

Funds cut for S.D. LEAP

The Low-Income Energy Assistance Program (LIEAP), a program which helps low-income South Dakotans pay for home heating costs, has seen a significant reduction in its federal funding for fiscal year 2013, which begins July 1, 2012.

The federal budget includes a cut of more than \$1.2 billion to LIEAP programs across the nation, cutting the program from \$4.7 billion to \$3.5 billion. Last year South Dakota received \$23.9 million from the federal government in LIEAP funding, aiding 25,600 South Dakota households. This year's amount equals \$17.5 million, a cut of \$6.4 million.

According to Dave Gall, program administrator for the Energy Assistance program in the Department of Social Services, "Reductions in the federal LIEAP funding will result in fewer South Dakotans receiving services, but the department has worked hard to develop a plan to continue to help as many of the neediest people in South Dakota as possible in the next heating season."

In response to these federal funding cuts, South Dakota has adjusted eligibility and benefit levels to ensure as many people as possible continue to receive assistance.

South Dakotans whose income is at or below 175 percent of the federal poverty level may qualify for heating assistance. This is equal to \$33,408 annually for a family of three.

Applications for the 2012-2013 winter season are currently being accepted.

For more information on LIEAP, including eligibility requirements and an application visit <http://dss.sd.gov/energyassistance>.

Avera Sacred Heart Hospital named as action coalition

Avera Sacred Heart Hospital and Avera Education and Staffing Solutions have been selected as an Action Coalition by the Future of Nursing: Campaign for Action, coordinated through the Center to Champion Nursing in America (CCNA), an initiative of AARP, the AARP Foundation and the Robert Wood Johnson Foundation (RWJF), to ensure that all Americans have access to high-quality, patient-centered health care, with nurses contributing to the full extent of their capabilities.

Avera Education and Staffing Solutions is working with the campaign to implement the recommendations of the landmark Institute of Medicine (IOM) report, The Future of Nursing: Leading Change, Advancing Health.

"We are thrilled to add Avera Sacred Heart Hospital and Avera Education and Staffing Solutions to the Action Coalition network," said

Susan B. Hassmiller, PhD, RN, FAAN, senior adviser for nursing at RWJF and director of Future of Nursing: Campaign for Action. "The Campaign for Action is working at every level to build and sustain the changes necessary to improve health care for all Americans, and we know the contributions of Avera Sacred Heart will be invaluable as we move forward."

Action Coalitions comprised of nursing, other health care, business, consumer and other leaders are the driving force of the campaign at the local and state levels. Comprised of diverse groups of stakeholders, these coalitions capture best practices, determine research needs, track lessons learned and identify replicable models. Examples of accomplishments to date:

- Texas is collaborating with nursing education leaders to adopt a common menu of core required

classes across 106 schools in the state.

- New Jersey is advancing practice by disseminating best practice models that demonstrate the benefits of staff nurses working to the full extent of their education and training.

- Indiana has worked with Indiana University to include interprofessional education into the newly designed curriculum of its schools of medicine and nursing.

- Virginia is advancing nursing leadership by recognizing and mentoring 40 Virginia registered nurses younger than 40 who positively represent and lead their profession.

The campaign seeks active participation from states, national organizations and individuals from health care, business, education, government and philanthropic sectors to ensure that the recommendations are translated into actions that result in improved patient-centered care. Specifically, the Campaign for Action

is working to implement the recommendations of the IOM report with an emphasis on:

- Strengthening nurse education and training;
- Enabling nurses to practice to the full extent of their education and training;
- Advancing interprofessional collaboration among health care professionals to ensure coordinated and improved patient care;
- Expanding leadership ranks to ensure nurses have a voice on management teams, in boardrooms and during policy debates; and
- Improving health care workforce data collection to better assess and project workforce requirements.

For more information about the Campaign for Action go to www.thefutureofnursing.org.

MIME

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that's where the term 'slapstick' comes from, and Punch and Judy and all of that kind of physical comedy. You can actually see a lot of those same commedia characters and commedia storylines in a lot of Shakespeare's work. I think Shakespeare was very physical at the time because of the influence of Commedia dell'Arte."

