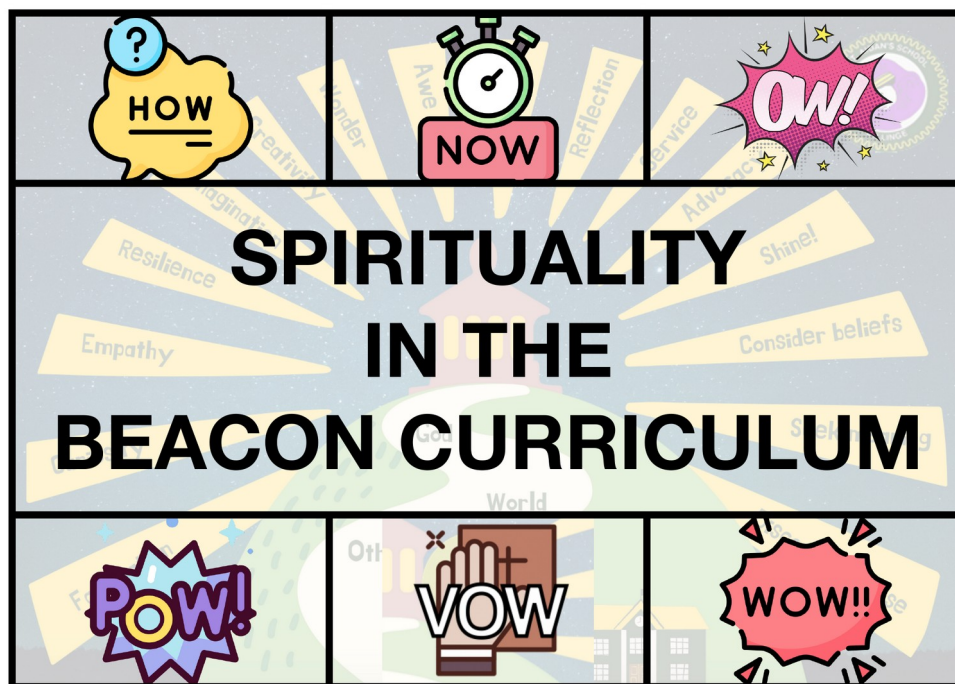




ST AIDAN'S CE PRIMARY SCHOOL, BILLINGE

"Let your light shine" - Matthew 5:16

SPIRITUALITY IN THE YEAR 3 WRITING CURRICULUM A curriculum map of authentic opportunities through The Write Stuff



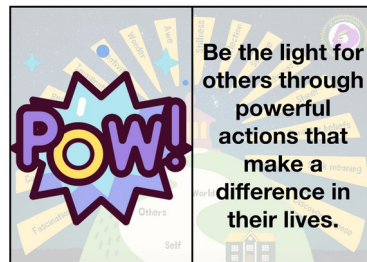
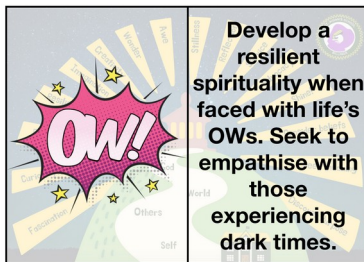
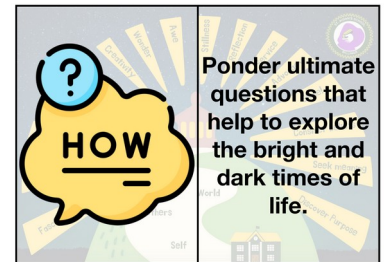
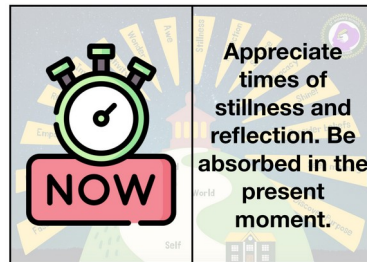
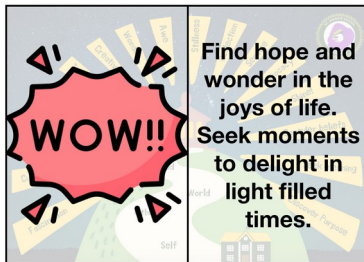
Scope. This document maps St Aidan's current Year 3 Writing Curriculum, using only the six units identified on the school English overview for which the corresponding Write Stuff planning has been supplied. Detailed mapping includes only plot points, Sentence Stacking days, Experience Days or jigsaw 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 3 WRITING

