



# *Stepney Words Revisited*

## Poetry, Politics and Pedagogy in the East End

In 1971, East End English teacher Chris Searle was sacked for publishing an anthology of his students' poems. In response, 800 schoolchildren went on strike and marched to Trafalgar Square. Searle went on to be a leading champion of critical literacy, and last year, 50 years later, he returned to the school to work with the current generation of students. **Chris Searle, Nadia Valman, Fateha Begum Chowdhury and Angela Hancock** reflect on these events and what they tell us about poetry, student voice and social justice.



# Stepney Words Fifty Years On



*Stepney Words* was a book of poetry written by 11 to 15-year-old students in the East End of London in 1971 that hit the nation's headlines, and went on to inspire writers, educators and community publishers throughout the country. The book presented the students' perspectives on their lives and the lives around them in Stepney. To mark the fiftieth anniversary of the book's publication, the subsequent sacking of teacher Chris Searle, and the student strike that followed, Nadia Valman, Professor of Urban Literature at Queen Mary University of London, and historian and broadcaster Alan Dein organised a series of workshops and a symposium to reflect on the significance of these events and to celebrate the continuing radical potential of poetry to empower working class children and allow their voices to be heard.

First, Chris Searle – and some of the original *Stepney Words* poets – returned to the school (now called Stepney All Saints School) and, in four workshops, worked with a group of Year 9 students to help them write and perform their own poems about life in Stepney. As part of the process, Chris and the original poets told the students about the events of 1971, and Chris, Nadia and Alan, following in the footsteps of the original young poets, took the students on a reflective walk around Stepney to inspire their writing. The school's Literacy Co-ordinator, Fateha Begum Chowdhury, and Chair of Governors Angela Hancock, along with Sue Mayo of arts charity MagicMe, were instrumental in facilitating the workshops.

At the end of the process, the teachers and students attended a public symposium at the People's Palace at Queen Mary, along with local writers, academics and community figures, at which they read their poems aloud, and at which a new painting, by East End artist Dan Jones, depicting the 1971 strike, was unveiled. The painting now has pride of place in the foyer of Stepney All Saints School.

In the years following *Stepney Words*, Chris Searle went on to lead many community writing projects, including in Africa and the Caribbean, and to write about the power of literacy to bring about radical social change in books such as *Classrooms of Resistance* (1975), *Words Unchained* (1984), *All Our Words* (1986), *Outcast England* (1994), *None But Our Words* (1998) and *An Exclusive Education: Race, Class and Exclusion in British Schools* (2002). He has also published *Isaac and I* (2017), an autobiography as well as a reflection on the work of East End poet Isaac Rosenberg and other radical poets from the East End. His latest book, *The World is in our Words* (2022), the second part of his autobiography, also deals with classroom practice and anti-racist work in school and neighbourhood from 1978 to the present.

*Stepney Words Fifty Years On*, a film by Berty Cadillac and Mitchell Harris, about Chris Searle's return to Stepney All Saints School, is available to view at: [https://www.youtube.com/watch?v=AAmb\\_6EvGIQ&t=2s](https://www.youtube.com/watch?v=AAmb_6EvGIQ&t=2s).

**Gary Snapper**  
Editor



# ‘The Writing, The Rebellion’

**Nadia Valman**, Professor at Queen Mary University of London, tells the story of the *Stepney Words* strike of 1971 and reflects on the events of 2021.

Photographs on pages 52 and 53 by permission of *The Sun/News Licensing*. Photographs on page 51 (Chris Searle), 53 (*Stepney Words*) and 55 (The Stepney School Strike banner) courtesy of Ron McCormick. Photographs on pages 57 and 58 courtesy of Berty Cadhilac.

“The poems the children wrote were raw, vulnerable, and expressed a complex mix of local attachment, self-awareness and pessimism. Those they wrote about were the most neglected: the elderly, the tramps, the Black and Asian children bullied in the playground.”

In May 1971 Chris Searle, a young teacher at Sir John Cass’s Foundation and Redcoat School in Stepney, tried a new approach to teaching English classes. Searle had been immersed in civil rights activism in north America and decolonised teaching in Tobago and brought radical principles of solidarity-building to the classroom. He took his students out of the school to the local streets, docks and parks. He asked them to observe carefully the places and people around them and write about what they saw. Back at school, they looked at images of Stepney by the photographer Ron McCormick, learning to view the familiar gasometers and market traders with new eyes.

