

## DSC receives approval for new construction



DSC Office of Marketing and Communications

The budget for construction of Dalton State's new math and science building has been approved, and construction could begin as early as January 2013.

by Paul J. Barry  
editor in chief

For weeks, DSC was just one signature away from being able to add a new classroom building to campus.

The wait ended May 7 when Georgia Gov. Nathan Deal signed the state budget for 2013, \$15 million of which is allocated for construction of a 60,000-square-foot math and science building at Dalton State.

"This is excellent news," said DSC President John O. Schwenn. "This is an exciting time for our campus."

"Again, we extend thanks for the support of our legislators, regents, and the Governor in making this happen."

Students can expect construction to begin as early as January 2013 and take about 13 months.

The new building will be located on the southwestern end of campus, near Sequoyah Hall, and contain additional and long-overdue laboratory space to allow for more hands-on learning, particularly in the sciences.

"The addition of this science building will help us maintain the much-needed pipeline of chemistry graduates to supply our local industry," Schwenn said.

"Our modern science and research laboratories will help us attract more science students and will benefit the entire Northwest Georgia region."

The new building will also allow for all related fields, both current and future, to remain centralized.

## Students create a dramatic oasis at DSC

by Courtney Harris  
staff writer

As the houselights dimmed in DSC's Goodroe Auditorium at 7 p.m. March 29, the crowd was abuzz with whispers and speculative chatter about what they were about to see.

Middle Eastern music filled the air as the stage-lights went up on a stage decorated with Arabian furniture, pillows, and throws.

The actors, dressed in the colorful clothing of ancient Baghdad, filed in and took their positions on-stage.

Even before the audience heard the first line, they knew they were in for something special—the first mainstage theatre production in DSC history.

*The Arabian Nights*, written by Mary Zimmerman, was otherwise a DSC-only production.

Jackie Daniels, assistant professor of communication and theatre, directed the play, and Laurie Raper, library assistant, served as her assistant. Dr. Celeste Humphrey, associate professor of biology, took care of the choreography.

Other production elements—costume design, set design, set construction—were the work of students in Daniels's spring 2012 section of THEA 2100, Theatre Production.

*The Arabian Nights*, also known by such titles as *The Arabian Nights' Entertainment* and *One Thousand and One Arabian Nights*, was originally a collection of Middle Eastern folktales passed down orally and for several centuries sporadically augmented.

The DSC production of Zimmerman's 1994 adaptation included fourteen of those stories divided into two acts.



staff photo by Stephanie Dillard

Cast members combine to form a camel followed by a Middle Eastern entourage.

The play began with freshman Scott Reese's vengeful king Shahryar, who marries, seduces, and then kills a virgin every night. When Scheherazade, played by junior Brittany Wade, becomes his bride and is to become his next victim, she hatches a plan to save her life.

Each night, she tells Shahryar a story in hopes that it will touch his stony heart and allow compassion and curiosity to stay his blade. Each story is unique and teaches a powerful lesson with universal implications.

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## Oasis

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At the end of the play, Scheherzade has told one thousand stories, but she saves one last story to truly impact Shahryar. After this final story, Shahryar realizes that he loves Scheherzade and her stories and decides to permanently spare her life.

With so many stories—and stories within stories—being told, the audience could have become confused, but thanks to a chime that signaled transitions between stories, the play was easy to follow.

The stories included comedy, farce, and tragedy. The comedic parts were the biggest hit with the audience.

People have always loved farce, and this play had no shortage of it. From the scandal of the jester's wife to the crudeness of Abu Al-Hasan's tragic, and smelly, mishap, the audience loved and was surprised by the number of comedic elements.

DSC senior Grayson Copeland said, "the more serious and touching moments found me genuinely concerned for the characters, but the comic moments had me nearly in tears for laughing so hard."

*The Arabian Nights* also featured dancing and music. Though the original play lacks a score, Daniels recruited a number of musicians who wrote a score unique to the production.

Musicians included sophomore Ariel Ackerly on viola and percussion, junior Kenneth Rhudy on guitar, sophomore Trevor Moss on clarinet and flute, and freshman Brandon Kountz on trumpet.

