



Hampshire
County Council

Improvement and
Advisory Service

HIAS MOODLE OPEN RESOURCE

English

Sustainability

Joanna Kenyon
May 2025
Final version

© Hampshire County Council

Overview

This document contains guidance to support further embedding climate education in the English curriculum.

Points to consider when using this resource

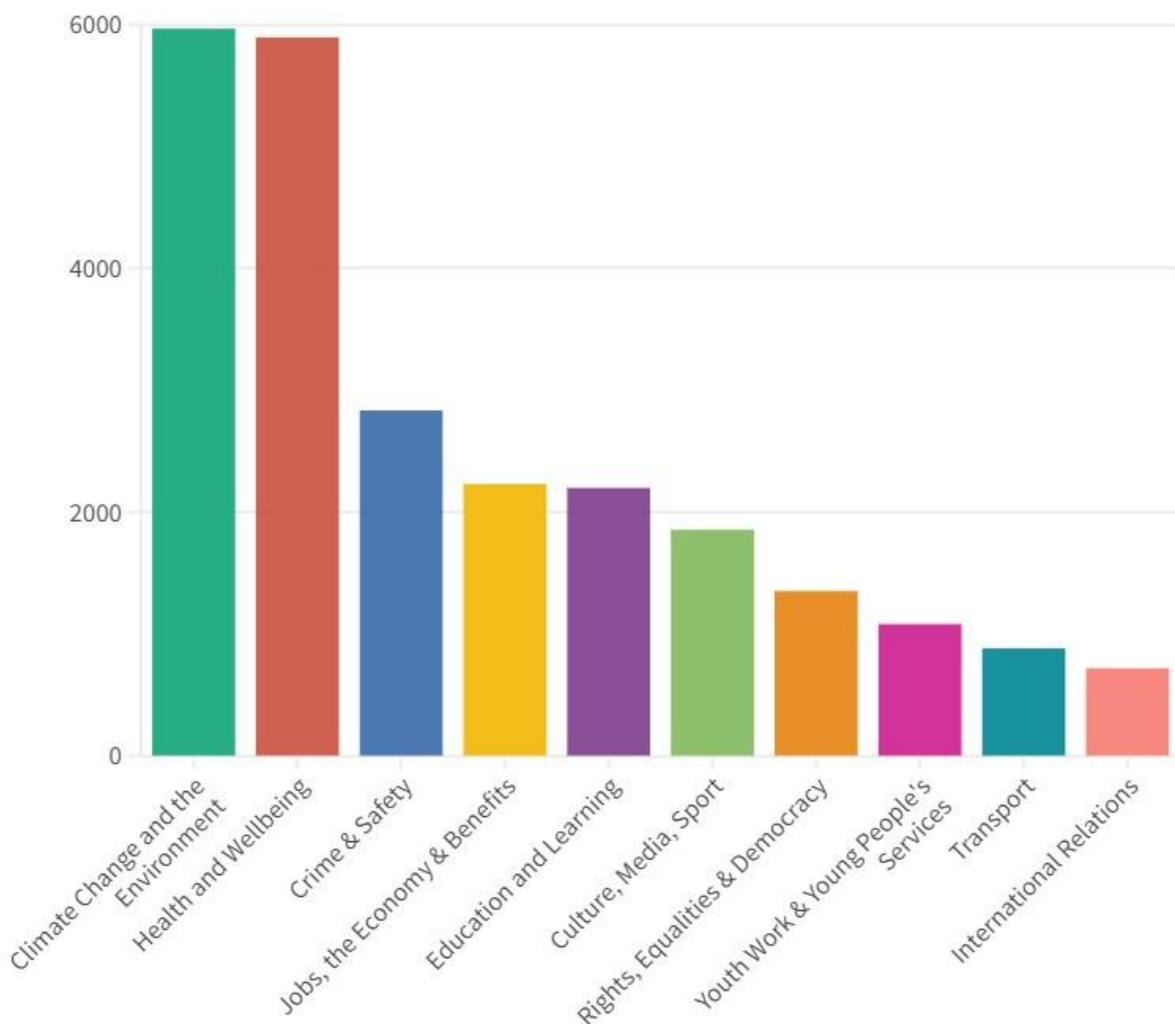
It was created during May 2025 and all website links were active at this time. The organisations signposted are national ones that teachers are likely to be familiar with, but it is always recommended to quality assure any online sources you use in the classroom with your colleagues.

Sustainability in English

Sustainability in Schools

In recent years, the growing concern over climate change has become a defining issue of our time. From unprecedented heatwaves and devastating wildfires to rising sea levels and severe storms, the impacts of a warming planet are becoming increasingly evident. The biggest ever standalone public opinion survey on climate change, the [Peoples' Climate Vote 2024](#), shows 80 percent – or four out of five - people globally want their governments to take stronger action to tackle the climate crisis. (Source: [United Nations Development Programme](#))

This heightened awareness is not just confined to scientists and environmentalists; it has permeated all sectors, including the education sector. School leaders and our students are increasingly alert to the need to support and promote climate education and to mitigate the impact our school buildings and community have on our environment. Earlier this year Hampshire's young people voted climate change and the environment as their top concern. More than 25,000 young people across Hampshire took part in '[Make Your Mark](#)', the UK's biggest youth consultation.