In 1971, John Cass was a mix of modernity and archaism. A Church of England school with eighteenth-century charity school origins and remnants of public school style, it boasted a boxy new building surrounded by still-uncleared blitz bombsites. The area was in the throes of deindustrialisation; some of the students’ fathers were employed nearby in the struggling London docks and frequently on strike, as were many public sector workers. The school saw its mission as inculcating discipline and limited ambitions: preparing the majority of the boys for employment as manual labourers and girls for secretarial work in the City. Inspiring fear and mockery in equal measure, one teacher stalked the corridors in a dog collar and academic gown swinging his cane.

## The Stepney Words Strike

Searle was impressed by the poems the children wrote and asked the school governors for permission to publish them. They were raw, vulnerable, and expressed a complex mix of local attachment, self-awareness and pessimism. Most remarkably, these teenage writers understood the medium of poetry as a means of imagining the lives of others in their neighbourhood. Those they wrote about were the most neglected: the elderly, the tramps, the Black and Asian children bullied in the playground.

The school governors refused to publish the poems, deeming them ‘too gloomy’. Searle went ahead and published them anyway by raising funds within the local community. The collection, *Stepney Words*, was warmly received by the students and their parents, delivered by hand to each family by Searle. The school, however, was not pleased and he was immediately dismissed.

Infuriated by this treatment of a much-loved teacher who had given them unprecedented opportunities to think and create, the students of John Cass responded with the form of protest most familiar to them. They organised a strike, occupied the green outside the school gates, notified the press and marched in their hundreds to Trafalgar Square, singing ‘We Shall Overcome’.

Word spread, and the strikers were joined by students from neighbouring schools. Many parents who had been involved in industrial action encouraged

their children to show solidarity and even helped them organise the school picket. Along with other tabloids, *The Sun* gleefully took up their cause, and splashed ‘WE LOVE YOU, SEARLIE!’ and ‘PLEASE DON’T SACK SIR’ over its front pages with soulful photos of Searle like a popstar surrounded by crowds of devoted teenagers. A parent, Mrs Phyllis Samuel, was quoted as saying: ‘He is the only teacher who lives here in the slums and tries to understand the children.’ The protestors, said the *Daily Mirror*, ‘sucked lollipops and swigged lemonade ... But their resolve is as strong as any trade unionist’s’.

After a two-year battle and with the support of the NUT, Searle was reinstated, and went on to become a legendary educationalist, teaching in Mozambique and Grenada as well as east London, and publishing numerous anthologies of children’s poetry.

## Return to Stepney

Researching and working in east London, I had long known of *Stepney Words* as a significant moment of youthful resistance and local pride. Fifty years on, in 2021, with Alan Dein, a journalist and documentarist of the East End who had followed Chris Searle’s story over the years, I initiated a project to bring *Stepney Words* back to Stepney. We held a series of Year 9 workshops with Chris at the school, now renamed Stepney All Saints.

Together, we retraced some of the 1971 walks, recalled the bombsites and, before them, the immigrant tenements and merchant mansions that still tell the global stories of this neighbourhood. Participating too were some of the original Stepney poets, now in their sixties, who told their tale of the writing, the rebellion and its long-term impact on their lives to rapt student audiences. We worked with Sue Mayo from MagicMe, a charity which specialises in intergenerational creative projects, to facilitate conversations between these middle-aged white working-class East Enders and today’s students, most of them from migrant heritages. From these encounters and reflections emerged new poems about how today’s teenagers feel about their neighbourhood.

## New Stepney Words

Chris Searle’s charisma is undiminished after half a century. It’s not difficult to understand his galvanising impact on students. Standing at an imposing height, with an intense gaze and the sonorous voice of a Victorian revivalist preacher, his readings of his students’ work, savouring their plain language, bring out the musicality and dignity of the lines. Working with the head of drama at Stepney All Saints, he made the students aware of how much feeling and force could be brought to their words in performance.

Fifty years later, the *Stepney Words* poets were still brimming with pride at the events of 1971. Jimmy Went described how he had been a sporty kid who

had no interest in English and had never heard the word 'empathy'. Chris's belief in his capacity to write, however, had been transformative, and the strike had left him with a lifelong commitment to standing up for what he believed to be right. It was clear that the revolutionary empathy that Chris had hoped to inspire in his teenage pupils had enabled them both to find their voices and to use them on behalf of others.

