



## Profile

### Personal information

<b>Name</b>	Lopez, Ryan Aaron
<b>Share different name</b>	No
<b>Birthdate</b>	06/26/2006

### Contact details

<b>Email, Phone</b>	ryanlopez1426@gmail.com, +1.830-302-6326, Mobile, No other telephone
<b>Permanent address</b>	1318 Fieldcrest New Braunfels, TX, 78130-3516, USA

### Demographics

<b>Gender Identity</b>	Male
<b>Sex</b>	Male
<b>Pronouns</b>	He/Him
<b>Military status</b>	None

### Geography and nationality

<b>Citizenship status</b>	U.S. citizen or U.S. national
<b>SSN</b>	XXX-XX-1008

### Common App fee waiver

<b>Fee waiver requested</b>	No
-----------------------------	----

---

# Family

## Household

Parents	Married
Home	Both Parents

---

## Parent 1

### Mother

Name	Mrs. Jessica H Lopez (Hamilton)
Email, Phone	jessicalh123@gmail.com, +1.512-665-8047, Mobile
Occupation	Teacher or administrator (elementary), Employed, Comal ISD
Education	Graduated from college/university Associates (1996), Del Mar College, 101 Baldwin Boulevard, Corpus Christi, TX, USA, CEEB: 6160 Bachelors (1999), Texas A&M University-Corpus Christi, 6300 Ocean Dr, Corpus Christi, TX, USA, CEEB: 0366

---

## Parent 2

### Father

Name	Mr. Robert A Lopez Jr.
Email, Phone	bobbylopez77@gmail.com, +1.512-665-8048, Mobile
Occupation	College teacher, Employed, Texas State University: San Marcos, 601 University Dr, San Marcos, TX, USA, CEEB: 6667
Education	Graduated from college/university No degree, Del Mar College, 101 Baldwin Boulevard, Corpus Christi, TX, USA, CEEB: 6160 Bachelors (2001), Texas A&M University-Corpus Christi, 6300 Ocean Dr, Corpus Christi, TX, USA, CEEB: 0366 Masters (2007), Texas State University: San Marcos, 601 University Dr, San Marcos, TX, USA, CEEB: 6667

---

## Siblings

Robert Lopez, Age 20

# Education

## Current or most recent secondary school

Canyon High School, 1510 N Interstate 35, New Braunfels, TX, USA, Public, CEEB: 445053 (08/2020 - 06/2024)

Progression	No change in progression
Graduation Date	06/2024

## Colleges & universities

School	University of Texas at Austin, 2400 Inner Campus Drive, Austin, TX, USA, CEEB: 6882 Dual enrollment with high school, Credit awarded directly by college (08/2022 - 05/2023)
--------	--

## Grades

Rank	2 / 518, Weighted
GPA	4.0 / 4, Unweighted

## Current or most recent year courses

First semester	Second semester
ART - Concert Band IV - (REG)	ART - Concert Band IV - (REG)
CHEM - AP Chemistry - (AP)	CHEM - AP Chemistry - (AP)
CALC - AP Calculus BC - (AP)	CALC - AP Calculus BC - (AP)
ENG - AP English Literature - (AP)	ENG - AP English Literature - (AP)
COMPSCI - UT Onramps Computer Science - (DUAL)	COMPSCI - UT Onramps Computer Science - (DUAL)
HIST - AP United States Government and Politics - (AP)	HIST - AP Macroeconomics - (AP)
OTH/ELE - AP Seminar - (AP)	OTH/ELE - AP Seminar - (AP)

## Honors

2024 YoungArts Winner With Distinction: Classical Music	National	12
---	----------	----

<b>Texas Music Educators Association All-State Band: 6A Percussion, 1st Chair Best in State 2023</b>	State/Regional	10, 11
<b>University Interscholastic League Texas State Solo and Ensemble Contest Outstanding Performer</b>	State/Regional	10, 11
<b>National Hispanic Recognition Program</b>	National	10
<b>Ben Hardy "Outstanding Cougar" Award</b>	School	11

---

## Future plans

Other, Cognitive Musicologist, Doctorate

---

# Testing

## ACT

Composite	35	06/10/2023
English	36	04/15/2023
Math	33	06/10/2023
Reading	35	04/15/2023
Science	35	04/15/2023
Taken	2	
Planned	0	
ACT Plus Writing Test	No	

---

## AP Subject Tests

United States History	5	05/2023
Music Theory	5	05/2022
English Language & Composition	4	05/2023
Physics 1	4	05/2023
World History	4	05/2022
Human Geography	4	05/2022
Psychology	4	05/2022
English Literature & Composition		05/2024
Calculus BC		05/2024
Chemistry		05/2024

