ASHLEY DELANE BURGER

PROFESSIONAL PROFILE

Higher-education dance and theatre educator, choreographer, director, movement specialist, performer, and adjudicator with four years of undergraduate teaching and more than a decade of professional experience in musical theatre, dance, commercial entertainment, and new-work development. Brings together professional practice in choreography, directing, and performance with graduate training in kinesiology, corrective exercise, rehabilitation, somatics, and Laban Movement Analysis. Committed to developing versatile performers who are technically prepared, artistically individual, physically informed, and able to meet the collaborative and professional demands of the performing arts industry.

TEACHING AND CREATIVE SPECIALTIES

Musical Theatre Dance | Jazz | Broadway Tap | Ballet | Modern & Contemporary | Choreography | Movement for the Actor | Acting & Performance | Laban Movement Analysis | Experiential Anatomy & Kinesiology | Audition & Industry Preparation

EDUCATION

A.T. Still University - Mesa, Arizona | 2018

M.S., Kinesiology - Concentration in Corrective Exercise and Rehabilitation. GPA: 3.95

Graduate study included functional anatomy, physiology, biomechanics, motor control, movement dysfunction, functional assessment, corrective and post-rehabilitative exercise, advanced exercise prescription, nutrition, and evidence-based practice.

Wagner College - Staten Island, New York | 2012

B.A., Theatre and Speech, Concentration in Performance; Dance Minor; Cum Laude. GPA: 3.62

Coursework included acting I-VI, musical theatre performance, voice and diction, movement for the actor, script analysis, theatre and dance history, choreography, dance criticism, partnering, ballet, jazz, modern, tap, musical theatre dance and private voice instruction.

CERTIFICATIONS AND SPECIALIZED STUDY

Laban & Bartenieff Institute of Movement Studies - Certified Movement Analyst (CMA)

- Completed a year-long professional certification in Laban Movement Analysis, including Body, Effort, Shape, and Space; Bartenieff Fundamentals; observation; movement notation and description; Space Harmony; and applications to performance and movement education.
- Created Impulse Turbine, a twenty-minute original thesis work exploring Space Harmony.
- Selected to serve as a teaching assistant in 2014.

Tune Up Fitness Worldwide - Yoga Tune Up Teacher

- Completed training in corrective exercise, yoga-based movement, self-myofascial release, posture, mobility, anatomy, physiology, and biomechanics.
- Additional study included Roll Model Method, Innovation and Sequencing, The Roll Model Method: The Science of Rolling, and Breath & Bliss Immersion.

ACADEMIC TEACHING EXPERIENCE

WAGNER COLLEGE, DEPARTMENT OF THEATRE AND SPEECH
ADJUNCT PROFESSOR | 2014 - 2018

- Designed and taught undergraduate coursework across dance, musical theatre, acting, movement, and fitness contributing to the interdisciplinary training of B.A. Theatre and Musical Theatre students.
- Developed progressive curricula, syllabi, movement laboratories, assignments, and assessment methods that integrated technical training, artistic exploration, written and analytical work, rehearsal, and performance-based application.
- Taught students with varied levels of dance and movement experience, adapting instruction through demonstration, imagery, anatomical information, musicality, movement analysis, and individualized feedback.
- Integrated professional and industry preparation into coursework by developing students' ability to learn choreography efficiently, apply corrections, adapt to different choreographic styles, make clear performance choices, work collaboratively, and maintain professional focus in audition and rehearsal settings.
- Mentored students in technical development, artistic identity, audition preparation, professional expectations, and academic and career planning, including individual coaching for students preparing for college programs and professional auditions.
- Established a shared movement vocabulary using principles of Laban Movement Analysis to help students discuss physical choices with greater specificity and connect movement to character, intention, storytelling, and style.
- Assessed student progress through practical demonstrations, movement assignments, rehearsal and performance work, written reflection, tests, discussions, and individualized verbal and written feedback.
- Collaborated with faculty on curriculum sequencing so dance and movement courses developed skills progressively across the program rather than functioning as isolated classes.
- Served as a Main Stage choreographer and dance-concert director/choreographer, connecting classroom training with the professional expectations of the rehearsal and production process.