The Make Your Mark 2024 Hampshire Survey Results

Source: [Make Your Mark | Hampshire Youth Parliament \(hampshireyp.org\)](#)

DFE Sustainability and Climate Change for Schools Guidance

The [2022 policy paper from the Department for Education](#) (DfE) set an ambitious vision of the UK becoming the world's leading education sector in sustainability and climate change by 2030 (DfE, 2022) as outlined in below:

Vision: the United Kingdom is the world-leading education sector in sustainability and climate change by 2030.

In England, we will achieve this through the following strategic aims:

- 1. Excellence in education and skills for a changing world: preparing all young people for a world impacted by climate change through learning and practical experience.*
- 2. Net zero: reducing direct and indirect emissions from education and care buildings, driving innovation to meet legislative targets and providing opportunities for children and young people to engage practically in the transition to net zero.*
- 3. Resilience to climate change: adapting our education and care buildings and system to prepare for the effects of climate change.*
- 4. A better environment for future generations: enhancing biodiversity, improving air quality and increasing access to, and connection with, nature in and around education and care settings.*

Source: Sustainability and climate change: a strategy for the education and children's services systems - GOV.UK (www.gov.uk)

This guidance is not statutory. Instead, it set out a key initiative for all schools to have a **nominated sustainability lead and a climate action plan in place for 2025**. The guidance breaks down the vision to provide **five areas** where schools and educators should focus:

- 1. Climate education**
2. Green skills and careers
3. Educational estate and digital infrastructure
4. Operation and supply chains
5. International

Climate education in English

Climate change is one of the most pressing challenges of our time, and education plays a vital role in equipping young people with the knowledge, critical thinking skills, and emotional resilience needed to engage with this global issue. While science and geography often take the lead in addressing environmental topics, the English classroom offers a unique and powerful space for students to explore the human stories, ethical dilemmas, and persuasive language that shape our understanding of the climate crisis.

Through literature, media, and storytelling, English lessons can:

- Foster empathy by helping students connect with people and communities beyond their immediate experience—those affected by environmental injustice, displacement, or climate-related hardship.
- Develop analytical and persuasive writing skills through engagement with real-world environmental issues.
- Encourage critical thinking about how language shapes our understanding of climate change in politics, media, and culture.
- Inspire students to imagine alternative futures and articulate their own visions for a more just and sustainable world.
- Build the oracy skills to explore, debate and advocate for ideas around climate change and sustainability.

KS3 Curriculum

The KS3 English curriculum allows plenty of space for exploring ideas about the environment, climate change and sustainability both through fiction and through factual reading and research. Teachers of English need to consider carefully how the choice of climate change content for English serve the aims of English as a subject in its own right, as well as how to tackle climate change and sustainability issues of growing complexity across KS3.

Cli-fi: a new genre

Cli-fi, or fiction with a focus on climate change themes and issues, is a new and growing sub-genre of science fiction within both adult and young adult fiction. Usually speculative about the future and rooted in current science and events, cli-fi stories and novels are not always dystopian, although this is a significant trend within the genre as it exists at the moment.

Crucially, when considering a choice of texts within the cli-fi genre, teachers need to consider carefully the ages of pupils and the age-appropriateness of texts for these pupils, not just in terms of the language and complexity of the text itself, but also the ideas conveyed. Some recently written cli-fi texts are exceptionally bleak in their vision of the near future and the devastating potential impacts of climate change on individuals and society, particularly those aimed at adults. While many of these texts manageable in terms of language and are gripping and engaging in their own right, teachers need to think about ensuring that the texts chosen do not convey an unintended message of nihilism and despair to pupils.

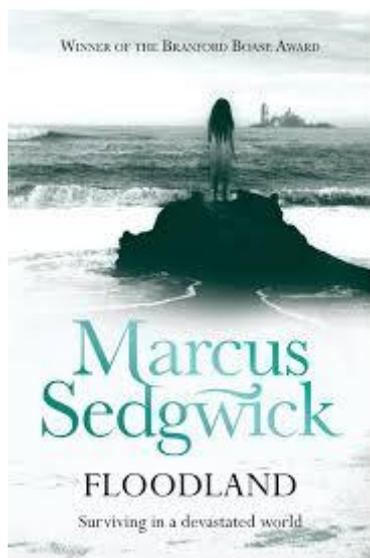
English learning intentions when reading fiction

While cli-fi offer insights into themes around climate change, sustainability and the environment, the learning intentions for English when reading fiction remain constant:

- **Reading the text with attention and understanding:** noticing details and making sense of the characters, settings and situations by connecting them to one another and to ideas and experiences from real life; clarifying confusing or mysterious elements of the text; keeping track of events and characters within the text, paying attention to how they develop.
- **Empathising with characters and exploring characterisation:** thinking about characters' experiences, thoughts, emotions and motivations, exploring what they are like and why they do what they do, how we know and how we can use evidence to justify our interpretations.
- **Exploring setting and atmosphere:** considering the world built in the text through description, concrete details and explanation, how characters interact with that world, and the atmosphere that is conveyed.
- **Responding personally and authentically to the text:** articulating and sharing opinions, interpretations and responses to the text, monitoring how these reactions change across the text and how the reader is moved by the end of the text.
- **Analysing the writer's craft:** exploring how the writer's use of language, imagery and structure of the text has created impressions and deliberately manipulated the readers' reactions.
- **Exploring the writer's intentions, the themes and messages of the text:** considering the writer's intention in creating this character and placing them into this situation, exploring the ideas and messages the writer hopes to convey through character, setting, events and imagery.
- **Developing understanding and knowledge of literary tropes:** becoming a knowledgeable reader who explores literary conventions and patterns, exploring genre features and making connections with other texts.

Cli-fi texts and potential uses for different age groups

Year 6-7 transition and Year 7



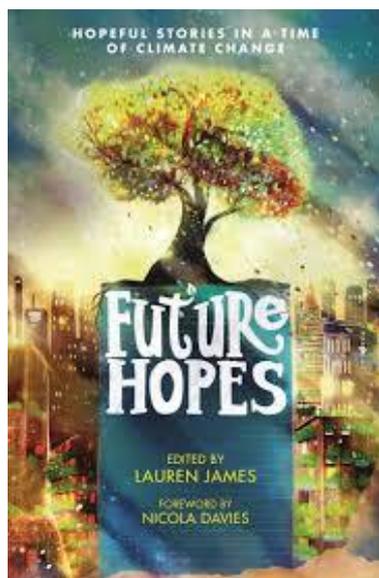
***Floodland* by Marcus Sedgwick**

This short novel is frequently studied in Year 6 in primary school. Set in a future Britain where rising sea levels have wiped out most of East Anglia, Zoe lives “on Norwich”, now an island cut off from the mainland. The novel tells the story of Zoe’s discovery of an old boat and escape from Norwich in search of her parents, from whom she was separated in the last evacuation of the island.

A bleak tale of societal breakdown in the face of environmental catastrophe, including some brutal scenes, this is a mature and edgy read for primary pupils and provides opportunities to discuss ideas about survival, civilisation and morality as well as plentiful inspiration for writing in role. The poetry of William Blake is used as a motif throughout the story.

An extract of the first chapter can be found on the LoveReading4Kids website: [Floodland Chapter 1](#) and HIAS reading and writing learning journey units are available on English Moodle+.

If used as part of a transition unit, the novel itself can profitably be taught in Year 6 and writing outcomes (such as diary entries or letters in role as Zoe or conflict and escape narratives set on new islands where different communities have grown up) can be passed to secondary schools as evidence of writing standards. Distinct but linked follow-on teaching at the beginning of Year 7 could continue to explore environmental issues, stories of survival, or the poetry of William Blake.



***Future Hopes: Hopeful Stories in a Time of Climate Change*, edited by Lauren James**

This collection of short stories is explicitly aimed at children between 9 and 12 years of age and sets out the clear intention of providing positive and hopeful ideas for ways that children can make a difference in a world facing climate change. This means that some of the stories are a little young in tone for Year 7 pupils, but others within the collection are more mature and intriguing. This collection could be used effectively as the text driver for a transition unit, planned collaboratively with feeder schools.

Each story is accompanied by a very short essay explaining the environmental issue explored in the narrative and provides suggestions for practical action. The collection also includes an introduction and an afterword that can be explored as exemplars of effective argument and explanation. Finally, a helpful glossary of terms provides pupils with the language to discuss climate change issues.

As the majority of texts within the collection are very accessible, these stories provide the means for children to read in order to learn. A fast read with exploration through discussion will ensure that pupils understand the stories. We know that stories make concepts manageable and memorable: these stories explore highly complex ideas in an accessible way and provide a way in to understanding some of the technologies and sustainable practices that are being

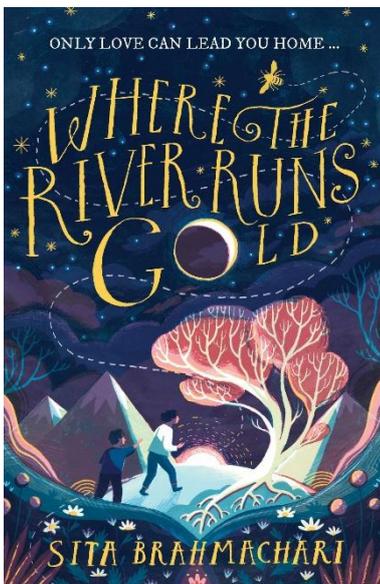
developed to address environmental issues today. Once pupils have grasped concepts through reading and discussing stories, they will be able to access more complex thematically linked non-fiction reading around these issues, providing opportunities to develop reading comprehension through background knowledge, preparation of vocabulary and engagement with ideas.

