



# Collegedunia NCERT Notes

*The Ultimate Class 12 English Core Revision Guide*

Class 12 English Notes Chapter 8 Flamingo Prose: Going Places | Syllabus 2026-27 | New NCERT

## Chapter 8: Going Places

Class 12 English Notes Chapter 8 Going Places by A.R. Barton

Also see for this chapter: [NCERT Solutions](#)

### Why these notes?

*Going Places* by A.R. Barton is the final prose chapter in Flamingo. It is a short story about an English working-class teenager, Sophie, whose head is full of glamorous futures and an imagined intimacy with the Irish footballer Danny Casey. For the Class 12 board paper this lesson is a frequent source of long-answer questions on characterisation (Sophie, Jansie, Geoff, the father), themes (adolescent hero-worship, fantasy vs reality, working-class aspiration), and the famous canal scene. These notes cover every named character, the complete scene-by-scene plot, every theme the examiner expects you to recognise, the narrative techniques Barton uses, and a tight set of likely board questions with model-answer pointers.

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## 1 Introduction: The Lesson at a Glance

*Going Places* is a third-person short story that drifts in and out of Sophie's voice. A teenage girl on the verge of leaving school spins one daydream after another about a glamorous future, owning a boutique, becoming an actress, riding pillion behind her older brother Geoff. Her best friend Jansie, her tired working-class father and her silent mother all pull against the daydreams in different ways. The story's central invention is a meeting with the Irish footballer Danny Casey that Sophie claims happened at a city arcade. The chapter culminates in a long wait under a solitary elm by the canal, where the planned second meeting with Casey does not take place and Sophie's fantasy slowly collapses into resignation. By the end of the lesson, the student should be able to discuss adolescent fantasising as a serious psychological theme, describe each member of the family with one or two textual anchors, and read the canal scene as the chapter's emotional centre.

### 1.1 Author Snapshot

A.R. Barton is a modern English-language writer who lives in Zurich. He writes short fiction in English, and *Going Places* is the story by which he is best known in the Indian school curriculum. Beyond this biographical sketch the NCERT itself supplies, very little is widely known about Barton's other work, which is itself part of why the chapter is interesting: it stands on its own as a tightly written study of adolescence rather than as an excerpt from a longer career.

#### Author at a Glance

- **Name:** A.R. Barton.
- **Lives in:** Zurich, Switzerland.
- **Language:** Writes in English.

- **Genre on display:** Short fiction; coming-of-age realism.
- **Story:** *Going Places*, the closing prose chapter of *Flamingo*.
- **Stated theme (NCERT): Adolescent hero-worship and fantasising.**

## 1.2 Source Text and Setting

The story is set in an unnamed English working-class town in the 1970s. The main locations are Sophie's family kitchen, her shared bedroom with her brother Geoff, the street outside her front door, the high-street shop window of *Royce's*, the arcade where Sophie claims to have met Casey, the United football stadium, the public bus home, and the canal path with its solitary elm tree. The cultural backdrop, biscuit-factory jobs, Mary Quant fashion magazines, Irish footballers at English clubs, Saturday afternoon league matches, fixes the story precisely in a recognisable post-war English town.

### Why the setting matters

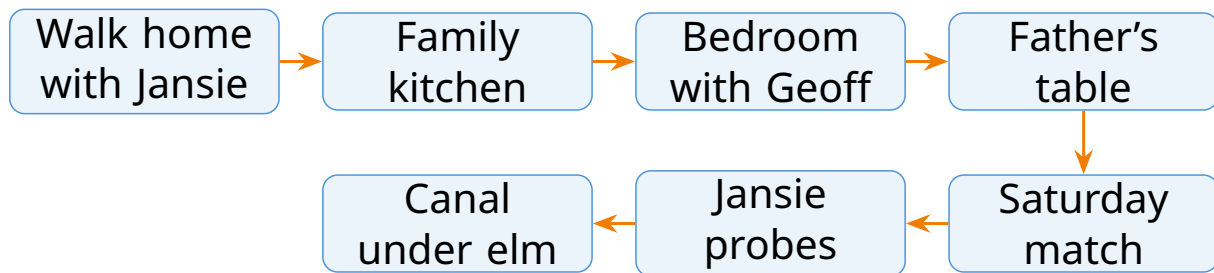
The story works only if the reader feels the smallness of the town. Sophie's daydreams stand out because the world around her is so tightly bounded by the biscuit factory, the small kitchen, the cheap shepherd's pie and the bus rides home. If she lived in a wealthier setting, her boutique and actress fantasies would simply be early career plans. In a working-class English town in the 1970s they are flights of escape, which is what gives the chapter its quiet ache.

