

READING GROUP QUESTIONS

SIX BEDROOMS by Tegan Bennett Daylight

Short stories are, perhaps, discussed more than they are read. Do the individual stories of *Six Bedrooms* add up to a novel? Or are they best read as a collection of moments?

Tegan Bennett Daylight believes the short story isn't a warm-up for a novel. It's almost as different from the novel as poetry is. What do you think?

In a Fairfax review, Peter Pierce observed: *One of Daylight's signal achievements is her unerring judgment of how long a story needs to be.* Each story ends with a defining moment. Do you immediately read on to the next story, or is some of the value in a short story the moments of reflection they offer?

Did anyone lead a charmed adolescence without cringeworthy events? Why are most of us never able to forget what we interpret as the humiliations of youth?

Are coming-of-age stories timeless, or will each generation read them in a different way (Y-generation with irony, X with recognition, baby-boomers with sympathy etc)?

The stories of *Six Bedrooms* cover adolescence through the birth of a child, relationship breakdowns and nursing a parent through their death. The circle of life. Does this make them universally relatable?