COURSES TAUGHT:

- Movement for the Actor I (six semesters)
- Movement for the Actor II
- Stretch and Fitness (two semesters)
- Introduction to Acting
- Acting I - Movement module
- Musical Theatre Styles (three semesters)
- Musical Theatre Dance
- Ballet I (three semesters)
- Ballet II (three semesters)
- Jazz III
- Jazz IV
- Experiential Anatomy and Kinesiology (two semesters)

Academic Service & Recruitment

- Represented Wagner College's Department of Theatre and Speech at university recruitment events, speaking with prospective students and families about departmental training, curriculum, performance opportunities, and student experience.
- Contributed to departmental curriculum development and sequencing, collaborating with faculty to support continuity and progressive skill development across dance, movement, acting, and musical theatre coursework.

- Supervised and transported Wagner College students attending the American College Dance Association (ACDA) regional conference, supporting their participation in classes and festival activities while also engaging in professional development through conference coursework and events.
- Served as a Main Stage choreographer and dance-concert director/choreographer, collaborating with faculty, students, designers, stage management, and other production personnel in support of the department's academic and artistic programming.
- Served on the alumni committee for the Department of Theatre and Speech's fiftieth-anniversary celebration, supporting alumni engagement and departmental initiatives.

CREATIVE & PERFORMING ARTS ACADEMY, OLDHAM COUNTY HIGH SCHOOL
TEACHER | 2020 - 2021

- Taught beginning and advanced sections of Laban Movement for the Actor and Musical Theatre Dance to students in grades 9–12 during the performing arts program's inaugural year.
- Developed technique exercises, movement studies, and performance material while adapting instruction for differences in dance background, coordination, confidence, physical development, and prior performance experience.
- Collaborated in developing curriculum, instructional practices, and program expectations while mentoring students interested in collegiate musical theatre, theatre, and dance programs regarding training expectations, auditions, and professional pathways.

PROFESSIONAL CHOREOGRAPHY / DIRECTING & CREATIVE WORK

MAC-HAYDN THEATRE
DIRECTOR, CHOREOGRAPHER, PERFORMER & TEACHING ARTIST | 2016 - 2023

- Served in progressively responsible artistic roles over five seasons within a professional, award-winning summer theatre producing a full musical season on an accelerated schedule.
- Directed and choreographed mainstage productions across traditional and contemporary musical theatre styles, developing movement vocabularies that supported character, storytelling, period, and musical style.
- Led audition dance calls; contributed to casting decisions; taught choreography; staged and cleaned production numbers; and provided ongoing notes and performance maintenance after opening.
- Managed large groups of performers with varied levels of dance training while maintaining clear expectations, efficient rehearsals, and a supportive working environment.
- Mentored emerging performers in technique, professional rehearsal practices, and sustainable performance habits.
- Designed and led a week-long children's musical theatre workshop that combined dance, acting, music, rehearsal, and performance.

Select Directing and Choreography credits:

The Marvelous Wonderettes - Director & Choreographer *Forever Plaid* - Asst. Director & Choreographer *A Chorus Line* - Associate Choreographer *Jersey Boys* - Choreographer *South Pacific* - Choreographer *Hansel & Gretel* - Choreographer *Sunset Boulevard* - Choreographer *She Loves Me* - Choreographer

CHOREOGRAPHER, MOVEMENT COACH & ASSOCIATIVE CREATIVE | 2012 - PRESENT

- Create, teach, rehearse, and maintain original movement for professional and collegiate musical theatre, plays, dance concerts, new works, theme-park entertainment, music videos, and special events.