Having been given the opportunity to develop knowledge of the issues through both stories and information texts, pupils are well prepared to write or speak persuasively or informatively about climate change issues; the integration of ideas and evidence explored through their reading into written or oral argument should be explicitly taught, along with the features of the writing required at the levels of sentence composition and paragraph- and whole text coherence.

Standout stories within the collection for use in Year 7

- [*Eyeballs, tentacles and teeth* by Oisín McGann](#) (available as an extract on the LoveReading4Kids website)
An exciting story about a Scottish wild swimming competition disrupted by a giant squid, this explores the potential impact of geoengineering and plastivore (plastic-eating) bacteria.
- *Float* by Eli Brown
In a city powered by sustainable electricity generated through tidal power, young people are kept safe by augmented reality and AI guardians. This story explores ideas about technology and reality.
- *The Lighthouse Keeper's Garden*
Set in a near-future Australia ravaged by climate change-driven storms, this story explores human connection with nature and ideas about grief and recovery.
- *The Drongo's Call*
Set in India, this story explores ideas about sustainable farming and the importance of biodiversity contrasting with industrial farming methods and their impact on the environment and farming communities.

Year 7-8



***Where the River Runs Gold* by Sita Brahmachari**

A modern dystopian novel set, possibly, in an India that has been transformed by climate change, including catastrophic hurricanes that have devastated the landscape and the extinction of the bees, the children of the poor who live in the slums around the outskirts of wealthy and sophisticated urban centres become indentured labourers on industrial farms where children instead of insects are used to pollinate plants. The first chapter is available on the LoveReading4Kids website: [Where the River Runs Gold Chapter 1](#)

Studying this novel offers opportunities to explore the human-driven nature of climate change and ideas about corruption, exploitation, propaganda and control. It could be studied as part of a genre study of dystopian fiction; it also provides a strongly characterised young heroine and clearly exemplifies the literary tropes of the quest as a journey of self-discovery, and water as rebirth and renewal, earning its place in a literary KS3 curriculum on a number of fronts. It is age-appropriate for Years 7 and 8 and the tone is, overall, hopeful with messages rooted in resilience, self-knowledge and determination.

Reading linked non-fiction around the importance of bees to humans and the impact of industrial farming allow opportunities to deepen knowledge around these issues as well as developing reading comprehension in more complex texts. There are plentiful cross-curricular links here that can either allow parallel teaching or involve English teachers in developing pupils' flexible approaches to reading in different ways and becoming familiar with different text types linked to other subjects.

National Geographic is a good source of reading informative material at an appropriately challenging level, including interpreting graphs and maps.

[National Geographic article - Honeybees are accumulating airborne microplastics on their bodies](#)

[National Geographic article - We haven't seen a quarter of known bee species since the 1990s](#)

[National Geographic article - Climate change will change how we grow food](#)

Science Journals for Kids is a website that provides adapted material from peer-reviewed scientific papers following the structure of a scientific article, helping pupils to learn to read like a scientist. Each entry also provides a link to the original research article, providing the opportunity for significantly extended academic reading for pupils who need further challenge or who have a deep interest in the topic.

[Science Journal for Kids article - How do pesticides get into honey?](#)

[Science Journal for Kids article - Can a spray make our crops better?](#)

Another connected challenging read around farming, pollinators and human impact on the natural world is Rachel Carson's *Silent Spring* (1962), the first two chapters of which are shared via Siena University's website: [Excerpt from Rachel Carson's Silent Spring](#). The first chapter is a description written in the style of a fairy tale, and the second chapter draws attention to the catastrophic impact of pesticides. *Silent Spring* was named in 2006 by Discover Magazine as one of the 25 greatest science books of all time and is a clear example of how writing can have an impact in the real world. The first chapter is ripe for pastiche as part of a persuasive writing unit.

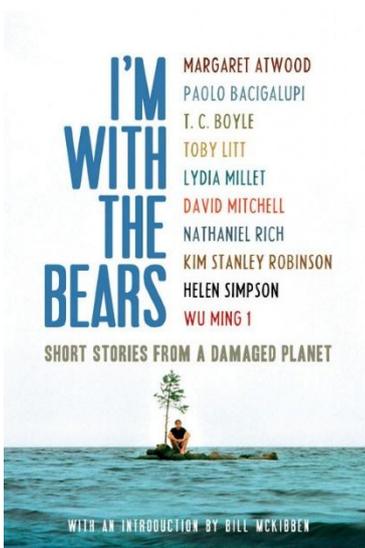
Year 9 and up

Pupils from Year 9 upwards can be supported to read adult-facing cli-fi novels and short stories, although some may need careful review and some editing for sexual content in otherwise appropriate texts. Teachers' judgement of the appropriateness of the material for their class must be brought to bear. The suggestions for texts here include content warnings, but there is no substitute for teachers' thoughtful pre-reading of texts and consideration of the children in their own classroom. Most of these texts are darker in tone than those shared for use with Year 7 and 8.