Perspective, empathy, reflection, moral imagination and purposeful communication

Intent. At St Aidan's, spirituality is woven naturally through Writing. Pupils encounter WOW, OW, HOW, NOW, VOW and POW moments as they enter stories and historical viewpoints, question first impressions, explore choices and consequences, notice beauty and danger, and use words to communicate ideas that matter.

How spirituality connects to Year 3 Writing learning

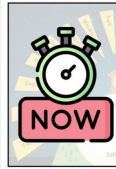
The Beacon Writing curriculum uses The Write Stuff to develop increasingly independent writers through Experience Days, Sentence Stacking, narrative maps, non-fiction shapes, rich vocabulary, oral rehearsal and independent writing. In Year 3, spirituality grows through the human content of the writing: pupils encounter different viewpoints, consider causes and consequences, explore truth and fairness, and choose language that shows empathy, courage, responsibility and hope.



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.

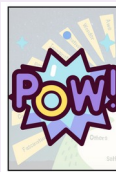
Writing connection: wondering why characters act as they do, exploring identity, truth, belonging, fairness, loss, hope and the meaning behind events.



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 3 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 of a Write Stuff plot point, Sentence Stacking day, jigsaw component, experience or independent response creates a genuine opportunity to wonder, reflect, empathise, question, consider values or make a difference.

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 3 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 3 Writing thread: perspective, consequence and moral imagination

From viewpoint to thoughtful response. In Year 3, spiritual depth is often visible when pupils look beyond first impressions, hold more than one perspective, consider the consequences of a choice, recognise injustice or care, and use increasingly precise language to express a reasoned response. The map follows the exact Write Stuff sequence but selects only those moments where the content genuinely opens this space.

YEAR 3 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. The detailed maps use the original Write Stuff Plot Point numbers or teaching-day / jigsaw references so staff can place this document beside the unit plan and find the opportunity immediately.

Order	Current unit	Writing genre / form
1	Theseus and the Minotaur	Fiction - Narrative Novel
2	Flood	Fiction - Picture Book Narrative
3	The Secret of Black Rock	Fiction - Picture Book Narrative
4	The True Story of the Three Little Pigs	Fiction - Picture Book Narrative
5	How a Robot Dog Works	Non-Fiction - Explanation
6	The Journal of Iliona - A Young Slave	Non-Fiction - Diary

How the numbering works

Narrative units use the exact Plot Point numbers and wording from the Write Stuff narrative map. Non-fiction units do not use numbered plot points in the same way, so the map keeps the original DAY number and jigsaw / lesson wording from the teaching sequence. No replacement numbering is invented.