For their part, today's Year 9 were riveted by the story of students going on strike in support of a teacher they loved. Conversation quickly moved to the subject of inspirational English teachers, on which they had much to say. In their writing about their neighbourhood, they too articulated a complex range of feelings. One poem expressed changing feelings about a local park following the writer's experience of harassment there. Another was composed from a conversation between the writer and one of the 1971 poets about her memories of growing up in Stepney. Another was written in the voice of a ruined house opposite the school, imagining

the changes it had witnessed across the twentieth century.

As for Chris Searle, he was visibly moved by his warm welcome in the school whose ethos could not be more different from the austere days of 1971. 'I couldn't believe it,' he said. 'There's a progressive leadership, with a headteacher and governing body with profoundly empathetic, humane ideas.' The students and teachers are now predominantly Black and Bengali, and he celebrated their place in East London's tradition of cosmopolitanism.

Among the teachers and governors, the memory of Chris Searle is now regarded with pride. So much so that when the Head Teacher Paul Woods saw the giant painting commemorating the 1971 Stepney school strike made by the local artist and activist Dan Jones, he invited him to display it in the school foyer as a permanent fixture. Now, the first thing you see when you come in through the doors is that image of passion and protest.

**“Today’s Year 9 were riveted by the story of students going on strike in support of a teacher they loved.”**



DAN JONES PAINTING OF MAY 27 1971, WHEN 800 KIDS FROM JOHN CASS SCHOOL, STEPNEY, WENT ON STRIKE WHEN TEACHER, CHRIS SEARLE, WAS SACKED FOR PUBLISHING THEIR POEMS

# ‘Revolutionary Empathy’

Chris Searle, interviewed by Nadia Valman, discusses the pedagogic and political influences that shaped his practice as an English teacher.

## Formative English teachers

I’ve been lucky in that from very early on I had wonderful English teachers. When I failed the 11-plus I went to a secondary modern in Romford and I had a young English teacher who had just come out of teacher training college. He loved language and he filled me with a tremendous pleasure, and inquisitiveness, and just joy about reading and about writing. He explained figurative language to me in ways which I’d never dreamed of, and even though this was a secondary modern he put on plays and I was always in them.

At the age of 13 I passed the 13-plus and I was put into the local grammar school where I was lucky enough to have another wonderful English teacher, Norman Hidden, who later became chair of the Poetry Society, and who gave me terrific self-confidence and a love of poetry.

I went to Leeds University in the early 60s to study English, but I found the kind of teaching there completely contrary to what I’d loved at school. My teachers at school had made the link between ordinary life and language, whereas at university we were told that to be a literary critic you had to adopt a certain code, learn the rules and then use it to unlock the poetry. It was as if poetry was a puzzle and you had to find the key to it, and I found this very disappointing.

## Learning from the Caribbean

I taught in Canada for a couple of years and then I went to the Caribbean. I found an extraordinary language situation there: I was told to teach formal English, but all my students were speaking in their local Creole, which had its own beauty and poetry.

I began to realise more and more that in most situations I found myself in there were at least two languages at work, often more. It reminded of what I’d been told when I was a boy by my Mum and Dad, that there are two ways of speaking: you either spoke Proper or you spoke Common. I felt that the only way to get to grips with language is to find the virtues in both, and that has guided me all through my teaching life – the so-called common language, dialect, creole vernaculars, informal language – that I wanted to affirm, while at the same time extending language resources for my students, and teaching them as wide a spectrum of language as I could.

When I came back from the Caribbean in the late 60s, I did an MA in Education at Exeter University. My teacher there, Marjorie Hourd, who had written *The Education of the Poetic Spirit*, gave me the appetite to want to inspire the young people I taught to write poetry. She always said that children’s poetry needs to be treated with the same kind of respect that you would apply to Wordsworth or Shelley.

## ‘The Poetic Spirit’

When I came to teach in Stepney in 1970, I was very much under her influence. I wanted the students

to write about the world which they knew. Most of them were in lower streams so they were seen as non-academic and shown no respect.

