

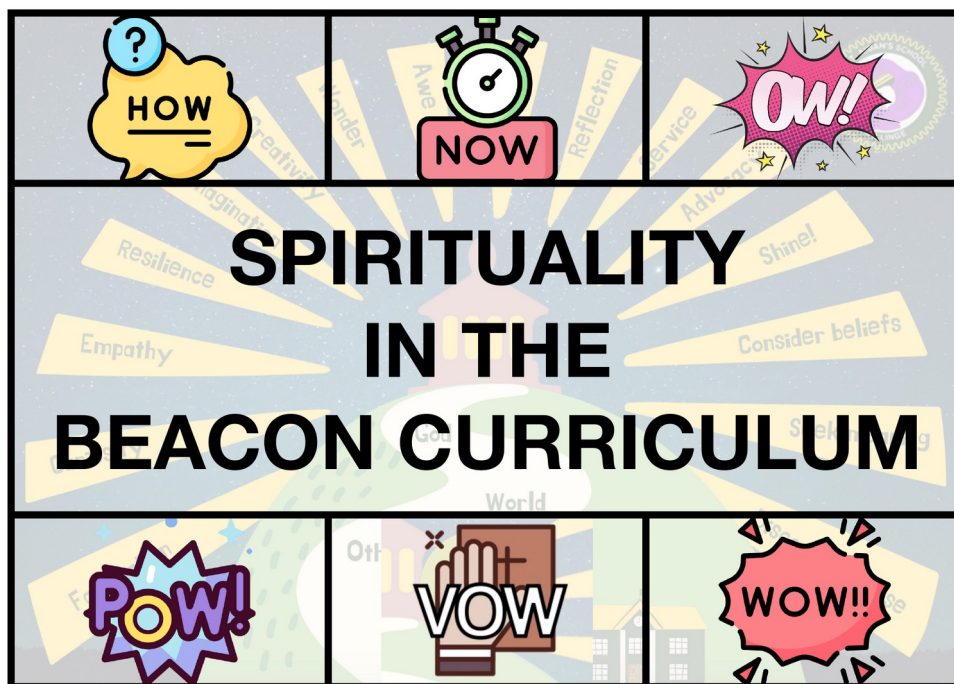


ST AIDAN'S CE PRIMARY SCHOOL, BILLINGE

"Let your light shine" - Matthew 5:16

SPIRITUALITY IN THE YEAR 5 WRITING CURRICULUM

A curriculum map of authentic opportunities through The Write Stuff



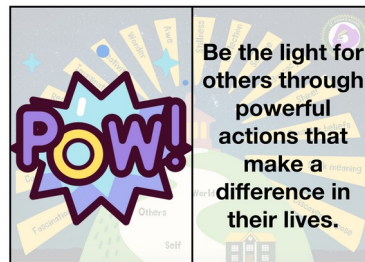
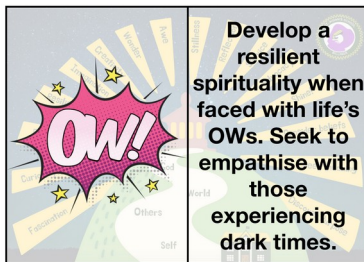
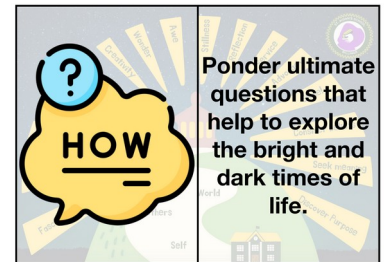
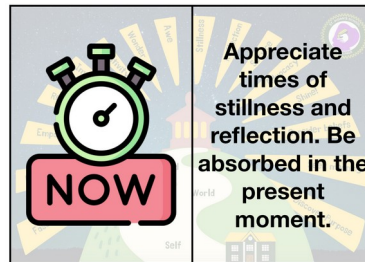
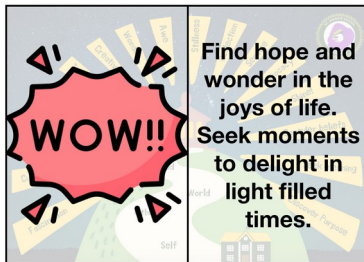
Scope. This document maps St Aidan's current Year 5 Writing Curriculum using the six units identified on the school English overview and matched to the supplied Write Stuff planning where available. It identifies authentic WOW, OW, HOW, NOW, POW and VOW moments that grow naturally from story, viewpoint, evidence, moral choice, loss, hope and purposeful communication.

