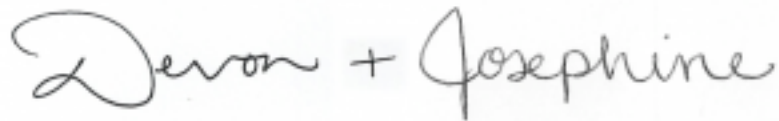


Letter From the Editors

When we began the process of putting this issue of *NU Writing* together, we started by tagging the thirty-some submissions that we'd received. We used a variety of descriptors—things like “narrative” and “prose” as well as “history” and “architecture.” Some of the submissions we read we tagged as “controversial,” others “emotional.” However, upon reading the submission “Stem Cell Potency,” by Rebecca Chan, the first piece in the Fall 2013 issue, we came up with a particularly interesting tag: “*experimental*.” This tag became the focal point for the issue. We had our inspiration piece, and we selected several more submissions that we thought were more experimental in nature—prose with a twist or a history from multiple perspectives—but then realized that we didn't need to just focus on experimental writing forms, but could instead incorporate submissions from the sciences as well. We combined the avant-garde with the quintessentially structured, reconciling two vastly different definitions of the same word and putting them into one issue. This *synthesis* is something that will characterize the rest of this year's issues as well: so many of our submissions reflect an interdisciplinary mind that we've decided to make it this year's theme. It is in keeping with the English department's goal and the goal of Northeastern as a whole; we are a university that encourages synthesis and the intersection of differing perspectives, and at *NU Writing* we are proud to continue that tradition.

Thank you for stopping by—we hope you enjoy our experiment.

A handwritten signature in cursive script that reads "Devon + Josephine". The ink is dark and the handwriting is fluid and personal.