I'm With the Bears: Short Stories from a Damaged Planet

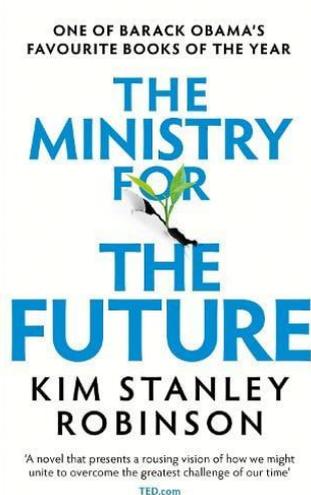
**There are a number of short stories in this collection that are not suitable for use in school.

This collection of short stories, published in 2014, explores ideas about climate change and the damage to the planet. Some of the stories are futuristic and speculative fiction while others are set in a recognisable present or near-future world where characters are brought face to face with the effects of climate change and human impact on the environment.



Standout stories within the collection for use in Year 9 and above

- *The Siskiyou, July 1989* by T C Boyle
Set in a remote, wooded area in Oregon, during the summer months of July 1989, the story centres around an environmental protest against logging in a virgin forest, with the Siskiyou being a specific location within this larger setting. The characters are a family, including a teen daughter, who travel secretly to participate in direct protest action. The story explores the motivations and feelings of the protestors, particularly when they come into conflict with law enforcement and those whose livelihoods depend on the logging industry in the area. (Content warning: some swearing and offensive language, including one use of the N word.)
- *Sacred Space* by Kim Stanley Robinson
A group of male friends escape from their everyday lives for their annual adventure holiday, hiking and mountain climbing in the Sierra Nevada in California. This story explores anxieties about the future and the current effects of climate change on a delicate ecosystem. The characters notice as they climb how the wilderness that they love has been damaged. (Content warning: there is some swearing, and one conversation between the men about a mid-life crisis including a misogynistic comment about sex that can be omitted for the classroom without any impact on the flow of the story. One character has a horrible anxiety dream about his child being burned that, while shocking, is important to the meaning of the story.)
- *The Siphoners* by David Mitchell
This story focuses on an elderly couple living during a period of societal breakdown in a dangerous future when fuel is in short supply. It is a challenging read because of the level of vocabulary, texts within texts, and because of a bleak view of the future where might is right and the elderly are not valued. (Content warning: some swearing; threat of violence, suicide pills)
- *The Tamarisk Hunter* by Paolo Bacigalupi
Set in the future in the USA, this story focuses on drought and water exploitation by richer states, as a pipeline known as “the Straw” takes water from Utah, Colorado and Arizona to California and mercenary soldiers police water-thieves and those who try to immigrate to California in search of water. (Content warning: some swearing, threat of violence)



***The Ministry for the Future* by Kim Stanley Robinson**

It is unlikely that the whole of this hefty novel would be taught in school, but a mature class, with careful guidance from their teacher, would be likely to engage well with the gripping – and very frightening – opening chapter of the novel, available from several sources online, including, currently, as a preview from Google Books: [The Ministry for the Future - Google Books](#).

The Ministry for the Future is what is known as a *hard science* fiction novel that sets out to use only facts and real science to inspire the narrative. In the first chapter, Frank, an American aid worker in India, is caught up in the human consequences of an extreme heat wave that leaves millions dead and Frank barely alive. This is a harrowing depiction and may be overwhelming for some students, although the novel as a whole – which some may choose to read independently – is cautiously hopeful, particularly by the end.

The descriptive language and build-up of tension can be analytically explored and the text could be used as a style model for a cli-fi creative writing unit, perhaps in combination with other texts or extracts from film providing the scientific ideas and knowledge for a similar opening to a novel. Exploring the opening chapter could also provide opportunities to explore linked non-fiction reading about extreme weather events and the “wet bulb temperature” that is so crucial to the events of the story.

Creative writing: adaptable planning for a cli-fi narrative

The exact sequence for teaching cli-fi narrative will depend on the texts chosen to drive the learning journey and the intended style and impact of the outcome: as with the reading of speculative fiction, teachers must decide on the most age-appropriate and engaging form of writing for pupils in different year groups, considering the balance of hope and disaster.

Suggestions for narrative written outcomes

- The first chapter of a dystopian novel set in a climate-changed world, where the narration gradually reveals what has happened to society and the environment
- A narrative extract of the moment of a dramatic event caused by climate change, such as a significant flood or wildfire
- A narrative extract of a moment of realisation on the part of the main character that climate change is a clear and present danger

Immersion phase: reading as a reader, engaging imaginatively and practically with issues, building knowledge and vocabulary, dialogic talk.

Read one or more chosen short stories or extracts from novels and explore for understanding, noticing details that clearly link to climate change.

Consider characterisation of the main character and how they are shaped by the world they live in. What characteristics make this character individually capable of living within a world shaped by climate change?

Consider setting: how is the setting subtly or significantly different from the world we live in now? How does the writer use small details as clues to ensure that the reader understands how and why the world has changed?

Use direct teaching and linked non-fiction and media texts to ensure that pupils understand the climate change issue that will be central to their narrative.