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 5 WRITING

Deepening discernment, moral courage, empathy, resilience and purposeful voice

Intent. At St Aidan's, spirituality is woven naturally through Writing. In Year 5, pupils increasingly sustain viewpoints across longer pieces, question motives and power, weigh evidence, explore emotional complexity and communicate with a stronger sense of audience responsibility. The richest spiritual opportunities arise when pupils notice what a text makes them feel or question, recognise another perspective, consider what is fair or truthful, and decide how their own words might bring light to others.

How spirituality connects to Year 5 Writing learning

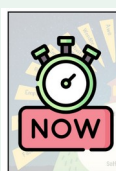
The Beacon Writing curriculum uses The Write Stuff to develop increasingly independent, purposeful writers through Experience Days, Sentence Stacking, narrative maps, non-fiction shapes, rich vocabulary, oral rehearsal and independent writing. In Year 5, spirituality arises through the human content of a plot point or writing purpose: pupils hold increasingly complex viewpoints, question power and fairness, weigh evidence, explore loss and perseverance, and use language with growing awareness of its effect on readers and the wider world.



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.

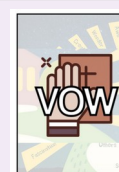
Writing connection: entering another viewpoint, naming difficult feelings, exploring fear or uncertainty and persevering when writing is challenging.



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 5 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, punctuation and spelling remain essential, but they are not labelled as spiritual outcomes.

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 5 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 5 Writing thread: discernment, moral courage, empathy and purposeful voice

From viewpoint to discernment. In Year 5, children increasingly ask not only what a character or writer believes, but what evidence supports that view, whose voice is missing, what power is being exercised and what consequences may follow. Writing becomes a space to practise empathy, truthful communication, moral imagination and responsible influence.

YEAR 5 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. Five are matched to supplied Write Stuff planning; Alma is mapped through the chronology of the film because its commercial unit plan was not present in the supplied files. Detailed maps preserve source references rather than inventing lesson numbering.

Order	Current unit	Writing genre / form
1	Zoo	Fiction - Picture Book Narrative
2	Alma	Fiction - Film Narrative
3	Letter to Scrooge	Non-Fiction - Persuasive Letter
4	Should We Feed Animals in National Parks?	Non-Fiction - Balanced Argument
5	Hatshepsut	Non-Fiction - Biography
6	One Small Step	Fiction - Historical Narrative / Film Stimulus

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 Alma unit plan was not present in the supplied files, so Alma is referenced by chronological film sequence rather than inventing Write Stuff plot-point numbering.

STAGE 5 WRITING ASSESSMENT REFERENCES

Exact wording from the St Aidan's Stage 5 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 are not mapped as spiritual moments unless the content itself creates a genuine reflective opportunity.

Code	Standard	Area	Exact Stage 5 wording
WTE-C1	WTE	Composition	To write for a range of purposes and audiences with ideas that are usually sustained, well-paced and logical.
WTE-C2	WTE	Composition	To select appropriate grammar and vocabulary to match the purpose and audience of their writing.
WTE-C3	WTE	Composition	To describe settings, characters and atmosphere with increasing awareness of the reader.
WTE-C4	WTE	Composition	To begin to use dialogue to convey a character and advance the action.
WTE-C5	WTE	Composition	To use organisational and presentational devices that are relevant to the text type (e.g., headings, bullet points, underlining, etc.).
WTE-C6	WTE	Composition	To create paragraphs that are usually suitably linked (though some transitions may be awkward).
EXP-C1	EXP	Composition	To write for a range of purposes and audiences, confidently selecting structure and organisation of a text depending on audience and purpose.
EXP-C2	EXP	Composition	To describe settings, characters and atmosphere to consciously engage the reader.
EXP-C3	EXP	Composition	To use dialogue (inverted commas) to convey a character and advance the action with increasing confidence.
EXP-C4	EXP	Composition	To select and use organisational and presentational devices that are relevant to the text type (e.g., headings, bullet points, underlining, etc.).
EXP-C5	EXP	Composition	To create paragraphs that are usually suitably linked.
EXP-C6	EXP	Composition	To proofread their work and assess the effectiveness of their own and others' writing and make necessary corrections and improvements. Also, to begin to proofread work to precis longer passages by removing unnecessary repetition or irrelevant details.
EXP-G1	EXP	Grammar and punctuation	To use commas to clarify meaning or to avoid ambiguity with increasing accuracy.
EXP-G2	EXP	Grammar and punctuation	To use a wider range of linking words/phrases between sentences and paragraphs to build cohesion, including time adverbials (e.g., later), place adverbials (e.g., nearby) and number adverbials (e.g., secondly).
EXP-G3	EXP	Grammar and punctuation	To use relative clauses beginning with the relative pronouns who, which, where, when, whose and that (e.g., Trevor, who was an obnoxious child, was in trouble again.).
EXP-G4	EXP	Grammar and punctuation	To use brackets, dashes or commas to begin to indicate parenthesis.
EXP-G5	EXP	Grammar and punctuation	To use adverbs and modal verbs to indicate degrees of possibility (e.g., surely, perhaps, should, might, etc.).
GD-C1	GD	Composition	To consistently produce sustained and accurate writing from different narrative and non-fiction genres with appropriate structure, organisation and layout devices for a range of audiences and purposes.
GD-C2	GD	Composition	To describe settings, characters and atmosphere with carefully chosen vocabulary to enhance mood, clarify meaning and create pace.