Just as the music was East Asian, so was the choreography. Humphrey created a number of complex belly dances flawlessly executed by senior Neha Patel and sophomores Laura Garner, Heather Kimsey, Ashley Newberry, Diana Rodriguez, and Yasmin Rubayo.

These elements, along with the set, props, and costumes, truly made the audience feel as if they were looking in on the ancient Middle East.

*The Arabian Nights* was an innovative performance, especially given the restrictions of Goodroe Auditorium, packed with several different artistic elements that created a unique and enjoyable experience for not just the audience but everyone involved.

"The play was very well done," Copeland said. "I'd love to see it again."

Daniels plans to offer the Theatre Production class every semester.

"Every fall," she said, "we'll produce an original play by a local playwright, anyone from the tri-county area or any student who has written a play."

"In the spring, we'll do a big play such as *The Arabian Nights*, perhaps not a musical next time, but it will be similarly interesting."

If you're interested in being a part of Dalton State's new theatrical productions, sign up for THEA 2100, Theatre Production, or contact Jackie Daniels at [jldaniels@daltonstate.edu](mailto:jldaniels@daltonstate.edu) for information.



staff photos by Stephanie Dillard

***Arabian Nights* featured a variety of classic plot elements including seduction, tension, and violence, all impressively portrayed by the cast.**

# Meet Derek Waugh, DSC's new A.D.

by Ariel Ackerly  
staff writer

Toward the end of *Rocky II*, just after Adrian wakes from her coma, she changes her mind about her husband's boxing career.

Given the recent birth of their first child, she had wanted Rocky to give up fighting. But just as he suggests that there might be some other way for him to support their growing family, she calls him closer and whispers, "There is one thing I want you to do for me."

"What?" he asks.

"Win," she says.

The camera cuts to Rocky, a surprised look on his face, and then back to Adrian. She repeats her previous line, this time in a whisper: "Win."

Rocky's coach Mickey yells "What are we waiting for?" and runs from the room. As the soundtrack suddenly swells, the camera cuts to a montage of Rocky resuming his training regimen.

"And that," says Derek Waugh, DSC's new director of intercollegiate athletics, "is the greatest scene in movie history."

"I encourage all Dalton State students to watch it before taking finals," he jokes. "The inspiration alone should add five points to any test score."

The history of DSC athletics might not follow the plot of *Rocky II*, but just like Adrian, the program has been in a vegetative state.

There was the men's basketball

team of 1968-1978, and those first Roadrunners were good—exceptionally so, ranked among the top ten junior college teams nationally for eight of their 10 seasons—but ever since, Dalton State students have had to content themselves with intramural sports.

Perhaps Derek Waugh is the

**"There is a reason I'm here. . . . Dalton is the place I'm supposed to be."**

--Derek Waugh, DSC director of intercollegiate athletics

man to bring DSC's athletics program back to waking life.

Waugh grew up in Atlanta with his mother, father, and younger brother. He graduated from Marist School, where he served as student body president, wrote for the high school newspaper, and played baseball and basketball.

He played in one Georgia state baseball championship and four state basketball championships, winning the title in 1989, and was the fifth athlete elected to Marist's Hall of Fame.

Upon graduation, Waugh attended South Carolina's Furman University, where he was a Division-I Academic All-American and All-Southern Conference basketball player.

He also interned in the sports departments at Atlanta NBC affiliate WXIA-TV and at CNN, where one of his drives to the basket was featured as the Play of the Day.

"The play itself wasn't that great," Waugh jokes, "but I played to the crowd like it was, and the guys I interned for threw me a bone

and ran it on the broadcast."

After earning a bachelor's degree in political science, his next stop was Winston-Salem, N.C., where he earned a juris doctorate at Wake Forest University.

Waugh then returned to Atlanta, where he worked two years as an attorney for the law firm of Schreeder, Wheeler & Flint, LLP. At that time, however, Waugh realized that, though he "loved the people I was working with," he "did not have a passion for law."

In 1997, he therefore began to align his professional life with his life-long love of sports, becoming assistant men's basketball coach at Florida's Stetson University.

In 2000, at age 29, he became Stetson's head basketball coach—

and thus the youngest Division-I basketball coach in the country.

