



TEACHERS' NOTES

RECOMMENDED FOR

Upper primary and lower secondary (years 4 to 8)

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KEY CURRICULUM AREAS

- **Learning areas:** English
- **General capabilities:** Critical and creative thinking, Intercultural understanding, Literacy, Personal and social capability, Ethical understanding
- **Cross-curriculum priorities:** Asia and Australia's engagement with Asia

REASONS FOR STUDYING THIS BOOK

- A wonderful new novel written by first generation Chinese-Australian author Shirley Marr.
- Beautifully showcases the complex and evolving relationship between siblings.
- Demonstrates how powerful story and imagination can be.

THEMES

- The immigration experience
- Honour and responsibility
- Experiences of racism and intolerance
- Mental health, emotions and resilience
- Kindness, tolerance and empathy
- Family and friendships, especially siblings
- Chinese mythology

PREPARED BY

Penguin Random House Australia

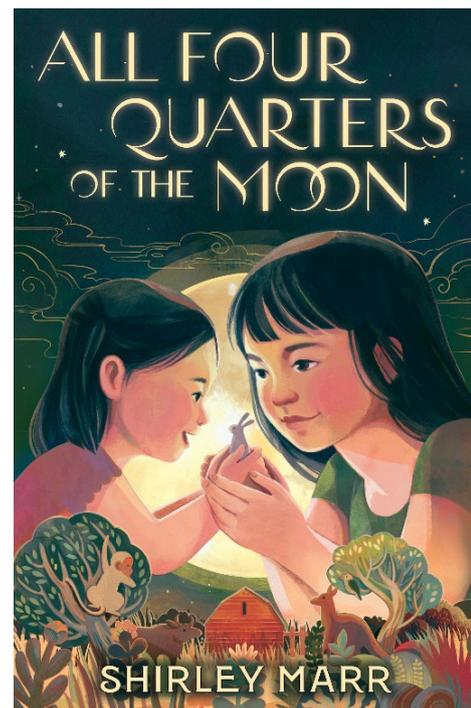
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All Four Quarters of the Moon Shirley Marr

PLOT SUMMARY

Making mooncakes with Ah Ma for the Mid-Autumn Festival was the last day of Peijing's old life. Now, adapting to their new life in Australia, Peijing thinks everything will turn out okay for her family as long as they have each other – but cracks are starting to appear.

Her little sister, Biju, needs Peijing to be the dependable big sister. Ma Ma is no longer herself; Ah Ma keeps forgetting who she is; and Ba Ba, who used to work seven days a week, is adjusting to being a hands-on dad.

How will Peijing cope with the uncertainties of her own little world while shouldering the burden of everyone else? And if Peijing's family are the four quarters of the mooncake, where does she fit in?

'An enchanting, touching, perfectly crafted story that will live in my heart for a very long time. A novel of family, friendship, culture, honour and identity that is both timely and timeless. I laughed and cried so many times, and felt as if my soul and my worldview were both expanding. An instant classic.'
KATE GORDON, author of CBCA award-winning *Aster's Good, Right Things*

ABOUT THE AUTHOR



Shirley Marr is a first-generation Chinese-Australian living in Perth and an author of young adult and children's fiction, including YA novels *Fury* and *Preloved*, and children's novels *Little Jiang*, *A Glasshouse of Stars* and *All Four Quarters of the Moon*.

She describes herself as having a Western mind and an Eastern heart. She likes to write in the space in the middle where they both collide, basing her stories on her own personal experiences of migration and growing up in Australia, along with the folk and fairy tales from her mother.

Arriving in mainland Australia from Christmas Island as a seven-year-old in the 1980s and experiencing the good, the bad and the wonder that comes with culture shock, Shirley has been in love with reading and writing from that early age.

Shirley is a universe full of stars and stories and hopes to share the many other novels that she has inside her.

Find out more about Shirley at shirleymarr.net

AUTHOR'S INSPIRATION

Shirley says:

After writing about the sadness and grief inside of me for *A Glasshouse of Stars*, I wanted to take a fresh look at my own story and find something joyful. What I found was my little sister. I started remembering our childhood and what it was like, those first few years of moving to Australia. We created a paper world and we spent a lot of time immersed inside of it. The stories we

would tell each other were fantastical, exaggerated, parallel stories of the real world often mixed with myth and magic, because it felt easier than talking about real things. While *A Glasshouse of Stars* is a personal journey, *All Four Quarters of the Moon* is a story for two. I invite you into this shared world. I hope you enjoy it!