STAGE 3 WRITING ASSESSMENT REFERENCES

Exact wording from the St Aidan's Stage 3 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 3 wording
WTE-C2	WTE	Composition	To demonstrate some understanding of purpose and audience (although this may not be sustained).
WTE-C5	WTE	Composition	To make more ambitious word choices (often reflecting those modelled by a teacher).
WTE-G2	WTE	Grammar and punctuation	To use a range of simple conjunctions (including some subordination).
WTE-G3	WTE	Grammar and punctuation	To begin to add inverted commas to mark direct speech (may not be consistent).
EXP-C2	EXP	Composition	To demonstrate an increasing understanding of purpose and audience.
EXP-C3	EXP	Composition	To begin to use the structure of a wider range of text types (including the use of simple layout devices in non-fiction).
EXP-C5	EXP	Composition	To make deliberate ambitious word choices to add detail.
EXP-C6	EXP	Composition	To begin to create settings, characters and plot in narratives.
EXP-G1	EXP	Grammar and punctuation	To maintain the correct tense (including present perfect tense) throughout a piece of writing.
EXP-G2	EXP	Grammar and punctuation	To use inverted commas in direct speech.
EXP-G3	EXP	Grammar and punctuation	To use subordinate clauses with subordinating conjunctions (A WHITE BUS).
EXP-G6	EXP	Grammar and punctuation	To begin to use adverbs, adverbials and prepositions to show time, place and cause.
GD-C1	GD	Composition	To plan and write with an understanding of purpose and audience.
GD-C2	GD	Composition	To use the structure of several text types (including the use of simple layout devices in non-fiction).
GD-C4	GD	Composition	To make deliberate ambitious word choices to add detail, effect and to engage the reader.
GD-C5	GD	Composition	To create settings, characters and plot in narratives.
GD-G1	GD	Grammar and punctuation	To maintain the correct tense (including present perfect tense) throughout a piece of writing with accurate subject/verb agreement.
GD-G2	GD	Grammar and punctuation	To use subordinate clauses (sometimes in varied positions).
GD-G3	GD	Grammar and punctuation	To use a range of conjunctions, adverbs and prepositions to show time, place and cause.
GD-G4	GD	Grammar and punctuation	To punctuate direct speech accurately, including the use of inverted commas.

YEAR 3 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, Experience Day or teaching day is absent, that is deliberate: the learning remains valuable writing teaching, but a spirituality link would be forced.

CURRENT UNIT 1 - THESEUS AND THE MINOTAUR
Narrative - exact Write Stuff Plot Point numbering

Source reference	Writing focus / moment	Stage 3 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	Story opening / character introductions	WTE-C5; EXP-C5; EXP-C6; GD-C4; GD-C5	WOW / HOW	The myth opens a world shaped by heroes, rulers and danger, inviting curiosity about character, reputation and courage.	What makes someone seem heroic before we know what they will choose to do?	Uses precise description and gives a reasoned idea about character.
Plot Point 3	Theseus joins the sacrificial group	EXP-C6; EXP-G6; GD-C1; GD-C5	VOW / POW	Theseus chooses to enter danger for others, creating a genuine space to consider courage, responsibility and self-giving action.	When does courage mean choosing something difficult for the sake of other people?	Explains a motive and links a choice to its effect on others.
Plot Point 4	Meeting their fate	EXP-C5; EXP-C6; EXP-G2; GD-C4; GD-G4	OW / HOW	The young Athenians face fear and powerlessness; writing from the moment develops empathy without romanticising danger.	What might help someone face a situation they cannot control?	Shows emotion through action, thought or dialogue rather than naming fear only.
Plot Point 5	A proposal	EXP-C6; EXP-G2; GD-C1; GD-G4	HOW / VOW	Ariadne offers help and Theseus must respond, raising questions about trust, promises, motives and the responsibilities created by accepting help.	What do we owe someone when they take a risk to help us?	Considers trust or responsibility and sustains character viewpoint.
Plot Point 6	Theseus kills the Minotaur	EXP-C5; EXP-C6; EXP-G6; GD-C4; GD-C5	OW / HOW	The confrontation allows pupils to explore courage alongside the seriousness of violence and the consequences of conflict.	Can an action be brave and still involve something difficult or troubling?	Uses controlled action language and can hold more than one idea about the event.
Plot Point 8	Theseus plots his escape	EXP-C6; EXP-G3; EXP-G6; GD-C5; GD-G2	POW / VOW	Planning an escape turns courage into practical responsibility for self and companions.	How can careful thinking become a way of helping other people?	Connects a plan to consequences and shows purposeful decision-making.
Plot Point 9	A shock for Ariadne	EXP-C5; EXP-C6; GD-C1; GD-C4	OW / VOW	Ariadne is left behind after helping Theseus, opening age-appropriate reflection on loyalty, gratitude and broken trust.	How might it feel when someone forgets what you have done for them?	Writes from Ariadne's viewpoint and identifies why the choice matters.
Plot Point 10	Wrong sail / tragic miscommunication	EXP-C6; EXP-G6; GD-C5; GD-G3	OW / HOW	A small failure to communicate has devastating consequences, making cause, responsibility and unintended outcomes meaningful.	Why can small actions or forgotten promises sometimes have very large consequences?	Explains cause and consequence and uses time/cause links clearly.
Plot Point 11	Sad end for grieving king	WTE-C5; EXP-C5; EXP-C6; GD-C4; GD-C5	OW / NOW	The ending centres grief and loss, inviting sensitive empathy and reflection rather than a neat heroic ending.	What details can show grief respectfully without making it dramatic for its own sake?	Selects restrained details that communicate loss and empathy.