A couple of his first games were against legendary coaches Lefty Driesell and Bobby Knight, who, combined, had more than 1,400 career wins.

"We beat Georgia State and got smoked like a salmon at Texas Tech, but coaching against guys with such history and pedigree was a thrill for a young guy such as myself," Waugh says.

Now 40, Waugh explains that the "collegiate environment keeps me young."

Perhaps youthfulness runs in the family. His younger brother Brandon, 38, writes for Adult Swim, the cable network that produces such shows as *Aqua Teen Hunger Force* and *Robot Chicken*.

Waugh says that both he and his brother are "extremely young at heart."

Youth and enthusiasm will play an important role in Waugh's new job, but enthusiasm "comes easy" to the father of three.

Waugh knows his biggest task will be raising money: "Starting from scratch and facility development. That'll be the biggest challenge."

As for the re-launch of Dalton State's athletics program, Waugh's plans are bold. At a press conference Feb. 1, his first day on the job, he outlined his goals, one of which

(see Waugh, page 6)



photo contributed by Linda Massey

Waugh stands behind new branding for the Dalton State Roadrunners at a press conference April 19. He answered questions from the Chattanooga Times Free-Press, The Dalton Daily Citizen, and local television station WDNN.

# It's not the destination that matters but the *Journey*

by Christian Steven Burket  
contributor

The designers at Thatgamecompany have made quite a name for themselves over the past few years.

Their download-only PlayStation Network titles *Flow* and *Flower* have won praise from gamers and critics alike, and *Journey*, their most recent endeavor, is their best work yet, one of the most poignant gaming experiences you'll find.

*Journey* has a simple premise. Players take control of a cloaked wanderer venturing toward a distant mountain.

The vast, post-apocalyptic expanse of sand dunes, tunnels, and snow passes is littered with ornate structures of a civilization long extinct.

What architecture remains looks like that of Middle Eastern, Indian, and Oriental cultures but still has enough uniqueness to make it feel authentically otherworldly.

Thatgamecompany's previous works evoke an unmistakable charm and grace. They're art pieces almost as much as video games.

The same can be said of *Journey*, but it's both more accessible than its predecessors and more immersive than other experimental puzzle games.

Gameplay is simple. As in most third-person adventure games, players use one analog stick to move, the other to control the camera. The X button allows players to take flight, and the O button gives off a resonating chirp, the wanderer's sole tool for interacting with the environment and other players.

Most of *Journey*'s puzzles revolve around finding ways to improve players' ability to fly. As players progress through the game, they try to increase the length of a scarf that serves as their power gauge.

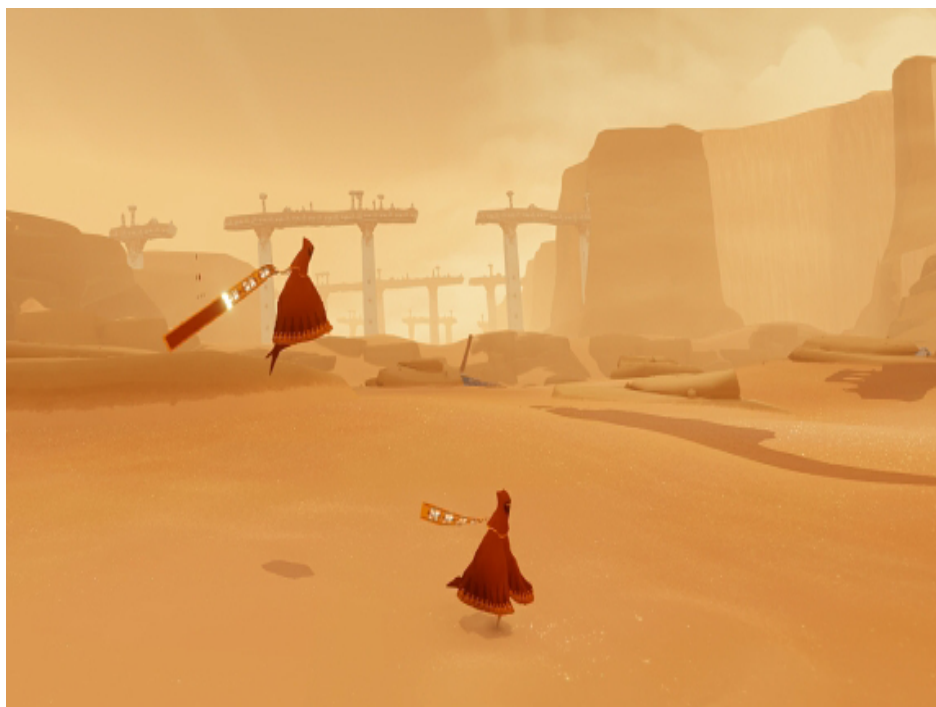
Players charge the scarf by touching other loose ribbons or creatures found during their trek. By finding and unlocking such objects, the player can reach higher and more distant locations.

