About Me

Originally from Shanghai, Yijia/Jessica (she/her) attended the Wake Forest University in North Carolina where she received her B.A. in Theatre.

Yijia loved practical problem-solving from a young age and well-versed in collaborative, team-based work. When Yijia was a junior, she decided to transfer from Biology major to Theatre major as she decided to pursue her true passion. After making this decision, Yijia dedicate her every semester to learning and working in the WFU theatre. She took almost every class provided in order to explore every possibility and see which specific career path she wants to go. Though haven’t decided, Yijia enjoyed working with people to get a project done, so she leans towards stage management. But she’s always looking for more experiences at every aspect in the industry.

During undergrad, Yijia worked at Tedford Stage and Ring stage. ​She is proudly a “RATS” in the scene shop, which stands for “really awesome theatre students”. She works at least 20 hours per semester in the shop and she also participates as a crew member in plays. She worked as sound designer, costume designer, light board operator, focus spot operator, fly operator, wardrobe person in different plays during 2022-2024.

She worked as an assistant stage manager with stage manager Geogia Orchid in *Turning 15 on the Road to Freedom*, and in the following semester, she worked as a stage manager for Spring Student Choreographic Concert, directed by Tina Yarborough Liggins.

Yijia’s other interests include listening to music, reading, travelling, playing board games, and spending time with their friends.

### About Me

Originally from Shanghai, Yijia/Jessica (she/her) attended Wake Forest University in North Carolina, where she received her B.A. in Theatre.

From a young age, Yijia developed a passion for practical problem-solving and is well-versed in collaborative, team-based work. During her junior year, she made the decision to transfer from a Biology major to a Theatre major, pursuing her true passion. Since making this decision, Yijia has dedicated every semester to learning and working in the WFU theatre program. She has taken nearly every class offered to explore various possibilities and determine her specific career path. Although she has not yet finalized her direction, Yijia enjoys collaborating with others to complete projects, leading her to lean towards stage management while remaining open to gaining experience in all aspects of the industry.

During her undergraduate studies, Yijia worked at both the Tedford Stage and the Ring Stage. She is proudly part of the “RATS” in the scene shop, which stands for “Really Awesome Theatre Students.” Yijia works at least 20 hours per semester in the shop and also participates as a crew member in various productions. From 2022 to 2024, she took on multiple roles, including sound designer, costume designer, light board operator, focus spot operator, fly operator, and wardrobe person in different plays.

Yijia served as an assistant stage manager under Stage Manager Georgia Orchid for Turning 15 on the Road to Freedom. In the following semester, she took on the role of stage manager for the Spring Student Choreographic Concert, directed by Tina Yarborough Liggins.

During March 2023 to July 2023, she does internship in Wanping Theatre. It’s a theatre focusing on preforming and children education about traditional Chinese opera. She works in department of “popularization and education,” which focuses on activities that bring children and parents to the theatre.

In her free time, Yijia enjoys listening to music, reading, traveling, playing board games, and spending time with friends.

Project: 2024 Spring Dance Concert

Production by:

很感激能有这次完整负责舞台管理的机会，也非常感谢一路上许多人的帮助与支持。

在这次活动中，我全程参与了制作从策划到最终呈现的完整流程，经历了一场真正意义上的舞台管理实践。其中最大的挑战是制作属于自己的 **cue sheet** 并在正确的时机精准喊出每一个 **cue**。由于本次演出的灯光设计部分由不同的同学负责，我需要统合他们给我的风格各异的cue sheet、理解并适应他们各自的踩点方式，以确保舞台效果的连贯性。此外，这次舞会涵盖了芭蕾、现代舞、抒情舞等多种风格的表演，每一种风格都有它独特的挑战。在不断熟悉音乐和我自己的cue sheet的情况下，我最终确保了每一场演出都能顺利衔接、完美呈现。

I am grateful for this opportunity to take on a full stage management role in this production, and I sincerely appreciate the support and help I received along the way.

Throughout this experience, I was involved in every stage of the production process, from initial planning to the final presentation, allowing me to fully immerse myself in the responsibilities of a stage manager. One of the biggest challenges was creating my own **cue sheet** and calling each **cue** with precise timing. Since the lighting design was handled by different students, I had to consolidate their uniquely styled **cue sheets**, understand their individual cueing methods, and adapt accordingly to ensure seamless transitions and a cohesive stage presentation.