WRITING STYLE

All Four Quarters of the Moon is written in third person and past tense, a classic fiction style. It also features a scene of Biju narrating stories about Chinese folklore and mythology at the beginning of most chapters.

Questions and activities

- Why do you think the author opted for this interesting way to tell her story? What value do the Biju and Peijing storytelling scenes add to the text?
- What do you think this method adds in terms of our understanding of the characters and even, possibly, ourselves and the world around us?
- How do Biju's stories relate to the Little World that the girls create out of paper? And how do Biju's stories relate to the main story of Peijing and Biju coping with their new life in Australia?
- Every chapter has a story at the beginning up to Chapter 29, then the final four stories don't have one. Why did the author choose to stop the stories at this point in the novel? (Hint: think about what happens to the girls' Little World towards the end of the story, and what it represented about their childhood and growing up.)
- The final chapter of the book is presented as if it is a mix of storytelling and reality. Why did Shirley choose to style the final chapter in this way?
- Research more Chinese folklore and mythology. Share these stories with your peers (try to engage in oral storytelling) and see what other morals and teachings you can uncover. Perhaps you can tell a story from your own cultural background?

PRE-READING ACTIVITIES

- Take a look at the cover of *All Four Quarters of the Moon*. In 25 words or less, have a go at writing a premise as to what you think will happen in the story. Once you finish reading the story, come back to your prediction and see if you managed to guess any of the story beats!
- Make a short profile (this can be in dot points) of the characters presented on the cover. Who do you think they are? What relationship might they have with one another? What do you think their personalities will be like?



KEY STUDY TOPICS

Tradition versus change

The Guo family were very superstitious. There were things forbidden during the festival. Don't point at the moon or the Goddess living there will cut your ear. Don't stare at the moon if you have recently given birth, got married, done a bad deal in business or have too much Yang energy in your body. (pp. 3–4)

The Guos were also a very traditional Chinese family who didn't believe in touching or hugging each other because it wasn't an honourable thing to hug or touch each other. But sometimes, as Peijing discovered, there were cracks in the rules for those who were very young and very old. (p. 4)

But she had never tried to kiss her parents before and they had certainly never tried to kiss her. The Guo family were still very traditional and very Chinese and still held onto that concept of honour, even though they were in Australia now.

Some things were too old to let go of and the new was still unfamiliar, so maybe all they could be right now was stuck in between. Like how Peijing felt, frozen because she couldn't bring herself to open the door; yet she knew she couldn't stay in the car. (p. 66)

'You can always make me a sandwich like everyone else,' replied Peijing.

Ma Ma looked at her with a horrified expression. It was also full of hurt. 'You're not a Westerner, Peijing. You're Chinese.'

'What's wrong with being a Westerner?' Peijing found herself replying. It was later that she realised she had yet to master this new superpower of free speech. 'If you don't want us to be Westerners, why did you bring us to a Western country?' (p. 135)

A key element that is explored within this novel is the friction between tradition and embracing change and, through this experience, developing a hybrid identity incorporating elements of different cultures.

Questions and activities

- Ma Ma is mostly reluctant about her daughters breaking tradition (for instance, eating Western food), but she starts to come around by the end of the novel. Think about it from her perspective, having left behind her family, friends and job, and not speaking the language of the new country. Can you understand why she might have such inertia? List specific examples of her motives.
- *She told herself that Ma Ma cared about her enough to cook her a hot lunch and walk all the way from home and back again. The tragedy was that if she*

didn't learn to appreciate it now, one day she would look back and want to thank Ma Ma, only to find Ma Ma was not there to bring her lunch any more. (p. 126) Peijing comes to empathise with Ma Ma. Can you identify another example where Peijing develops an understanding for her mother? Can you also find examples of moments when Peijing is frustrated with her mother? What do these conflicting but equally valid emotions and moments say about family and love?

