

Sukindi

— LEARNING —

Homework without the hassle

Sukindi is an Australian learning platform that supports Teachers, Parents and Students with an interactive homework app and downloadable resources.



Scan to start your
free 7-day trial

www.sukindi.com.au



Readers' Theatre Year 6

Table of Contents	
Presentation: Readers' Theatre Year 6	
Display: Readers' Theatre Performance Toolkit	
Reference Card: Prepare, Rehearse, Perform	
Activity: Expression Lab Role Cards	
Game: Director's Rehearsal Challenge	
Scripts: Readers' Theatre Collection	
Worksheet 1: Script Detective	
Worksheet 2: Know Your Role	
Worksheet 3: Fluency Mark-Up Lab	
Worksheet 4: Adapt Prose to Script	
Worksheet 5: Write Your Own Scene	
Worksheet 6: Rehearsal Planner & Peer Feedback	
Worksheet 7: Performance Reflection	
Quiz: Readers' Theatre Year 6	
Assessment: Readers' Theatre Performance Portfolio	
Rubric: Readers' Theatre Performance	



READERS' THEATRE PERFORMANCE TOOLKIT



PREPARE

- Read for meaning.
- Highlight your lines.
- Check pronunciation.
- Decide your character's intention.
- Mark pauses, stress and pace.



REHEARSE

- Hold your script steady.
- Look up and connect.
- Listen for every cue.
- Use clear volume and expression.
- Give specific, useful feedback.



PERFORM

- Begin with a calm breath.
- React even when silent.
- Keep the story moving.
- Recover without breaking role.
- Finish together with confidence.

Fluent voices + focused teamwork =
a story the audience can see.

READERS' THEATRE: QUICK REFERENCE

BEFORE YOU READ

1. Understand the scene and its turning point.
2. Identify your character's goal, feeling and relationship.
3. Check unfamiliar words and names.
4. Mark / short pauses, // longer pauses and underline important words.



WHILE YOU REHEARSE

1. Use pace, pitch, tone and volume on purpose.
2. Hold the script below your face and look up often.
3. Listen, react and enter fully on your cue.
4. Practise difficult hand-offs, names and emotional changes.



WHEN YOU PERFORM

1. Project clearly without shouting.
2. Stay in role when another person speaks.
3. If a line is missed, breathe, use context and continue.
4. End in stillness and acknowledge the audience together.



★ What should the audience understand, feel or wonder? ★

EXPRESSION LAB – ROLE CARDS A

Cut out the cards. Perform each line twice, changing only the named voice choices.



WARN

“Keep away from that door.”

Try: slow pace, low pitch, strong stress on “door”.



PERSUADE

“Give me one minute to explain.”

Try: warm tone, steady eye contact, rising inflection.



CONCEAL

“There’s nothing in this box.”

Try: uneven pace, quieter volume, a glance away.



CELEBRATE

“We did it — every clue!”

Try: bright tone, rising pitch, open gesture.



CHALLENGE

“Prove that your plan will work.”

Try: firm tone, still posture, stress “prove”.



REASSURE

“You are not facing this alone.”

Try: calm pace, gentle volume, sincere expression.



EXPRESSION LAB – ROLE CARDS B

A partner names one effective choice and one change that could sharpen the meaning.



BUILD SUSPENSE

“At midnight, the final light went out.”

Try: measured pace, falling pitch, long pause at the end.



USE COMIC TIMING

“Of course I read the instructions ... mostly.”

Try: confident start, pause before “mostly”, small shrug.



CREATE URGENCY

“The bridge is moving – now!”

Try: quick pace, clear articulation, stress “now”.



SHOW AUTHORITY

“The meeting will come to order.”

Try: controlled volume, level pitch, grounded stance.



QUESTION WITH DOUBT

“You are certain this map is current?”

Try: slow the word “certain”, raise one eyebrow, pause.



SHOW RESOLVE

“Then we begin again, together.”

Try: steady pace, stronger final word, united gesture.

DIRECTOR'S REHEARSAL CHALLENGE



HOW TO PLAY

1. Work in a group of 3–6.
2. Place one counter per group at WARM-UP.
3. Roll a die and move.
4. Draw the matching challenge card.
5. Rehearse the challenge for 30 seconds, then perform it.
6. The group earns a star for a clear, purposeful choice.
7. Reach PERFORMANCE READY to finish.



Direct with evidence: name the line, the choice and its effect.

DIRECTOR'S REHEARSAL CHALLENGE — CARDS

Cut apart. Use any suitable two-to-four-line section of your script.



VOICE 1

Mark two pauses and one stressed word. Perform the change.



VOICE 2

Deliver the same line with two contrasting intentions.



VOICE 3

Improve clarity without increasing to a shout.



BODY 1

Add one controlled gesture that reveals meaning.



BODY 2

Improve script position, eye line and stance.



BODY 3

Freeze in a tableau that shows the scene's tension.



ENSEMBLE 1

Practise three cue hand-offs with no gaps.



ENSEMBLE 2

Show active listening during a silent moment.



ENSEMBLE 3

Balance the group so every role can be heard.



WILD CARD 1

Recover smoothly from a deliberately skipped cue.



WILD CARD 2

Perform once too fast, then at a purposeful pace.



WILD CARD 3

Give one specific strength and one actionable next step.



THE CLOCKWORK TEA DEBATE

A Readers' Theatre script for five performers — Page 1 of 2



CAST

NARRATOR, AYA, PIP, BARONESS BRASS, TICK (a talking teapot)

SCENE

Inside the town clock tower. A tea table trembles as the great clock begins to run backwards.

NARRATOR: At precisely four o'clock, the tower bell rang thirteen times.
Every clock in town spun backwards.

AYA: Pip, please tell me you did not polish the reverse lever.

PIP: I polished every lever. The labels were extremely dry.

TICK: [rattling] Tea first. Panic second. That is the civilised order.

BARONESS BRASS: Absolutely not! My parade begins in ten minutes —
or began ten minutes from now. This is impossible.

AYA: The clock is not impossible. It is confused.

PIP: Like a child with fractions?

AYA: More badly confused.

NARRATOR: Aya opened the control panel. Three brass gears shivered.
One tiny spring waved like a frightened antenna.

TICK: I warned the clock about overworking. No one listens to crockery.

BARONESS BRASS: Who caused this?

PIP: [too quickly] Not me.

AYA: That answer arrived before the question finished.

PIP: Fine. I moved one lever. It said "RETURN".

TICK: It returns time, apprentice. It does not return library books.

BARONESS BRASS: Then move it back!

AYA: If we force it, the spring may snap. We need the clock to
remember which way is forward.



THE CLOCKWORK TEA DEBATE

Page 2 of 2



PIP: How does a clock remember?

TICK: Rhythm. Even teapots know that. Tick, tock. Pour, sip.

AYA: Good. We will rebuild the rhythm.
Baroness, ring the hand bell once each second.

BARONESS BRASS: I did not come here to become a metronome.

AYA: Do you want the parade before breakfast?

BARONESS BRASS: [grabbing the bell] One, two, three —

PIP: I will guide the small gear.

TICK: And I shall provide expert supervision.

NARRATOR: Bell by bell, tooth by tooth the gear headed.
The backward hands slowed. The hands they stopped.

AYA: Now, Pip. Move the lever to FORWARD.

PIP: It also says "DO NOT PANIC" underneath.