There are few hazards, as there is no way to die. However, enemies near the end must be avoided or they will inflict massive damage on the player's scarf. This damage is permanent, which creates more suspense and tension than just sending players back to a checkpoint would.

*Journey* features the most unique and fresh multiplayer integration I have seen since *Demon's Souls*. Throughout the quest, one will occasionally bump into other players, which creates a brilliant contrast with the accustomed desolation.

All players are anonymous, their only defining feature being the symbol they adopt at the beginning of the game. The only form of communication between them is the reverberating chirp.

The online integration is seamless. Players stumble across each



other naturally and believably. Players can help each other or go their separate ways. The co-op aspect adds interest to the game and makes every

game different.

Its simplicity, anonymity, and ambiguity make *Journey* one of the most magical and intimate multiplayer ex-

periences in recent memory.

Despite its minimalistic gameplay and story, *Journey* is an evocative, epic, engrossing experience that is not only easy to pick up and play but also seamless, well-paced, and straight to the point.

Not since Fumito Ueda's masterpiece *Shadow of the Colossus* has a game accomplished this feat so brilliantly. Complimented by a stunning musical score, *Journey* is a euphoric, emotional powerhouse.

Players will surely remember it for years to come, like *Shadow of the Colossus*, as a testament to why video games are an art form, a one-word refutation of any contrary argument.

*Journey* is currently a paragon in download-only titles. Downloadable titles usually strive hard just to meet a level of content and quality matching their watered-down price range and format, which is why some of the most successful games have been simple and old-school.

Successful PSN titles include sidescrollers like *Limbo*, four-player arcade beat 'em up games like *Scott Pilgrim vs. the World*, scrolling shooters like *Pixeljunk*, or simple multiplayer FPS games like *Gotham City Imposters*.

It takes an enormous amount of ambition and vision for a download-only developer to tackle a project like *Journey*. It is a game that, if longer, could easily be released in retail stores, and to the same level of acclaim.

Some might criticize its length, only two to three hours, depending on the level exploration. However, it seems perfectly appropriate given the \$15 price tag.

Other downloadable games like *Infamous: Festival of Blood* or *Alan Wake's American Nightmare* offer lengthier campaigns, but *Journey* has a clear advantage of quality over quantity.

Many segments in the game could have easily been extended through the common tactics of repeating level design.

Each environment in *Journey* is short and sweet, never running its course and becoming stale.

As an experience, it flows perfectly. Multiple plays will surely make up for its brevity, as there are many secrets to uncover and new experiences with fellow wanderers to be had.

Given the sheer sophistication, polish, scope, and emotional resonance of *Journey*—especially considering the fact that its designers were working under such serious limitations—it's unthinkable to give it anything other than a 10/10.

It's as close to perfect as a downloadable game can get, easily the best download-only game on PSN—or any other console, for that matter.

It is also one of the best games of any sort to be released this year.

Gamers who overlook it are doing themselves a great disservice.

# ROADKILL

DSC once sent out a questionnaire about making daycare available to students with children. It would be so nice knowing that my child was close by, and it would allow me to focus more on my classes and work. Work on this, please.

The bookstore should offer more money for books that are well taken care of. I take care of mine but get back the same amount as students who take in wet, grubby looking books.

I spend too much money on tuition to see gym lockers and an elementary school hand-washing area when picking up my parking decal. Move Public Safety somewhere that shows why we spent all that money renovating Westcott.