## 1.3 Plot Movement in One Glance

Barton does not write to a tight chapter plot. He chains together short, scene-anchored episodes, each one moving Sophie one step deeper into her fantasy and one step closer to the canal-night collapse. The examiner often asks students to track this scene sequence and explain how each scene moves the story.

### Scene chain to remember

The seven core scenes are: **the walk home from school with Jansie** → **the family kitchen, mother at the sink** → **the bedroom with Geoff, the bike, the Casey poster** → **the family table, the father, the wild-stories warning** → **Saturday at the United match, Casey scores** → **Jansie's interrogation a week later** → **the canal wait under the solitary elm**. Memorise this chain: it is the backbone of any summary or long-answer question.



## 1.4 Themes the Examiner Looks For

### Three themes that recur in every board paper

- **Adolescent hero-worship and fantasising:** the NCERT itself states this as the chapter's central theme. Sophie's worship of Danny Casey is a text-book case.
- **Fantasy vs reality:** every fantasy scene in the story is set against a hard external fact (the biscuit factory, the father's snap, Jansie's gossip, Casey's actual stadium goal vs the imagined arcade meeting).
- **Family and friendship as anchors:** Geoff anchors Sophie in tenderness, the father anchors her in scepticism, Jansie anchors her in realism. Together they hold the fantasy in check without quite breaking it.

## 2 The Cast: Character Sketches

*Going Places* is a story of seven named characters. Five of them belong to Sophie's immediate family, one is her best friend, and one is the absent footballer hero. The reader meets each of them through small, precisely chosen details, a turn of the head, an apron's bow, a vest at the kitchen table, rather than through long descriptions. This section walks through every character the examiner expects you to know.

### 2.1 Sophie

Sophie is the protagonist of the story and the centre of every scene. She is a school-leaver, aged about fifteen or sixteen, who lives in a small kitchen-and-bedroom flat above a working-class neighbourhood. She is articulate, imaginative and ambitious, but trapped in a town that offers her, in practical terms, only the local biscuit factory. Her daydreams about owning a boutique, becoming a manager, an actress or a fashion designer are her way of refusing that destiny out loud.

#### Sophie's seven key traits

- **Imaginative:** the boutique, the actress career, the fashion-designer life, the pillion-passenger fantasy with Geoff, the canal meeting with Casey, all

of these are her inventions.

- **Ambitious:** she compares herself to **Mary Quant** and plans the *most amazing shop this city's ever seen*.
- **Articulate:** she does almost all the talking on the walk home from school; her vocabulary (*boutique, manageress, sophisticated*) is one register above Jansie's.
- **Secretive:** she keeps the best of her inventions (the Casey story) for her brother Geoff alone.
- **Affectionate but irritable:** she loves Geoff genuinely, tolerates Jansie, fears her father.
- **Reflective:** at the canal she thinks her way slowly into resignation rather than crying out at once.
- **Hero-worshipping:** Danny Casey occupies a romantic, idealised place in her interior life.

### Quotes to remember about Sophie

*When I leave, I'm going to have a boutique. | I'll be a natural. | I met Danny Casey. | Promise, Geoff, Dad'd murder me. | Here I sit, she said to herself, wishing Danny would come.*

## 2.2 Jansie

Jansie is Sophie's classmate and best friend. The two girls walk home together, link arms in the street, and share the same probable future at the biscuit factory. Jansie is the chapter's realist counterweight to Sophie. She does not have Sophie's daydreams; she does not pretend she does. Her affection for Sophie shows up as worry, the melancholy face, the warning about shop wages, the line that Sophie should be sensible.