YEAR 5 WRITING CURRICULUM - DETAILED SPIRITUALITY MAP
Detailed spirituality mapping for the six units currently taught at St Aidan's

Only the strongest, genuine spiritual opportunities are shown. If a Write Stuff plot point or teaching day is absent, that is deliberate: the learning remains valuable writing teaching, but the spirituality connection would be forced.

CURRENT UNIT 1 - ZOO
Picture-book narrative - exact Write Stuff plot-point numbering

Source reference	Writing focus / moment	Stage 5 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	Day out at the zoo	EXP-C2; GD-C2	WOW / HOW	The opening can hold delight and unease at the same time, giving pupils space to notice that a single experience can contain more than one truthful response.	Can something be enjoyable and still leave us with an uncomfortable question?	Pupil sustains a setting while acknowledging more than one response to the same place.
Plot Point 3	Ticket office tension	EXP-C2; EXP-C3	OW / HOW	Public tension creates a safe context for exploring embarrassment, frustration and how one person's behaviour can alter the emotional climate for everyone else.	What happens to a group when one person's frustration takes over?	Pupil shows emotional consequences through action, dialogue and carefully chosen detail.
Plot Point 4	Elephants in captivity	EXP-C2; GD-C2	OW / HOW / VOW	The elephants invite empathy and ethical questioning about freedom, care and the responsibilities humans have when other living things depend on us.	What does responsible care look like when another living thing cannot choose for itself?	Pupil uses evidence from the scene to develop a thoughtful, sustained viewpoint.
Plot Point 6	Mum's Angst	EXP-C2; EXP-G2	OW / NOW	Focusing on Mum's distress requires pupils to move beyond the child viewpoint and attend carefully to another person's emotions and pressures.	What might we miss when we only look at a situation from our own side?	Pupil infers another viewpoint and links details to explain why that perspective matters.
Plot Point 7	Laughter, lunch & polar bears	EXP-C2; EXP-G2	HOW / VOW	Human enjoyment alongside the animals' situation creates productive tension and helps pupils notice contradiction rather than rushing to a simple judgement.	Why is it important to notice what does not quite fit in a scene?	Pupil identifies contrast and explains how it changes the reader's response.
Plot Point 8	Fighting boys & mum's meltdown	EXP-C3; EXP-C5	OW / POW / VOW	The climax shows how behaviour affects others and opens a natural space to consider responsibility, repair and what a more compassionate response could look like.	When our behaviour has affected someone else, what can putting things right involve?	Pupil traces consequences and suggests actions that show responsibility or repair.