- Find instances where we see Ma Ma start to embrace her new lifestyle – for instance, her leaving the house, allowing Peijing to wear Western clothing, promising to come to Biju's next play, signing up for an English language course, etc.
- *It wasn't [Ba Ba's] duty to get involved in the raising of the children.* (p. 25) Initially, Ba Ba spends most of his time working and not spending time with his family – as is the expected custom. Later, we see Ba Ba cooking, spending time with his family, wearing casual clothes instead of suits, and even joining in the girls' imaginative play with the Little World. Document Ba Ba's growth, paying attention to how his deeper involvement in Peijing's and Biju's life affects their relationship. How does he change? How does this change the dynamic of the family?
- At the end, which traditions, customs or rules have the family let go of, and which remain important?
- *'The womenfolk have always been making them as long as I've known,' replied Ah Ma. 'My mother taught me, and her mother taught her. I can even remember my great-great-grandmother making them. It's the same family recipe.'* (pp 6–7) What does the tradition of making and eating mooncakes at Mid-Autumn Festival mean to the Guo family?
- Can you think of examples from your own family of rules, customs, traditions or expectations changing between different generations?
- Share a favourite recipe from your family or culture with the class. What makes this recipe special to you or your family?



Sibling bonds



Peijing had never felt a love for her sister as large as she did in that moment. (p. 38)

...they would be two sisters, then two grown-ups, then two old women who would always carry each other. That they were a storyteller and an artist, a folk story that was just beginning to be told and illustrated in the cosmos. That they were twin stars. One fiery orange and one pale and white. One slightly bigger than the other. Joined by an invisible force. Dancing together. (p. 291)

The bond between Peijing and Biju is strong and endearing. Peijing is a protective, wonderfully caring and empathetic older sister, always there for Biju.

Questions and activities

- How does the bond the sisters share help them transition within their new environment? Do you think Biju is lucky to have Peijing?
- While Peijing is the older, more mature sibling, do you think she still learns from Biju and her storytelling? List attributes that Peijing develops through her bond with Biju. Here are a few possible answers – discuss how Biju teaches Peijing these characteristics:
 - Patience
 - Kindness
 - Living in the moment rather than worrying

Responsibility

[Peijing] feared for what her sister could not fear yet. She worried that she wasn't grateful enough for the opportunity Ba Ba was providing the family. She worried that she was too young to support Ma Ma much. She worried Biju was too little for all of this. Ah Ma maybe too old. (p. 38)

Peijing sighed again. She always seemed to be sighing at one thing or another, carrying the weight of one responsibility or another on her shoulders. (p. 11)

'You just have to let the feelings guide you, Peijing,' said Ah Ma. 'You will never be wrong if you are true to yourself. The world – your parents included – will always tell you to be the best version of yourself. I think that is wrong! What we all should be is our favourite versions of ourselves.' (p. 210–11)

Questions and activities

- Throughout the story, Peijing feels a profound sense of responsibility for her family. Why do you think she feels this way?
- How does she learn to overcome this burden? Can you identify the people who help her overcome this feeling?
- Have you ever experienced a similar overwhelming feeling in your life? Why and how did you work through it?
- What other characters feel a sense of responsibility in the story – for instance, to uphold traditions or to look after the family?

The immigration experience

Since 1945 . . . over 7.5 million people have settled [in Australia] and Australia's overseas-born resident population – estimated to be 28.2 per cent of the population in June 2015 – is considered high compared to most other OECD countries. Permanent migrants enter Australia via one of two distinct programs – the Migration Program for skilled and family migrants or the Humanitarian Program for refugees and those in refugee-like situations. (Source: aph.gov.au)

Different countries, like different people, had different scents. Singapore smelt sweet and humid and slightly rotten, like overripe tropical fruit. Australia smelt dry and dusty and a bit burnt, like something had been on fire for a very long time. Peijing immediately missed her home. She wondered if she was the only one noticing this, or if she just thought too much; felt too strongly. (p. 43).

Some things remained the same. Ba Ba went to work and wore the same easy-care polyester suit and tie and carried the same brown briefcase. Ma Ma stayed at home and cooked and cleaned and at the end of the day became so tired she had to go lie down, even though the change was supposed to help her Yin energy. Ah Ma answered all of Peijing's and Biju's questions, as she was the wisest person they knew, and played with them when Ma Ma went to have her lie-down.

Some things were a little different, like how Ba Ba now worked five days a week instead of almost always seven. And he came home at five o'clock instead of coming home on some days after everyone had gone to bed. But when he was home, the plans he had of spending more time with his family consisted mostly of going into his study and shutting the door.