BARONESS BRASS: A discovery for later!

PIP: [moves lever] Forward!

NARRATOR: The great clock breathed out a warm puff of dust.
The hands jumped ahead and settled on four-oh-five.

TICK: Perfect. We have lost five minutes and gained a useful warning label.

BARONESS BRASS: The parade can wait five minutes.
The town cannot march without tea.

AYA: Pip, what did we learn?

PIP: Read the whole label before improving the machinery.

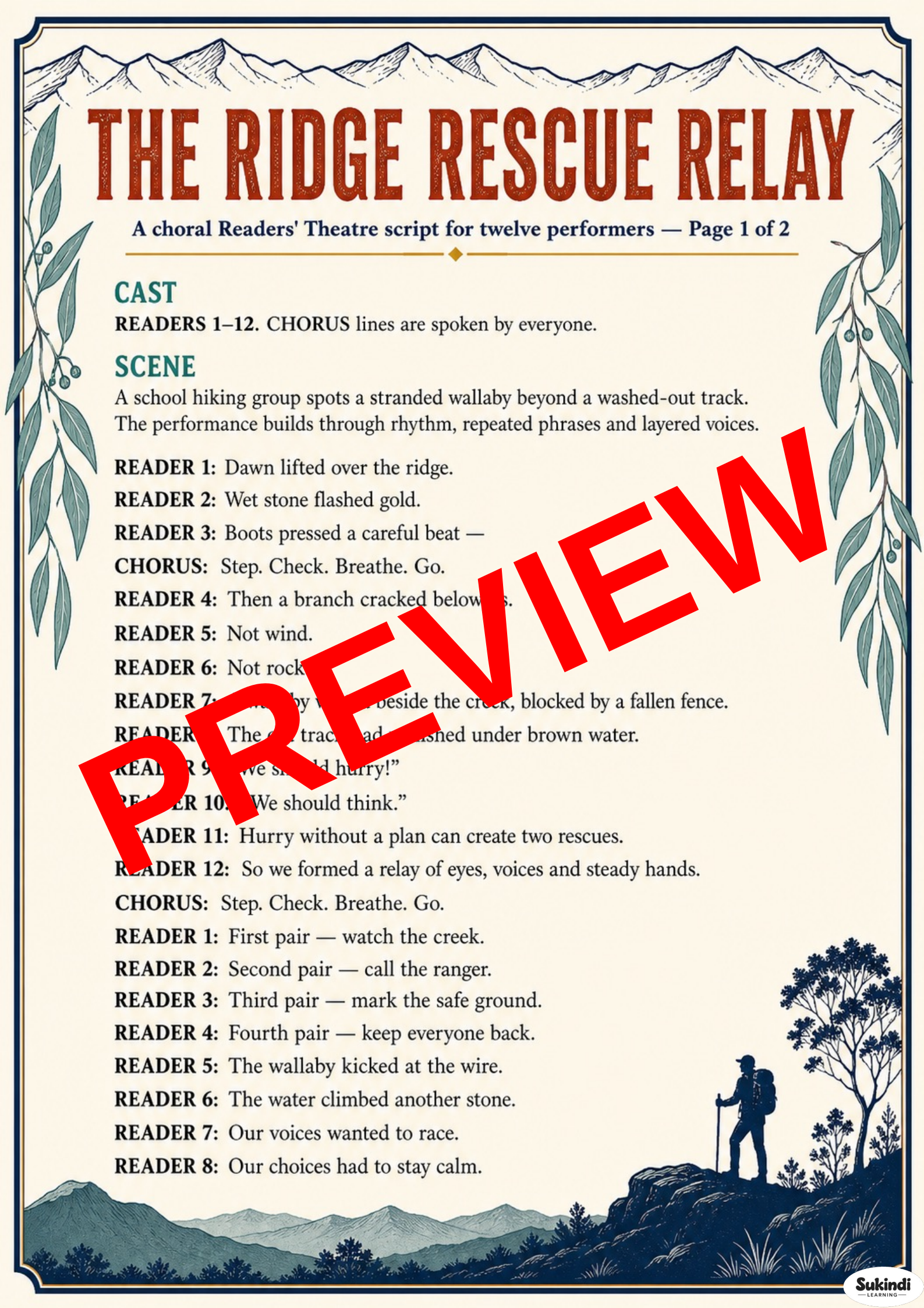
TICK: And listen to the crockery.

ALL: Tea first. Panic second!

PERFORMANCE NOTE

Make the cue hand-offs brisk, but pause after each comic surprise.





THE RIDGE RESCUE RELAY

A choral Readers' Theatre script for twelve performers — Page 1 of 2

CAST

READERS 1–12. CHORUS lines are spoken by everyone.

SCENE

A school hiking group spots a stranded wallaby beyond a washed-out track. The performance builds through rhythm, repeated phrases and layered voices.

READER 1: Dawn lifted over the ridge.

READER 2: Wet stone flashed gold.

READER 3: Boots pressed a careful beat —

CHORUS: Step. Check. Breathe. Go.

READER 4: Then a branch cracked below us.

READER 5: Not wind.

READER 6: Not rock.

READER 7: The wallaby was beside the creek, blocked by a fallen fence.

READER 8: The old track had washed under brown water.

READER 9: "We should hurry!"

READER 10: "We should think."

READER 11: Hurry without a plan can create two rescues.

READER 12: So we formed a relay of eyes, voices and steady hands.

CHORUS: Step. Check. Breathe. Go.

READER 1: First pair — watch the creek.

READER 2: Second pair — call the ranger.

READER 3: Third pair — mark the safe ground.

READER 4: Fourth pair — keep everyone back.

READER 5: The wallaby kicked at the wire.

READER 6: The water climbed another stone.

READER 7: Our voices wanted to race.

READER 8: Our choices had to stay calm.

THE RIDGE RESCUE RELAY

Page 2 of 2

CHORUS: Step. Check. Breathe. Go.

READER 9: The ranger's voice crackled through the phone.

READER 10: "Do not cross the water. Open the side gate from the upper path."

READER 11: The path was narrow.

READER 12: The wind was sharp.

READERS 1-4: We watched the creek.

READERS 5-8: We watched the wallaby.

READERS 9-12: We watched one another.

READER 1: At the gate, the latch held fast.

READER 2: Push.

READER 3: Lift.

READER 4: Turn.

CHORUS: Step. Check. Breathe. Go.

READER 5: The path was steep.

READER 6: The gate swung wide.

READER 7: In the next second, nothing moved.

READER 8: Then the wallaby bounded uphill —

READER 9: over stone,

READER 10: under branch,

READER 11: into sunlight,

READER 12: and away.

CHORUS: We did not race the ridge. / We read it. //
We did not work alone. / We relayed what we knew.

ALL: Step. Check. Breathe. Go.

PERFORMANCE NOTE

Begin quietly. Build volume through the repeated chorus, then finish the final line in calm unison.





THE WATERHOLE AT MIDNIGHT



A narrated Readers' Theatre script for nine performers — Page 1 of 2

CAST

NARRATOR 1, NARRATOR 2, NARRATOR 3, WATTLEBIRD, WALLABY, ECHIDNA, GOANNA, FROG, MOON

SCENE

A hot night near a shrinking waterhole. The animals hear a strange tapping beneath the ground.