CURRENT UNIT 2 - ALMA
Film narrative - chronological film-sequence references

Source reference	Writing focus / moment	Stage 5 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Film sequence 1	Alma walks through the snowy street and sees the wall of names	EXP-C2; GD-C2	WOW / HOW / NOW	The quiet, wintry setting and unexplained names invite attentive noticing and curiosity before pupils know what the details mean.	How can a writer make an ordinary street feel full of mystery?	Pupil selects precise details and explains how atmosphere creates curiosity without over-explaining.
Film sequence 2	A doll in the window looks like Alma	EXP-C2; EXP-G3	HOW / NOW	The resemblance raises questions about identity, appearance and why we are drawn to things that seem to reflect something of ourselves.	Why can seeing something that resembles us feel both exciting and unsettling?	Pupil sustains Alma's viewpoint and explores uncertainty through description rather than simple labels.
Film sequence 3	The shop door opens and Alma chooses to enter	EXP-C2; EXP-G5	HOW / VOW	Curiosity becomes a choice, creating a natural discussion about freedom, caution and how we weigh possibility against risk.	When does curiosity help us, and when might it need wisdom or restraint?	Pupil uses possibility language to explore more than one possible consequence of the choice.
Film sequence 4	The silent shop full of dolls	EXP-C2; GD-C2	OW / HOW	The strange stillness encourages pupils to imagine hidden stories and to consider how easily we can look at something without understanding what lies behind it.	What might be hidden behind what we first see?	Pupil builds tension while acknowledging uncertainty and avoiding unsupported certainty.
Film sequence 5	The doll moves and the mystery deepens	EXP-C2; EXP-G2	HOW / NOW	The unexpected movement disrupts assumptions and asks pupils to reconsider what they thought they understood about the place.	What should we do when new evidence challenges our first idea?	Pupil revises an earlier inference and links new evidence coherently.
Film sequence 6	Alma touches the doll and becomes trapped in the cycle	EXP-C2; GD-C2	OW / HOW / VOW	The ending offers a dark but fictional context for thinking about consequences, freedom and the cost of acting without fully understanding a situation.	Can a choice still teach us something when we cannot undo it?	Pupil handles the ending sensitively, traces cause and consequence and identifies a wider idea without sensationalising it.

CURRENT UNIT 3 - LETTER TO SCROOGE
Non-fiction persuasive letter - original Write Stuff teaching-day references

Source reference	Writing focus / moment	Stage 5 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Day 5	Address, date, greeting, background context	EXP-C1; EXP-C5	OW / HOW	Introducing Victorian poverty asks pupils to communicate hardship accurately and humanely rather than using suffering merely for dramatic effect.	How can we make a reader care about hardship without exaggerating or exploiting it?	Pupil selects relevant context and uses respectful language to establish the issue.
Day 6	We need you	EXP-C1; EXP-G5	POW / VOW	The writer turns concern into purposeful action by asking a powerful individual to help, showing how words can invite responsibility rather than simply accuse.	How can a request for help become a call to shared responsibility?	Pupil uses modal language and audience awareness to make a respectful, purposeful appeal.
Day 11	Background context and law	EXP-C1; EXP-C4	HOW / VOW	Law and social context encourage pupils to ask how systems shape people's lives and why persuasive writing must be rooted in accurate information.	When is a problem bigger than the choices of one individual?	Pupil links contextual evidence to the argument and distinguishes explanation from opinion.
Day 12	Heartbreaking facts and statistics	EXP-C1; EXP-G1	OW / HOW / VOW	Statistics can move a reader powerfully, so pupils can consider the responsibility to use true evidence fairly and not manipulate emotion through numbers.	Can a true statistic still be used unfairly?	Pupil integrates evidence accurately and explains why honesty matters in persuasion.
Day 16	Opportunity	EXP-C1; EXP-G5	POW / VOW	The focus on education and opportunity shifts the letter from exposing need to imagining practical change and a more hopeful future.	Why does effective persuasion need to offer a way forward as well as describe a problem?	Pupil proposes a realistic action and explains the positive difference it could make.
Day 17	Tug at heart strings and sign off	EXP-C1; GD-C1	NOW / VOW	The conclusion invites pupils to appeal to memory and feeling while maintaining dignity, purpose and responsibility to the reader.	What is the difference between moving someone's heart and manipulating their feelings?	Pupil crafts an emotionally resonant conclusion that remains respectful and truthful.

CURRENT UNIT 4 - SHOULD WE FEED ANIMALS IN NATIONAL PARKS?
Non-fiction balanced argument - original Write Stuff teaching-day references