### Jansie's four key traits

- **Realistic and sensible:** *they don't pay well for shop work, you know that.*
- **Quietly accepting of the biscuit factory:** she has done the arithmetic Sophie refuses to do.
- **Affectionate but watchful:** she links arms with Sophie, but her face goes melancholy when Sophie talks of acting.
- **Nosey, a known gossip:** Sophie thinks of her as *gawky Jansie* and worries that *the whole neighbourhood would get to know it* if Jansie heard the Casey story.

### Why Barton needs Jansie

A story about Sophie alone would risk reading as silly. Putting Jansie next to her lets Barton hold his sympathy steady: he can be fond of Sophie's imaginative reach while respecting Jansie's grip on the small economic facts of their town.

## 2.3 Geoff

Geoff is Sophie's older brother, an apprentice mechanic. He travels each day to his work at the far side of the city, comes home tired, sits in the next room tinkering with his motorcycle, and speaks very little. For Sophie he is the most important figure in the house: the only family member who listens to her without denouncing.

### Geoff's role in the chapter

- **Silent and self-contained:** *he said little at all, ever, voluntarily. Words had to be prized out of him.*
- **The first audience for Sophie's secrets:** she tells him the Casey story before anyone else.
- **Tactful, not credulous:** his first private verdict (*It's never true*) is honest; his report to the father is neutral.
- **A symbolic escape route:** Sophie places herself behind him on the motorcycle in shining black leathers and a yellow caped dress to public applause. He stands for the world outside the family and the town.
- **Loyal in small ways:** he keeps Sophie's planned canal date a secret from Jansie. Sophie reads this as proof that *some things might be sacred*.

## 2.4 Sophie's Father

Sophie's father is the most physically present figure in the chapter. He is a heavy-bodied working-class man whose presence dominates the family kitchen at the end of the shift. He arrives home grimy and sweat-marked, eats shepherd's pie with his vest on, switches on the television with a grunt, and turns down Sophie's fantasies with the snap of a tired man who has seen too many of them.

### The father's character map

- **Working-class manual labourer:** *his plump face still grimy and sweat-marked from the day.*
- **Physically dominant:** *thick neck, sat down with a grunt, dragged himself round in his chair.*
- **Sceptical and short-fused:** *this another of your wild stories?; you're going to talk yourself into a load of trouble.*
- **Football devotee:** weekly pilgrimage to the United stadium; pub visit af-

ter a win.

- **Quietly affectionate underneath:** *he don't believe you, though he'd like to* (Geoff's reading).

### Common error

Do not call the father cruel. He is short-fused and sceptical, but the chapter shows him as a tired working man whose scolding is also his way of protecting Sophie from the neighbourhood's mockery. Geoff's bedroom line, *he'd like to* (believe her), is the chapter's invitation to read him sympathetically.

## 2.5 Sophie's Mother and Little Derek

The mother is the quietest figure in the chapter. She is introduced through her stooped back at the sink and the delicate-seeming bow of her apron strings. She sighs but does not speak. She has no second income. Barton uses her as the chapter's image of working-class female domesticity, the destiny Sophie does not name but is afraid of repeating.

Little Derek is the youngest child. He sits at the back of his father's chair, makes brief comments (*she thinks money grows on trees*), repeats his football enthusiasm to his mother (*Ireland'll win the World Cup*), and stays out of the major arguments. He is the chapter's quiet onlooker, a child who has already absorbed the family's reading of Sophie's wild stories.

### The mother and Derek in one line each

- **Mother:** a silent, stooped, apron-wearing presence at the sink; Barton's image of working-class female domesticity.
- **Little Derek:** the youngest, mischievous but observant; an early echo of the family's collective scepticism.

## 2.6 Danny Casey

Danny Casey is the absent character around whom Sophie's fantasies turn. He is a young Irish footballer playing for the English club United. He appears in the chapter as a poster on Geoff's bedroom wall, as a stadium figure scoring the second goal in a two-nil United win, and as the imagined freckled, green-eyed boy in Sophie's invented arcade meeting and her planned canal date.

### Casey at a glance

- **Nationality:** Irish. The narrator calls him *the young Irish prodigy*; little Derek says *Ireland'll win the World Cup*.
- **Club: United** (an unnamed top English club).