I was interested in critical literacy -- this was before I’d seen it schematised by educationalists like Paulo Freire in *Pedagogy of the Oppressed*. I just wanted to use poetry to make young people aware of the world around them and of what was holding them down, while at the same time stimulating as much empathy as possible for their own class and others who were oppressed -- black communities, the elderly, the down-and-outs -- and of course Stepney was full of them.

I found the students very naturally and very lovingly identified with the people that they lived with in their communities who were having the worst of possible times. A lot of the students came from families where there were very racist ideas and I was constantly trying to undermine that in the classroom through revolutionary empathy.

Sir John Cass School was highly authoritarian. When I showed the board of governors the poems before they were published in *Stepney Words*, the chair of governors stopped me in the corridor and he said: ‘*You know, we have to remember that these are all fallen children: they are all in a state of sin.*’

I was genuinely shocked by that so a couple of days later I went to visit the Bishop of Stepney, Trevor Huddleston, the pioneer anti-apartheid activist and author of *Naught for Your Comfort* – he lived in Commercial Road just round the corner. I said, ‘*We’ve got this little book of poems together by local children: would you take a look at it – I’d like your opinion?*’ A week later I went back and as I walked through the door he looked up at me straight in the eyes and he said, ‘*Christopher! these children are the children of God!*’ He saw the poems as messages. As soon as he said that I knew that what we were doing was the right thing.

## Politics and poetry

After I was sacked I became very involved in left-wing politics, going round the country doing meetings with the NUT. There was a very strong body of young teachers who came out of the 1968 movement who supported educational reform, and who supported me. East London teachers were the most left-wing in the country, campaigning in support of other trade unions and international issues like South Africa and Chile. A number of left-wing teachers were blacklisted, and the public phone box that I used was being tapped!

To Sir John Cass School I was just an overreaching probationary teacher, whom they could get rid of just like that. They didn’t realise that I’d been involved in all kinds of activism in Canada, in the US, in the Caribbean. They didn’t realise that I wasn’t alone, that thousands of young people my age had been on picket lines, had been on demonstrations, had been at Grosvenor Square in 1968: there was a whole generation of young people all over the world that were fighting back.

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# ‘The Power of Young People’s Voices’

**Fateha Begum Chowdhury**, English teacher and Literacy Co-ordinator at Stepney All Saints, reflects on what Chris’s workshop demonstrated about the potential of writing to motivate and engage students.

## Stepping into *Stepney Words*

As an English teacher and Literacy Co-ordinator, I spend a lot of my time in the classroom trying to convince students of the significance of language and expression. I am often met by the sceptical stare of students who believe that I am sincere in my conviction, but have not been entirely converted themselves – perhaps because of the looming assessments that threaten to disrupt their freedom to explore, perhaps because they do not see the classroom as a place for authentic expression.

So when I agreed to take part in the *Stepney Words* project, I was determined to make this an invigorating experience for our students. They had just come out of lockdown, when opportunities were scarce, and I wanted them to feel that they were re-entering a world of self-assertion and opportunity.

## The potential of the project

Watching Chris Searle lead these writing workshops was incredibly refreshing, taking me back to the idealism of my trainee year. His teaching held the promise of educating students purely to draw out their self-expression and to feed their inquisitive nature as human beings. He would guide the students – asking them to focus on a wall or a leaf, for instance – but it was then left entirely to them to describe those objects or moments.

Over the series of workshops, I noticed that our students were becoming increasingly confident with expressing their ideas around identity and self, regardless of their academic abilities. They spent time observing things and writing their immediate thoughts, but were also becoming comfortable with and getting better at editing their work. Rather than seeing this as a tedious task, they appeared to enjoy the process of thinking their ideas through and ruminating over the perfect word to use. What I felt that they really learnt was to have confidence in the power of the way they experience the world and in their own, unsolicited voices – and learning about the impact that students could have on a real teacher’s life also made them more aware of the power of young people’s voices.

## Curriculum constraints

Seeing the positive impact of Chris’s teaching style, and reflecting on my idealistic teaching aspirations as a trainee, I wondered why we, as teachers, don’t have the same impact in our daily teaching as Chris had on our students’ learning that day.

Simply put, it’s the practicalities of time, capacity and safety which get in the way. Typically, we have one hour a day to teach English – not enough time for leisurely strolls through Stepney or hours spent on editing one piece of work. The curriculum does not allow for a gradual crafting of work, but aims to quickly

develop a wide range of key language skills and pump out accurate and judicious pieces to order.