NARRATOR 1: At midnight, the waterhole was no wider than the Moon's reflection.

MOON: [dryly] And even my reflection looked thirsty.

WATTLEBIRD: Tap. Tap. Tap. Did anyone else hear that?

FROG: I heard it first. I chose not to mention it because mysterious tapping is rarely helpful.

NARRATOR 2: The sound came again — from beneath a sheet of bark near the old channel.

WALLABY: I could be mistaken.

GOANNA: Too regular.

ECHIDNA: Could be a root shifting.

FROG: Roots do not usually keep time.

NARRATOR 3: Wattlebird lifted the bark. A thin wooden peg bounced in a cracked pipe.

WATTLEBIRD: A pipe? Out here?

GOANNA: The station's old rain tank fed this channel years ago.

WALLABY: If water is trapped behind that peg, we can release it.

ECHIDNA: Or we can release a flood onto our feet.

MOON: At last, someone is asking a sensible question.

FROG: I volunteer to supervise from a higher rock.

NARRATOR 1: The animals listened again. Behind the pipe came a low, patient gurgle.

WATTLEBIRD: Water.

GOANNA: Then we make a safe channel before we touch the peg.

THE WATERHOLE AT MIDNIGHT

Page 2 of 2

NARRATOR 2: Wallaby cleared loose branches. Echidna pressed the soil firm. Goanna traced a winding path to the waterhole.

FROG: I tested the route with one highly qualified hop.

MOON: Heroic.

NARRATOR 3: Wattlebird wrapped a vine around the peg.

WATTLEBIRD: On three. One —

WALLABY: Wait! Where will everyone stand?

GOANNA: Behind the ridge. Good catch.

ECHIDNA: A plan is only safe when everyone understands it.

NARRATOR 1: They moved into place.

ALL ANIMALS: One. Two. Three!

WATTLEBIRD: Pull!

NARRATOR 2: The peg jumped free. A silver thread of water ran through the channel.

FROG: That's not a flow. It is barely a determined puddle.

NARRATOR 3: But the thread became a ribbon, and the waterhole widened.

WALLABY: We found water!

GOANNA: We found an old system and used it carefully.

ECHIDNA: That is the more accurate ending.

MOON: The waterhole widened. My reflection has room for both cheeks again.

FROG: Then let the record show: I was never worried.

WATTLEBIRD: Your rock was the highest one here.

FROG: Excellent supervision requires perspective.

ALL: Listen. Plan. Work together.

PERFORMANCE NOTE

Use three distinct narrator voices and hold the long pause before the water begins to flow.



WORKSHEET 1: SCRIPT DETECTIVE



Page 1 of 2 — Read the extract, then justify each answer with evidence.

Name: _____

Date: _____

NARRATOR: [quietly] The hall clock struck nine. //

MIA: (gripping the envelope) We are out of time.

JAI: Then stop staring at it / and open it.

MIA: I promised I would wait.

NARRATOR: A key scraped in the lock.

JAI: [whispering] Someone is coming.

1. Circle two stage directions. What does each direction tell a performer to do?

2. Who provides information on characters that they may not say aloud?

3. What is the difference between / and // in this extract?

4. Underline one word Jai could stress in his first line. Explain the effect.

5. What can you infer about Mia's conflict? Use one detail from the extract.





WORKSHEET 1: SCRIPT DETECTIVE



Page 1 of 2 — Read the extract, then justify each answer with evidence.

Name: **ANSWERS**

Date: _____

NARRATOR: [quietly] The hall clock struck nine. //

MIA: (gripping the envelope) We are out of time.

JAI: Then stop staring at it / and open it.

MIA: I promised I would wait.

NARRATOR: A key scraped in the lock.

JAI: [whispering] Someone is coming.

1. Circle two stage directions. What does each direction tell a performer to do?
[quietly] tells the narrator to soften the voice. (gripping the envelope) tells Mia to hold it tightly and show tension. [whispering] is also acceptable.
2. Who provides information on characters that they may not say aloud?
The narrator.
3. What is the difference between / and // in this extract?
A single / shows a short pause; // shows a longer pause.
4. Underline one word Jai could stress in his first line. Explain the effect.
Suggested: stress "open" to emphasise urgent action, or "stop" to challenge Mia's delay.
5. What can you infer about Mia's conflict? Use one detail from the extract.
Mia is torn between keeping a promise to wait and acting before time runs out; she says both "We are out of time" and "I promised I would wait."



WORKSHEET 1: SCRIPT DETECTIVE

Page 2 of 2 — Track cues, purpose and performance choices.

Name: _____

Date: _____

A. MATCH THE FEATURE

Draw lines to match.

character label
dialogue
stage direction
narration
scene note

tells who is speaking
words spoken by a character
brief performance instruction
information that connects action and context
setting or situation before the scene begins

B. CUE CHAIN

Number these events 1–4.

- ___ Jai warns that someone is coming.
- ___ The hall clock strikes nine.
- ___ Mia says she has to go to work.
- ___ A key scratches in the lock.

C. DIRECTOR'S DECISION

Choose the strongest option and explain why.

Mia's line "I promised I would wait." should be delivered with:

- A. cheerful speed B. uncertain, quieter resolve C. a triumphant shout D. bored monotone

Why? _____

D. REWRITE FOR PERFORMANCE

Add one stage direction and one pause mark to:

"We need to leave before the lights return."



WORKSHEET 1: SCRIPT DETECTIVE

Page 2 of 2 — Track cues, purpose and performance choices.

Name: ANSWERS Date: _____

A. MATCH THE FEATURE

Draw lines to match.

character label	→	tells who is speaking
dialogue	→	words spoken by a character
stage direction	→	brief performance instruction
narration	→	information that connects action and context
scene note	→	setting or situation before the scene begins

B. CUE CHAIN

Number these events 1–4.

- 4 Jai warns that someone is coming.
1 The hall clock strikes nine.
2 Mia says she has to go to work.
3 A key scratches in the lock.

C. DIRECTOR'S DECISION

Choose the strongest option and explain why.

Mia's line "I promised I would wait." should be delivered with:

- A. cheerful speed B. uncertain, quieter resolve C. a triumphant shout D. bored monotone

Why? It shows Mia's conflict between her promise and the urgent situation.

D. REWRITE FOR PERFORMANCE

Add one stage direction and one pause mark to:

"We need to leave before the lights return."

[urgently] We need to leave / before the lights return.





WORKSHEET 2: KNOW YOUR ROLE

Page 1 of 2 — Build a character from evidence, intention and relationships.



Name: _____

Script: _____

Role: _____

1 What does your character want most in this scene?

2 What obstacle or pressure stands in the way?

3 Copy one line that reveals your character's attitude or emotion.

4 What changes your character from the beginning to the end?

5 Choose three precise adjectives for the character. For each one, note the evidence.

ADJECTIVE	TEXTUAL EVIDENCE



Strong character choices begin with the text, not a random voice.

WORKSHEET 2: KNOW YOUR ROLE

Page 2 of 2 — Turn analysis into performance choices.

Name: _____

Role: _____

CHOICE	MY PLAN	EVIDENCE / EFFECT
pitch		
pace		
volume		
tone		
facial expression		
gesture or stance		
pauses and silences		

1. Which relationship matters most to your role? How will you show it while listening?

2. Identify one line that needs a clear change in voice or body. Explain why.

3. Personal rehearsal goal: During the next run, I will ...

WORKSHEET 3: FLUENCY MARK-UP LAB

Page 1 of 2 — Mark the script so your voice makes the meaning clear.