- **Stadium description:** scores the second goal *by going round the two big defenders on the edge of the penalty area, and beating the hesitant goalkeeper from a dozen yards.*
- **Imagined appearance:** *green eyes, gentle eyes, nose freckled and turns upwards slightly, with teeth with gaps between.*
- **Symbolic role:** the chapter's romantic, distant hero, on whom Sophie hangs her hopes of being known and chosen.

#### Casey: name + nation + club

Remember the three Cs together: **Casey, Country = Ireland, Club = United.** The examiner often asks about the country (because students mix it up with England) and about the club (because students confuse it with a national team).

### 3 Scene-by-Scene Summary

The strongest summary answers walk the examiner through the story scene by scene rather than paragraph by paragraph. The chapter has seven well-marked scenes; learning them in order gives you a clean spine for any 80 to 120 mark question.

#### 3.1 Scene 1: The Walk Home from School

The story opens with Sophie and Jansie walking home from school, arms linked, in the rain. Sophie launches into her plan to own a boutique. When Jansie raises the question of money, Sophie shifts to managing one. When that is questioned too, she shifts to becoming an actress, then to being a fashion designer, *something a bit sophisticated*. Jansie warns her to be sensible about shop wages. Sophie pushes the conversation up the social ladder; Jansie pulls it back to the family budget. The scene ends with Sophie turning in through her open street door, leaving Jansie standing in the rain.

##### How to summarise Scene 1 in one line

*On the rainy walk home, Sophie escalates from boutique to manageress to actress to fashion designer, while Jansie's realism (the biscuit factory, the question of money) pulls quietly in the opposite direction.*

#### 3.2 Scene 2: The Family Kitchen

Sophie steps into the small steamy kitchen. Her mother is stooped over the sink, her apron tied with a delicate-seeming bow, the windows blacked in by evening, the room cluttered with the heavy-breathing father in his vest at the table and the

dirty washing piled in the corner. The father is eating shepherd's pie. Sophie tells the room, *if ever I come into money I'll buy a boutique*, and her mother snaps back, *if you ever come into money you'll buy us a blessed decent house*. Little Derek mocks: *she thinks money grows on trees*. Sophie feels a tightening in her throat and leaves the kitchen to look for Geoff.

### 3.3 Scene 3: The Bedroom with Geoff

Geoff is kneeling on the floor in the next room tinkering with a part of his motorcycle over newspaper. He is three years out of school, an apprentice mechanic who travels to his work at the far side of the city. Sophie watches him with envy: she suspects he has *areas of his life about which she knew nothing*. She imagines herself riding pillion behind him in shining black leathers and a yellow caped dress to applause. Then she tells him: *I met Danny Casey*. Geoff asks *Where?* and answers *It's never true* when she says the arcade. She insists, describes Casey's face (green gentle eyes), and asks him for an autograph that is supposed to take place *next week*. The table-lamp casts an amber glow across the wall and across the row of coloured photographs of *the young Irish prodigy*.

#### The amber-glow image

*The table lamp cast an amber glow across her brother's bedroom wall, and across the large poster of United's first team squad and the row of coloured photographs of the young Irish prodigy.* The amber colour is the chapter's first warm light, and it falls on Geoff's poster of Casey. This is one of Barton's most-tested images.

### 3.4 Scene 4: The Father's Table

Geoff, perhaps to break the silence, announces to the room: *Sophie met Danny Casey*. Sophie wriggles. The father turns his head on his thick neck. His expression is one of disdain. He changes the subject to his own Tom Finney memory: *I once knew a man who had known Tom Finney*. He grimaces when Sophie adds that Casey is *going to buy a shop* and snaps, *This another of your wild stories?* He warns her, aggressively, that *one of these days you're going to talk yourself into a load of trouble*. Geoff tells him how it happened. The father remains unconvinced. The scene ends without anyone in the family endorsing Sophie's claim. Back in the bedroom, Sophie asks Geoff if their father believes her. Geoff answers: *He don't believe you, though he'd like to*.

