

Foreword

RADAC (Recherches sur les Arts Dramatiques Anglophones Contemporains) was set up in 1978 to provide a platform for academics and theatre practitioners working in the field of contemporary Anglophone drama in France. In collaboration with other associations or institutions, our group organises conferences and seminars and awards an annual prize to the best Master's dissertation on contemporary Anglophone drama written in a French university. Every year we publish an issue of our journal *Coup de Théâtre* as well as special issues. We include in this volume a short version of Sophia Mallek's 2019 prize-winning Master's dissertation: *The Body, the Dance, and the Voice: Asserting the Celtic Identity in Contemporary Irish Drama*.

Just as our membership has evolved to include scholars and theatre practitioners from outside France, the range of subjects treated has widened to respond to new areas of research and theatre practice. Increasing attention is given to performance and to adaptation. In recent years *Coup de Théâtre* has also dealt with the question of translation. Recent issues bear witness to the inclusion of many international contributors.

This year *Coup de Théâtre* focuses on Immersive Theatre, now a fairly established feature in Britain, but a more recent phenomenon in France. The starting point for this volume was a symposium organised at the Théâtre Lepic in Paris on January 17, 2020 before a large, diverse and enthusiastic public. Readers will find contributions, in both English and French, from a range of international scholars and theatre practitioners. This volume is the first work devoted to the topic of Immersive Theatre to appear in France.

Over the years we have tried to keep up with the many changes affecting both academic research in general and Anglophone the-

atre in particular whilst staying true to the aims of the founding members: conducting quality research in a spirit of friendship and mutual respect.

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RADAC President