Source reference	Writing focus / moment	Stage 5 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Day 3	Animal expert	EXP-C1; EXP-C6	NOW / HOW / VOW	Beginning with expertise foregrounds the need to understand evidence before forming or presenting a strong opinion.	Why should we listen carefully to evidence before deciding what we think?	Pupil identifies relevant evidence and distinguishes expert information from personal preference.
Day 4	Question / Introduction	EXP-C1; EXP-G1	HOW	Framing the issue as a genuine question helps pupils see that a balanced argument should open thinking rather than force a conclusion too early.	How can the way we ask a question make a debate fairer or less fair?	Pupil introduces the issue neutrally and avoids loaded or misleading wording.
Day 6	Community view / agree	EXP-C1; EXP-G2	HOW / VOW	A community viewpoint reminds pupils that decisions about shared places affect groups of people as well as individual preferences.	Whose voice should be heard when a decision affects a whole community?	Pupil represents a stakeholder view accurately and links reasons coherently.
Day 7	Adult view / against	EXP-C1; EXP-G5	HOW / OW	Writing a position that may differ from the pupil's own develops perspective-taking and the ability to present concerns fairly.	Can we explain a viewpoint well even when we do not agree with it?	Pupil uses possibility and consequence language to represent an opposing case respectfully.
Day 10	Ranger talks	EXP-C1; EXP-C6	HOW / VOW	The ranger perspective brings responsibility for wildlife, visitors and the environment together, making trade-offs visible rather than simple.	What makes a decision responsible when every option has consequences?	Pupil synthesises evidence from more than one concern before reaching judgement.
Day 11	Conclusion	EXP-C1; GD-C1	NOW / VOW	A balanced conclusion asks pupils to weigh evidence and commit to a reasoned judgement while acknowledging complexity.	How can we make a decision without pretending the other side has no value?	Pupil reaches a justified conclusion that recognises counter-arguments and evidence.

CURRENT UNIT 5 - HATSHEPSUT
Non-fiction biography - original Write Stuff teaching-day references

Source reference	Writing focus / moment	Stage 5 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Day 3	Creating interest & research	EXP-C1; EXP-C6	NOW / VOW	Researching a historical figure creates a natural responsibility to separate evidence, interpretation and attention-grabbing detail.	How can we make history fascinating without making things up?	Pupil selects accurate research and identifies where certainty is limited.
Day 5	Subheading / Mind blowing information	EXP-C1; EXP-C4	WOW / HOW	Surprising information about Hatshepsut can challenge assumptions about leadership, gender and what pupils expect from the ancient world.	Why can one surprising fact change the way we see a whole story?	Pupil explains how new information changed or complicated an initial assumption.
Day 6	Subheading / Early in the journey	EXP-C1; EXP-G2	OW / HOW	The early stages of a life story help pupils see that achievement develops within circumstances, obstacles and relationships rather than appearing instantly.	What pressures or obstacles can shape the path a person takes?	Pupil links events and context to explain development rather than listing facts.
Day 8	Power dressing & masculine form	EXP-C1; EXP-G3	HOW / VOW	Hatshepsut's presentation opens thoughtful questions about image, authority, social expectations and how leaders communicate power.	Why might a leader change how they present themselves in order to be accepted?	Pupil explores more than one possible motive and avoids simplistic judgement.
Day 12	Subheading / Achievement	EXP-C1; GD-C1	WOW / POW	Achievement invites pupils to consider how leadership can leave a mark through decisions, building, trade, culture and the lives of others.	What makes an achievement significant beyond being famous?	Pupil selects achievements and explains their wider effect rather than simply celebrating status.
Day 13	Subheading / Death & Legacy	EXP-C1; EXP-C5	HOW / NOW / VOW	Legacy encourages pupils to reflect on how people are remembered, whose stories survive and how later generations shape reputations.	Who gets remembered, and what can affect the story that survives?	Pupil weighs evidence and presents legacy as a considered interpretation rather than a fixed label.

CURRENT UNIT 6 - ONE SMALL STEP
Film narrative - exact Write Stuff plot-point numbering