Some things were very different, like the house they were living in. The five of them no longer had to share a small apartment in Batu Bulan and instead lived in a whole house on Blueberry Street. (p. 45–46)

Not a single space on the walls wasn't covered in some sort of craft. Drying on a wire strung across the classroom were artworks made of sand and leaves and bark glued onto butcher's paper.

Ma Ma had always told her these things were 'dirty' and that education was about letters and numbers on clean sheets of white paper. This classroom was foreign and unsettling and – Peijing wanted to think – wrong. But she couldn't bring herself to believe the last thought. (p. 72)

Questions and activities

- Peijing and Biju experience the move to Australia differently. A key determinant can be attributed to their age, with Peijing having experienced schooling while living in Singapore, but Biju being too young. Place yourself in the girls' shoes. Create a mind map documenting how Peijing and Biju react towards the changes. Try to think of examples within the text. For instance, Peijing has close school friends she leaves behind and experiences culture shock at how different school is in Australia.
- List the differences in the schooling system between Singapore and Australia you can find within the novel. Have a go at also listing the different examples of social etiquette in Chinese and Australian culture you can find within the text. Do some broader research for both and see if you can find more examples.
- Do you know anyone who has migrated to Australia? Write about your own experiences, or interview a family member, friend or someone in your community about their experience of migrating to a new country. Where is the person from? Why did they choose to migrate to Australia? What did they find different – or the same – when they arrived?
- Research prominent Australians who were born in another country, and write a report of their achievements.
- What negative experiences (such as racism or intolerance) do the Guo family have when they move to Australia? (Such as when they visit the store to buy school supplies and the clerk refuses to serve Ma Ma.) What positive experiences (such as Peijing making friends at the party) do they have?
- Research programs and services that are available to new immigrants in your community, such as programs to help with learning English, charities

who help refugees find work or provide food or other resources.

- Do you think there is more help available now than in the 1980s when this book is set? Research what the immigration experience is like today. What else do you think would help new immigrants feel safe, happy and welcome in Australia?

Honour

The Guos were also a very traditional Chinese family who didn't believe in touching or hugging each other because it wasn't an honourable thing to hug or touch each other. But sometimes, as Peijing discovered, there were cracks in the rules for those who were very young and very old. (p. 4)

Being small, Biju did not have a very good grasp of the concept of honour.

Peijing, on the other hand, understood that doing what the teacher asked of her and getting good grades would bring her honour. (p. 67)

Peijing wondered why every single Chinese myth was about honour and why honour was so important anyway. (p. 107)

'But I want you to know that we can still be honourable and still compromise, just like we have all come to make compromises in Australia. And maybe that is a good thing,' continued Ba Ba. 'It is not good to throw yourself headfirst into something and forget your past; but it is not good to hold onto an old concept with two tight hands.'

'I understand,' replied Peijing and, for once, she really honestly felt she did. (p. 322)

Questions and activities

- Research the definition of 'honour'. What does it mean within Singaporean/Chinese culture? Create a short presentation of your findings.
- Look up the Chinese symbol for honour. Have a go at drawing it yourself!
- How does Peijing struggle with the concept of honour in Australia? How do the Guo family learn to reconcile their traditional understanding of honour within a foreign setting?
- What does honour mean to you? Write your own definition and discuss how you try to apply it within your life.

Coming of age

The novel could be described as a 'coming of age' story as Peijing and Biju navigate through their new life in Australia, coming to terms with the differences and choosing when and how to embrace their traditions



and heritage within this new climate. The story is also about Peijing growing up, away from childhood and towards becoming a teenager.

Questions and activities

- What other novels have you read with 'coming of age' themes, or that feature a pivotal time in a young person's life that changes them forever? Some examples include: *Two Wolves* by Tristan Bancks; *The Other Side of Summer* by Emily Gale; *Wonder* by R.J. Palacio; *The Catcher in the Rye* by J.D. Salinger; *The Curious Incident of the Dog in the Night-time* by Mark Haddon; or *To Kill a Mockingbird* by Harper Lee.
- 'Maybe she was slowly outgrowing the Little World too.' (p. 294). This quote is one instance of Peijing's growth, as she finds the Little World is not her only way to find solace anymore. Identify other examples within the novel that also show Peijing's coming of age and growing maturity. Can you relate to any of these experiences yourself?

IMAGERY AND SYMBOLISM

The Little World

For Peijing, the Little World is a form of escapism from the stresses of her life, a 'handmade heaven' (p. 17). It is also a medium for her to channel her creativity and explore her artistic talents.

