. |
| Plot Point 6     | Origami bird              | EXP-C2; GD-C1            | <b>WOW / POW</b> | The paper bird offers a powerful image of hope, imagination and the possibility that small created things can carry courage through difficulty.                | Why might people create or hold onto symbols of hope during difficult change?            | Pupil explains how a recurring object or image can carry meaning across a narrative.                |
| Plot Point 7     | Hands let go              | EXP-C2; GD-C1            | <b>OW / VOW</b>  | The final release holds love, grief, courage and hope together. It creates a mature space for considering what it can mean to let someone go for their future. | Can letting go ever be an act of love?                                                   | Pupil sustains emotional complexity and avoids reducing separation to a single feeling.             |

**CURRENT UNIT 6 - MARS TRANSMISSION**  
**Non-fiction journal / transmission - original Write Stuff teaching-day references**

| Source reference | Writing focus / moment | Stage 6 assessment links | Lens(es)               | Why this is a genuine spiritual opportunity                                                                                                               | Reflective prompt                                                                    | Natural evidence                                                                                      |
|------------------|------------------------|--------------------------|------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|
| Day 7            | Communicate safety     | EXP-C1; GD-C2            | <b>VOW / HOW</b>       | Safety communication highlights responsibility to others: in high-risk situations, clarity, accuracy and trust can matter more than dramatic language.    | Why can clear communication become an act of care?                                   | Pupil prioritises accurate, audience-aware information and explains why clarity matters.              |
| Day 8            | Disaster               | EXP-C1; EXP-G6           | <b>OW / HOW</b>        | A crisis creates space to explore fear, uncertainty and decision-making when outcomes cannot be guaranteed.                                               | How do people make responsible choices when they do not know what will happen next?  | Pupil uses possibility language to show uncertainty without losing coherence or control.              |
| Day 9            | Determination          | EXP-C1; EXP-G9           | <b>VOW / OW</b>        | Determination after difficulty lets pupils examine perseverance realistically: continuing often involves adapting, asking for help and managing setbacks. | What makes perseverance more than simply refusing to stop?                           | Pupil links challenge, response and change over time rather than presenting resilience as instant.    |
| Day 10           | Ambition               | EXP-C1; GD-C1            | <b>WOW / HOW / VOW</b> | Ambition invites pupils to consider why humans pursue difficult goals and how personal dreams connect with responsibility, teamwork and wider purpose.    | What makes an ambition worth pursuing?                                               | Pupil articulates purpose as well as achievement and recognises the contribution of others.           |
| Day 13           | Surface of Mars        | EXP-C1                   | <b>WOW / NOW</b>       | Encountering another world creates an authentic moment of wonder, scale and careful observation.                                                          | Why can seeing something vast or unfamiliar change the way we think about ourselves? | Pupil uses precise, concise description to convey awe without relying only on exaggerated adjectives. |
| Day 15           | Inspiration            | EXP-C1; GD-C1            | <b>POW / VOW</b>       | The idea of inspiring others turns achievement into legacy: one person's effort can enlarge what others imagine is possible.                              | How can our achievements become a light for people who come after us?                | Pupil reflects on influence and frames success as contribution rather than status alone.              |

**YEAR 6 SPIRITUAL PROGRESSION THROUGH WRITING**  
**Growing depth without turning spirituality into an assessment framework**

| Growing depth                    | What it can look like in Year 6                                                                                                                                                      |
|----------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Discern & justify                | Pupils move from noticing a viewpoint to testing it against evidence, context, language choices and likely consequences.                                                             |
| Hold complexity & ambiguity      | Pupils can sustain a position while recognising uncertainty, competing values, mixed motives and more than one reasonable interpretation.                                            |
| Interrogate truth, power & voice | Pupils ask who is speaking, who is missing, what can be verified, how register shapes authority and how language may position or influence a reader.                                 |
| Connect values with agency       | Pupils link Hope, Love, Friendship, Forgiveness, Truth and Perseverance with choices that can protect, repair, challenge, persuade or make a difference.                             |
| Consider legacy & responsibility | Pupils increasingly recognise that words and actions can outlast the immediate moment, shaping communities, relationships, public understanding and what others believe is possible. |

This is not a ladder for judging children's spirituality. It describes the kinds of richer encounters that Year 6 writing can make possible when pupils are given time to notice, debate, imagine, verify, question, hold complexity and respond.

## WRITING, CHRISTIAN VISION AND "LET YOUR LIGHT SHINE"

**Matthew 5:16 - words that seek truth, uphold dignity, challenge injustice, inspire hope and make a difference**

At St Aidan's, Year 6 writing gives pupils a growing understanding that words carry responsibility. A newspaper can frame public judgement; a speech can mobilise people; a narrative can humanise an experience; a journal can turn personal struggle into shared knowledge. Across the Year 6 units, pupils learn to communicate with courage while testing evidence, respecting dignity and remaining alert to the effect of their language on others.

The Christian vision does not require pupils to arrive at one interpretation. It creates a culture in which every child can question deeply, disagree respectfully and use their voice with integrity. Hope, Love, Friendship, Forgiveness, Truth and Perseverance become visible when pupils consider justice, consequence, belonging, reconciliation, evidence, courage and the responsibility that comes with influencing an audience.

The school values arise naturally through the mapped units: Hope in connection, migration, exploration and new possibility; Love and Friendship in family bonds, reunion and human solidarity; Forgiveness in rehabilitation and repaired relationships; Truth in reporting, scientific evidence and honest persuasion; and Perseverance in Lila, Greta, Malcolm and the imagined Mars explorer continuing through uncertainty and setback.

**SUBJECT LEADERSHIP / SIAMS - WHAT TO LOOK FOR**  
**Evidence of a culture that nurtures spiritual flourishing through Year 6 Writing**

- Can pupils explain how a writing moment changed, challenged or complicated their first response?
- Can teachers show that spirituality links grow naturally from the Write Stuff content rather than being attached to every lesson?
- Are original Plot Point numbers and non-fiction teaching-day references easy to match with the source planning?
- Do pupils test evidence, distinguish fact from interpretation and recognise how register, framing and language can influence an audience?
- Are climate anxiety, imprisonment, migration, separation, conflict and other difficult themes handled sensitively and without requiring personal disclosure?
- Do newspaper, speech and journal units protect truth, accuracy, fairness and audience responsibility alongside impact and creativity?
- Can leaders see Stage 6 assessment objectives as useful cross-references while keeping spirituality ungraded?
- Is spiritual response visible through talk, debate, drama, close visual reading, vocabulary choices, shared writing and independent writing?

## SOURCE AND USE NOTE

### How this Year 6 map was constructed

- Curriculum order: St Aidan's English Overview (Year 6 Writing Genre row). Six current units are mapped in the order shown on the school overview.
- Detailed unit sequence: the supplied Write Stuff unit plans for Goldilocks Newspaper Report, Postcard from Prison (Goldilocks), Paperman, Greta Speech, The Firework-Maker's Daughter, The Arrival and Mars Transmission. Their original Plot Point or DAY references are preserved.
- Assessment references: St Aidan's Stage 6 WTE, EXP and GD writing assessment grids. The wording in the assessment key is preserved from those grids.
- Selection principle: only genuine spiritual opportunities are mapped. Omission of a lesson or plot point means the writing teaching is valuable but the spirituality connection would be forced.
- The school English overview is treated as authoritative for Year 6 placement. Where a commercial plan carries a different suggested year label, St Aidan's curriculum sequence remains the reference point for this map.