#### Two lines worth memorising

*This another of your wild stories?* (the father) and *He don't believe you, though he'd like to* (Geoff about the father). Almost every long-answer question about the father quotes one of these.

### 3.5 Scene 5: Saturday at the United Match

The family makes its weekly pilgrimage to the stadium. Sophie, her father and little Derek sit near the goal; Geoff sits higher up with his mates. United win two-nil. Casey scores the second goal, a blend of innocence and Irish genius, going round the two big defenders and beating the hesitant goalkeeper from a dozen yards. Sophie glows with pride. Geoff is ecstatic. On the bus home someone says, *I wish he was an Englishman*. Little Derek tells his mother, *Ireland'll win the World Cup*. The father has gone to the pub to celebrate. This is the only scene in which Sophie sees Casey in person.

### 3.6 Scene 6: Jansie's Interrogation

A week later Jansie corners Sophie. *Your Geoff told our Frank you met Danny Casey*. Sophie is startled. She admits the bare fact, then downgrades the story to *a little thing* when Jansie pushes. She makes Jansie promise to keep it secret, mostly to save herself from her father's reaction. The whole conversation is Sophie managing the leak, not enjoying it. She is annoyed at Geoff for breaking the privacy, even though she is relieved to discover that Geoff did not tell Jansie about the planned canal date. The realisation that some things might still be sacred is the small comfort she carries away.

### 3.7 Scene 7: The Canal under the Solitary Elm

After dark, Sophie walks alone to the canal. The path is lit only by the glare of the lamps from the wharf across the water. There is a wooden bench beneath a solitary elm where lovers sometimes come. She sits down to wait. For a while she imagines Casey appearing out of the shadows. Then the pangs of doubt arrive. She tells herself, sentence by sentence, that he will not come. She thinks her way into resignation slowly. She climbs the crumbling steps to the street. Outside the pub she passes her father's bicycle and is glad he will not be home. As she walks through the arcade she replays in her head the *original* meeting with Casey (the one she has invented), narrated now in the second person. The chapter ends with her replaying Saturday's stadium goal as she walks home: *she saw it all again, last Saturday, saw him ghost past the lumbering defenders*.

#### Common error in summarising Scene 7

Do not write that *Casey did not turn up*. The chapter never agreed that he would turn up. He had not been invited; the meeting was a fantasy. The right way to describe the scene is that **Sophie's fantasy of a meeting collapses into resignation**.

## 4 Themes in Depth

The NCERT itself names the chapter's central theme as **adolescent hero-worship and fantasising**. In a long-answer question the examiner will reward a student who develops this theme in textual detail and connects it to two or three sub-themes the chapter also handles. This section gives you all three at the depth boards expect.

### 4.1 Theme 1: Adolescent Hero-Worship and Fantasising

This is the chapter's headline theme. Hero-worship is the natural adolescent habit of building an imagined private relationship with a public figure. Fantasising is the matching habit of building a desired future without any concrete steps toward it. Barton studies both habits patiently and without mockery. Sophie's worship of Danny Casey gives her an emotional companion in a household where the father is gruff and the mother silent. Her fantasising about boutiques and acting gives her an internal escape from the biscuit-factory script.

#### Five chapter moments that develop the theme

- The opening conversation in the rain (the boutique, the actress, the fashion designer).
- The pillion-passenger fantasy with Geoff (shining black leathers, yellow caped dress, applause).
- The arcade meeting with Casey (told to Geoff, then claimed at the dinner table).
- The replay of the meeting in the second-person tense in the closing canal pages.
- The replay of the Saturday goal in Sophie's head as she walks home from the canal.

### 4.2 Theme 2: Fantasy vs Reality

Every fantasy scene in the story is placed next to a hard external fact. The boutique faces the biscuit factory. The Mary-Quant comparison faces shop wages. The motorcycle pillion ride faces the small steamy kitchen with dirty washing piled in the corner. The arcade meeting faces Geoff's quiet *It's never true*. The canal date faces the empty bench under the solitary elm. The whole chapter is built on this contrast, and the contrast is what gives the story its emotional weight.