- Analyze scripts, scores, lyrics, character objectives, period, genre, and directorial concepts to establish the movement needs and physical world of each production.
- Develop choreography and musical staging that advance dramatic action, clarify relationships, support character, and reflect the production's style and direction.
- Break complex movement into clear, teachable sequences using demonstration, imagery, musical counts, rhythm, spatial pathways, and performance intention.
- Teach and coach professional actors, collegiate performers, dancers, singers, and movers with varied technical backgrounds and learning needs.
- Adapt choreography in response to casting changes, injury, physical limitations, experience level, and changing production conditions.
- Collaborate with directors, music directors, stage managers, designers, producers, and performers to integrate movement into the larger artistic and technical plan.
- Set rehearsal priorities, revise material when an initial choice does not serve the story or performers, and use limited rehearsal time effectively.
- Provide precise notes and individualized coaching while maintaining a disciplined, collaborative, and responsive rehearsal environment.
- Work in supporting creative roles including Associate Choreographer, Assistant Director/Choreographer, Dance Captain, Assistant to the Choreographer, and Movement Coach, preserving established choreography, rehearsing replacements and understudies, and maintaining consistency across performances.

Selected employers and contracting organizations:

Berkshire Theatre Group; Wagner College; New York International Fringe Festival; Sundog Theatre Company; Once Upon a Time Players; Hudson Warehouse; Hemlock Theatre Company; Six Flags Great Adventure; Dorney Park; and independent commercial and special-event projects.

Selected Choreography and Movement credits:

Working - Berkshire Theatre Group *Call of the Siren (Premiere)* - NYC Fringe Festival *RENT* - Wagner College *Bloody Bloody Andrew Jackson* - Wagner College *Merrily We Roll Along* - Wagner College *CATS* (Movement Coach) - Wagner College *A Christmas Carol* - Sundog Theatre Company *Grey Street* - The 13th Street Theatre *Spring Awakening* - Once Upon a Time Players *King John* - Hudson Warehouse *Dance Concert 2013* - Wagner College *Dance Concert 2015* - Wagner College *Down in a Hole* - Hemlock Theatre Company *Impulse: A Night of Original Choreography* - Self-Produced *Corvyx: LIVE* - Six Flags Great Adventure *Dorney Park Entertainment* (Assistant to Director/Choreographer) - Dorney Park *God Is a Woman* - Corvyx Music Video *Lady Gaga Medley* - Corvyx Music Video *2023 Minty Awards Opening Number* - The Minty Awards

DANCE EDUCATION & MASTER TEACHING | 2013 - PRESENT

- Teach jazz, tap, ballet, lyrical, acting, musical theatre dance, Fosse, movement and somatics, and college-preparation material in studio, workshop, and intensive formats.
- Design progressive movement sequences that develop coordination, alignment, musicality, spatial awareness, stylistic range, performance quality, and the ability to learn choreography efficiently.
- Integrate classical dance technique, musical theatre performance, acting, on-camera experience, Laban Movement Analysis, and kinesiology to connect technical execution with storytelling.
- Apply functional anatomy, biomechanics, motor control, corrective exercise, and observation skills to identify inefficient movement patterns and offer safer, more effective physical choices.
- Adjust pacing, language, demonstrations, and movement demands for differences in age, experience, physical development, learning style, and performance goals.

- Create and rehearse solo and group choreography for competitions and performances, balancing technical challenge with age-appropriate material, musical interpretation, and each dancer's strengths.
- Coach performers in audition preparation, including learning combinations quickly, presenting a clear point of view, applying corrections, maintaining professional focus, and recovering confidently from mistakes.
- Mentor dancers considering collegiate and professional programs by helping them identify goals, understand training expectations, prepare audition material, and develop greater independence in their work.
- Lead specialized sessions in Laban for the Actor, Yoga Tune Up, Roll and Recuperate, Dynamic Embodiment, dance technique, competition choreography, musical theatre audition skills and pre-competition masterclasses.

Teaching Employers:

Dancensation Studios; Ume Group Theatre; Mark Fisher Fitness; The Minty Awards; International Theatre and Dance Project in Paros, Greece; Stage to Screen Studio; Morris Hills High School; Morris Knolls High School & Groove Dance Competition.

