Readers’ theatre is a style of theatre in which the actors do or do not memorise their lines. In readers’ theatre actors use vocal expression to help the audience understand the story rather than visual storytelling such as sets, costumes and intricate blocking. Readers’ theatre can be used in education as a means of helping students to improve their reading skills. The acting out of dialogue causes readers to work more closely with the text to project and interpret meaning into the reading experience. Consequently, students gain improvement in vocabulary, comprehension and retention. Reading in a small group provides reading role models which also improve reading skills in students. Research has shown that readers’ theatre can improve reading fluency, word choice and comprehension.

In *From children’s literature to readers’ theatre* Elizabeth Poe introduces readers’ theatre and shows how to implement the concept. She demonstrates how readers’ theatre offers teachers/librarians the opportunity to acquaint children and young adults with literature, develop their public-speaking skills and teach teamwork in an entertaining and fun way.

The first half of the book is quite wordy, providing the reader with a background on readers’ theatre and explaining how it can be used in library/teaching settings. The second half of the book is where the ‘how-to’ guide begins. This part provides detailed instruction on how librarians and/or teachers can help children and young adults develop and perform their own readers’ theatre scripts. It also suggests programming ideas that can be adapted for use across different age levels.

Step-by-step guides and examples of how to adapt literature to script and timelines for planning a readers’ theatre experience are covered. There is an annotated bibliography of 100 books included for their readers’ theatre potential, with excerpts from scripts and the passages from which they were adapted.
Poe tries to achieve a balance between the theoretical and the practical, but for busy practitioners the book would not have suffered from the inclusion of more practical ideas. This criticism aside, *From children’s literature to readers’ theatre* would be useful for English teachers and teacher librarians who are seeking a way of making literature more fun. Children’s librarian in public libraries will also gain programme ideas for planning and facilitating readers’ theatre events for holiday programmes.

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