CURRENT UNIT 2 - FLOOD
Picture-book narrative - exact Write Stuff Plot Point numbering

Source reference	Writing focus / moment	Stage 3 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	A circling crow & a happy family	EXP-C5; EXP-C6; EXP-G6; GD-C4; GD-C5	NOW / WOW	The calm opening values ordinary family life and careful noticing before the disaster begins.	Which small details make a place feel safe or familiar?	Chooses sensory or setting details that communicate security.
Plot Point 3	A menacing storm	WTE-C5; EXP-C5; EXP-C6; GD-C4; GD-C5	WOW / OW	The storm brings awe at the power of nature alongside fear and vulnerability.	How can the same force of nature be impressive and frightening at the same time?	Uses personification or precise vocabulary to convey power and mood.
Plot Point 4	A crucial decision	EXP-C6; EXP-G2; GD-C1; GD-G4	HOW / VOW	The family must make a decision under pressure, creating space to think about priorities, responsibility and keeping people safe.	What matters most when people have to decide quickly in danger?	Uses thought or dialogue to show priorities and reasons.
Plot Point 5	A painful goodbye	WTE-C5; EXP-C5; EXP-G3; GD-C4; GD-G2	OW / NOW	Leaving possessions and home behind explores attachment, loss and the difference between what is precious and what is necessary.	Why can leaving a place or object behind feel painful even when people are safe?	Explains emotional attachment with specific details and reasons.
Plot Point 6	Rising water	EXP-C5; EXP-C6; GD-C4; GD-C5	OW	The worsening flood foregrounds helplessness and uncertainty, inviting empathy with people experiencing disaster.	What might someone need from other people when events feel beyond their control?	Shows vulnerability through setting, action and thought.
Plot Point 8	A break at last	EXP-C5; EXP-G6; GD-C4; GD-G3	WOW / NOW	The first easing of the storm creates a natural contrast between threat and relief, allowing hope to emerge without erasing what happened.	How does relief feel different after a long period of fear or uncertainty?	Uses contrast and precise vocabulary to communicate a change in mood.
Plot Point 9	Surveying the damage	EXP-C2; EXP-C5; EXP-C6; GD-C1; GD-C4	OW / NOW	Seeing the aftermath moves the story from danger to reflection on loss, gratitude and what remains.	What might a family notice first when they return after a disaster? Why?	Balances factual detail with an empathetic viewpoint.
Plot Point 10	Rebuilding their lives	EXP-C2; EXP-C6; EXP-G6; GD-C1; GD-G3	POW / VOW	Rebuilding focuses on recovery, perseverance and the practical actions through which people restore home and community.	What helps people begin again after something has been damaged or lost?	Describes purposeful action and links help to recovery.
Plot Point 11	A circling crow & a happy family	EXP-C6; GD-C5	WOW / NOW	The mirrored ending invites pupils to notice what has changed and what endures, creating a reflective sense of renewal.	How can returning to a familiar image make an ending feel hopeful?	Compares opening and ending and explains the effect of the mirrored detail.