PERFORMING ARTS ADJUDICATOR & DANCE COMPETITION JUDGE | 2017 - PRESENT

- Evaluate dance and theatre performances using established criteria and provide clear, constructive feedback that performers and educators can apply to future training and rehearsal.
- Analyze and score solos, duos, trios, groups, and production numbers across youth, adult, and pre-professional divisions.
- Assess technical execution, alignment, control, coordination, musicality, timing, transitions, spatial awareness, partnering, stylistic accuracy, choreography, artistry, and overall performance quality.
- Consider age, experience, and competitive level when evaluating movement choices, technical expectations, presentation, and developmentally appropriate corrections.
- Distinguish between choreographic quality and performer execution so feedback remains specific, fair, and useful to both dancers and teachers.
- Deliver recorded, written, and verbal critiques that recognize strengths while identifying concrete next steps.
- Apply knowledge of anatomy and biomechanics to identify alignment concerns, inefficient movement patterns, and potential safety issues without diagnosing injury.
- Apply scoring rubrics consistently across categories and divisions while making timely decisions regarding placements, special awards, and overall recognition.

Adjudication employers:

The Minty Awards (2017-2018); On Point National Dance Competition (2021-2022); Groove Dance Competition (2023); Legacy Dance Championships (2023); Impact Dance Adjudicators (2023-Present); Ticket To Broadway (2023-Present); and One Beat Dance Brands (2024-Present).

COCOMELON LIVE! NATIONAL TOUR - COMPANY MANAGER | 2022

- Managed company operations for a national touring production, coordinating personnel, travel, venues, schedules, and day-to-day problem solving while serving as a central liaison among performers, crew, management, ownership, and presenting organizations.

PROFESSIONAL PERFORMANCE

Complete performance résumé available upon request.

Selected professional performance credits:

Pippin - Fastrada - Mac-Haydn Theatre *Beehive* - Patty - Mac-Haydn Theatre *A Chorus Line* - Standby for Cassie / Sheila - Mac-Haydn Theatre *The Music Man* - Teenage Ensemble - Derby Dinner Playhouse *The Full Monty* - Estelle - Mac-Haydn Theatre *Chicago* - Liz (Pop) - Mac-Haydn Theatre *Call of the Siren* - Allison - NYC Fringe Festival *Hairspray* - Shelley - Reagle Music Theatre *Legally Blonde* - Margot - Once Upon A Time Players *Major Arcana* - The Lovers - Touch Performance Art *Grease* - Cha Cha - Paddlewheel Productions *Guys & Dolls* - Hot Box Girl - Music Theatre of Louisville *La Cage Aux Folles* - Lo Singh - Center Stage

ADDITIONAL PROFESSIONAL TRAINING

- **Esper Studio** - Meisner Acting Technique with Suzanne Esper - 2014
- **Kimball Studio** - Acting training focused on film, emotional range, and on-camera work - 2013 & 2022
- **MN Acting Studio** - Advanced film acting and audition technique - 2013 – 2016
- **Teatro Punto, Amsterdam** - Intensive study of Commedia dell'arte - 2010
- **Broadway Theatre Project** - Musical theatre apprentice intensive - 2008

Youth Performing Arts School - Louisville, Kentucky | 2008 Dance Major; Musical Theatre Minor; Cum Laude. Four years of daily conservatory-style training in concert dance, including daily ballet and modern technique, choreography, repertory, and performance. Additional study in musical theatre and Fosse with Gail Benedict.

PROFESSIONAL AFFILIATIONS

- **Stage Directors and Choreographers Society** - Associate Member
- **International Somatic Movement Education and Therapy Association** - Former Associate Member - 2013
- **Actors' Equity Association** - Equity Membership Candidate
- **Impact Dance Adjudicators**

AWARDS AND RECOGNITION

- 2022 - BroadwayWorld Award for Best Choreography for Forever Plaid, Mac-Haydn Theatre
- 2021 - BroadwayWorld Award for Best Featured Performer for Fastrada in Pippin, Mac-Haydn Theatre
- 2019 - BroadwayWorld Award for Best Choreography for Working, Berkshire Theatre Group
- 2019 - Berkshire Theatre Awards recognition for choreography for Working
- 2018–2019 - Selected for the Stage Directors and Choreographers Society Observership Class