

DEVELOPED IN COLLABORATION WITH SCHOOLS

SAMPLE
MATERIALS INSIDE

Bite into Writing

Read ▶ Write ▶ Assess



Talk and explore

Activities to spark discussion and investigation



Write-bites

Short-burst writing opportunities to capture ideas



Spotlight texts

Modelled texts with teaching prompts, enabling you to drill down into language



Showcase writing prompts

A choice of more extended writing tasks



Exemplars with commentaries

To help support teachers in their assessment of pupils' writing



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NFER

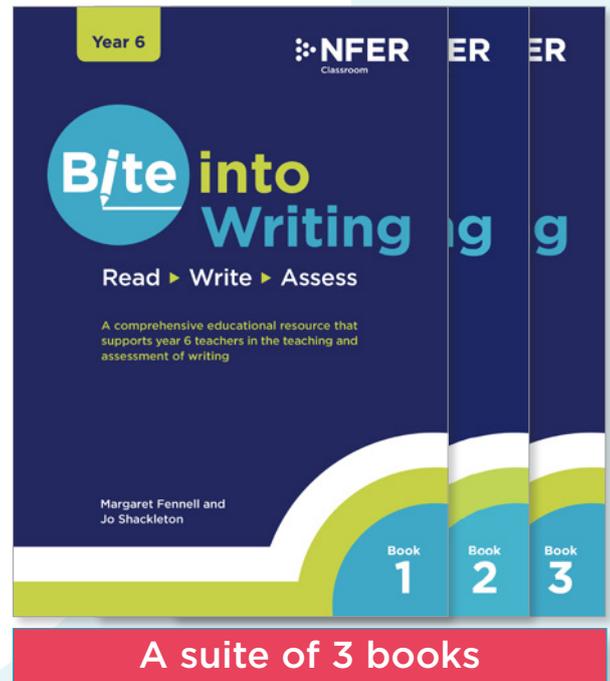
Classroom

A fresh approach to reading, writing and assessment

Introducing Bite into Writing

NFER has worked closely with experienced authors and teachers to create this exciting resource that draws on quality texts.

With an extensive range of reading and writing activities, plus expert guidance on teacher assessment, it will save you time and inspire your pupils.



“

Great material for linking quality reading into writing with the added bonus of excellent assessment guidance. I'd add this to my bank of essential resources as a teacher.”

PIE CORBETT - TEACHER, POET, STORYTELLER AND DEVELOPER OF TALK FOR WRITING

Create the next generation of writers

Content created in collaboration with schools

Developed by highly experienced authors

- ✓ Flexible
- ✓ Supportive
- ✓ Inspiring

What are the main benefits of Bite into Writing?

- ✓ **Time-saving** – up to a term’s worth of reading and writing material (as well as integrated cross-curricular activities) in each book
- ✓ **Flexible** – a structured yet non-prescriptive approach that can be used in a range of ways to meet your teaching priorities
- ✓ **Inspiring and engaging** – based on quality texts, with a choice of exciting activities to promote pupil independence
- ✓ **Balanced** – with a focus on writing for different purposes and audiences using a range of text types
- ✓ **Empowering** – with expert guidance on the teacher assessment of writing

“Our experience of working on teacher assessment at a national level inspired us to produce this comprehensive resource that links reading, writing and assessment. We’re grateful to the schools who tried out the materials and gave us feedback.”

MARGARET FENNELL AND JO SHACKLETON –
BITE INTO WRITING AUTHORS



Books 1, 2 and 3 – at a glance

Bite into Writing*	Quality published text**	Spotlight texts***	Teaching and learning activities	Thematic links	Assessment guidance	Curriculum links
Book 1	Short story 'Olive's Army' from 'When We Were Warriors' by Emma Carroll	1. Narrative fiction: 'Hannah's Story' 2. Formal incident report: 'Colonel Bagatelli's Report'	Yes: reading comprehension and a wide range of writing opportunities • Talk and explore • Write-bites • Showcase writing	• World War 2 • Evacuees and refugees • Mystery and adventure • Loyalty and bravery	Yes: overall commentary and detailed annotations for three sets of exemplars • EXS • WTS • EXS	• History • Design and technology • PSHE
Book 2	Illustrated non-fiction 'Everest: The Remarkable Story of Edmund Hillary and Tenzing Norgay' by Alexandra Stewart and Joe Todd-Stanton	1. Semi-formal letter combining description and recount: 'Letter from William Emmerson' 2. Newspaper report: 'Everest Heroes Return'	Yes: reading comprehension and a wide range of writing opportunities • Talk and explore • Write-bites • Showcase writing	• Heroism • Real-life adventure • Survival • Teamwork	Yes: overall commentary and detailed annotations for three sets of exemplars • EXS • WTS • EXS	• Geography • History • Art and design • Science • PSHE
Book 3	Novel 'Otters' Moon' by Susanna Bailey	1. Information text: 'Black Guillemot' 2. Persuasive leaflet: 'Cliff Cottage'	Yes: reading comprehension and a wide range of writing opportunities • Talk and explore • Write-bites • Showcase writing	• Family relationships • Wildlife • Friendship • The environment	Yes: overall commentary and detailed annotations for three sets of exemplars • EXS • WTS • GDS	• Science • History • Geography • Citizenship • PSHE

