



ST AIDAN'S CE PRIMARY SCHOOL, BILLINGE

"Let your light shine" - Matthew 5:16

SPIRITUALITY IN THE YEAR 2 WRITING CURRICULUM

A curriculum map of authentic opportunities through The Write Stuff



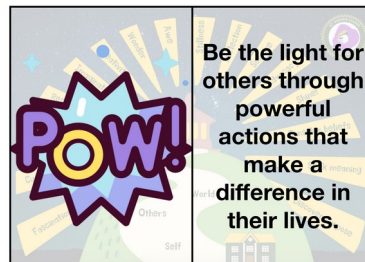
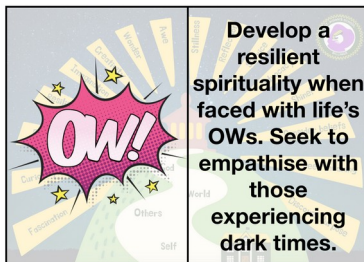
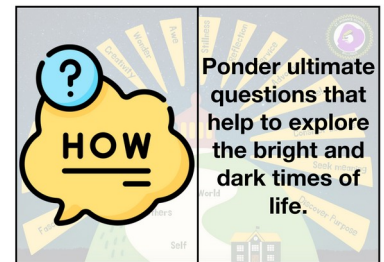
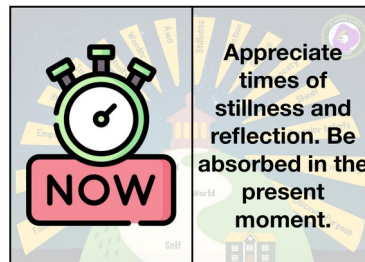
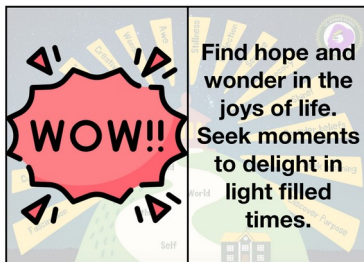
Scope. This document maps St Aidan's current Year 2 Writing Curriculum using the five units identified on the school English overview for which the corresponding Write Stuff planning has been supplied. Detailed mapping includes only plot points, Sentence Stacking days or jigsaw components where a meaningful 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 2 WRITING

Growing empathy, purposeful voice, reflection, truth and imaginative response

Intent. At St Aidan's, spirituality is woven naturally through Writing. In Year 2, pupils increasingly use writing to enter another person's viewpoint, explain real events, persuade an audience, explore fear and courage, and express their own ideas. The Write Stuff gives rich contexts for WOW, NOW, HOW, OW, POW and VOW moments, but links are made only when the content genuinely invites wonder, reflection, difficulty, big questions, values or action.

How spirituality connects to Year 2 Writing learning

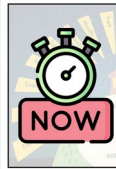
The Beacon Writing curriculum uses The Write Stuff to develop confident young writers through Experience Days, Sentence Stacking, narrative maps, non-fiction and poetry shapes, rich vocabulary, oral rehearsal and independent writing. Spirituality arises through the human content of a plot point or writing moment - not from a grammar feature in isolation. Children learn to notice, imagine, empathise, question, persevere and communicate with growing purpose.



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.

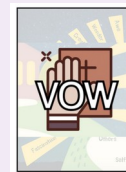
Writing connection: entering another viewpoint, naming difficult feelings, exploring fear or uncertainty and persevering when writing is challenging.



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 2 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 2 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 2 Writing thread: empathy, perspective and purposeful voice

From empathy to purposeful voice. In Year 2, children move beyond naming feelings towards considering why characters or real people act as they do, how choices affect others, and how writing can comfort, persuade, inform or challenge. Natural evidence may be spoken, dramatised, drawn or written; spirituality is never graded.

