

DANNY YOERGES

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CURRICULUM VITAE

DEGREES & CERTIFICATIONS

Master of Fine Arts in Acting	2021
University of Illinois at Urbana-Champaign	
Bachelor of Fine Arts in Acting	2009
University of North Carolina School of the Arts	
Certified Actor Combatant, SAFD	2009
Unarmed, Single Sword, Smallsword, Knife, and Sword & Shield (all with Recommendation)	

TEACHING EXPERIENCE

University of Illinois at Urbana-Champaign (current)* (2018–present)

*Since the outbreak of COVID-19, I've been fortunate that most of my classes have been taught at least partially in-person, yet some of the instruction has been carried out remotely. I've adapted all of the classes listed for remote and hybrid in-person learning using the Zoom video platform.

COURSES TAUGHT (INSTRUCTOR OF RECORD)

Improv for Musicians, Actors, and Dancers/The Theatre of Dance

Developed and taught a course for Music, Acting, and Dance majors focused on the places in which these disciplines intersect. Teaching methods drew from Tectonic Theatre's Moment Work and Cristal Chanelle Truscott's SoulWork, systems centering students' individual creative content and power as artists. Students learned to devise work—exploring memory, current events, and social justice—told through collective community ritual. Using dance, musicality, poetry, rhythm, and puppetry, students authored stories grounded in self-identity and revelatory of inner truth. This empowered students by bonding them to their communities and centering their stories. Artists in each discipline left the class with a redefined sense of how to use their bodies and voices to create moments of vivid theatrical potency in a community.

Fundamentals of Acting for Non-majors

Developed and taught a comprehensive introduction to acting course offered to non-majors. The course structurally resembled the first semester of conservatory actor training: exposure to the precepts of Stanislavski's system and subsequent developments of practitioners like Sanford Meisner and Uta Hagen; analyzing and scoring scripts for character spine, objective, and action; physical character transformation; improvisation; and scene and monologue work. Students were encouraged to engage in the lessons with courage and open-mindedness, and to develop their capacity for self-discovery and empathy.

COURSES TAUGHT (GRADUATE TEACHING ASSISTANT)

Stage Combat I & II – Senior Level Acting Majors Course (2.5 years as Teaching Assistant)

A two-semester practical course covering the design, practice, and performance of theatrical violence in both armed and unarmed combat. The course culminated in the Skills Proficiency Test with the Society of American Fight Directors.

Shakespeare – Senior Level Acting Majors Course

An advanced Acting Studio course in the structure, interpretation, and performance of Shakespeare's writing. Students explored techniques used to analyze Shakespeare's language in order to better understand how to perform it. Emphasis was placed on identifying key components of classical writing, such as *argument*, *scansion*, *antithesis*, *heightened language*, *verse structure*, *verb usage*, and *vocabulary*. The class also explored Shakespeare's historical role as a tool of white supremacy, and how the theatre community can effectively engage with it to re-center BIPOC voices.

WORKSHOPS & MASTER CLASSES

Fundamentals of Solo and Team Puppetry

This workshop introduces artists to puppetry as a mode of physical transformation, characterization, and self-expression, all with the aim of advancing story. Developed while performing on tour as a Puppeteer in the National Theatre of Great Britain's *War Horse* (2012–14)—and in conjunction with South Africa's Handspring Puppet Company—the workshop explores techniques that were essential to the ideation and performance of *War Horse*. Using Handspring's 11 principles of puppetry along with theatre games developed by movement director and Lecoq practitioner Toby Sedgwick, the workshop guides students through bringing inanimate material to life. Students learn to work both individually and in teams with other puppeteers. The workshop is suitable for performers and non-performers of all types, as it strengthens skills that go beyond the stage.

2019: Cape Charles, VA – Experimental Film Virginia (festival)

2014: Tokyo, Japan – Tokyu Theatre Orb, Shibuya

2014: Memphis, TN – Orpheum Theatre

2013: Louisville, KY – Lincoln Elementary Performing Arts Magnet School

2013: Cleveland, OH – Idea Center, Playhouse Square

2013: St Louis, MO – Central Visual Performing Arts High School

2013: Portland, OR – Keller Auditorium

2013: Seattle, WA – Paramount Theatre

2013: Costa Mesa, CA – Segerstrom Center for the Performing Arts

2012: Philadelphia, PA – Academy of Music; Kimmel Center for the Performing Arts

Dialects of the Southern United States

Workshop created to teach a variety of American dialects to a group of 120 fifth graders performing a travel-themed original musical in Rye, New York (just north of New York City). I developed simple accent breakdowns and worksheets to help the students find their sound shifts. Over the course of the two-day workshop, I taught the skills needed to understand and practice accents from several distinct Southern US regions, including Delta/Deep South, Appalachia/Boarder States, and Coastal Carolinas. The workshop began with fun games and vocal warmups that got the students out of their heads, into their bodies, and ready to play with sound.