But the Little World was something familiar. Something safe. Something to escape into. Where minutes could become hours and hours grow into days. Where, in a blink of an eye, ecosystems could grow and flourish and collapse again back into the ocean, and large herds of beasts that only existed in your mind could cross from one continent to another. Where something you made yourself could be your home, even just for a while. (p. 15)

It had started as a small act of defiance when Peijing would draw in the columns of her workbooks when she should be doing homework instead. Just things small enough to be hidden by the side of her hand if Ma Ma walked past. Later she took to cutting them out and hiding them in secret places. (p. 17).

'Do you ever wonder why there are no people in the Little World?' Biju asked.

On any other day, Peijing would have replied with, 'I don't know.'

But on this occasion, she found herself instead saying, 'It's because humans are too complicated.' (p. 139)

After school he would sit with Ah Ma and watch Peijing and Biju work on the Little World until he seemed to understand it as well as they did. (p. 288)

Questions and activities

- Do you have a Little World of your own – a secret world you have created that makes you happy? What would yours look like? Would you also incorporate animals as Peijing and Biju do, or something else? Have a go at drawing or writing about your Little World, making sure to write a brief description explaining what it is and what it does for you. Feel free to also name it something different!
- While the Little World remains largely a secret between Peijing and Biju and devoid of any humans, towards the end of the novel we see Ba Ba and Ma Ma (who mostly watches) participating in the Little World. How is this ironic? How do you think the Little World brings the family closer together?
- The Little World is one mode of art that allows Peijing to heal and find comfort. Art (e.g. writing, reading, music) and being creative is known to be a therapeutic, enlightening experience. Can you identify artistic or creative activities within your own life that help you relax and get your creative juices flowing?

The phases of the moon



Biju pressed her nose against the glass of their bedroom window and stared up at the mid-autumn moon.

'Look! See the real Jade Rabbit on the moon?'

Biju pointed to the marks that made up the ears, the feet, and the mortar and pestle the Jade Rabbit held between his paws. Pounding the elixir of immortality for the Goddess who lived there all by herself. (p. 18-19)

Peijing stared at her fingers, stained orange, and was suddenly hit with a wave of homesickness, but she didn't say anything. This was her home now. She searched the sky for an outline of the moon, but it was way too early. (p. 49)



The moon had become round and full again, but it was not the same mid-autumn moon. Peijing understood that the shadows on the surface were just geography – dried seabeds, mountains, craters and unfortunate pockmarks – but found herself thinking instead of stories. (p. 54)

They both looked up at the faint outline of the moon, visible in the blue sky. And Peijing realised the sky wasn't so scary after all; it was just big because it was full of endless opportunities. (p. 277)

Questions and activities

- Who or what do you think the title – *All Four Quarters of the Moon* – symbolises? Make sure to write a brief explanation as to why you think it represents specific characters, seasons, etc.
- The moon is a recurring theme throughout the story. Do you think it has also played an important part in the cover design and internal design of the book? What evidence can you find of this? Can you find other symbols or themes that are used in a similar way?
- Find examples of Peijing noticing the moon or the sky, and what she observes and how it makes her feel. How do her feelings about the moon and the sky change throughout the story?
- The book is divided into four parts, describing different phases of the moon. How do the part titles relate to developments in the story?

STORYTELLING AND INTERTEXTUALITY

Storytelling is a strong theme within the novel. Stories are woven into the sections before new chapters (Biju's narration), and also help the sisters create the Little World. They are also important to the Guo family's cultural heritage.

The stories in the novel add intertextuality and layers of deeper meaning, connecting the family's emotional responses and actions to their culture and history.

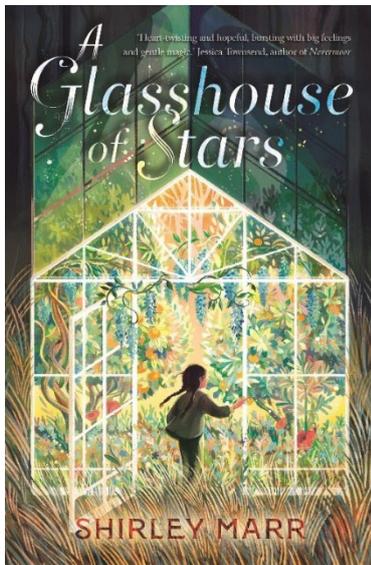
- Why do you think the stories connected to the Guo family are so important to them? How do the stories connect them as a group?
- Do you have traditional stories that are told in your family? Write one down and share it with the class.
- Stories don't have to be connected to culture. Do you perhaps have stories within your family that only your relations know about? How does this make you feel about your family? (For example, do you have any relations who served in the military or perhaps changed your family's fortunes, or any

tales of a family curse, a discovered treasure or a lost fortune?)