YEAR 2 WRITING CURRICULUM - CURRENT ST AIDAN'S UNITS

The school overview is the authoritative order; these units are mapped first

The five mapped units below come directly from St Aidan's English overview and have matching Write Stuff planning PDFs. 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	The Day the Crayons Quit	Non-Fiction - Persuasive Letter
2	George and the Dragon	Fiction - Legend / Picture Book Narrative
3	The Owl Who Was Afraid of the Dark	Fiction - Narrative Picture Book
4	Little Red Reading Hood	Fiction - Traditional Tale / Narrative
5	Big Cats	Non-Fiction - Non-Chronological Report

How the numbering works

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

STAGE 2 WRITING ASSESSMENT REFERENCES
Exact wording from the St Aidan's Stage 2 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 2 wording
WTE-C1	WTE	Composition	To write sentences to form a short narrative about their own and others' experiences (real and fictional), after discussion with their teacher.
WTE-C2	WTE	Composition	To reread their writing to check that it makes sense and make suggested changes.
WTE-P1	WTE	Grammar & punctuation	To demarcate some sentences with capital letters and full stops.
WTE-P2	WTE	Grammar & punctuation	Has an awareness of capital letters at the start of sentences, for names, places, days of the week and the personal pronoun "I"; and full stops to end sentences.
EXP-C1	EXP	Composition	To write simple, coherent narratives about their own and others' experiences (real and fictional).
EXP-C2	EXP	Composition	To write about real events, reordering these simply and clearly.
EXP-C3	EXP	Composition	To reread their writing to check that it makes sense and independently make changes. Also, to check that verbs to indicate time are used correctly and consistently, including verbs in the continuous form.
EXP-G1	EXP	Grammar & punctuation	To use the past and present tense mostly correctly and consistently. Also, to use the progressive form when appropriate.
EXP-G2	EXP	Grammar & punctuation	To use coordination (e.g., and/but/or).
EXP-G3	EXP	Grammar & punctuation	To use some subordination (e.g., because/if/that/when).
EXP-G4	EXP	Grammar & punctuation	To use expanded noun phrases (e.g., the blue butterfly).
EXP-P1	EXP	Grammar & punctuation	Demarcates most sentences with capital letters and full stops, and uses question marks and exclamation marks when required.
GD-C1	GD	Composition	To write effectively and coherently for different purposes, drawing on their reading to inform the vocabulary and grammar of their writing, after discussion with their teacher.
GD-C2	GD	Composition	To make simple additions, revisions and proof-reading corrections to their own writing.
GD-P1	GD	Grammar & punctuation	To use the full range of punctuation taught at KS1 mostly correctly, including capital letters, full stops, question marks, exclamation marks, commas in lists, apostrophes for contraction and apostrophes for singular possession.

YEAR 2 WRITING CURRICULUM - DETAILED SPIRITUALITY MAP
Detailed spirituality mapping for the five current units with supplied Write Stuff planning

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 a spirituality link would be forced.

CURRENT UNIT 1 - THE DAY THE CRAYONS QUIT
Persuasive letter - original Write Stuff teaching-day references

Source reference	Writing focus / moment	Stage 2 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Day 4	Address, salutation and letter to the class - why the writer is unhappy	GD-C1; EXP-G3	OW / HOW	The writing begins from a grievance. Pupils can explore how it feels when a need is ignored and why people sometimes need to explain what is wrong.	How can we tell someone we are unhappy without being unkind?	Pupil distinguishes the problem from attacking a person and chooses words that explain feelings fairly.
Day 6	Acknowledge upset	EXP-C1; EXP-G3	OW / NOW	Recognising upset requires children to notice another point of view rather than only the speaker's own wants.	What might the other person be feeling, even if we disagree with them?	Pupil names another perspective and adjusts language to show empathy.
Day 7	Positive action and reassurance	GD-C1; EXP-G2	POW / VOW	Persuasion becomes constructive when it moves from complaint towards a way of making things better.	What could we ask for that would help everyone move forward?	Pupil proposes a fair action, compromise or reassurance.
Day 9	Learning	EXP-C3; GD-C2	NOW / VOW	Reflection on what has been learned encourages children to recognise change in thinking and behaviour.	What have we understood now that we did not understand at the start?	Pupil can explain how a character or writer might change after being heard.
Day 10	Fix it	GD-C1; GD-C2	POW / VOW	The language of repair links writing with agency: words can ask for change, apologise, negotiate or solve a problem.	If words can help fix a problem, which words would you choose?	Pupil writes a practical, respectful solution and can explain why it may help.
Day 11	Poetic projection	GD-C1; EXP-G4	WOW / NOW	Imaginative projection allows children to picture a more hopeful outcome and use language creatively to communicate it.	What would a happier future look and feel like?	Pupil creates vivid language that expresses possibility or hope.