CURRENT UNIT 3 - THE SECRET OF BLACK ROCK
Picture-book narrative - exact Write Stuff Plot Point numbering

Source reference	Writing focus / moment	Stage 3 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	Thick fog appears	EXP-C5; EXP-G6; GD-C4; GD-G3	WOW / OW	Fog makes the familiar uncertain and invites pupils to notice how atmosphere changes perception and emotion.	Why can not being able to see clearly make us imagine the worst?	Links setting detail to uncertainty and mood.
Plot Point 2	The looming rock	EXP-C5; EXP-C6; EXP-G2; GD-C4; GD-G4	HOW / OW	Black Rock is first presented through fear and warning, opening questions about assumptions and stories we accept before checking them.	How do rumours or first impressions shape what we expect to find?	Distinguishes what characters believe from what they actually know.
Plot Point 3	Erin falls overboard	EXP-C6; EXP-G6; GD-C5; GD-G3	OW	Erin's danger creates an authentic point for empathy, urgency and awareness of vulnerability.	What details would make a reader care about Erin without exaggerating the danger?	Uses action and setting to create concern for the character.
Plot Point 5	Black Rock wakes up	EXP-C5; EXP-C6; GD-C4; GD-C5	WOW / HOW	The feared rock is revealed as living and protective, overturning assumptions and rewarding curiosity.	What can we learn when something we feared turns out to be different from what we imagined?	Shows a shift in viewpoint and chooses language that signals surprise.
Plot Point 6	Paradise	EXP-C5; EXP-G6; GD-C4; GD-G3	WOW / NOW	The underwater world offers wonder, stillness and appreciation of a hidden ecosystem.	What becomes visible when Erin stops being afraid and really looks around?	Selects vivid details that communicate awe and attention.
Plot Point 7	Exploring the sea creatures	EXP-C5; EXP-G6; GD-C4; GD-G3	WOW / NOW	Close observation of sea life encourages curiosity, respect and delight in biodiversity.	Which living thing would you want the reader to notice most, and why?	Uses precise vocabulary and explains a personal response.
Plot Point 8	Black Rock's hand	EXP-C6; EXP-G2; GD-C1; GD-G4	POW / VOW	The moment of contact turns relationship into responsibility and care across difference.	How can an action show trust when words are not enough?	Uses action or dialogue to convey trust and mutual care.
Plot Point 9	A magical collaboration	EXP-C2; EXP-C6; GD-C1; GD-C5	POW / VOW	Working together to protect Black Rock links discovery with stewardship and collective action.	What changes when people move from being afraid of something to protecting it?	Explains a change in attitude and describes cooperative action.

CURRENT UNIT 4 - THE TRUE STORY OF THE THREE LITTLE PIGS
Alternative fairy tale - exact Write Stuff Plot Point numbering