Use structured talk activities to explore the likely impact of the climate change issue being explored on people, places and society. Provide plausible human reactions for pupils to discuss and interact with on a practical level, eg through ranking by likelihood, then changing to ranking by helpfulness, then changing to ranking by positive or negative impact on others.

Develop vocabulary knowledge linked to the climate change issue central to the narrative, including scientific and geographical terms that link the issue and terms linked to the steps that humans have taken or may take to address the issue (words for parts of flood or fire defences, climate interventions such as cloud seeding, etc, as appropriate for the chosen topic). In addition, develop vocabulary that will enable effective description

Explicit teaching phase: reading as a writer, building structural and grammatical knowledge, deliberate practice at sentence level

Introduce the text that is to be used as a WAGOLL (*What A Good One Looks Like*) for the final written outcome (this may be the text that has already been explored for characterisation, setting and plot, or it may be a different text that has been selected because it is a strong style model for the planned written outcome; more than one text can be used at this stage). Ensure that if this is a new text, understanding the text fully is a learning intention in its own right.

Model annotating part of the text, drawing attention to two or three style features in context that will be key to success in the pupils' own writing. For example:

- The use of the past perfect tense (had been, had done) to indicate that things had once been different but had changed in the past, contrasting with the simple past of the main narrative:
 - *Her father had always told her that the time would come when she needed to know how to manage a boat. He had taught her many survival skills, just in case. She pulled the oars from the bottom of the boat and, with an effort, fitted them to the wobbly, rusted rowlocks.*
 - *The sea defences had stood firm for decades. People had got used to them and it had lulled them into a false sense of security – just how false, they had discovered during the devastating storm surge of '27. They hadn't paid attention to how the rubber seals on the gates had perished or how the rivets holding the great panels had rusted. We would have noticed, he thought. Idiots. We know better now.*
- The use of multiclausal sentences including more than one participle phrase to convey a strong sense of movement and urgency:
 - *The fire bowled across the swathe of trees towards the high ground where we had thought we were safe, covering the ground with breathtaking speed, leaping the strips of cleared scrub that were supposed to be firebreaks, roaring and shrieking as it came.*
 - *Swiftly unbolting the door, she pulled it wide and dragged him inside, gripping the swinging door with all her strength against the buffeting wind, heaving it back bodily before finally, finally, wrenching it shut.*
- Integrating dialogue with action to convey character and emotion:
 - *She gave a final twist to the ratchet and felt it click satisfyingly into place. "Try shifting that next time, siphoners," she muttered. A small smile tweaked the corner of her mouth.*
 - *He met her eyes, and his shoulders shifted slightly downwards. "I used to live here, once."*

Explore the impact of these features and how they contribute to the overall meaning of the text. Consider: why this grammatical/structural feature at this point in the story?

Explicitly teach how to use the grammatical feature through modelling, partially completed examples and checks for understanding; move on to independent practice for the majority and guided practice for those who need it. Use an *Explain it – change it – create it* sequence.

Provide a stimulus for a practice at paragraph level (eg an opening line, a single paragraph outline, a section of an image) and model how to fit the elements taught together into a section of a story.

Give pupils time to draft their responses, then use the teacher-created version under the visualiser to model proof-reading review, self-correction and editing for impact. Pupils edit their own drafts, following the sequence modelled by the teacher, either independently or in a guided group for those with a particular focus.

Creative phase: planning, drafting, editing, improving

Go back to the WAGOLL texts and discuss the structure of the narrative. Create a visual representation of the narrative structure, then consider how this can be used and adapted for pupils' own writing. Formalise the planning structure and model how to use the structural representation to plan a story.

Pupils plan their own writing (a guided group for those who need additional support).

Plan when an element of modelling and shared construction will be helpful to students; this is often the opening of a narrative, but it may be the case that pupils are strong at writing openings and modelling will be more useful at a later stage in the narrative such as a shift from one phase of the story to another, or pulling strands together ready for the ending to the story.

Pupils write their narratives. Give sufficient time for this, including moments to pause and review what has been written so far. Use a guided group to support those who struggle to start; it may be possible during the writing process to work with more than one guided group, with more than one focus.

Give sufficient time to modelling and carrying out editing and redrafting, ensuring that the final written outcomes are accurate, well-structured and achieve the aims of the writer in terms of the intended impact on the reader.

Review with an eye on the climate change element of the narrative. Is the climate change element treated accurately and believably? Do humans react in plausible ways?

Other opportunities to explore ideas about sustainability and the environment within English

Mythology

Many English curriculum models include exploration of mythology from a range of cultures and there are many myths that provide messages about humanity's relationship with the natural world, invention and the consequences of actions, which can be read and discussed in the context of thinking about climate change, sustainability and the environment. Exploration of mythology creates opportunities for discussion of how stories are used to deliver messages and teach about the world, for exploration of connections between cultures, for mapping of structural features of stories and for looking at the literary tradition of retellings. Myths provide material for creative writing, either retelling existing myths or writing new tales using the style and structure of myths to explore issues and messages.