Source reference	Writing focus / moment	Stage 5 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	Luna gets her moon boots	EXP-C2; GD-C2	WOW / VOW	The moon boots embody aspiration and invite pupils to notice how a small object can hold a very large hope.	Why can a simple object become a symbol of a dream?	Pupil uses detail and atmosphere to communicate hope without stating it directly.
Plot Point 2	Luna & her Dad imaginative space play	EXP-C2; EXP-C3	WOW / POW / VOW	Shared imaginative play shows love expressed through time, encouragement and presence, highlighting how one person's support can nourish another's hope.	How can believing in someone help their light to grow?	Pupil shows relationship through action, dialogue and shared experience.
Plot Point 5	Failure at school	EXP-C2; EXP-G5	OW / VOW	Failure creates a safe context for exploring disappointment and the difference between experiencing failure and being defined by it.	What helps a person keep their identity and hope when something goes badly?	Pupil represents disappointment honestly while suggesting believable possibilities for perseverance.
Plot Point 6	The rejection letter	EXP-C2; EXP-G2	OW / HOW / VOW	Rejection deepens the challenge and invites pupils to consider resilience, timing and whether a closed door must mean the end of a dream.	When a door closes, how do we decide whether to stop, change direction or try again?	Pupil links event, emotion and response across the narrative rather than treating rejection as an isolated moment.
Plot Point 7	Her father dies	EXP-C2; GD-C2	OW / NOW	Bereavement is handled through fictional distance, allowing sensitive reflection on loss, memory and continuing bonds without requiring personal disclosure.	How can a writer show that someone remains important after they are gone?	Pupil uses restrained detail and symbolism to communicate grief and remembrance sensitively.
Plot Point 9	On the moon	EXP-C2; GD-C1	WOW / POW / VOW	The culmination connects perseverance, memory and achievement, showing that personal success can also carry the light of those who encouraged us.	When we achieve something difficult, whose light might be shining with ours?	Pupil connects the ending to earlier motifs and explains how the achievement carries emotional meaning.

YEAR 5 SPIRITUAL PROGRESSION THROUGH WRITING

Growing depth without turning spirituality into an assessment framework

Growing depth	What it can look like in Year 5
Discern & interpret	Pupils move from noticing atmosphere or viewpoint to explaining how evidence, imagery, structure and language shape a reader's understanding.
Hold complexity	Pupils can sustain a viewpoint while recognising ambiguity, competing values and the possibility that more than one response may contain truth.
Question power & evidence	Pupils increasingly ask who has authority, whose voice is heard, what evidence supports a claim and whether persuasion is fair and trustworthy.
Connect values with consequences	Pupils explain how choices can express courage, compassion, truth, responsibility or perseverance and trace how those choices affect others.
Respond with purposeful voice	Pupils use writing to imagine repair, advocate change, offer a balanced judgement or show how words can contribute constructively to a community.

This is not a ladder for judging children's spirituality. It describes the kinds of richer encounters that Year 5 writing can make possible when pupils are given time to notice, question, weigh evidence, hold complexity and respond with empathy and purpose.

WRITING, CHRISTIAN VISION AND "LET YOUR LIGHT SHINE"

Matthew 5:16 - words that notice, question, tell the truth, persevere, influence responsibly and make a difference

At St Aidan's, Year 5 writing gives pupils increasing opportunities to use words with discernment and purpose. Across narrative, argument, biography and persuasion, pupils learn to sustain a viewpoint, question assumptions, handle difficult experiences sensitively, distinguish evidence from manipulation and consider the consequences of the language choices they make.

The Christian vision does not require pupils to arrive at one interpretation. It creates a culture in which every child can contribute thoughtfully and respectfully. Hope, Love, Friendship, Forgiveness, Truth and Perseverance become visible when pupils consider dignity, fairness, evidence, loss, resilience, relationships and the responsibility that comes with influencing an audience.

The school values arise naturally through the mapped units: Hope in dreams, opportunity and change; Love and Friendship in family support, compassion and solidarity; Forgiveness in changed attitudes and second chances; Truth in research, balanced argument and honest persuasion; and Perseverance in rejection, grief, challenge and the writing process itself.

SUBJECT LEADERSHIP / SIAMS - WHAT TO LOOK FOR
Evidence of a culture that nurtures spiritual flourishing through Year 5 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 have opportunities to hold more than one viewpoint, test assumptions and recognise how language can influence a reader?
- Are fear, poverty, captivity, rejection, bereavement and other difficult themes handled sensitively and without requiring personal disclosure?
- Do persuasive, biographical and argument units protect truth, evidence, accuracy and audience responsibility alongside impact and creativity?
- Can leaders see Stage 5 assessment objectives as useful cross-references while keeping spirituality ungraded?
- Is spiritual response visible through talk, debate, drama, vocabulary choices, drawings, shared writing and independent writing?

SOURCE AND USE NOTE

How this Year 5 map was constructed

- Curriculum order: St Aidan's English Overview (Year 5 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 Zoo, Letter to Scrooge, Should We Feed Animals in National Parks?, Hatshepsut and One Small Step. Their original Plot Point or DAY references are preserved. The Alma plan was not present in the supplied files, so its map uses chronological film-sequence references only.
- Assessment references: St Aidan's Stage 5 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 5 placement. Where a commercial plan carries a different suggested year label, St Aidan's curriculum sequence remains the reference point for this map.