Source reference	Writing focus / moment	Stage 3 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	A kind wolf	EXP-C2; EXP-C5; EXP-C6; GD-C1; GD-C5	HOW	The familiar villain is introduced differently, immediately challenging pupils to question assumptions and viewpoint.	How does a story change when the person we expect to be the villain tells it?	Identifies viewpoint and chooses details that make the narrator credible.
Plot Point 4	Sneeze attack	EXP-C6; EXP-G3; GD-C5; GD-G2	HOW	An accidental sneeze drives the action, creating a useful distinction between intention and consequence.	Does causing harm by accident make a person responsible in the same way as doing it on purpose?	Explains intention and consequence without reducing the issue to a simple label.
Plot Point 5	A straw house falls down	EXP-C5; EXP-C6; GD-C4; GD-C5	OW / HOW	The collapse has serious consequences even within a comic retelling, prompting pupils to consider impact as well as the narrator's excuse.	Why should we think about the effect of an action as well as the reason for it?	Shows consequence through precise action and character response.
Plot Point 7	Another sneezing disaster	EXP-C6; EXP-G3; GD-C5; GD-G2	OW / HOW	A repeated incident raises questions about patterns, responsibility and whether explanations remain convincing.	When does "it was an accident" stop being enough?	Uses causal language and gives a balanced response to the narrator.
Plot Point 9	An angry pig	EXP-C6; EXP-G2; GD-C5; GD-G4	OW / HOW	Conflict escalates when anger meets frustration, creating a natural opportunity to explore how words and actions can intensify a situation.	What can happen when two people respond to anger with more anger?	Uses dialogue to show escalation and recognises more than one perspective.
Plot Point 10	Wolf causes a scene	EXP-C2; EXP-C6; EXP-G2; GD-C1; GD-G4	HOW / VOW	Public behaviour and later retelling begin to shape the wolf's reputation, linking actions, interpretation and truth.	How can the way an event is described change what other people believe?	Distinguishes event from interpretation and attends to audience effect.
Plot Point 11	Trip in a police car & behind bars	EXP-C2; EXP-C6; GD-C1; GD-C5	HOW / VOW	The arrest introduces fairness and justice: pupils can consider evidence, consequence and whether one account is enough.	What would a fair listener need to know before deciding what really happened?	Names evidence or missing information and writes with a clear viewpoint.
Plot Point 12	A long stretch	EXP-C2; GD-C1	NOW / HOW	The ending invites reflection on whose version becomes accepted as "the truth" and why perspective matters.	Can two people tell different versions of the same event and both include some truth?	Reflects on viewpoint and supports an idea with evidence from the narrative.

CURRENT UNIT 5 - HOW A ROBOT DOG WORKS
Non-fiction explanation - original Write Stuff day / jigsaw references

Source reference	Writing focus / moment	Stage 3 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Experience Day 1 / Day 3	Visitor talk on machinery / robots	WTE-C2; EXP-C2; EXP-C5; GD-C1; GD-C4	WOW / HOW	Encountering mechanisms and cause-and-effect invites curiosity about human invention and problem solving.	What makes you want to ask "how does that work?"	Asks purposeful questions and uses increasingly precise technical vocabulary.
Experience Day 2 / Day 4	Owner and robot relationship	EXP-C2; EXP-C5; GD-C1; GD-C4	HOW / VOW	The film explores companionship, wants and needs, opening reflection on care and what makes a relationship meaningful.	Can something designed to help us also become something we care about? Why?	Explains a response using details about needs, care or companionship.
Day 6	The benefits / Cause & effect 1	EXP-C3; EXP-G3; EXP-G6; GD-C2; GD-G3	POW / HOW	Explaining benefits connects technical design with the ways inventions can make life easier or safer for people.	How should an invention make life better rather than simply more complicated?	Links a feature to a benefit using clear cause-and-effect language.
Day 7	Features	EXP-C3; EXP-C5; EXP-G6; GD-C2; GD-C4	WOW / HOW	The mechanism invites admiration for design and careful thinking about how separate parts work together.	Which feature shows the cleverest problem solving, and why?	Uses technical detail accurately and explains how a feature works.
Experience Day 3 / Day 8	Design a dog food & Dragons' Den pitch	EXP-C2; EXP-C5; GD-C1; GD-C4	WOW / POW	Inventing and pitching a product combines creativity with responsibility for how language influences an audience.	How can we persuade people without making claims that are not true?	Uses imaginative vocabulary while keeping claims clear and responsible.
Day 10	Warning and advice	EXP-C2; EXP-C3; EXP-G3; GD-C1; GD-C2	VOW / POW	Warnings exist to protect users; the writing has a direct ethical purpose in helping another person act safely.	Why is giving clear advice a form of care?	Writes precise, reader-focused guidance and explains a consequence.
Day 11	Disclaimers & conclusion	EXP-C2; EXP-C3; EXP-G3; GD-C1; GD-C2	VOW / HOW	Disclaimers foreground honesty, limits and responsibility in technical communication.	Why should a writer be clear about what a product cannot do as well as what it can do?	Communicates limitations truthfully and maintains an appropriate explanatory tone.
Experience Day 4 / Day 12	Labelling a diagram	EXP-C3; EXP-C5; GD-C2; GD-C4	NOW / WOW	Close labelling slows pupils down to notice the relationship between parts, names and functions.	What becomes easier to understand when we look carefully at each part of a system?	Selects precise labels and explains connections between components.