Name: _____

Date: _____

LEGEND

/ short pause

// long pause

underline = stress

↑ pitch rises

↓ pitch falls

SCRIPT

NARRATOR: The signal light blinked once, then disappeared behind the fog.

LEO: If the boat cannot see us, it will pass the inlet.

SANA: Wait. The bell on the jetty still works.

LEO: In this wind?

SANA: We only need it to call once.

NARRATOR: Together they pull the rope. The bell answered across the water.

TASKS

1. Add two short pauses and one long pause.
2. Underline four words that deserve stress.
3. Add one rising-pitch and one falling-pitch mark.
4. Write an intention beside each character's first line.

5. Explain how your marks help the audience follow the problem and solution.

WORKSHEET 3: FLUENCY MARK-UP LAB

Page 1 of 2 — Mark the script so your voice makes the meaning clear.

Name: ANSWERS

Date: _____

LEGEND

/ short pause

// long pause

underline = stress

↑ pitch rises

↓ pitch falls

SCRIPT

NARRATOR: The signal light blinked once, / then disappeared // behind the fog. ↓

LEO: [warn] If the boat cannot see us, / it will pass the inlet.

SANA: [realise] Wait. ↑ // The bell on the jetty still works.

LEO: [doubt] In this wind? ↑

SANA: [resolve] I've only seen you carry once. ↓

NARRATOR: Together, / they pulled the rope. // The bell answered across the water.

TASKS

1. Add two short pauses and one long pause.
2. Underline four words that deserve stress.
3. Add one rising-pitch and one falling-pitch mark.
4. Write an intention beside each character's first line.

5. Explain how your marks help the audience follow the problem and solution.

The pauses separate new information, the stressed words highlight the danger and solution, and the pitch changes show doubt becoming resolve.

WORKSHEET 3: FLUENCY MARK-UP LAB

Page 2 of 2 — Diagnose a rehearsal and prescribe a stronger choice.

Name: _____

Date: _____

For each rehearsal problem, explain the effect and prescribe a precise change.

A. Every line is delivered at the same fast pace.

WHAT IS THE EFFECT?	WHAT SHOULD CHANGE?

B. A performer shouts to create projection.

WHAT IS THE EFFECT?	WHAT SHOULD CHANGE?

C. There is a long gap before every cue.

WHAT IS THE EFFECT?	WHAT SHOULD CHANGE?

D. Silent performers read ahead and stop reacting.

WHAT IS THE EFFECT?	WHAT SHOULD CHANGE?

REHEARSAL PRESCRIPTION

Choose one two-line exchange from your script. Write a rehearsal prescription using at least three of these terms: articulation, pace, pause, stress, pitch, tone, projection, cue, gesture

WORKSHEET 3: FLUENCY MARK-UP LAB

Page 2 of 2 — Diagnose a rehearsal and prescribe a stronger choice.

Name: ANSWERS

Date: _____

For each rehearsal problem, explain the effect and prescribe a precise change.

A. Every line is delivered at the same fast pace.

WHAT IS THE EFFECT?	WHAT SHOULD CHANGE?
Meaning becomes rushed and important moments are lost.	Vary pace; slow at key information and add purposeful pauses.

B. A performer shouts to create projection.

WHAT IS THE EFFECT?	WHAT SHOULD CHANGE?
The voice sounds strained and may lose clarity.	Use supported breath, clear articulation and room-appropriate volume.

C. There is a long gap before every cue.

WHAT IS THE EFFECT?	WHAT SHOULD CHANGE?
Energy drops and the scene feels disconnected.	Listen for the final words of each cue and enter promptly.

D. Silent performers read ahead and stop reacting.

WHAT IS THE EFFECT?	WHAT SHOULD CHANGE?
Relationships and tension disappear for the audience.	Look up, listen and react in role even while silent.

REHEARSAL PRESCRIPTION

Choose one two-line exchange from your script. Write a rehearsal prescription using at least three of these terms: articulation, pace, pause, stress, pitch, tone, projection, cue, gesture

Articulate the warning clearly, pause before the final phrase, stress the danger word, lower pitch and enter immediately on the cue.

WORKSHEET 4: ADAPT PROSE TO SCRIPT

Page 1 of 2 — Select, transform and perform.

Name: _____

Date: _____

The library lights flickered as Noor reached the final shelf. A small metal box rested behind the atlas. "That was not here yesterday," she said. Ben stepped closer but did not touch it. He could hear a faint ticking. "We should tell Ms Hall," he whispered. Noor shook her head. The lid had begun to lift by itself. From inside came a folded note and the smell of rain.

1. Circle the spoken dialogue.
2. Underline action or description that the audience still needs.
3. Cross out one detail that could be trimmed without confusing the scene.
4. List the cast and decide who will narrate.
5. Rewrite the prose as a short script. Include character labels, narration and at least two stage directions.

Cas

WORKSHEET 4: ADAPT PROSE TO SCRIPT

Page 1 of 2 — Select, transform and perform.

Name: ANSWERS

Date: _____

The library lights flickered as Noor reached the ~~final~~ shelf. A small metal box rested behind the atlas. "That was not here yesterday," she said. Ben stepped closer but did not touch it. He could hear a faint ticking. "We should tell Ms Hall," he whispered. Noor shook her head. The lid had begun to lift by itself. From inside came a folded note and the smell of rain.

1. Circle the spoken dialogue.
2. Underline action or description that the audience still needs.
3. Cross out one detail that could be trimmed without confusing the scene.
4. List the cast and decide who will narrate.
5. Rewrite the prose as a short script. Include character labels, narration and at least two stage directions.

Cast: NARRATOR, NOOR, BEN

NARRATOR: The library lights flickered as Noor reached the final shelf. Behind the atlas sat a small metal box.

NOOR: [surprised] That was not here yesterday.

NARRATOR: Ben stepped closer. A faint ticking came from the box.

BEN: [whispering] We should tell Ms Hall.

NOOR: [shakes her head] Wait.

NARRATOR: The lid began to lift by itself. Inside was a folded note — and the smell of rain.

WORKSHEET 4: ADAPT PROSE TO SCRIPT

Page 2 of 2 — Balance roles and shape the turning point.

Name: _____ Date: _____

PROSE

The last bus waited at the empty stop. Tahlia held the lost backpack while Marco checked the timetable for the third time. "The owner might be on the bus," he said. The driver opened the door and glanced at the clock. Tahlia noticed a competition badge on the bag. "Eastside Stadium," she read. The bus was travelling in the opposite direction. The doors began to close.

1 State the scene's problem and turning point.

2 Plan four roles: Narrator, Tahlia, Marco and Driver.

3 Add one line for the Driver that raises the pressure.

4 Convert the prose into a balanced script of 10–14 lines.

5 Mark one pause, one stressed line and one change direction.

Problem: _____

Turning point: _____

PREVIEW

WORKSHEET 4: ADAPT PROSE TO SCRIPT

Page 2 of 2 — Balance roles and shape the turning point.

Name: ANSWERS Date: _____

PROSE

The last bus waited at the empty stop. Tahlia held the lost backpack while Marco checked the timetable for the third time. "The owner might be on the bus," he said. The driver opened the door and glanced at the clock. Tahlia noticed a competition badge on the bag. "Eastside Stadium," she read. The bus was travelling in the opposite direction. The doors began to close.

