

Cover art by Sarah Francoeur

A Note from the Editors

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We live in a time of reactions. These reactions can be both productive and nonproductive, but we see reactions as the former. On a practical level, this 10th issue of *NU Writing* is reacting to the past—we are featuring more pieces than ever before from a wide array of genres, and we have put in place a peer review process that is both rigorous and fair. We hope our readers find this reaction inclusive and promising for the future of the journal. On another level, we view all the works featured as reactions to issues, topics, and deeply personal experiences that speak to today's moment. We hope that productive reactions—that express care and critical thought toward a subject—allow for meaningful conversations to continue.

Authors within this collection react to issues of place on local and global scales. Janet Conklin's "A Love Letter to Lone Peak" is a meditation on a mountain in Montana and its ties to the author's identity, and Julia Piraino's "Rebuilding for Resilience" evaluates flood management strategies that may help the United States. Both Sully Barrett's "Computer Science vs. Design" and Andrew Morgan's "Expanding Beyond Borders" are multimodal pieces that engage the reader with inequities of space and place within both Northeastern and the surrounding community. Eric Álvarez brings readers to Puerto Rico in "From Petroglyphs to Pride," asking readers to consider its visual culture. In incredibly moving pieces, "Once Upon a War," by Sonia Shah, and "The Truth," by Siang T. Dim, the authors reflect on war, immigration, and their effects.

Other authors frame their reactions as responses to public rhetoric, policies, or inventions. In "A Look into the Phrase Reverse Racism" Olanrewaju Oloritun argues against reverse racism in both theory and practice, and in "Helping or Hurting" Sydney Hay analyzes a sex-trafficking bill and its potential blind spots. Blake Karavas shifts the focus to biochemistry in "The Integral Role of Neurotrophins, Growth Factors, and Aminopropyl Carbazole in the Attenuation of Cognitive Decline," reviewing the effects of molecules on neurodegeneration. In "Technical Empathy" James Ridzon introduces readers to emotional design in consumer products and evaluates different methods of emotional design from an engineering standpoint.

Pieces within this issue also react to works of varying media, including art, plays, and television. In "Observational Drawing" Helen Bujold analyzes and draws a sculpture by Edgar Degas, in addition to outlining a guide to producing observational drawings, while in "Lady Macbeth" Chloe David rewrites the narrative of *Macbeth* using blackout poetry to highlight the strength of Lady Macbeth as a character. Rebecca Mazer's television show review "How *You're the Worst* is Deceptively the Best" touches upon the unique human condition displayed in the show and how it reflects the real world.

We would like to thank all of the authors for inviting readers to formulate their own reactions to their works. We would also like to thank the instructors who taught the writing courses in which these works were written: Tom Akbari, Mary Annas, Paul Babin, Aaron Block, Michael Dedek, Kat Gonso, Mark Kjellman, Caitlin McGill, Laurie Nardone, Duyen Nguyen