### 4.3 Theme 3: Working-Class Aspiration

Sophie belongs to a 1970s English working-class family in a small industrial town. The chapter never labels the class directly; it lets the reader put the indicators together: the biscuit factory destination for school-leavers, the father's grimy sweat-

marked face, the shepherd's-pie dinner, the vest at the kitchen table, the pub on Saturday, the mother's stooped back at the sink, Geoff's apprenticeship, the bus home from football, Sophie's window-shopping at Royce's. Within that world Sophie's aspirations are out of reach but also entirely human. Barton holds his sympathy steady: he never mocks her for wanting more.

#### Why this theme still lands today

The biscuit factory in the story is a stand-in for any narrow economic future a teenager wants to escape. The story remains relevant because the gap between what working-class teenagers can realistically reach and what they imagine for themselves has not gone away.

### 4.4 Theme 4: Family and Friendship as Anchors

Each named character anchors Sophie in a different way. Geoff anchors her in tenderness, the father in scepticism, the mother in silent domesticity, little Derek in mild mockery, Jansie in realism, Casey in romantic distance. The chapter is, among other things, a study of how a teenage girl uses each member of her circle as a different sounding board. The fantasies move between confidants the way smoke moves between rooms.

#### Anchor map for revision

**Geoff:** tender silence | **Father:** tired scepticism | **Mother:** silent domesticity | **Derek:** child's mockery | **Jansie:** realism and gossip | **Casey:** romantic distance.

## 5 Narrative Technique and Language

Barton's craft is quiet and precise. The chapter rewards a student who can name three or four specific techniques and connect each one to a chapter moment. This section gives you the techniques the examiner most often asks about.

### 5.1 Third-Person Narration that Drifts into Sophie's Voice

The chapter is told in the third person, but Barton repeatedly slips into Sophie's interior voice. The most famous slip is at the canal, where the narration drops into the second person (*His eyes are on the same level as your own*). For most of the chapter, however, the slipping is gentler: a sentence will begin in third-person reporting and end in Sophie's thoughts. This technique is called *free indirect style*.

### How to spot free indirect style

A sentence that reports a character's perception without quoting it, while still using a third-person pronoun, is free indirect style. Example: *She was conscious of a vast world out there waiting for her and she knew instinctively that she would feel at home there as in the city which had always been her home.* The vocabulary is Sophie's; the pronoun is the narrator's.

## 5.2 Body Language Instead of Speech

Barton repeatedly uses physical gestures in place of statements: Jansie's melancholy face, Sophie's wriggle, the father's grimace, his thick neck, his grunt, the dragging of himself round in the chair, Sophie's tightening throat, her glare at the ground. The reader is meant to read the body. The technique keeps the writing economical and leaves room for the interior monologue Sophie carries around.

## 5.3 Gentle Irony and Understatement

Barton's tone is sympathetic, never sarcastic. When he calls the family's Saturday football trip a *pilgrimage*, the gentle inflation honours the family's devotion at the same time as it observes the small scale of their devotion. When he describes Sophie's father retreating into the Tom Finney memory, the prose does not editorialise; it lets the deflection speak for itself.

## 5.4 Memorable Figurative Language

### Five expressions worth memorising

- *Words had to be prized out of him like stones out of a ground.* (simile of laborious excavation, applied to Geoff)
- *Sophie felt a tightening in her throat.* (physical sensation as image of suppressed emotion)
- *If he keeps his head on his shoulders.* (idiom of staying sensible, applied to Casey)
- *On Saturday they made their weekly pilgrimage to the United.* (religious-register word for a secular ritual)
- *She saw him ghost past the lumbering defenders.* (verb-as-image; Casey is air, the defenders are weight)

## 5.5 Colloquial Vocabulary (Working with Words)

The NCERT itself flags three colloquialisms: **chuffed** (delighted), **nosey** (inquisitive), **gawky** (awkward, ungainly). The exercise asks students to list ten other everyday colloquial English words.

### Ten colloquial words for the exam

**posh** (smart, upper-class), **knackered** (extremely tired), **cheesed off** (annoyed), **skint** (out of money), **brainy** (intelligent), **snazzy** (stylish), **naff** (in poor taste), **dodgy** (suspicious), **pricey** (expensive), **telly** (television). Pair each with a one-line meaning in your answer.