CURRENT UNIT 2 - GEORGE AND THE DRAGON

Legend / picture-book narrative - exact Write Stuff plot-point numbering

Source reference	Writing focus / moment	Stage 2 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	In the mountains	EXP-C1; EXP-G4	WOW / NOW	The mountain setting invites awe, scale and close attention before the conflict begins.	What makes a place feel vast, mysterious or powerful?	Pupil notices details and chooses vocabulary that creates atmosphere.
Plot Point 2	A mighty dragon	EXP-G4; GD-C1	WOW / HOW	Encountering the dragon prompts wonder as well as questions about how appearances shape expectations.	Does looking powerful tell us what someone is really like?	Pupil separates description from assumptions about character.
Plot Point 6	A horrifying battlefield	EXP-C1; EXP-G4	OW	The consequences of conflict create an age-appropriate opportunity to consider fear, harm and the cost of violence.	How can a writer show that something is frightening without making suffering exciting?	Pupil uses sensitive language and can talk about the effect of conflict on others.
Plot Point 7	Princess in trouble	EXP-C1; EXP-G3	OW / POW	A character in danger raises questions about noticing need and choosing whether to help.	What makes someone decide to help another person?	Pupil identifies need and explains a possible compassionate response.
Plot Point 8	Searching the forest	EXP-C1; EXP-G1	NOW / OW	The search creates space for uncertainty, attention and perseverance when the outcome is not known.	What helps us keep going when we do not know what will happen?	Pupil writes sustained action and names feelings linked to uncertainty.
Plot Point 9	A cautious approach	EXP-G3; GD-C1	NOW / VOW	Caution can be framed as thoughtful courage rather than simply fear.	Can being brave also mean being careful?	Pupil explains a considered choice rather than equating bravery with rushing in.
Plot Point 10	A hero's plan	EXP-C1; GD-C1	HOW / VOW	Planning invites pupils to consider what makes a person heroic: strength, wisdom, kindness, courage or responsibility.	What makes somebody a hero?	Pupil gives reasons for a value-based view of heroism.
Plot Point 11	The Dragon fights back	EXP-C1; EXP-G2	OW / HOW	The final conflict can open discussion about consequences, power and whether every problem must be solved by force.	Is fighting always the best way to solve a problem?	Pupil considers alternatives and can justify a viewpoint.

CURRENT UNIT 3 - THE OWL WHO WAS AFRAID OF THE DARK
Narrative picture book - exact Write Stuff plot-point numbering