More classes should be offered on the Gilmer Campus.

DSC sends too many do-not-reply emails. It takes too much time to sort through them only to delete them. I just want to see the things that are important to me.

Students who want A's should come to class and earn them!

I like the fact that we are a tobacco-free school.

Why is there an option to rate your professors' hotness on [ratemyprofessors.com](http://ratemyprofessors.com)? Are there really people who choose professors based on how good looking they are?

We need hand-driers in restrooms instead of environmentally destructive paper towels that end up on the floor rather than in the trashcan.

If you are released for online class registration one semester, you should be released for every semester.

There need to be more liberal arts degrees.

Prices are too high in the cafeteria. And if I leave campus to go get something cheaper somewhere else, I lose my parking spot.

I've been in college five years and have never met my advisor. Every time I call she is too busy to advise me. Can they reimburse me for advising fees?

The fact that students smoke in their cars needs to be addressed.

**Have something to gripe about? Email us at [roadrunnernews@daltonstate.edu](mailto:roadrunnernews@daltonstate.edu)**



## Trial by writing: Applying 1101 to the real world

by **Dr. Leslie Harrelson**  
*assistant professor of English*

I often wrestle with how I can instill meaning in the twice-weekly meetings with the intelligent, distracted—sometimes uninterested—students who attend my classes (because they are required).

The best motivation lies in something real: real skills, real understanding, real change.

I am a college professor, and there are few things less real than a college classroom.

How can I use the safe, abstract world of the Dalton State campus to help my students compete in the world outside?

The works of Shakespeare—or any of the lithe supermodels of fiction, poetry, and drama who strut through the anthologies—are fine things. But how can Sonnet 108 (“I must, each day say o’er the very same”) or even the most careful reading of Shirley Jackson’s short story “The Lottery” have real impact on my students’ modern, crowded lives?

I began to understand the impact I wished to have when I started martial arts classes at the age of 42. As a part of earning rank in Five Animal Kenpo, all students (even humanities professors) must spar—must practice fighting.

In sparring, students employ the least lethal blows to the least vulnerable targets (no groin, throat, or face). The emphasis is on students’ awareness so that if we were to fight in the outside world, we would know the most effective strikes. We would know to do the opposite of what we practice on the double-matted floor of the dojo.

Sparring changed me, but in no area more than how I teach.

One evening as I left the dojo,

rubbing the places on my arms that would bloom in bruises the next day, I realized one aspect of Kenpo that paralleled my own teaching: I too wished to let students practice in safety the strategies and techniques that would enable them to win, survive, fight again in a tougher, outer world.

I teach English 1101 and 1102, humanities and various literature survey courses. On the surface, it’s not the stuff of fighting.

However, my students aren’t going to discuss literature or write research papers in their working lives. They will read reports, emails, texts, memos, patients’ charts, bills, accounts. But, the dense, important writing of their working lives is governed by rules and structure just as literature and art are.

What my students need to practice are close reading, logical thinking, and supporting their arguments. If they could defend their reading of the Susan Glaspell play “Trifles” with examples from the text, they might one day be able to use detailed, specific support to argue for a raise or a new office policy.

I sometimes wonder—and students often ask—“What is the real value of learning about *A Midsummer Night’s Dream*, *The Mona Lisa*, or the five-paragraph essay?”

Well, all art is about what it means to be human. Art contains lessons learned to aid each of us in the too-short span we have to master the subtleties of life.

Literature may be a comfort, a distraction, a way to mitigate the stealthy aloneness of each person. None of these, however, are enough to merit the early mornings, the number of class meetings,

the daily challenge of finding a parking space.

Instead of telling them about the joys of narrative and the companionship of literature, I tell them this: “If you can learn structure, strategy, and the ability to adapt, then your college education—the information in which should have a sell-by date, like milk—will be an asset to you.”

“What you learn may change—why, I remember when Pluto was a planet, Columbus quite the hero, and Shakespeare almost certainly wrote many, if not all, of his plays. Far more important than learning highlights from *Hamlet* or how to write essays free of type-1 errors is the college graduate’s ability to learn new information, to adapt to new contexts, to ‘read’ different media, to ask the right questions, and to seek the primary source.”