*Each book includes wider reading suggestions (both fiction and non-fiction) and a photocopiable writing showcase record to keep track of the range of writing produced.

**Quality text needs to be purchased separately

***Can be photocopied (included in the resource)

Sample materials

Teaching and learning activities



Chapters 1 and 2 - Talk and explore

- ▶ When and where is the story set?
- ▶ Who is the narrator? Why are Olive, Cliff and Esther living in Budmouth Point?
- ▶ How does the reader know that Budmouth Point is a close-knit community? ↓

TOP TIP



... it's worth drawing pupils' attention to this close-knit nature of the community here, as it prepares the reader for the way the villagers act together to defend their homes later on in the story.

- ▶ How does Olive feel about her father marrying Ephraim? Why might she have felt this way?

Talk and explore

The initial catalyst for the writing process, these activities stimulate discussion and investigation through engagement. They aim to develop a secure understanding of the quality published text prior to writing, and also provide opportunities for independent research based on individual interests.



Chapters 1 and 2 - Write-bites

- ▶ Draw and label a map of the area around Budmouth Point, including who lives where. Events that take place in each location can be added as subsequent chapters are read.
- ▶ The author packs a vivid description of Mrs Henderson into a few words: 'She was small, round, tweed-clad and smelled slightly of goats...' Write your own vivid description of Olive, Sukie, Cliff, Esther and Ephraim, using as few words as possible to convey the essence of each character. ↓

TOP TIP



... sharing some examples with the class could prompt discussion on the effective use of adjectives, or you might use the grammar as a model for pupils' own writing, e.g. three carefully chosen adjectives (including one hyphenated compound adjective) followed by a short main clause.

- ▶ How does Olive feel about her father marrying Ephraim? Why might she have felt this way?

Write-bites

These bite-sized opportunities for short-burst, incidental writing enable pupils to capture ideas through text exploration. They contribute to a more in-depth understanding of the text, and can be drawn on to support extended writing.

Sample materials



Black Guillemot Spotlight text 1

Black Guillemot

(*Cephus grylle*)

Visit the rocky shorelines of the Shetland and Orkney islands, and you might find yourself face to face with a particularly striking resident: the black guillemot. Known locally as a 'tystie', this plucky bird is closely related to its well-known neighbour, the puffin.

Somewhat clumsy on land, black guillemots live much of their adult life on the water, being skilled divers and exceptional underwater swimmers. Propelled by the whirring motion of their wings, and guided by their feet, which act as a rudder, they appear to 'fly' beneath the waves.

Appearance

Similar in size to a duck or crow, the black guillemot has a slightly rotund, stocky body with a short neck and relatively small head. Its sharp, thin beak is remarkably powerful, enabling the bird to carry a fish crosswise in its bill when swimming to the surface of the ocean.

In winter, its plumage is indistinctive, ranging from silvery-white to a mottled grey, with darker barring across its back. However, with the onset of the summer breeding season comes a dramatic transformation. Oval in shape, the brilliant-white patch of feathers on each wing creates a dazzling contrast with the jet-black gleam of the bird's head and body. But it is the bright-scarlet webbed feet and the equally vibrant red lining on the inside of its mouth that make the black guillemot truly



FASCINATING FACTS

- ▶ The black guillemot is related to the great auk, which became extinct in 1844 when three fishermen killed the last bird in existence on Eldey Island, Iceland.
- ▶ In 1905, Edmund Selous, an early pioneer of bird watching, described black

Spotlight texts

Complementing the quality published text, these texts are written by the authors of Bite into Writing to shine a spotlight on language. They represent different text types, including fiction and non-fiction, and provide modelled support for the 'reading into writing' process – particularly the way writing is adapted for purpose and audience. Spotlight texts are also linked to showcase writing opportunities, enabling pupils to use them as models to support their own independent writing.