"I always maintain that if you go to well-performed

Shakespeare, you know exactly what's going on, even if it's in French," Brian said, "because the acting, the physical work is very clear. Shakespeare wrote very clear actions, so you always know what the conflict is."

"If you are embodying that, you should be able to follow it," Mary said.

"He (Shakespeare) was a playwright, and he never published any of his work," Brian said. "He didn't want people to read it; he wanted people to go watch it. Now we read it because it's such great literature, and it's great literature because it has such dramatic content and it's built for actors."

YOUTH

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age and understanding level, and when they get older."

If the participants from Saturday afternoon's session were any indication, that seed was planted – and then some.

The theatre wing of the Warren M. Lee Center for the Arts echoed with the enthusiastic voices of the participants, who asked plenty of questions and shared their opinions of the opening night's performance.

"It was awesome!" was heard more than once.

The session started off with some vocal and physical warm-up exercises, and was followed by an explanation of characterization and some of the main plot points.

The kids then had a chance to act out some selected scenes from the play, after each of which the others were required to applaud.

"We want to make sure that everybody gets the chance to have that (applause)," Egbert told the students. "The other thing is, the audience is an important part. Last night when you guys were watching, the

audience really gets involved, right? We wanted you guys to have that here, as well."

Friday and Saturday's workshops each had about 10 participants. Egbert and Scott said both of them went very well.

"We had a great group of kids yesterday, and another great group today, so we're looking forward to tomorrow," Egbert said.

"It really has been going great," Scott added. "The kids are very receptive to our energy. If you give them a lot of energy and respect, they give you a lot of energy and respect back."

CHORD

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commonalities with something that is familiar to us," said Kanelos, a professor at Loyola University.

The plot of "As You Like It" concerns a pair of women who flee the court of Duke Frederick for the Forest of Arden, disguised as brother and sister, and the assortment of characters they meet there.

The character types and plot twists featured in the play are familiar because they continue to be used to this day.

"That's the staple of Hollywood's comedy for the past century, for example," Kanelos said.

The play also would have seemed familiar to its initial

audience, but for different reasons, said Lois Potter, emeritus professor of Shakespeare at the University of Delaware.

"This is a play that's based on a very popular novel that a lot of (Shakespeare's) audience would have known, so people going to this play were in the same position that we would be in, I suppose, going to a movie based on a novel that we like.

"In some ways, they would be under certain constraints: 'I hope they're going to like this as much as they liked the book,'" she said.

Last year during a meeting of the Vermillion Rotary Club, festival director Chaya Gordon-Bland said the decision was made to open the festival on a light note, with one of Shakespeare's comedies.

The scholars agreed that this was the right decision.

"One of the things I think this

production capitalizes on so wonderfully is the festive element of the play," said Darlene Farabee, Shakespeare professor at the University of South Dakota. "The production itself is full of music and really takes advantage of the songs and the musical elements that are in the play, and then develops them, also."

Of course, the opening of the play was literally musical, featuring the cast performing a song.

"I think that's really lovely, because this comedy – like so many of Shakespeare's comedies – starts out with an opening theme that could easily descend straight into tragedy," Farabee said.

Kanelos added that Prentis Park, the setting of the festival, added another element to the staging not often seen when the production is mounted.

"I think all stagings essentially

are an attempt to overcome obstacles, and one interesting obstacle about doing 'As You Like It' in this setting is, you are in a wooded setting, supposedly the Forest of Arden," he said. "There's a scene in which you're supposed to be tacking poems on trees, but none of those trees are particularly close to the stage, and so you have to find a way to do it.

"I thought it was nice that we

could actually see you break out of the stage setting ... to find the nearest tree," he said.

Most productions are required to find a way to "concoct a wood," Kanelos said.

"But when you concoct a wood you bring it close at hand," he said. "Your stage and set designers can put trees up or some stylized thing. And I thought, 'what an interesting tension, to be in the middle of a

forest that is sort of withdrawn from the play itself."

Additionally, many of the staging choices entailed actors circling around the park's trees and hedges.

"It was a way to bring the whole park into the stage, because the stage is the one part of the park that isn't wooded," Kanelos said.

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