1 State the scene's problem and turning point.

2 Plan four roles: Narrator, Tahlia, Marco and Driver.

3 Add one line for the Driver that raises the pressure.

4 Convert the prose into a balanced script of 10–14 lines.

5 Mark on the case, or stressed, and one change direction.

Problem: Tahlia and Marco must return a lost bag, but their bus is already full and leave in the wrong direction.

Turning point: Tahlia reads the Eastside Stadium badge and realises the bus cannot take them to the owner.

NARRATOR: The last bus waited at the empty stop.

TAHLIA: [holding up the bag] The owner might be on board.

MARCO: The timetable says this is our final bus.

DRIVER: [checks clock] Doors closing in ten seconds.

NARRATOR: Tahlia noticed a badge on the backpack.

TAHLIA: Eastside Stadium. // This bus goes west.

MARCO: Then we cannot just carry it away.

DRIVER: Decide now, please.

TAHLIA: We will hand it to the station office.

MARCO: I will photograph the badge for the lost-property report.

NARRATOR: They stepped back as the doors closed.

TAHLIA: We missed the bus / but chose the right direction.

WORKSHEET 5: WRITE YOUR OWN SCENE

Page 1 of 3 — Plan a scene with purpose and pressure.

Name: _____ Group: _____

Working title

Audience and purpose

Setting and time

The problem or conflict

What changes by the end?

Why must the characters act now?

CAST PLANNER

ROLE	GOAL	RELATIONSHIP	VOICE / BODY IDEA

STORY BEATS

1. Opening image

2. First disruption

3. Pressure increases

4. Turning point

5. Ending change

WORKSHEET 5: WRITE YOUR OWN SCENE

Page 2 of 3 — Draft for voices, not just for the page.

Name: _____

Title: _____

Use character labels • balance speaking roles • keep narration purposeful • add stage directions only when useful • create clear cue hand-offs

Where
should the
audience
pause or
laugh?

1. ROLE: _____
2. ROLE: _____
3. ROLE: _____
4. ROLE: _____
5. ROLE: _____

Which
word
carries
the turning
point?

6. ROLE: _____
7. ROLE: _____
8. ROLE: _____
9. ROLE: _____
10. ROLE: _____

Can every
role be
heard?

11. ROLE: _____
12. ROLE: _____
13. ROLE: _____
14. ROLE: _____
15. ROLE: _____

Does the
narrator
move the
action?

16. ROLE: _____
17. ROLE: _____
18. ROLE: _____

WORKSHEET 5: WRITE YOUR OWN SCENE

Page 3 of 3 — Revise, rehearse and strengthen.

Name: _____

Title: _____

CRITERION	YES	NOT YET	EVIDENCE / CHANGE
The scene has a clear problem and turning point.			
Every line reveals character or moves the action.			
Narration is concise and necessary.			
Speaking time is reasonably balanced.			
Stage directions are playable and useful.			
Pace, pause and stress marks support meaning.			
The ending shows a change or decision.			
Australian spelling and punctuation are correct.			

BEST LINE AND WHY IT WORKS

ONE SECTION TO REHEARSE AGAIN

OUR NEXT PRECISE CHANGE

WORKSHEET 6: REHEARSAL PLANNER

Plan a focused rehearsal instead of simply reading the script again.

Group: _____ Script: _____ Date: _____

PERFORMER	ROLE	PERSONAL GOAL	CUE TO WATCH

ROUND 1 — MEANING AND CUES

Focus section: _____

Success evidence: _____

Change for next run: _____

ROUND 2 — VOICE AND BODY

Focus section: _____

Success evidence: _____

Change for next run: _____

ROUND 3 — COMPLETE PERFORMANCE

Focus section: _____

Success evidence: _____

Change for next run: _____

One targeted rerun is more useful than three unfocused run-throughs.

WORKSHEET 6: PEER FEEDBACK

Be specific, kind, evidence-based and actionable.

Feedback for: _____

Observer: _____

FOCUS	CONSISTENT	DEVELOPING	NEXT FOCUS
clear articulation and projection			
purposeful pace, pause and stress			
believable voice and body choices			
accurate cues and fluent hand-offs			
active listening and ensemble support			
recovery while staying in role			

A choice that made the meaning clear was ...

I noticed this object / element ...

The audience would understand / feel ... because ...

One actionable next step is ...

Try the line again by ...

WORKSHEET 7: PERFORMANCE REFLECTION

Page 1 of 2 — Reflect on preparation and contribution.

Name: _____ Role: _____ Script: _____

1. What preparation choice helped you most? Explain its effect.

2. Describe one line or moment that improved across rehearsals.

3. How did you support accurate cues and ensure the flow?

4. What feedback did you apply? What changed?

5. How did you contribute when you were not speaking?

PREVIEW

WORKSHEET 7: PERFORMANCE REFLECTION

Page 2 of 2 — Evaluate the performance and set a goal.

Name: _____

Date: _____

1. Which voice choice best communicated your character's intention?

2. Where did pace, pause or stress sharpen the meaning?

3. How well did your group recover from an unexpected moment?

4. What would you change if you performed this scene again?

5. Personal goal: In my next spoken performance, I will ...

SELF-RATING					
Preparation	1	2	3	4	5
Fluency	1	2	3	4	5
Characterisation	1	2	3	4	5
Ensemble	1	2	3	4	5

ASSESSMENT: READERS' THEATRE PERFORMANCE PORTFOLIO

Page 1 of 2 — Performance evidence

Name: _____ Group: _____ Script: _____

In a group, prepare and perform a 3–5 minute Readers' Theatre scene.
Your performance must show purposeful voice choices, fluent cue hand-offs,
active listening and a professional recovery strategy.
Submit this evidence page and your reflection.

SUCCESS REQUIREMENTS

- ☐ script is annotated for pauses, stress and intention
- ☐ role choices are supported by textual evidence
- ☐ voice is clear and suited to the audience
- ☐ pace, pitch, tone and volume vary purposefully
- ☐ silent performers listen and react in role
- ☐ the ensemble begins, transitions and finishes together

MY KEY LINE AND INTENDED EFFECT

TWO ANNOTATIONS I USED AND WHY

MY CONTRIBUTION TO ENSEMBLE FLOW

OUR RECOVERY PLAN

ASSESSMENT: READERS' THEATRE PERFORMANCE PORTFOLIO

Page 2 of 2 — Analysis and next step

Name: _____

Date: _____

Respond in complete sentences and use evidence from rehearsal or performance.

1. Explain how one choice of voice, volume, tone, pitch or pace suited the audience and purpose.

2. Evaluate one interaction skill your group used during discussion or rehearsal.

3. Quote or describe one moment where listening improved the performance.

4. Identify one piece of feedback you accepted, questioned or adapted. Explain your decision.

5. Set one measurable goal for your next spoken presentation.

DECLARATION:

I have checked that my responses use evidence from our rehearsal and performance.