## 5.6 Present Participles for Simultaneous Action

The *Noticing form* exercise asks the student to find present participles that describe two actions happening at the same time. Barton uses this construction repeatedly: *Sophie said, coming home from school; Jansie, linking arms with her, looked doubtful; Sophie said, staring far down the street; Jansie, knowing they were both earmarked, became melancholy; she turned in through the open street door, leaving Jansie standing in the rain.*

### The pattern in one line

**Main verb (past) + present participle (-ing) clause** = two actions happening at the same time. Barton uses it to compress a scene into one tight sentence with movement.

## 6 Important Quotes Explained

Quotes are the easiest way to lift a long-answer mark. The examiner can almost always award an extra mark for an answer that anchors itself in a specific line. This section lists the chapter's twelve most-quoted lines, with one-line context and one-line interpretation each.

### 6.1 Quotes from Sophie

#### Sophie's headline lines

- *When I leave, I'm going to have a boutique.* **Context:** opening of the story. **Use:** shows Sophie's primary daydream.
- *I'll be a natural.* **Context:** justifying her actress idea. **Use:** shows her self-belief and adolescent over-reach.
- *I met Danny Casey.* **Context:** told to Geoff in the bedroom. **Use:** the chapter's central fantasy in one sentence.
- *Promise, Geoff, Dad'd murder me.* **Context:** asking Geoff to keep the planned canal date a secret. **Use:** shows Sophie's fear of her father and her need for an accomplice.
- *Here I sit, she said to herself, wishing Danny would come.* **Context:** the canal

scene. **Use:** the chapter's most-quoted line of interior monologue.

## 6.2 Quotes from Other Characters

### The supporting cast in their own words

- *Soaf, you really should be sensible. They don't pay well for shop work.* (Jansie) **Use:** shows her realism.
- *It's never true.* (Geoff, on Sophie's Casey claim) **Use:** his honest private verdict.
- *He don't believe you, though he'd like to.* (Geoff, about the father) **Use:** the chapter's most tender summary of the father.
- *This another of your wild stories?* (Father) **Use:** the chapter's harshest summary of Sophie.
- *One of these days you're going to talk yourself into a load of trouble.* (Father) **Use:** scolding as protection.
- *If you ever come into money you'll buy us a blessed decent house.* (Mother) **Use:** shows the family's dissatisfaction with the present home.
- *Ireland'll win the World Cup.* (Little Derek) **Use:** confirms Casey's national team.

## 6.3 Quotes from the Narrator

### Narrator's voice

- *The young Irish prodigy.* **Use:** settles Casey's nationality.
- *Sophie glowed with pride.* **Use:** her response to seeing Casey score.
- *Saw him ghost past the lumbering defenders.* **Use:** closes the chapter on Sophie's only real access to Casey.

### How to pick a quote in the exam

Pick one quote per answer per character you discuss. Quote the line, set its context in one sentence, then interpret it in one sentence. Three sentences per quote is the highest-yield use of exam time.

## 7 Likely Board Questions with Pointers

This section lists the questions most often set on *Going Places* in CBSE board papers and other major schools' exams. Each question comes with three to five short pointers you can expand into a full answer.

## 7.1 Short-answer questions (30 to 40 words)

### Eight short-answer prompts to drill

- **Where were Sophie and Jansie likely to find work after school?** The local biscuit factory; Jansie's *melancholy* face on being *earmarked* for it; Sophie's refusal to even name it.
- **What were the four options Sophie dreamed of?** Boutique, manageress, actress, fashion designer; escalating from possible-but-unlikely to glamorous-and-unlikely.
- **Why did Sophie wriggle at the dinner table?** Geoff's announcement turned her private fantasy into a family-table claim; she feared the father's cross-examination.
- **Did Geoff believe Sophie's Casey story?** No; his honest verdict was *It's never true*; his report to the father was neutral; his closing line admitted he too would have liked to believe it.
- **Did the father believe Sophie?** No; the disdainful look, the deflection into Tom Finney, the snap of *wild stories*, the warning of *a load of trouble*, and Geoff's *he'd like to* all confirm disbelief.
- **Which country did Danny Casey play for?** Ireland; the narrator's *young Irish prodigy*; Derek's *Ireland'll win the World Cup*; the bus-line *I wish he was an Englishman*.
- **Why didn't Sophie want Jansie to know?** Jansie was a known gossip; the news would reach her father; the fantasy was fragile and would collapse under outside curiosity.
- **Which was the only occasion when Sophie saw Casey in person?** The Saturday United match; Casey scored the second goal of a two-nil win; Sophie *glowed with pride* from the goal-end stand.