Source reference	Writing focus / moment	Stage 2 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	Plop afraid of the dark	EXP-C1; EXP-G4	OW / NOW	Plop's fear gives children a safe way to recognise and name difficult feelings without dismissing them.	What can we do when something feels frightening to us?	Pupil names fear sensitively and suggests supportive responses.
Plot Point 2	Plop loves fireworks	EXP-G4; GD-C1	WOW	The colour, light and sound of fireworks invite delight and sensory wonder.	What makes something feel amazing to look at or listen to?	Pupil selects vivid vocabulary and shares a personal response.
Plot Point 4	Plop at the campfire	EXP-C1; EXP-G3	NOW / VOW	Shared warmth and conversation create a natural moment of belonging and listening.	Why can being with other people help when we are unsure?	Pupil notices reassurance, companionship and the value of listening.
Plot Point 6	The night-time tour	EXP-C1; EXP-G1	WOW / HOW	Exploring the night changes Plop's perspective and invites curiosity about things we initially misunderstand.	What can happen when we look again at something we were afraid of?	Pupil explains how new experience can alter a viewpoint.
Plot Point 7	All is calm above the sleeping town	EXP-G4; GD-C1	NOW / WOW	Stillness and the sleeping town offer a strong reflective pause centred on peace and attentiveness.	What do you notice when everything becomes quiet?	Pupil uses calm observational language and can remain with the moment.
Plot Point 8	Plop loves the dark	EXP-C1; EXP-C3	VOW / WOW	The ending shows growth: Plop's relationship with the dark changes through experience rather than being forced.	What helped Plop change his mind?	Pupil identifies the journey from fear to confidence and reflects on change.

CURRENT UNIT 4 - LITTLE RED READING HOOD
Traditional-tale inspired narrative - exact Write Stuff plot-point numbering

Source reference	Writing focus / moment	Stage 2 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	Little Red Reading Hood loves books	EXP-C1; GD-C1	WOW / NOW	Joy in books celebrates imagination, absorption and the way stories can open new worlds.	Why can a book make us forget what is around us for a while?	Pupil describes the pleasure or absorption of reading.
Plot Point 2	Through the woods to return a book	EXP-C1; EXP-G4	WOW / NOW	The journey through the woods creates opportunities for close observation and atmosphere.	What might we notice if we travelled slowly and carefully through the woods?	Pupil notices sensory details and uses them purposefully.
Plot Point 3	A scary encounter	EXP-C1; EXP-G3	OW	A frightening meeting allows pupils to explore instinct, caution and how we respond to uncertainty.	How do we know when to be careful?	Pupil identifies clues and explains a safe, thoughtful response.
Plot Point 4	A sinister trick	EXP-C1; GD-C1	HOW / VOW	Deception raises accessible questions about truth, trust and how words can be used to mislead.	Why does telling the truth matter when people depend on us?	Pupil recognises misleading behaviour and can explain why trust matters.
Plot Point 5	Books, books and more books	EXP-G4; GD-C1	WOW	The abundance of books invites delight, curiosity and appreciation of imagination and knowledge.	If you could open any book in the world, where would you want it to take you?	Pupil responds with curiosity and imaginative vocabulary.
Plot Point 7	Librarian challenges the wolf	EXP-C1; EXP-G2	POW / VOW	An adult stands up to wrongdoing, creating a clear example of using voice and courage to protect others.	What does it mean to use your voice for someone else?	Pupil explains how speaking up can help another person.
Plot Point 8	Unexpected outcome	EXP-C3; GD-C2	HOW / WOW	The ending encourages children to rethink predictions and see how stories can transform familiar patterns.	Why do unexpected endings make us think again?	Pupil revises an earlier idea or prediction in response to the outcome.

CURRENT UNIT 5 - BIG CATS

Non-chronological report - original Write Stuff teaching-day references

Source reference	Writing focus / moment	Stage 2 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Day 3	Exploring documentaries and books	EXP-C2; GD-C1	WOW / VOW	Research develops wonder about living things while introducing responsibility for accurate information.	What amazes you about big cats, and how can we check that it is true?	Pupil expresses curiosity and distinguishes fact from guesswork.
Day 4	Heading, rhetorical question and fact	GD-C1; EXP-P1	HOW / VOW	Questions invite curiosity, while facts require honesty and accuracy for the reader.	How can a question make someone want to learn more without misleading them?	Pupil uses a question to engage and follows it with accurate information.
Day 5	Overarching savannah experience	EXP-G4	WOW / NOW	Immersion in habitat supports awe and close observation of the natural world.	What would you notice first in a savannah habitat?	Pupil selects sensory or descriptive details grounded in the topic.
Day 8	Labelled photograph / caption and fact	EXP-C2; GD-C1	NOW / VOW	Careful labelling develops attentiveness and precision: the writer has a responsibility to represent what is actually shown.	Why does accuracy matter when we teach someone through a picture?	Pupil checks labels/captions against evidence.
Day 11	Cheetah attack	EXP-C2; EXP-G1	OW / HOW	Predation can prompt thoughtful discussion of nature without judging animals by human moral categories.	Is an animal “bad” because it hunts to survive?	Pupil distinguishes natural behaviour from human ideas of right and wrong.
Day 12	Information and call to action	GD-C1; EXP-G3	POW / VOW	A call to action can move knowledge towards care for wildlife and habitats.	What could people do to help protect animals and the places they need?	Pupil proposes a realistic action linked to what has been learned.