It’s also difficult to be so experimental and free-flowing with a class of thirty students. With only twelve students, Chris was able to sit on the floor in our drama studio and get the students to read out their poems one by one – but this would be difficult with a full class, for which behaviour, space and time have to be taken into consideration – and, when teachers do attempt such things, the effort does not always match the impact.

Taking classes of students out of school also means finding staff to accompany them at the correct student to staff ratio, and filling out a great deal of paperwork. (Chris explained to me that, in the 70s, taking students out of school to visit the local area didn’t require any special paperwork or permission: this is just not the case anymore.)

## Freedom to explore

One way I have aimed to give students a freer experience of writing is by giving students a term-long project to work on in their own time. Whilst teaching Lois Lowry’s *The Giver*, I ask students to read another dystopian book

“Our students were becoming increasingly confident with expressing their ideas around identity and self.”



of their own choice and to write an essay about it – but also to produce a creative response, which could be a short video, a poem or a 3D model representing aspects of the text. This gives them freedom to explore a text of their choice and deal with themes they are interested in, but also shows them that what we learn in class is relevant and can be put to use outside the classroom

### The power of performance

Taking the students to the *Stepney Words* Symposium in the People's Palace at Queen Mary University was an extremely gratifying and humbling experience. Watching them enter the grounds in their best clothes, with their parents at their side, reinforced the significance of giving students different platforms in which to express themselves.

The students excitedly spoke about the fact that they had never performed their work in front of an audience like this. Being asked to perform on the same stage as a group of adults, academics and panellists talking about Stepney's history validated their work and validated their own experiences. This was palpable on the day of the performance. When they had performed in front of their peers in the drama studio, they seemed a bit nervous but also a little amused. Here, there was a newfound solemnity and earnestness when they took the stage, as if they knew the audience were listening, truly listening, to their words and their story.

The students had said as much when they were asked to perform in front of their year group. They were embarrassed and worried that no one would care about what they had written. Their peers weren't strangers,

nor were they adults: they were kids who would take any opportunity to ridicule them. In fact, that's not what had happened: they were celebrated and applauded, and the year group seemed genuinely impressed by what they had heard and seen. This reminded me that not only do we, as teachers, need to give our students a chance to prove themselves, but they, the students, also need to give each other a chance to prove that they can be a supportive unit.

### Lessons for the classroom

The beloved English teachers in my department helped me out on numerous occasions during the year. After each workshop session, we would discuss how we could improve our own pedagogy. These sessions allowed for freedom of writing, whereas in class we tend to scaffold and guide a lot. But we noticed that our students produced more original work when they were given space and simple prompts.

Some of my colleagues and I tested this approach in our classrooms, and I found that taking away scaffolds allowed my students to get their ideas across more clearly because they felt that they had the room to elaborate on their ideas. However, I also found that this was most effective with students who had a concrete understanding of what an essay or effective creative piece should look like.

For other students, removing that scaffold was debilitating because they didn't know where to start. For the most part, this was remedied through some reassurance that they could write whatever they wanted; however, this approach sometimes led to very simplistic work, where the students weren't really challenging themselves or were forgetting the real purpose of the task.

Scaffolds tend to guide students and keep them on task, and they also equip the students with the vocabulary necessary to express themselves coherently. However, they can also make writing rigid and formulaic. What I have found works best is to start off with prescribed scaffolds, then to provide a range of scaffolds for students to choose from, and, finally, towards the end of the unit, to take the scaffolds away entirely to see how autonomous the students can be.

### Writing for an audience

Chris had also made me think about the importance of showcasing students' work in order to encourage them to continue reading and writing. It seems like an obvious thing, but a lot of the time, under the pressure of churning out lessons, we forget to stop and appreciate the work our students have produced. So I've made it a habit to get students to present their work to the class.

During these sessions, not only do they receive praise, but we also discuss their work – and what this has done for my students, particularly my KS4 students, is make them more resilient and welcoming of criticism. They have a thirst to improve and now actually want their work to be chosen to get 'ripped to shreds' – the inside joke with my Year 11 when the visualiser starts coming out!

This light-hearted attitude to criticism can only exist because the sessions also include a healthy dose of encouragement and commendation. And these moments of praise and acknowledgment play a vital role in our students' confidence, sense of value and pursuit of knowledge.