Student signature: _____

READERS' THEATRE YEAR 6 RUBRIC

Name: _____

Group: _____ Script: _____

Date: _____

CRITERIA	BEGINNING	DEVELOPING	ACHIEVING	CONFIDENT	EXCEEDING
FLUENCY AND ACCURACY	Frequent stops or missed cues obscure meaning.	Some awkward pauses or phrasing; cues are unclear.	Accurate, mostly fluent phrasing and reliable cues.	Controlled phrasing, pace and recovery sustain meaning.	Seamless fluency and precise timing strengthen the whole scene.
VOICE AND AUDIENCE	Voice is often unclear or unsuited to the space.	Volume or articulation is unclear in parts.	Clear projection and purposeful tone suit the audience.	Pitch, pace, tone, volume and stress shape meaning.	Nuanced vocal choices command attention and clarify subtle meaning.
CHARACTERISATION	Limited evidence of role, intention or emotion.	Some relevant voice or body choices.	Consistent choices communicate role and emotion.	Text-based choices reveal relationships and change.	Layered, sustained choices create a compelling interpretation.
ENSEMBLE AND INTERACTION	Limited listening; gaps or distractions interrupt flow.	Participates, with some effective cue responses.	Interacts and supports clear group flow.	Precise hand-offs and active listening strengthen the ensemble.	Generous, responsive collaboration elevates every performer.
PREPARATION AND REFLECTION	Minimal annotation, rehearsal evidence or reflection.	Some planning and a broad next step.	Relevant annotations, rehearsal changes and supported reflection.	Targeted practice and evidence-based evaluation guide improvement.	Independent, insightful refinement and a precise transferable goal.

Overall judgement: _____

Teacher feedback: _____

Readers' Theatre

Year 3



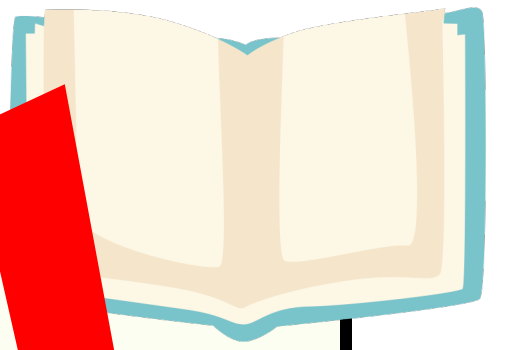
What Is Readers' Theatre?



- A collaborative dramatic reading performed with scripts in hand.
- Meaning comes from fluent voice, purposeful expression and ensemble response.
- Performers use narration and dialogue to help an audience imagine the action.
- Preparation and rehearsal focus more on expression than costumes, sets or memorisation.



Why Perform It?



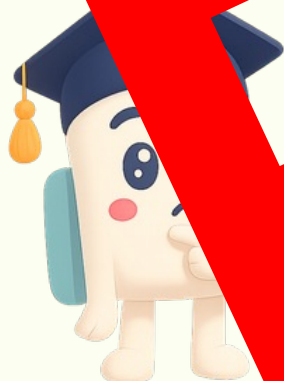
- Build reading accuracy, phrasing and automaticity.
- Explore vocabulary, character motivation and text structure.
- Strengthen confidence, listening and collaborative problem-solving.
- Make deliberate choices for a real audience and purpose.



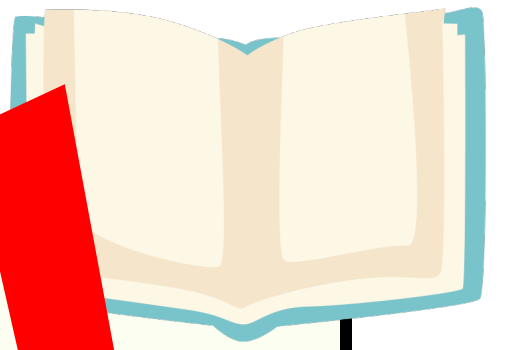
Anatomy of a Script



- Title and scene information establish the context.
- The cast list names each role, including narrator.
- Character labels identify who speaks each line.
- Dialogue carries the spoken action; stage directions guide performance choices.
- Scene changes are narrated on stage time, place and important events.



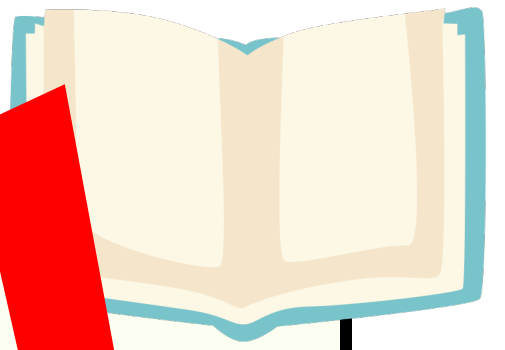
Prepare: Read and Annotate



- Read the whole scene for meaning before concentrating on a role.
- Check unfamiliar words, names and pronunciation.
- Highlight your lines and circle the cues immediately before them.
- Note relationships, interesting emotional points and the turning point.
- Mark pauses, stress and voice when they sharpen meaning.



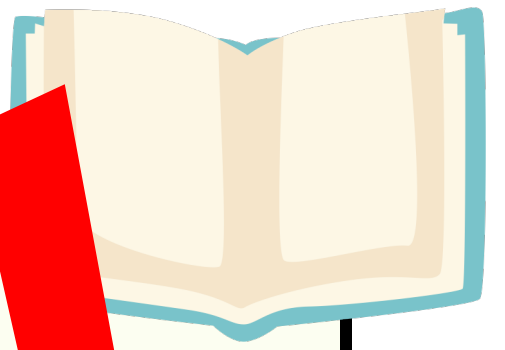
Build a Character Voice



- Ask: What does the character want in this moment?
- Use textual evidence to identify emotion, status and relationships.
- Choose pitch, pace, volume and tone to communicate intention.
- Add facial expression, posture and control of gesture.
- Keep every choice believable and consistent with the scene.



Narrators Matter



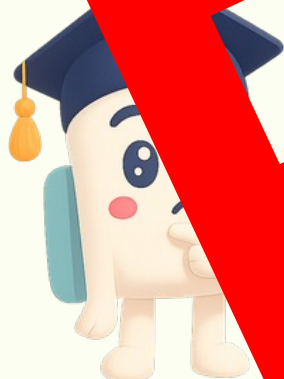
- Establish context clearly and help the audience picture the action.
- Bridge changes in time, place and focus without losing sight of the story.
- Vary emphasis so description never becomes a flat list.
- Hand off smoothly to characters and other narrators.
- Stay connected to the ensemble rather than reading alone.



Ensemble Habits



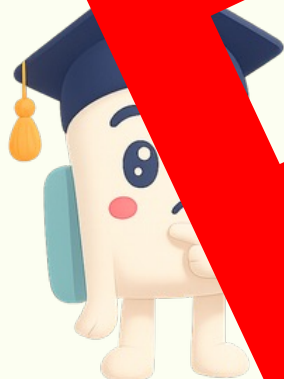
- Listen closely and react in role, even during silent moments.
- Hold the script below your face and look up often.
- Enter exactly on cues and support dialogue and-ons.
- Share space with everyone and keep the story moving.
- Solve problems together without breaking the scene.