CURRENT UNIT 6 - THE JOURNAL OF ILIONA - A YOUNG SLAVE
Historical diary - original Write Stuff day / jigsaw references

Source reference	Writing focus / moment	Stage 3 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Experience Day 1 / Day 3	The Gladiator Arena	EXP-C2; EXP-C5; GD-C1; GD-C4	OW / HOW	Learning about the arena invites moral questions about power, entertainment and the suffering of people whose freedom was restricted.	Why might something enjoyed by a crowd still be wrong for the people forced to take part?	Shows empathy with more than one historical viewpoint and asks a moral question.
Day 4	Date and Time / 5 Ws / Question	EXP-C2; EXP-C3; EXP-G6; GD-C1; GD-C2	NOW / HOW	Writing as Iliona requires pupils to slow down and locate events through the viewpoint of a young enslaved person rather than as distant facts.	What might Iliona notice that a powerful Roman spectator might ignore?	Selects historically relevant details shaped by the diarist's viewpoint.
Experience Day 2 / Day 5	Gladiator for the day	EXP-C2; EXP-C5; GD-C1; GD-C4	OW / HOW	The embodied experience can deepen historical empathy when framed around training, control and the difference between role-play and real loss of freedom.	What can role-play help us imagine, and what can it never fully recreate about another person's life?	Separates imaginative experience from historical reality and uses respectful vocabulary.
Day 6	Coming to Terms	EXP-C5; EXP-G6; GD-C4; GD-G3	OW / NOW	The diary voice confronts a frightening spectacle, allowing pupils to explore shock, adjustment and the inner life of a witness.	How can a writer show that someone is trying to make sense of something disturbing?	Uses time, sensory detail and inner thought to sustain viewpoint.
Day 7	Dramatic Action / Negative Impact	EXP-C5; EXP-G6; GD-C4; GD-G3	OW / HOW	The violence is treated through its negative impact, giving space to consider human cost rather than spectacle.	How can we write about violence without making suffering seem entertaining?	Chooses restrained action detail and keeps empathy central.
Day 8	Hope and Pray / Sequence of Events / Dramatic Event	EXP-C5; EXP-G6; GD-C4; GD-G3	HOW / VOW	Hope and inner thought reveal how people seek meaning or courage when they cannot control events.	What can hope give a person when it cannot immediately change the situation?	Uses inner thought and sequence to communicate fear alongside hope.
Experience Day 3 / Day 9	Animals vs Gladiators	EXP-C2; EXP-C5; GD-C1; GD-C4	OW / HOW	The use of animals and people as entertainment raises questions about dignity, power and responsibility towards living things.	What does the way a society treats vulnerable people and animals tell us about its values?	Offers a thoughtful historical response without judging the past simplistically.
Day 10	Dramatic Event / The Inevitable	EXP-C5; EXP-G6; GD-C4; GD-G3	OW / HOW	The inevitability of danger highlights powerlessness and encourages empathy with those who had little choice over what happened to them.	How does having no real choice change the way we understand someone's actions?	Writes from a constrained viewpoint and shows cause and consequence.
Day 11	In Two Minds / Conclusion	EXP-C2; EXP-C5; GD-C1; GD-C4	NOW / HOW	The conclusion explicitly holds mixed feelings, supporting mature reflection rather than a single simple reaction to the Roman spectacle.	Why can we be fascinated by the past and troubled by parts of it at the same time?	Expresses two connected viewpoints and reaches a reflective conclusion.