YEAR 2 SPIRITUAL PROGRESSION THROUGH WRITING
Growing depth without turning spirituality into an assessment

Growing depth	What it can look like in Year 2
Notice and name	Children notice feelings, atmosphere, beauty, difficulty and change, using an expanding vocabulary to say what they see and sense.
Enter another viewpoint	Children begin to distinguish what they know from what they imagine about a character or real person, and can consider more than one perspective.
Ask and stay with questions	Children ask “why”, “what if” and “is it fair?” questions without needing every question to be resolved immediately.
Connect values with choices	Children increasingly explain why a character’s choice matters and how actions can show courage, truth, kindness, care or perseverance.
Use writing purposefully	Children see that letters, speeches, reports, instructions, diaries and stories can inform, comfort, challenge, persuade and help others.
Reflect and revise	Children can recognise that their thinking or writing has changed after discussion, rereading or encountering another perspective.

This is not a ladder for judging children's spirituality. It describes the kinds of richer encounters that Year 2 writing can make possible when pupils are given time to notice, talk, imagine, question and respond.

WRITING, CHRISTIAN VISION AND “LET YOUR LIGHT SHINE”
Matthew 5:16 - words that notice, imagine, care, tell the truth and make a difference

At St Aidan's, Year 2 writing gives children increasing confidence that their words can carry meaning for other people. Through narrative, information and persuasion, pupils learn that language can notice beauty, name difficulty, challenge unfairness, communicate care and offer hope.

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 children consider choices, viewpoints, relationships and the responsibility that comes with addressing a reader.

The school values can arise naturally through the mapped units: Hope in journeys, reunions and new possibilities; Love and Friendship in belonging and care; Forgiveness in stories of mistakes and change; Truth in honest choices and accurate non-fiction; and Perseverance in characters, experiences and the writing process itself.

SUBJECT LEADERSHIP / SIAMS - WHAT TO LOOK FOR
Evidence of a culture that nurtures spiritual flourishing through Year 2 Writing

- Can pupils talk about a writing moment that made them wonder, feel, question, reconsider or think about another person?
- 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 consider viewpoint, truth and audience responsibility, especially in persuasion and information writing?
- Are fear, conflict and other difficult themes handled sensitively and without requiring personal disclosure?
- Do non-fiction and persuasive units preserve truth, accuracy and audience responsibility alongside enthusiasm and creativity?
- Can leaders see Stage 2 assessment objectives as useful cross-references while keeping spirituality ungraded?
- Is spiritual response visible through talk, drama, vocabulary choices, drawings, shared writing and independent writing?

SOURCE AND USE NOTE

How this Year 2 map was constructed

- Curriculum order: St Aidan's English Overview (Year 2 Writing Genre row). Five units are mapped because matching Write Stuff planning PDFs were supplied.
- Detailed unit sequence: the supplied Year 2 Write Stuff unit plans. Narrative references preserve the original Plot Point numbers and wording; non-fiction references preserve the original DAY number and lesson title.
- Assessment references: St Aidan's Stage 2 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.
- This document intentionally includes only the Year 2 units on the current St Aidan's English overview for which the matching Write Stuff planning PDF is available. If the curriculum changes or the missing plan is located, the map can be updated at that point.