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# ‘Their Voices are Now Heard’

**Angela Hancock**, Chair of Governors at Stepney All Saints, reflects on what *Stepney Words* reveals about the ways in which schools and their Governing Bodies have changed over 50 years.

## The way things were...

In the 1970s, in areas like East London, there had been little of the re-distribution of educational opportunities that has developed since, and schools were very different from the way they are now. I had recently started my first teaching post at Tower Hamlets Girls School (now Mulberry School for Girls) in Stepney, where the pupils were lively and strong-minded.

One day in 1971, I was on playground duty and signalling for the pupils to go in for their afternoon lessons. Getting little response, I tried again – but was informed by the pupils that they were not going back into school as they were going on strike! I summoned more senior colleagues. The response was the same: ‘*We are on strike and are going out of school to march to Sir John Cass to support the pupils and their great English teacher who has been unfairly sacked*’. An action like this was completely unheard of in a school – but it seemed that nothing was going to deflect our pupils from marching off to support their friends and their strike in support of their popular teacher. We watched as they marched out of school and disappeared off down the road.

## The Governors’ view

This school pupil strike was a first and hit the headlines in both the newspapers and the television news. The story of the cause of the strike gradually unfolded. It seemed that the Governors at Cass had disagreed very strongly with Chris Searle and his publication of the pupils’ poems. Their verdict on the poems in March 1971: ‘*The poems were mixed – some worthy of publication – but ought not the children to be encouraged to write lighter than the darker side of life?*’

The Governing Body expressed the opinion that the prime purpose of education was not to make social statements. This opinion conflicted with my values. I wanted to enable as much opportunity as possible for the students I taught, and this meant challenging the social environment in which our pupils were growing up and making them aware that there were opportunities out there for them. Chris had challenged the system – inspired his pupils to write, and to be heard and published. *Stepney Words* was born.

## Listening to the community

The culture of schools and Governing Bodies has changed considerably over the last 50 years. The Governing Body of Cass in the early 1970s was white, male and predominantly from the church hierarchy or City lawyers. Chris was not given the chance to appear or make representation, such was the power of the Governing Body. Later in the 1970s, though, the government tried to make Governing Bodies more representative so that those with a genuine interest in the school could become Governors.

Our Governing Body at Stepney All Saints (formerly Sir John Cass) now has real cultural diversity and works

both to support and to challenge the school. It is still the employer of staff – but it would no longer be possible to take a decision to sack a staff member without a full process and representation. Voices are now listened to and acted on – student voices, staff voices, parent and community voices.

An important example of this was the decision to change the name of the school from Sir John Cass and Redcoat when it became known that Sir John Cass had been a key figure in the Royal African Company involved in the Atlantic Slave Trade in the 17th century. Students, staff and the community were very vocal in their feelings on the need for change. The Governing Body met and decided that the school needed to change its name immediately. References to Sir John Cass were removed within a week and the re-naming process began. Out of real social action, Stepney All Saints was born.

Fifty years on, the school has welcomed Chris back to work with students on a celebration of *Stepney Words*. They too have walked the streets of Stepney – and their voices are now heard in poems that echo those voices of old.

## Two poems about Stepney

by students from Stepney All Saints

*Stepney is controversial  
Foaming at the mouth with rats and dealers,*

*Cheaters, addicts  
People live in secret, concealment*

*Polluted, toxic, a dirty hole  
Factories billow with thick black smoke  
Dark, and summers cold*

*Beneath the negative lies a remarkable place  
Tranquil churchyards  
A single pink cherry blossom tree flaunts its  
Beauty amongst the dull green  
Auburn leaves with their scarlet autumn  
Shine detach themselves from their balding  
Trees,  
Falling, falling, falling.*

**Eliza Sayed**

*A gleeful place covered and splattered  
with people of mixed race  
Golden leaves falling like flakes on the freezing tiny lakes  
Through the dew you can find the true colours of Stepney.  
Yet time goes fast,  
And now the shadows of the past  
are forever memories to last  
I dream of the time when the church bell chimes  
Through the fields of green lime.*

**Farian Zaman**

“Our Governing Body now has real cultural diversity and works both to support and to challenge the school. Voices are now listened to and acted on – student voices, staff voices, parent and community voices.”