DEVELOPED IN COLLABORATION WITH SCHOOLS

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

SAMPLE MATERIALS INSIDE

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
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

<table>
<thead>
<tr>
<th>Bite into Writing*</th>
<th>Quality published text**</th>
<th>Spotlight texts***</th>
<th>Teaching and learning activities</th>
<th>Thematic links</th>
<th>Assessment guidance</th>
<th>Curriculum links</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Book 1</strong></td>
<td>Short story</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Olive’s Army’ from</td>
<td>1. Narrative fiction:</td>
<td>Yes: reading comprehension and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘When We Were Warriors’</td>
<td>‘Hannah’s Story’</td>
<td>a wide range of writing</td>
<td>World War 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>by Emma Carroll</td>
<td>2. Formal incident report:</td>
<td>opportunities</td>
<td>Evacuees and refugees</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘Colonel Bagatelli’s Report’</td>
<td>• Talk and explore</td>
<td>Mystery and adventure</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Write-bites</td>
<td>Loyalty and bravery</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Showcase writing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Book 2</strong></td>
<td>Illustrated non-fiction</td>
<td>1. Semi-formal letter combining description and recount:</td>
<td>Yes: reading comprehension and a wide range of writing opportunities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Everest: The Remarkable Story of Edmund Hillary and Tenzing Norgay’ by Alexandra Stewart and Joe Todd-Stanton</td>
<td>‘Letter from William Emmerson’</td>
<td>• Heroism</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Newspaper report:</td>
<td>• Real-life adventure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘Everest Heroes Return’</td>
<td>• Survival</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Teamwork</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Book 3</strong></td>
<td>Novel</td>
<td>1. Information text:</td>
<td>Yes: reading comprehension and a wide range of writing opportunities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Otters’ Moon’ by Susanna Bailey</td>
<td>‘Black Guillemot’</td>
<td>• Family relationships</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Persuasive leaflet:</td>
<td>• Wildlife</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘Cliff Cottage’</td>
<td>• Friendship</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• The environment</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*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?

**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.

**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.

**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.

**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.
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.
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?

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 Pemigly... 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.
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.

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.

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

**Writer B, Piece 1**

**Postcard**

Dear Mum and Dad,

You could not imagine the sights and all of the most beautiful landscapes I have seen over the course of the last few days. My greatest fear at the start of the trip by far was being able to see all of these amazing buildings by sight instead of my eyes. Did you know that the average temperature in the Himalayas in summer is around 25 degrees Celsius, but in the winter it gets extremely cold below freezing? Stepping foot on these mountains was truly an amazing experience, hoping soon fall dreams will be accomplished of climbing Mount Everest. Seeing all of this made my heart melt even more, and every 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 keep coming up.

Lots of Love, Bat.

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 my 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 stomach rise and the panic inside of me. It was like a knot bomb. Where was Meg? Had she left me in here as a joke? It wasn’t funny... not at all. I looked up and down but all I could see was... 

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 crammed 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!

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.
Order your copy of Bite into Writing
Click here

Purchase the quality text from your preferred supplier

The resource will be delivered within 10 days

Inspire your pupils to write!

October 2021