Learning about mythology or the inclusion of mythology in other schemes of learning works well in any year group. Straightforward versions of all these myths are available online and there are many literary retellings that can be used, particularly of Greek mythology. Exploring modern retellings, particularly those that look at the myths from different points of view or project a modern sensibility onto older stories can be particularly rewarding.

Greek

Demeter, Persephone and Hades – an aetiological myth explaining the origins of the seasons through Demeter's grief for her daughter Persephone, who is kidnapped by Hades and spends six months of the year in the Underworld.

Key themes: the seasons and fertility, grief and recovery, death and rebirth.

Prometheus and fire – the myth of Prometheus's theft of fire from the gods on behalf of mankind and his punishment by Zeus.

Key themes: ingenuity, innovation, pride and over-reaching, consequences.

Pandora and the box – the myth of Pandora's opening of the forbidden box, releasing evils – and hope – into the world.

Key themes: curiosity, unintended consequences, hope.

Yoruban (West African)

Obatala creates dry land – a creation myth in which the god Obatala creates land for creatures to live on, but fails to consult the goddess Olukun, who sends a flood to drown the land.

Key themes: creation, agriculture, fertility, cooperation, consequences

Haida (Indigenous people of the Pacific Northwest)

The Raven and the First Men – a creation myth in which the Raven, a trickster and creator, brings light to the world and creates both land and humans after a flood.

Key themes: creation and transformation, connections between human life and nature

Inuit

The story of Sedna – Sedna is a beautiful young woman tricked by her would-be husband, who tries to kill her; she becomes the Mother of the Sea and punishes those who do not live in harmony with nature.

Key themes: greed, betrayal, consequences, conservation, care of the environment, balance between human life and nature

Andean

Pachamama – Pachamama is the goddess of the Earth and fertility. Offerings are made to her to ensure harmony and abundance, reflecting a reciprocal relationship with nature.

Key themes: care of the Earth, generosity and reciprocity

First Nation Australian

The Rainbow Serpent – The Rainbow Serpent lives in waterholes and moves between them, shaping the land and water system, bringing rains and withholding them if offended.

Key themes: fertility, abundance, stewardship of the natural world

Maori and Polynesian

Maui slows the sun – The demigod Maui and his brothers rope the sun as it rises from its pit and strikes it with the sacred jawbone of his ancestor in order to slow the sun's travel across the sky and give humans the time to get their tasks done during the day.

Key themes: human ingenuity and control over nature

Judaeo-Christian

The Garden of Eden – God creates the Earth and the first human beings, Adam and Eve, who live in ease and comfort in the garden until they are tempted by the fruit of the forbidden Tree of Knowledge, and are cast out of the garden into the wilderness and have to make a life elsewhere.

Key themes: human over-reaching, consequences, abundance versus wilderness

Noah and the Ark – God sends a great flood to punish humans for wickedness but pre-warns Noah and instructs him to build an ark, a huge ship, in which he may rescue the animals by bringing aboard a breeding pair of each kind of animal.

Key themes: environmental stewardship, renewal.

Nature writing

There is a rich literary tradition of writing about nature that demonstrates both appreciation of the beauty of nature and awe at the power of nature.

Non-fiction nature writing

- Dara McAnulty – *Diary of a Young Naturalist* - extract and teaching resources available via the Penguin Books website [Diary of a Young Naturalist: teaching resource](#)
- Chris Packham – *Fingers in the Sparkle Jar* – some extracts available online [Fingers in the Sparkle Jar extract](#)
- Robert MacFarlane – *The Understory* - [The Understory – Robert Macfarlane](#)
- Rachel Carson – *Silent Spring* - [Excerpt from Rachel Carson's Silent Spring](#)

Fiction and memoir with a focus on nature and the relationship between humans and animals

- Helen Macdonald – *H is for Hawk* - [Excerpt: H is for Hawk | Audubon](#)
- Henry Williamson – *Tarka the Otter* - [Tarka the Otter extract](#)
- Gerald Durrell – *My Family and Other Animals*
- Laurie Lee – *Cider with Rosie*
- Barry Hines – *A Kestrel for a Knave*

Poets with a strong focus on the beauty and power of the natural world

- Seamus Heaney
- Robert Frost
- William Wordsworth
- John Clare
- Ted Hughes
- W B Yeats
- Gerard Manley Hopkins
- Mary Oliver
- Wendell Berry

Poetry with specific climate change themes

- *How to let go of the world* by Franny Choi [How To Let Go Of The World By Franny Choi – Pick Me Up Poetry](#)
- *Letter to Noah's wife* by Maya C Popa [Letter to Noah's Wife by Maya C. Popa - Poems | Academy of American Poets](#)
- *Warned* by Sylvia Stults [Poem About Environmental Preservation, Warned](#)
- *Evening* by Doriane Laux [Evening by Doriane Laux - Poems | Academy of American Poets](#)
- Anthology of 20 poems on the theme of climate change curated by Carol Ann Duffy [Keep it in the ground: a poem a day | The Guardian](#)