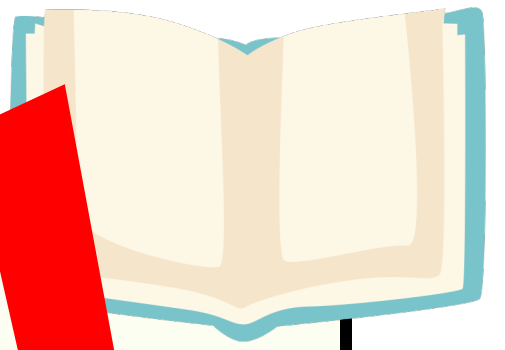
The Fluency Toolkit



- Phrasing groups words into meaningful units.
- Pausing gives ideas time to land and build suspense.
- Stress highlights the words the audience must notice.
- Pace controls energy, emotion and content timing.
- Articulation and purposeful silence make every choice clear.



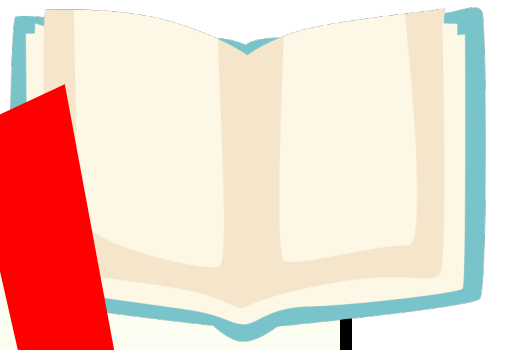
Voice and Body



- Project with a clear, supported voice—never by shouting.
- Use tone and pitch to reveal attitude and emotional change.
- Let facial expression and eye line connect with the audience.
- Choose a grounded stance and only gestures that add meaning.
- Coordinate body and voice so the performance feels intentional.



Marking a Script



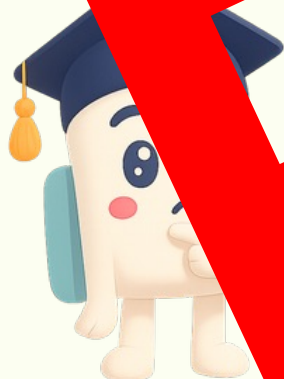
- Use / for a short pause and // for a longer pause.
- Underline a word that needs deliberate stress.
- Add ↑ or ↓ to plan a vocal pitch change.
- Write brief [intention notes] beside an important line.
- Keep markings selective: every annotation needs a purpose.



A Productive Rehearsal Cycle



- 1. Read through the whole scene for meaning.
- 2. Develop roles and annotate difficult sections.
- 3. Practise cue hand-offs and ensemble timing.
- 4. Complete a full run with no stopping.
- 5. Gather peer feedback, then rerun one target section.



When Something Goes Wrong



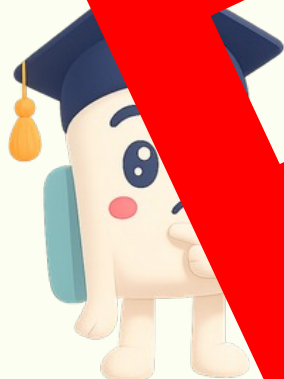
- Take a calm breath and stay in role.
- Use context to recover the missing word or idea.
- Accept a narrator's prompt or another performer's support.
- Skip safely when needed and continue the scene.
- Never announce the mistake to the audience.



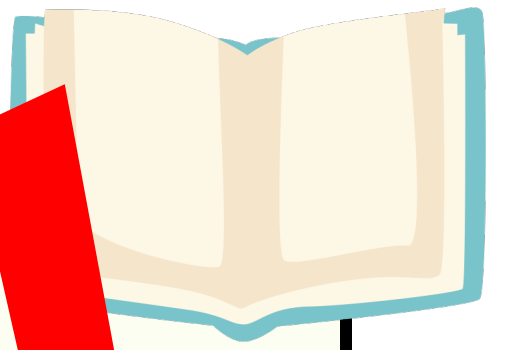
From Prose to Script



- Choose a passage with clear action, conflict or meaning.
- Preserve essential detail and convey direct speech into dialogue.
- Assign narration to a character and describe only what the audience must know.
- Trim repetition and preserve the original meaning.
- Balance lines and add only purposeful stage directions.



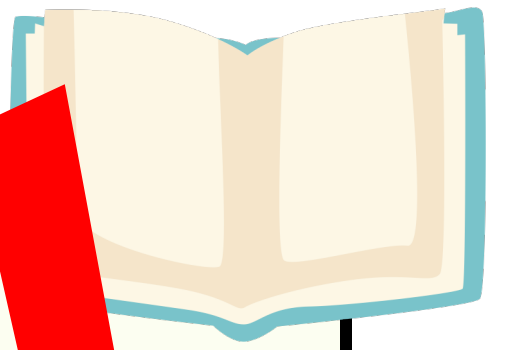
Write an Original Scene



- Establish a clear setting, purpose and audience.
- Give every character a goal and a meaningful role.
- Build conflict or a problem that escalates.
- Use narration to bridge what the audience cannot see.
- End with a satisfying conclusion, discovery or change.



Give Useful Feedback



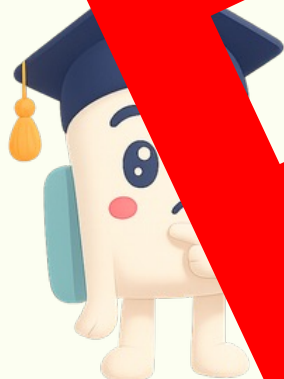
- Be specific, kind, evidence-based and actionable.
- Name the exact line or moment you noticed.
- Explain how the choice affected meaning of the audience.
- Identify one strength and one realistic next step.
- Rehearse the target again so feedback becomes improvement.



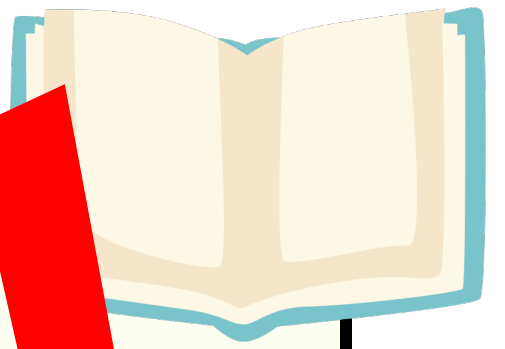
Performance Day



- Warm up voice, articulation and focus.
- Confirm roles, spacing, script position and column.
- Acknowledge the audience and begin in a quiet manner.
- Recover professionally from mistakes without breaking role.
- Finish in a quiet manner, acknowledge the audience and reflect.



Your Performance Toolkit



- PREPARE: understand, annotate and make evidence-based choices.
- REHEARSE: listen, refine and respond to useful feedback.
- PERFORM: connect, communicate and deliver with confidence.
- Set one personal goal for your next performance.
- What should your audience understand, feel or wonder?



Readers' Theatre Quiz

Year 3



Question 1



True or false:

Readers must memorise every line before performing.



Answer 1



Performers use scripts and focus on fluent, expressive delivery.



Question 2

Which mark most clearly shows a short cause?

A /
B underlining

C arrow

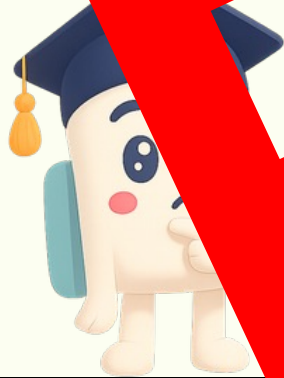
D circle



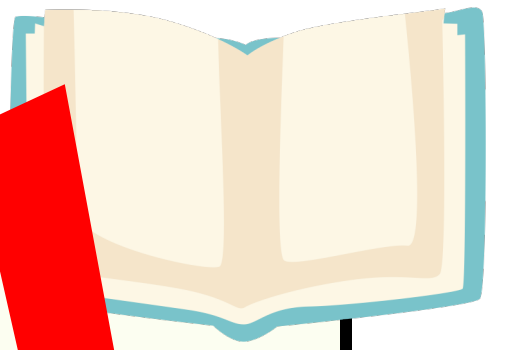
Answer 2



A single slash mark / short pause.