Sample materials

Colonel Bagatelli's Report: text exploration and annotation

- ▶ What is the purpose of the report?
- ▶ Why might it have been written?
- ▶ Who might the audience be?
- ▶ What is the required level of formality?
- ▶ Highlight any grammatical features which make the report more formal.
- ▶ What alternative words might the writer use to maintain the formality?

Colonel Bagatelli's Report: teaching prompts

When using these prompts, the focus should be on choices made by the writer of 'Colonel Bagatelli's Report' to establish the purpose of writing and the intended audience.

Text organisation and structure

- ▶ Formal layout appropriate to high level, confidential document.
- ▶ Location, time and date clearly stated.
- ▶ Relevant information grouped in concise paragraphs.
- ▶ Events ordered chronologically.

Grammatical structures

- ▶ Expanded noun phrases provide appropriate level of detail: *the evening of August 3rd at approximately 21.00 hours... several of my officers... a calculated risk assessment... an identity card in the name of Ephraim Pengilly... a charge of treason against the realm...*
- ▶ Agentless passive foregrounds the seriousness of the situation: *I was alerted to a fatality at Budmouth Point beach.*
- ▶ Relative clause adds contextual detail: *who was in receipt of information from the village postmistress.*
- ▶ Relative clause, incorporating past perfect passive construction, clarifies Mrs Henderson's prior knowledge: *who had been made aware of the situation.*

Teaching prompts

Teaching prompts accompany each Spotlight text, addressing aspects of the writer's craft: text organisation and structure; vocabulary choices; grammatical structures; punctuation; and writer's voice.

Sample materials

Showcase writing prompts



- ▶ 'Olive's Army' is written in the first person, through the eyes of Olive. Rewrite part of the story from the viewpoint of another character (for example – Cliff, from the point in chapter 7 where he leaves the lighthouse with Pixie; or Sukie, from the point in chapter 5 where she's taken to Plymouth for questioning).
- ▶ In role as a government minister, write a formal letter to parents on behalf of the Government Evacuation Programme, strongly advising them to send their children to a safe place in the countryside.
- ▶ Olive had originally arrived in Budmouth Point as an evacuee from London. Write a diary entry in role as Olive, on the eve of her departure from London, or following the day of her arrival on the Devon coast.
- ▶ The events in chapters 3 and 4 occur on the same evening. Write a third-person narrative which condenses these events into a single, short chapter.

- ▶ Imagine you were one of the Germans in the meeting boat off Tilly Cove. Describe the events of that night, including what you saw and how you felt, as well as your reasons for not landing on the beach.
- ▶ Write an article for the local newspaper, reporting the events of the night of the abandoned German invasion.
- ▶ Draw up the 'Olive's Army' Government Evacuation Programme to persuade the...

Showcase writing

This is the final stage in the 'read-to-write' process. Pupils are encouraged to showcase their writing through a choice of extended writing tasks for different purposes and audiences. A flexible approach offers a range of writing opportunities linked to the whole text, the Spotlight texts, and the thematically-linked texts. A writing showcase record is provided to keep track of the range of writing produced.

Sample materials

Writer A Working at the expected standard



The writing comprises two fictional narratives and two non-fiction pieces:

- ▶ a continuation of the story at the end of chapter 8 of 'Olive's Army';
- ▶ a first-person narrative from the perspective of a young Jewish boy, based on the Spotlight text 'Hannah's Story';
- ▶ a letter from the government persuading parents to evacuate their children to the countryside;
- ▶ a report on the incident at Tythe Cove, based on the Spotlight text 'Colonel Bagatelli's Report'.

When discussed in the context of a wider body of work, these pieces contribute to a judgement of working at the expected standard.

Each piece is adapted to suit its purpose and audience, with language selected that shows good awareness of both the reader and the task at hand. Vocabulary choices and grammatical structures mostly reflect what the writing requires, such as the telling detail in the first-person narrative and the informal dialogue in the engaging chapter continuation, both of which are effective.

The range of descriptive language in this stage 2 is diverse enough and connects with any relevant context. There is a consistently appropriate register and fluency across the writing.

So, why is this writer working at the expected standard rather than at greater depth, and what are the next steps to further progress?

The fiction writing is stronger than the non-fiction pieces where, despite a clear attempt to employ an appropriate level of formality (*are not an appropriate place for the children to reside... It can clearly be seen that*), the formal register is sometimes lost. For example, the brief slip into narrative towards the end of the incident report, and the rhetorical flourishes (*Am I right?*) and emotive language (*Imagine your child dying young*) in the letter from the government are not always wholly appropriate.