YEAR 3 SPIRITUAL PROGRESSION THROUGH WRITING

Growing depth without turning spirituality into an assessment framework

Growing depth	What it can look like in Year 3
Notice & interpret	Pupils notice significant details in language, image, setting and viewpoint and begin to explain how those details shape meaning.
Empathise across viewpoints	Pupils sustain a character or historical viewpoint and recognise that another person may experience the same event differently.
Question assumptions	Pupils move beyond first impressions and ask why people believe, choose or act as they do, especially around truth, fairness, power and belonging.
Consider consequence	Pupils increasingly connect choices with effects, including unintended consequences, responsibilities and the possibility of repair or recovery.
Use words responsibly	Pupils understand that language can explain, influence, reassure, warn and shape reputation; they begin to consider accuracy, audience and the effect of their words.

This is not a ladder for judging children's spirituality. It describes the kinds of richer encounter, language, questioning and response that staff may notice as Year 3 pupils become more able to sustain a viewpoint and justify an idea.

WRITING, CHRISTIAN VISION AND “LET YOUR LIGHT SHINE” Matthew 5:16 - words that seek truth, show empathy and act responsibly

At St Aidan's, Year 3 writing gives pupils growing scope to look beneath the surface of events. Through myth, picture-book narrative, alternative viewpoint, explanation and historical diary, pupils encounter courage and fear, truth and reputation, disaster and recovery, invention and responsibility, power and injustice.

The Christian vision does not require pupils to arrive at a predetermined interpretation. It creates a culture in which every child is invited to use language thoughtfully: to wonder, seek truth, listen to other viewpoints, show compassion, question injustice, persevere with expression and recognise that words can bring light to others.

The school values arise naturally through the mapped units: Hope in recovery, discovery and endurance; Love and Friendship in care and companionship; Forgiveness in questions of mistake, consequence and repair; Truth in viewpoint, evidence and responsible explanation; and Perseverance in characters facing danger, loss or constraint and in the writing process itself.

SUBJECT LEADERSHIP / SIAMS - WHAT TO LOOK FOR

Evidence of a culture that nurtures spiritual flourishing through Year 3 Writing

- Can pupils explain how a writing moment changed their viewpoint, challenged an assumption or made them think more deeply about another person?
- Can teachers show where reflective prompts grow naturally from the Write Stuff content rather than being added to every lesson?
- Are original Write Stuff Plot Point numbers and teaching-day / jigsaw references easy for staff to match to the planning?
- Do pupils have time to notice, discuss and question before writing, especially where a moment depends on empathy, moral complexity or historical perspective?
- Are difficult themes - violence, enslavement, disaster, grief, fear or injustice - handled sensitively without sensationalising them or forcing a single emotional response?
- Do non-fiction units preserve truth, accuracy, safety and audience responsibility alongside creativity and technical vocabulary?
- Can leaders see the Stage 3 assessment objectives as useful cross-references while keeping spiritual development ungraded?
- Is pupil response visible through talk, drama, vocabulary choices, viewpoint, questioning and independent writing rather than through a separate spirituality assessment?

SOURCE AND USE NOTE

How this Year 3 map was constructed

- Curriculum order: St Aidan's English Overview (Year 3 Writing Genre row).
- Detailed unit sequence: the uploaded Year 3 Write Stuff unit plans. Narrative references preserve the original Plot Point numbers and wording. Non-fiction references preserve original teaching DAY numbers and jigsaw / lesson wording because those plans do not use numbered narrative plot points.
- Assessment references: St Aidan's Stage 3 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 spiritual connection would be weak or forced.
- This document intentionally includes only the six Year 3 units on the current St Aidan's English overview for which matching Write Stuff planning was supplied. If the planned curriculum changes, additional units can be mapped and added at that point.