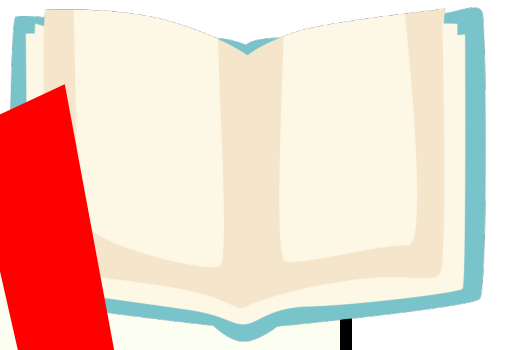
Question 3



Short answer:
Name two details that help a performer build a believable character voice.



Answer 3



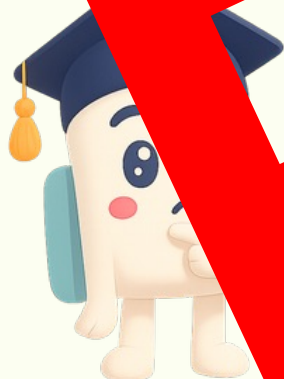
Any two of:
intention, emotion, status or relationship, textual evidence, pitch,
pace, volume or gesture.



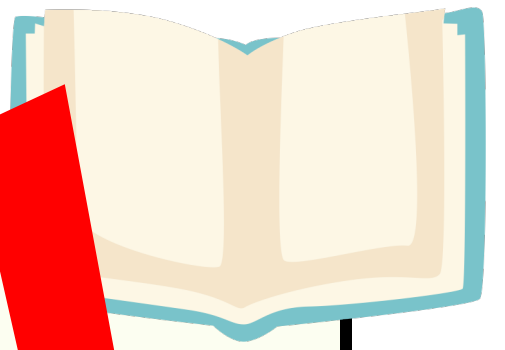
Question 4

What should a narrator do?

- ☐ Rush through a script
- ☐ Explain context for a bridge action
- ☐ Ignore the ensemble
- ☐ Dance away from the audience



Answer 4



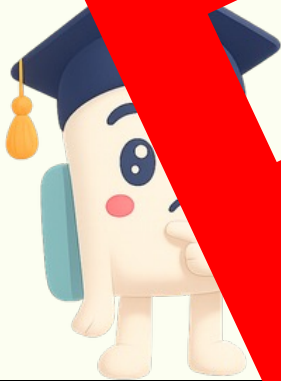
3
Explain context and bridge action.



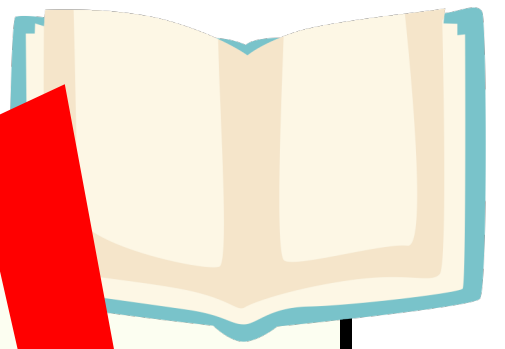
Question 5



True or false:
Projection means shouting as loudly as possible.



Answer 5



False
Projection is a clear, supported voice suited to the room and audience.



Question 6



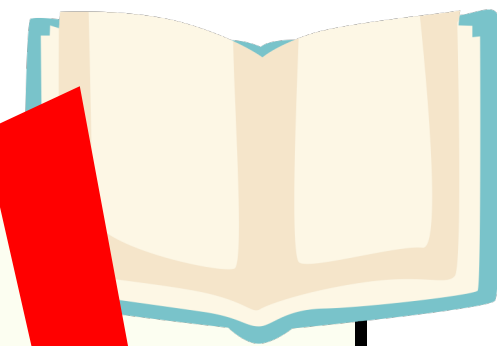
Short answer:

Give one safe recovery strategy for a missed line or cue.



Answer 6

Breathe, use context, accept generator help, skip safely or
continue without breaking the scene.



Question 7



Which feedback is most useful?

A. Good

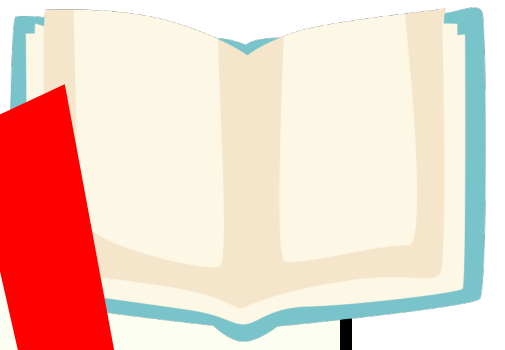
B. Better

C. You are slower pace made the warning clear

D. Silence



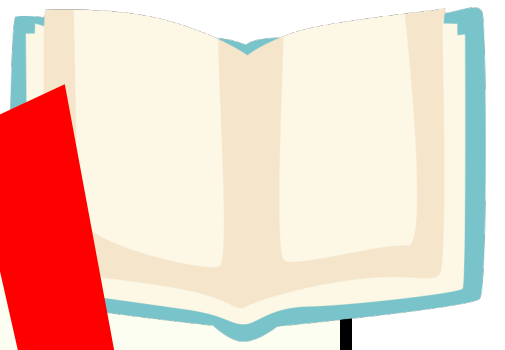
Answer 7



It is specific and evidence-based.



Question 8



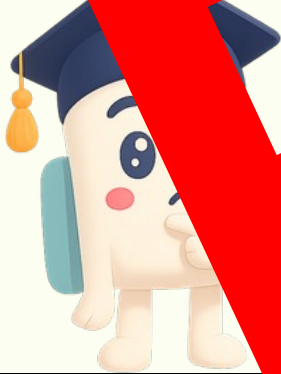
True or false:
Non-speaking performers should listen and react in role.



Answer 8



Active listening helps the ensemble and story believable.



Question 9

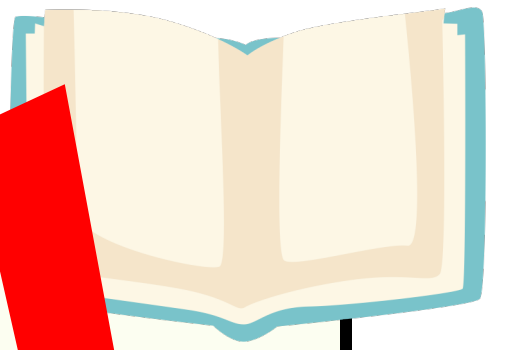


When adapting prose, what should usually become narration?

- A Every spoken line
- B Essential action and description
- C The title only
- D Nothing



Answer 9



3
Essential function and description.



Question 10



Short answer:

List the three stages of this unit's performance cycle.



Answer 10



prepare, rehearse, and perform.





Well Done!