- Do you think stories can be powerful? Do you think the way that they are told and passed on can affect their message?
- Can you think of other characters in the novel (apart from the Guo family) who tell stories?
- Are there characters who could have amazing stories that we don't get to hear in this novel? Pick a character and write a brief back story for them. (For example, Miss Lena, or the man who gives Peijing the chocolate bar at the corner store.)
- Research some of the Chinese myths that Biju retells in the novel, and write a list of what stays the same in Biju's version, and what elements she changes. Some of the stories you could look up include:
 - The Jade Rabbit
 - Chang'e – the moon goddess
 - The nian
 - The animals of the Chinese Zodiac
 - The god Pangu and the creation of the world
- Find some other books or films to watch that feature Chinese culture, storytelling and myths, and compare their storytelling methods to *All Four Quarters of the Moon*. Some examples include the recent animated films *Over the Moon* (which features a retelling of the legend of Chang'e), *Wish Dragon*, and *Turning Red*.



FURTHER READING FROM PENGUIN RANDOM HOUSE AUSTRALIA



A Glasshouse of Stars
by Shirley Marr

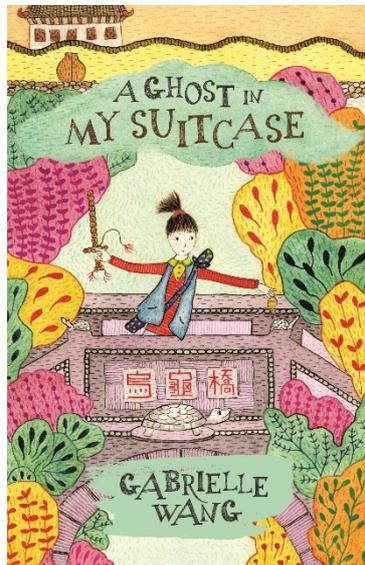
Why this story? Shortlisted for the CBCA Book of the Year – Younger Readers 2022!

Meixing Lim and her family have arrived at the New House in the New Land. Everything is vast and unknown to Meixing – and not in a good way, including the house she names Big Scary. She is embarrassed by her second-hand shoes, has trouble understanding the language at school, and is finding it hard to make friends.

Meixing's only solace is a glasshouse in the garden, which inexplicably holds the sun and the moon and the secrets of her memory and imagination.

When her fragile universe is rocked by tragedy, it will take all of Meixing's resilience and bravery to find her place of belonging in this new world.

[Teachers' notes available.](#)



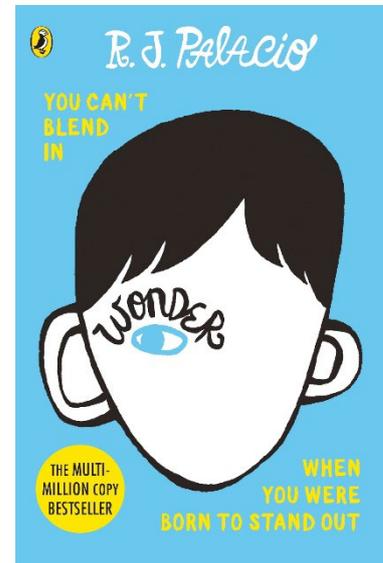
A Ghost in my Suitcase
by Gabrielle Wang

Why this story? Gabrielle Wang is the seventh Australian Children's Laureate.

The flute music stops, and my breath catches in my throat. Silence falls like a veil. Then I hear something – no, I feel it in my chest. 'Steady yourself,' Por Por whispers. 'It's here . . .'

When thirteen-year-old Celeste travels to China to visit her grandmother, she uncovers an incredible family secret. And with this secret comes danger and adventure. If Celeste is to save her family and friends, she must learn to harness her rare and powerful gift . . .

[Teachers' notes available.](#)



Wonder
by R.J. Palacio

Why this story? Read it as another example of starting at a new school and finding new friends.