I hope that my classroom is my students’ dojo. That DSC is their safe training place where they can build the skills, understanding, and adaptability to successfully adjust to whatever challenges and opportunities the future—unstable, hazy, shimmering like heat on a desert road—may present.

(Oh—and if you need a great Area C requirement, check out Humanities 1202, this summer offered from June 20 to July 20 (C Session), Mondays through Thursdays from 6:00-8:45 p.m. I’d love to have you as part of the discussions.)

**Want to write a guest column?  
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Email us at [roadrunnernews@daltonstate.edu](mailto:roadrunnernews@daltonstate.edu)

## DSC students compete and win

Seven members of DSC's chapter of Skills USA competed at the state conference in Atlanta March 15-17.

DSC was well represented by all the participants, especially freshman Tyler Barr, who won first place in collision repair technology, and freshman Brooklyn Cole, who won second place in extemporaneous speaking.

Also participating in the state competition were DSC sophomore Luis Herrera, freshman Giovanni Baddol, sophomore Natasha Epperson, freshman Brooke Campbell, and junior Robert Waller.

Cheryl Larsen, assistant professor of communication, and Sarah Min, lecturer in communication, served as sponsors.

Pictured, left to right, are Waller, Campbell, Min, Barr, Herrera, Cole, Baddol, Epperson, and Larsen.

photo contributed by Sarah Min



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### *The Roadrunner*

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## Waugh

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is making the Dalton State program "one of the most accessible and successful in the country.

"I want everyone on campus and in Northwest Georgia to feel like they are a part of this program. Sports are a great mouthpiece for the school, and they will add a lot of great leaders to the area, but they are, at heart, supposed to be fun, and I want to have fun with this."

As intercollegiate athletics director, Waugh is responsible for staffing the program, and he knows just what kind of coaches he's looking for. "I'll hire people of character, people who are enthusiastic, and people who have a strong bond with the city of Dalton so that they'll enhance the campus and Dalton State's reputation.

"The same goes for the student athletes. . . . This program will be an integral part of the community."

To Waugh, these qualities are the same qualities all employers should look for.

"You can hire different kinds of people for any job," he says, "so long as they have common sense, enthusiasm, a great work ethic, and can be a part of a team. That's very marketable."

Waugh asks that the public give him a year to recruit athletes and coaches, but he says that it is both "possible and reasonable" to start hiring coaches by summer or early fall.

His plans for next year are to apply for membership in the National Association of Intercollegiate Athletics, but he says that he will also have to "make sure that we're not starting until I'm comfortable that we can win conference and national championships."

To jumpstart the new athletics program, Dalton State has instituted a new athletic fee of \$50 dollars per student per semester.

Students might question this fee, especially when one looks at just how much potential it has to increase.

According to USA Today, athletic fees range from \$30 dollars per semester at Louisiana Tech to \$2,000 per semester at Virginia's Longwood University.

"We would like to settle in at a number that is commensurate with what other schools in the University System are doing, which is around \$150," Waugh says.

However, one of Waugh's responsibilities as athletic director, and a goal he has specifically mentioned, is to transform the program from one

that is initially funded by students to one that is "financially self-sufficient," "financially productive," and "student-and-alumni-friendly.

"The money that we raise will help boost enrollment and retention and improve facilities for the entire student body, not just athletes. When athletics are done right, they are a win-win for everyone from a financial standpoint."

Back at Stetson—located in Deland, Fl., the self-proclaimed skydiving capital of the world—Waugh once encouraged his assistant coach to jump out of a plane to impress a recruit.

"We thought it would be an attention-grabber, and I had no problem delegating the implementation of it to an assistant," he jokes.

If that's any indication of the kind of innovative ideas Waugh will bring to Dalton State, the DSC community might want to brace itself for the re-launch of the athletics program.

In fact, DSC might want to brace itself for an altogether new era: it doesn't look like Waugh is going anywhere until his dreams for the Dalton State athletics program are realized.

"There is a reason I'm here," Waugh said. "Dalton is the place I'm supposed to be, and I want it to be transformed into a true butt-kicker in every way, shape, and form."