## 7.2 Long-answer questions (120 to 150 words)

### Six long-answer prompts to drill

- **Differences between Sophie and Jansie.** Imagination vs realism; talker vs listener; refusal vs acceptance of the biscuit factory; secretive vs gossip; aspirational vs practical; affection-through-irritation vs affection-through-worry.
- **Character of Sophie's father.** Working-class breadwinner; physically dominant; sceptical and short-fused; protective in a scolding register; football devotee; nostalgic about Tom Finney; quietly affectionate underneath.
- **Why does Sophie idolise Geoff? What does he symbolise?** He is the only safe listener; he symbolises the world outside the family, a deep interior life, the adulthood she is reaching for, the protective masculinity her

father does not give, and the route out (the motorcycle).

- **Sophie's socio-economic background.** Working-class English family in a small 1970s industrial town: biscuit factory, vest at the kitchen table, shepherd's pie, stooped silent mother, cramped kitchen, no shop money, bus to football, Royce window-shopping.
- **Sophie's dreams and disappointments are all in her mind.** Dreams (boutique, actress, fashion designer, motorcycle ride, arcade meeting, canal date) are interior; reactions are external; the disappointment is interior because the meeting was never agreed; even the consolation (the replayed goal) is internal.
- **Benefits and disadvantages of teenage fantasising.** Benefits: psychological cushion, identity rehearsal, creative seed-bed, emotional company. Disadvantages: collision with reality, social cost, action substituted by dreaming, entrenching a poor self-image. Healthy balance: keep dreaming while taking one small real step.

### 7.3 Value-based and discussion questions

#### Three discussion prompts to be ready for

- Why is it important for teenagers to have a confidant like Geoff? Use Sophie and Geoff as the case.
- Should parents be sceptical of children's wild stories, or supportive? Use Sophie's father as the case.
- What does the canal scene say about the value of patience and resignation? Use Sophie's slow walk into acceptance.

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## 8 Quick Reference Summary

This section is a one-page recap of the chapter. Use it as your last revision page in the half-hour before the exam.

## 8.1 Author, Setting, Theme

### The chapter in three lines

**Author:** A.R. Barton (lives in Zurich, writes in English). **Setting:** a working-class English town in the 1970s; Sophie's home, the United stadium, the canal under the solitary elm. **Theme:** adolescent hero-worship and fantasising, set against working-class adult reality.

## 8.2 Cast in One Line Each

### Seven characters, one line each

- **Sophie:** imaginative, ambitious, secretive working-class teenager.
- **Jansie:** realistic, gossipy classmate; the chapter's counterweight.
- **Geoff:** silent, tender elder brother; symbolic escape route.
- **Father:** tired working man; sceptical of *wild stories*.
- **Mother:** silent, stooped, apron at the sink.
- **Little Derek:** youngest, mischievous, observant.
- **Danny Casey:** young Irish footballer for United; Sophie's romantic distant hero.

## 8.3 Scene Chain

### Seven scenes in order

walk home from school → family kitchen → bedroom with Geoff → father's table → Saturday United match → Jansie's interrogation → canal under the solitary elm.

## 8.4 Five Image-Anchors

### Five visual moments

the small steamy kitchen with dirty washing piled up • the table-lamp amber glow on Geoff's poster of Casey • Casey scoring the second goal at United • Sophie under the solitary elm by the canal • the replayed goal (*ghost past the lumbering defenders*) on the walk home.

## 8.5 Three Most-Tested Quotes

### Memorise these three

- *This another of your wild stories?* (father)
- *He don't believe you, though he'd like to.* (Geoff about the father)
- *Saw him ghost past the lumbering defenders.* (narrator, closing image)

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