Talk resources

The Economist magazine has created a series of lessons focused on topical issues, many of which are related to the environment, climate change and sustainability. The aim of these resources is to develop oracy and enable pupils to engage in discussion of topical issues. Teachers need to register to download resources and lesson planning, but registration is free. [Free weekly teaching resources on global news stories | Topical Talk | Topical Talk](#)

Non-fiction reading

Reading challenging, high-quality non-fiction is important for developing both topic knowledge and reading comprehension. These texts are a huge resource in terms of vocabulary and factual content that can be used in writing, discussion and debate. Several other sources of non-fiction reading have been suggested elsewhere in this resource

***When the Dust Settles* by Lucy Easthope**

Written by a disaster management planner about how humans have coped in crises and what has been learned from experiences, the chapter “*Hiraeth*” about the impact of floods in the Doncaster area builds a strong understanding of the lasting human impact of catastrophic flooding on communities.

***Disaster by Choice* by Ilan Kelman**

Focusing on the ways that humans have caused or failed to prepare for disasters caused by natural hazards, this is a challenging and engaging read. The chapter “*Natural Hazards*” (particularly the section “*Managing Ourselves*” about the flood defences at Canvey Island) and the chapter “*What About Climate Change?*” are both fascinating in their own right and could be connected to a creative writing unit.

***It's not climate change – it's everything change* by Margaret Atwood**

A serious and persuasive extended essay and call to arms about climate change, predicting the impact on human society. [It's Not Climate Change—It's Everything Change | by Margaret E. Atwood | Matter | Medium](#)

***The teenagers at the end of the world* by Brooke Jarvis**

An article from New York Magazine (2020) about teenage climate activist Jamie Margolin. [The Teenagers at the End of the World - The New York Times](#)

Speeches

Speeches on climate change are a rich source of content for teaching rhetoric and persuasive writing, and as the majority of these speeches have taken place in recent years, both the text and video coverage of most are available online. Consider teaching the strands and structure of argument (logos, ethos and pathos), rhetorical and persuasive language features, the integration of facts and evidence into argument and how to adapt levels of formality in speech to different audiences through these speeches.

Greta Thunberg:

[Greta Thunberg Ted Talk Transcript: School Strike For Climate](#)

[Transcript: Greta Thunberg's Speech At The U.N. Climate Action Summit : NPR](#)

[Address at World Economic Forum: Our House Is On Fire – Jan 25, 2019 | Archives of Women's Political Communication](#)

David Attenborough

[David Attenborough: 'The Garden of Eden is no more'. Read his Davos speech in full | World Economic Forum](#)

[David Attenborough COP26 Climate Summit Glasgow Speech Transcript](#)

Simon Stiell

[Two Years to Save the World: Simon Stiell at Chatham House | UNFCCC](#)

Yeb Sano

["It's time to stop this madness" - Philippines plea at UN climate talks](#)

Elizabeth Wahuti

[Open your hearts speech at COP26 - Green Generation Initiative](#)

HIAS resources

Don't forget to take a look on the HIAS Moodle pages for further guidance and lesson inspiration. There is a dedicated page called Climate Unity where you can find further links to resources as well as access all the previous Hampshire wide climate themed events for students such as the annual conference. [Course: Climate Unity](#). Resource packs for other subjects are also a resource for English as the connected material referred to allows for cross-curricular reading and ideas for creative and persuasive writing.



"Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing."

Arundhati Roy (Indian Author and Man Booker Prize winner)

In this area you can find resources to support your teaching about the Climate Crisis. Materials will be added to over time here and are especially suitable for KS2 and KS3, but many will also be adaptable for younger children as well as for older young people.

Joanna Kenyon

English Adviser

Joanna.Kenyon@hants.gov.uk

For further details on the full range of services available please contact us using the following email:

htlcdev@hants.gov.uk

Upcoming Courses

Keep up-to-date with our learning opportunities for each subject through our Upcoming Course pages linked below. To browse the full catalogue of learning offers, visit our new Learning Zone. Full details of how to access the site to make a booking are provided [here](#).

- [English](#)
- [Maths](#)
- [Science](#)
- [Geography](#)
- [RE](#)
- [History](#)
- [Leadership](#)
- [Computing](#)
- [Art](#)
- [D&T](#)
- [Assessment](#)
- [Support Staff](#)
- [SEN](#)
- [TED](#)
- [MFL](#)

Terms and conditions

Terms of Use

This file is for personal or classroom use only. By using it, you agree that you will not copy or reproduce this file except for your own personal, non-commercial use. HIAS have the right to modify the terms of this agreement at any time; the modification will be effective immediately and shall replace all prior agreements.

You are welcome to:

- download this resource
- save this resource on your computer
- print as many copies as you would like to use in your school
- amend this electronic resource so long as you acknowledge its source and do not share as your own work.

You may not:

- claim this resource as your own
- sell or in any way profit from this resource
- store or distribute this resource on any other website or another location where others are able to electronically retrieve it
- email this resource to anyone outside your school or transmit it in any other fashion.