2017: Osborn School – Rye, New York

Shakespeare's Arguments

Master class for BFA Actors on finding Shakespeare's rhetorical arguments. Students begin by paraphrasing their speeches into modern language, then use these paraphrases to identify the distinct beats of their character's argument. In further analyzing the structure of those beats—namely the use of antithesis, changes in heightened language, and verse structure—students recognize the keys to speaking Shakespeare with clarity of thought and intention.

2020: University of Illinois at Urbana-Champaign – Urbana, IL

Shakespeare's Prose

Master class for BFA Actors on identifying the organizing structures within Shakespeare's prose. Without the helpful hints provided by verse structure and scansion, actors often feel lost in Shakespeare's challenging,

often lengthy prose pieces. In this master class, actors learn to treat the sentence, not the line, as the core unit of thought within Shakespeare's prose. They find the clues Shakespeare leaves in his often-repeated sentence structures. Knowing the form helps actors uncover meaning and develop clear, compelling arguments.

2020: University of Illinois at Urbana-Champaign – Urbana, IL

Lecoq's Levels of Tension

Originally developed by acting teacher Jacques Lecoq and taught to me by *War Horse* movement director Toby Sedgwick, the levels of tension represent the various physical, mental, and emotional states that make up our lives, and help us as storytellers create compelling, impactful stage pictures. I taught this master class to the cast of Ike Holter's *Hit the Wall*, in order to help the actors track their physical lives throughout the play.

2019: University of Illinois at Urbana-Champaign – Urbana, IL

ARTISTIC ACHIEVEMENTS

ACTING (Separate acting résumé available upon request)

THEATRE

Show	Role	Company	Director
Gem of the Ocean	Rutherford Selig	UIUC Theatre	Chuck Smith
Hit the Wall	A-Gay	UIUC Theatre	Robert Anderson
Illusionarium	Geoffrey Royce	Norwegian Cruise Lines	Patricia Wilcox
War Horse	Joey/Tophorn	World Tour, National Theatre of GB	Sarna Lapine
War Horse	Joey/Tophorn	N. Am. Tour, National Theatre of GB	Bijan Sheibani
I Capture the Castle (Reading)	Neil Cotton	Signature Theatre	Aaron Posner
Saturday Night (Reading)	Dino	Signature Theatre	Matthew Gardiner
Sound of Music	Rolf	Olney Theatre	Mark Waldrop
Farragut North	Stephen Bellamy	Olney Theatre	Clay Hopper
All's Well That Ends Well	Dumaine, Bertram U/S	Shakespeare Theatre	Michael Kahn
Never in my Lifetime	Charlie	Three Isles/Access Theatre	Tim Ruddy
Henry V	Henry V	Secret Theatre	Rich Ferraioli
Peter Boyer's Ellis Island	Lazarus Solomon	Winston-Salem Symphony	Gerald Freedman
Trojan Women	Talthybius	UNC School of the Arts	John Langs
Balm in Gilead	Rake	UNC School of the Arts	Laura Henry
Our Country's Good	Captain Campbell	UNC School of the Arts	John Langs
Sunday in the Park with George	Boatman	UNC School of the Arts	Gerald Freedman
West Side Story	Tiger	UNC School of the Arts	Gerald Freedman
The Red Coat	John	UNC School of the Arts	Isaac Klein

FILM/TELEVISION

Turn, Washington's Spies, Ep. 205	Co-star (Redcoat)	AMC Television	Keith Boak
Celebrity Ghost Stories	Guest Star (Nick Hogan)	Biography Channel	Erich Sturm
Sunnyside Singers (Pilot)	Regular (Todd Hackley)	First Team Productions	Cameron Strittmatter

DIRECTING

Show	Playwright	Company	Date
A Bright Room Called Day	Tony Kushner	Armory Free Theatre	2020 (postponed)

FIGHT DIRECTING

Show	Company	Director	Date
I Hate Hamlet	Station Theatre	KT Burke	Winter, 2020
She Kills Monsters	Centennial High School	Lindsay Greene	Fall, 2019

DEVISING/WRITING

Wrote, directed, and performed in *Love Sucks* (volumes 2–5, 2017–2020): an annual anti-Valentine’s day variety show created and choreographed by my spouse, Rachel Rizzuto. We are currently developing material for 2021 to be performed and streamed live.

SERVICE

UNIVERSITY SERVICE.

2020: Working with Equity, Diversity, and Inclusion taskforce on ways the UIUC Department of Theatre can provide a safe, inclusive space for its students to learn, create, and prepare for entering the profession. Researching and sharing ways in which the department of Theatre can work towards de-colonizing its core curriculum, providing an experience that honors the diverse cultural heritage of its student body, and prepares students for a continually evolving professional environment.