There is evidence of a range of devices to build cohesion within and across paragraphs. The language is clear and appropriate to the task.

Exemplars with commentaries and annotations

An overall commentary explains how the pieces of writing contribute to a teacher assessment judgement and offers suggested next steps for teaching and learning.

Sample materials

Assessment guidance

Writer B: working towards the expected standard

Writer B, Piece 1 Postcard

Dear mum and dad,

You could not imagine the sights and all of the most beautiful landscapes I have saw over the course of the last few days. My favourite part of the trip by far, is being able to see all of these amazing billings lay right in front of my eyes. Did you know that the average temperature in the himalayas in summer is around 25 degrees celsius, but in the winters it gets extremely cold below freezing? Stepping foot on these mountains was truly an amazing experience, hoping soon ~~for~~ dreams will be accomplished of climbing Mount Everest. Seeing all of this made me love nature even more, and at night I star gaze at the fascinating sky up above me, if only you guys were here with me, that would be awesome. Looking forward to see you soon with more letters coming up.
Lots of Love, Ed.

This postcard, written in role as Hillary, captures the enthusiasm and excitement of the climber's first experience of the Himalayan mountains (*Stepping foot on these mountains was truly an amazing experience*). Threaded through the writing is a palpable sense of awe and wonder (*You could not imagine... the most beautiful landscapes... star gaze at the fascinating sky*), and anticipation of what the future might hold (*hoping soon ~~his~~ my dreams will be accomplished*).

In stepping with a purpose
The writer uses a range of descriptive language to convey the excitement of the experience. The use of 'stepping with a purpose' is a metaphor for the climber's determination and focus. The writer also uses 'star gaze' to describe the awe and wonder of the night sky.

Anticipation of what the future might hold
The writer expresses a strong sense of anticipation for the future, particularly the goal of climbing Mount Everest. This is achieved through the use of phrases like 'hoping soon' and 'dreams will be accomplished'.

Exemplars with commentaries and annotations

Annotated examples of pupils' writing show how the 'pupil can' statements in the TA framework are met.

Sample materials

Writer C, Piece 3 Chapter continuation

Chapter 15

I felt my echoing heartbeat rising and the panic inside of me about to detonate like a time bomb. Where was Meg? Had she left me in here as a joke? It was not funny at all. I looked up and down but all I could see was ~~expansive~~ ^{steep} ~~the~~ murkiness. I tried standing up but I hit my head on the stone ceiling. Not going to do that again.

Why did my battery have to run out now?! The end shouldn't be too far now seeing as Meg's foot had disappeared. A shiver went down my aching spine as I slowly clambered forwards. As my arms scraped along the claustrophobic walls, I could taste the musky, bland taste of the dust from the cave floor. I wiped sweat from my tired eyes, thinking to myself what would happen if she had really left me. I could smell the stale, damp odour of the tunnel.

"Meg!" I shouted. "Meg, tell me if you're there!" No luck.

"Meg! Don't leave me here, please!"

After a while, I finally reached a fork in the rocky path.

"Meg!" I called out. "I'm a bit stuck here! What way?" A short, giggly laugh came from above.

"Meg! Is that you?!" I managed to say. Another chuckle.

"Up here city boy, on your left!" she responded. I speedily looked up and I saw Meg's face, the first time I was actually grateful to see her.

"Come on! Follow me or I'm gonna start eating it all without you!" Suddenly, I noticed a ray of light coming through an opening in the ceiling. Finally, some light! I crawled through, each step feeling more and more hopeful. When I got to the opening, I noticed an old, frayed rope, that looked as if it had been hanging there for 100 years or longer!

Continued right...

Drawing closely on the style of the novel, this piece provides a convincing opening to chapter 15. It demonstrates strong evidence of the writer drawing independently on what they have read as a model for their own writing. For example, whilst choosing to write in the past tense, the decision to switch to the present tense in the final paragraphs jolts the reader into a dramatically transformed scene, heightening the impact of the ending.

Characterisation is a strength of the piece: despite his growing fear, Luke's droll comments (*Not going to do that again... the first time I was actually grateful to see her*) reveal a boy determined to avoid humiliation at all costs.

Well-controlled use of grammar skilfully recreates Luke's voice.

Exemplars with commentaries and annotations

Bite into Writing includes support for teacher assessment, with sets of pupil exemplars stemming from the teaching and learning activities. These show how pupils' writing can contribute to a range of judgements: working towards the expected standard, working at the expected standard, and working at greater depth.

Bite into Writing

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