'My name is August. I won't describe what I look like. Whatever you're thinking, it's probably worse.'

Auggie wants to be an ordinary ten-year-old. He does ordinary things – eating ice cream, playing on his Xbox. He *feels* ordinary – inside. But ordinary kids don't make other ordinary kids run away screaming in playgrounds. Ordinary kids aren't stared at wherever they go.

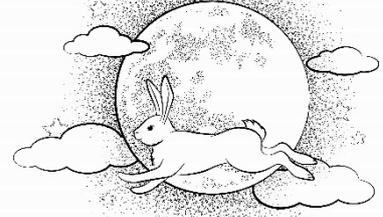
Born with a terrible facial abnormality, Auggie has been home-schooled by his parents his whole life. Now, for the first time, he's being sent to a real school – and he's dreading it. All he wants is to be accepted – but can he convince his new classmates that he's just like them, underneath it all?

[Teachers' notes available.](#)

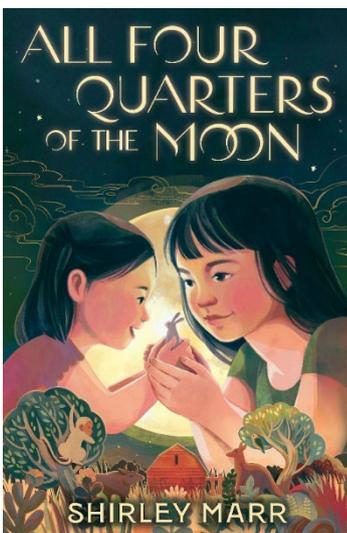


READING GROUP QUESTIONS

There's so much to talk about in this big-hearted story starring sisters and storytellers Peijing and Biju, a lost family finding their way, a Little World made of paper, a Jade Rabbit, and the ever-changing but constant moon . . .



1. Did you ever invent your own world you could escape into, like Peijing and Biju do with their Little World made of paper? What kind of world did you invent and how did you bring it to life? Are there creative activities – such as writing, music, painting, drawing or singing – that help you to relax?
2. What do you think the storytelling scenes at the beginning of each chapter add in terms of our understanding of the characters and even, possibly, ourselves and the world around us?
3. Peijing and Biju eventually stop creating the Little World – have they grown out of it, or do they no longer need its comfort now that their family has found their way? Do you remember toys, activities or hobbies that you grew out of? What were they? How do you feel about them now?
4. The conflict between respecting and upholding tradition versus embracing change is a key element in *All Four Quarters of the Moon*. Can you think of examples from your own family of rules, customs, traditions or expectations that have shifted during times of change or between generations? How can differences be peacefully resolved? How can we develop resilience during these times?
5. The tradition of making mooncakes for the Mid-Autumn Festival has been in Peijing's family for generations, possibly even centuries. What is a favourite recipe or meal that is special to your family, and what makes it special?
6. Shirley says, 'I wanted to take a fresh look at my own story and find something joyful. What I found was my little sister . . . *All Four Quarters of the Moon* is a story for two.' Why is Biju so important to Peijing? What are Peijing's feelings towards Biju at the beginning of the story, and how do they change? What does Peijing learn from her little sister?
7. Peijing feels a profound sense of responsibility for her family. Why do you think she feels this way? How does she learn to overcome this burden? Have you ever experienced a similar overwhelming feeling in your life? How did you work through it?



8. The Guo family take the concept of honour very seriously. How does Peijing struggle with the concept of honour in their new home? How do the Guo family learn to reconcile their traditional understanding of honour in a foreign setting? What does honour mean to you in your own life?
9. Who or what do you think the title – *All Four Quarters of the Moon* – symbolises? What role does the moon play throughout the story, and how do the phases of the moon reflect Peijing's journey?
10. What do you know about Chinese myths, such as the Jade Rabbit and the Moon Goddess, the animals of the Chinese zodiac, or dragons, lions and nians? Have you read any other books or seen films that are retellings of Chinese legends? How did they tell the stories differently to how they are told in *All Four Quarters of the Moon*?

ORDER FORM

TITLE	AUTHOR	ISBN	SCHOOL YEAR	RRP	QTY	TOTAL
All Four Quarters of the Moon	Shirley Marr	9781760899554	4-8	\$16.99		
A Glasshouse of Stars	Shirley Marr	9781760899547	5-9	\$16.99		
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