PROFESSIONAL SERVICE

Founding Member and Literary Manager, No Rules Theatre Company, Washington, DC/ Winston-Salem, NC

Advised in the play selection for No Rules Theatre Company, founded in 2009 under Artistic Directors Joshua Morgan and Brian Sutow as America’s first truly dual-city theatre company. The company went on to win the award for Best Emerging Theatre Company at the Helen Hayes Awards in 2011.

TRAINING

Voice/Speech (Linklater, Cicely Berry, Patsy Rodenburg Methods)

Seven years (collectively) studying the voicework progression of Kristen Linklater under Mary Irwin (UNC School of the Arts) and Allison Moody (UIUC). Final semester at UIUC devoted to the pedagogy of Linklater-based voicework.

International Phonetic Alphabet and Dialects for the Stage

Detailed analyses of stage dialects using the IPA, including comprehensive methods for creating accent breakdowns, under Ben Furey (UNC School of the Arts) and Allison Moody (UIUC).

Alexander Technique

Extensive training in Alexander Technique under Geordie MacMinn (UNC School of the Arts 2005–09), and Rebecca Netti-Fiol and Phillip Johnston (UIUC 2018–20).

Acting

Training in a comprehensive array of 20th century acting methodologies, including Meisner, Michael Chekhov, Uta Hagen, comedy techniques, acting for the camera, etc., under Gerald Freedman, Caroline Kava, Laura Henry, Tanya Belov, Matthew Bulluck, Laura Henry, and John Langs (UNC School of the Arts); and Dan Sullivan, Robert Anderson, Nisi Sturgis, Aaron Muñoz, and Lisa Gaye Dixon (UIUC).

SAFD Actor Combatant Training

Three-and-a-half years of combat training under Fight Master Dale Anthony Girard (2005–09, UNCSA), certifying with Recommendation by the Society of American Fight Directors in Unarmed, Single Sword, Smallsword, Knife, and Sword & Shield. Additional year of training under Certified Teacher Zev Steinrock (2020–21, UIUC), certifying in Rapier & Dagger and Quarterstaff pending skills proficiency testing in 2021. I also served as the Teaching Assistant to the University of Illinois senior BFA classes for five semesters (2018–21).

Singing and Musical Theatre

Training centered on singing and the application of acting methodologies to musical text—Jeff Lewis and Greg Walter (UNC School of the Arts); Sarah Wigley (UIUC).

Dance

Three years of training in Ballet, Jazz, Tap, and Modern Dance at UNC School of the Arts.

Movement, Mask, Improv, and Clown

Extensive verbal improv training (long and short forms), as well movement, mask work, and red clown nose under Robert Francesconi (UNC School of the Arts). Exposure to a variety of movement pedagogies, including Laban, Grotowski, Viewpoints, Michael Chekhov, Lecoq, and Yoga (UIUC).

SPECIALIZED TRAINING/CERTIFICATIONS

Clown Progression, Christopher Bayes	2021
Intensive study in clown under Yale MFA master instructor Christopher Bayes. Students "discover" their clown and explore its myriad applications in theatre-making.	(ongoing)
International Training Session in Commedia Dell'arte Mask under Antonio Fava, Italy	2007
Five-week intensive study under Commedia master teacher Antonio Fava, covering all of the major Commedia archetypes, as well as the improvisational canovaccio (scenario) devising techniques.	
SAFD National Stage Combat Workshop	2011
Extensive training in Unarmed, Knife, Sword & Shield, Small Sword, and Quarterstaff. Re-certification (with recommendation) in Unarmed, Smallsword, Knife, and Sword & Shield.	
Theatre Pedagogy, Curriculum, and Lesson Development Training	2018–20
Pedagogical guidance provided by Assistant Professor Zev Steinrock.	
Patsy Rodenburg's Shakespeare and the Second Circle Workshop	2011
Three-day workshop with Patsy Rodenburg in her methods of approaching Shakespeare's text.	
Periods and Styles Workshop – Chuck Hudson	2007
Two-week workshop in the physicalizing of period works (Elizabethan, Jacobian, and Victorian).	
Ballroom Dancing Workshop – Allen Berryhill	2008
Two-week workshop in Waltz, Foxtrot, and Salsa.	
Competitive Team Improv	1999–2005
Competed for six years at the high school level.	

GRANTS AND SCHOLARSHIPS

2005–2009: William R. Kenan Jr. Charitable Trust Scholarship for Academic Excellence - \$8000 (\$2000 annually)

PROFESSIONAL ORGANIZATION MEMBERSHIPS

Actors' Equity Association

Member, 10 years

Society of American Fight Directors

Certified Actor Combatant