Additionally, this dance concert featured a diverse range of styles, including ballet, modern, and lyrical dance, each presenting its own unique challenges. Through continuous familiarization with the music and refining my **cue sheet**, I was able to ensure smooth transitions and flawless execution in every performance.

Project： 2023 Fall Turn 15 on the Road to Freedom

这是一次assistant stage management的经验，我

Internship experience:

Shanghai Wanping Theatre

This is a theatre that integrates the functions of inheritance experience, education promotion and cultural exchange. 我在这里加入了一个“艺术教育”部门，它是一个2022年创立的新部门，但是非常受重视，因为它将传统艺术带入大众视野，包括但不限于戏曲服饰、茶道、手工艺。

在这里，我们将传统艺术拆解并针对不同年龄层的受众制定不同的宣讲策略。例如活动“戏宛宛的百宝箱”是一个面对亲子的讲座，我们会讲解以耳熟能详、情节活泼的故事为蓝本的戏剧，将适量的知识与大量互动、现场展示道具、演员现场表演片段结合，打造大人小孩都听得进去的活动。例如，我们制作了写有演员的衣物部件的头箍，并将他们分发给小朋友。在讲座期间讲解到对应衣物的时候邀请小朋友举手、也在最后聚集所有的小朋友站到衣物所属分类的圆圈里并做小游戏，加深他们的印象。

而面对更加成熟的观众时，我们会加入更专业、细致的知识，带观众在近距离观看演员变装的同时深入了解戏曲每一部分背后的传承与意义。例如演员在做妆造的时候会往头上贴“片子”作为头发，这是用榆树皮刮下来的胶粘合头发进行塑形。我们也会讲解在传统京剧戏目《白蛇传》中如何用三套衣服体现主角白娘子的三个不同时期的人物状态和心理。如第三幕中她处于战败逃亡且即将临盆，妆造上就会使用两片白布和一缕放在身前的头发来表达她的仓皇悲惨的状态。

我们还有小型的手工活动，让更多人动手参与传统文化相关的玩偶摆件制作。这些活动面向亲子、团体，并会根据节假日来调整活动主题。如在妇女节我们就选用了体现女性力量的《白蛇传》青蛇白蛇玩偶，而在儿童节改为更为童趣、充满幻想的《西游记》孙悟空玩偶。这些活动这大大拓宽了亲子在周末的去处，并吸引大量顾客进入剧院，使他们更多地暴露在剧院环境中、引导他们关注后续的更多活动，吸引他们在将来再次进入剧院、体验观赏更多剧目。

This is a theatre that integrates heritage experience, educational promotion, and cultural exchange. I contributed in the "Arts Education" department, which was established in 2022. Despite being a newly established department, it has garnered significant attention by bringing traditional arts into the public eye, including but not limited to opera costumes, tea ceremonies, and handicrafts.

                In this department, we tailor our strategies to different age groups to make traditional arts more accessible. For instance, the "Xiwawan's Treasure Box" event is a parent-child interactive lecture. By using familiar and lively stories as a foundation, we combine an appropriate amount of knowledge with interactive activities, live demonstrations of props, and snippets of actor performances to create an engaging experience for both adults and children. For example, we designed headbands labeled with names of costume components and distributed them to children. During the lecture, they are invited to raise their hands when the corresponding costume is discussed and participate in games at the end, grouping by costume categories to reinforce their understanding.

                For more mature audiences, we offer professional and detailed insights. During close-up demonstrations of makeup and costume changes, we explain the heritage and cultural significance behind each element. For example, actors use “pieces” made of elm bark glue to shape their hair. In the traditional Peking opera The Legend of the White Snake, we show how three sets of costumes represent the protagonist Bai Suzhen's psychological states and character development. In the third act, where she is defeated, fleeing, and about to give birth, the costume design includes two white cloth strips and a lock of hair draped over her chest to symbolize her desperation and sorrow.

                Additionally, we organize small craft-making activities to engage more participants in creating cultural-themed dolls and decorations. These activities are designed for families and groups, with themes adjusted according to holidays. For instance, on Women's Day, we featured Qing and Bai Snake dolls from The Legend of the White Snake, representing female strength, while on Children's Day, we created whimsical Monkey King dolls from Journey to the West. These events not only broaden weekend options for families but also attract a large number of visitors to the theatre. This exposure encourages them to follow subsequent activities and return to the theatre for more performances.