---

# Activities

## Music: Instrumental

9, 10, 11, 12 School 8 hr/wk, 15 wk/yr Continue	<b>Band President, 2x Drumline Captain (11, 12), Canyon High School Marching Band</b> Directed communication between 4 band classes (200+ members), led half-time performances/pep rallies, pioneered fundraising efforts and social events
--	--

---

## Community Service (Volunteer)

10, 11, 12 School 3 hr/wk, 27 wk/yr Continue	<b>2x Secretary (11, 12), Key Club International</b> Raised \$10k for Food4kids through charity concert with 10 participating local bands, documented meeting minutes/goals, recorded club attendance
---	--

---

## Student Govt./Politics

11, 12 Year 2 hr/wk, 27 wk/yr Continue	<b>2x Student Body Class Vice President, Canyon High School Student Council</b> Orchestrated fundraising totaling >\$1k for class, coordinated senior trip/senior dinner, hosted pre-schoolyear event with >120 student turnout
---	--

---

## Community Service (Volunteer)

10, 11, 12 Year 2 hr/wk, 36 wk/yr Continue	<b>President, National Honor Society</b> Issued signatures authenticating 211 members' volunteering, formulated weekly agenda, catalogued service hour forms through an online database
---	--

---

## Music: Instrumental

9, 10, 11, 12 School 4 hr/wk, 27 wk/yr Continue	<b>2x Lead Pan Section Leader (11, 12), Canyon High School Steel Band</b> Provided entertainment at town's annual Tree Lighting, Wassailfest, and private events (450+ attendees), promoted band program at 7 elementary schools
--	---

---

## Music: Instrumental

9, 10, 11, 12  
School  
5 hr/wk, 36 wk/yr  
Continue

**3x Percussion Section Leader (10, 11, 12), Canyon High School Wind Ensemble**  
3-year UIL sweepstakes, 4-year varsity member, conducted student-ran sectionals in preparation for 7 concerts, repaired keyboard/accessory instruments

---

## Music: Instrumental

9, 10, 11, 12  
School  
6 hr/wk, 18 wk/yr  
Continue

**Member, Canyon High School Percussion Ensemble**  
Performed chamber/pop/Latin music in annual Night of Percussion attracting 800 attendees across neighboring towns in collaboration with guest artists

---

## Work (Paid)

11, 12  
Break  
8 hr/wk, 6 wk/yr  
Continue

**Member, Mariachi Clasico**  
Played vihuela for funerals, parties, church services/masses, and holiday events in the greater Austin area

---

## Work (Paid)

11, 12  
School  
6 hr/wk, 9 wk/yr  
Continue

**Percussion Teacher, Private Lessons**  
Instructed 6 beginning to advanced students 1-hr lessons on ensemble music/technique, assigned individualized skill-appropriate repertoire/exercises

---

## Science/Math

10, 11, 12  
School  
1.5 hr/wk, 36 wk/yr  
Continue

**Member, University Interscholastic League Academics - Calculator Applications**  
2nd place team in UIL Region, doubled # of club participants through ad campaign, analyzed engineering-focused problems, participated in TMSCA meet

---

# Writing

## Personal essay

**Some students have a background, identity, interest, or talent that is so meaningful they believe their application would be incomplete without it. If this sounds like you, then please share your story.**

With its hammered sides forged from bronze, the triangle gleamed in the fluorescent lights as he dangled it from a thin, crimson string knotted tightly into a neat loop.

"So, who wants to be embarrassed?" Instantly, my hand cut through the air above me- being 1484 miles away in Interlochen, Michigan and the farthest I'd ever been from home, there was no way I wasn't going to endure some discomfort. Mr. Aleo's grin settled as he handed me the cold triangle. "Five notes. I'm the conductor, and I want you to play on beat one. And, I want them to sound the same. *EXACTLY* the same."

Easy enough, I thought.

"One more thing. Your dynamic? *Pianissimo*."

My dad's voice echoed in my mind as I raised the triangle to eye level- *Strike in the same spot, same angle, same force. Only softer this time.*

In one sweeping motion, his palms rebounded in the air as if bouncing them from an invisible trampoline. Simultaneously, I struck the triangle from only millimeters away, aiming for the softest sound possible. Overtones showered the room, decaying in volume with every collision as they sprung off the newly painted white walls. However, adjusting my grip on the string, I tapped the triangle again with an unexpected force. The second note shattered the delicate silence of the room, my ears alerting me instantly of my musical error; not even the first two notes were close in volume. The triangle, funny enough, was a more challenging instrument than I thought.

Like the triangle, I too embrace inconsistency. Wearing mismatched socks is no problem- after all, no one can see different logos under my favorite corduroy pants. I handpick every leaflet of cilantro out of my *taco de barbacoa*, but I'll never turn down fresh *pico de gallo* salsa. Talking to my 4'11" *abuelita*, I incorporate words from Spanish and English in the same sentence as I see fit; the grammar rules of one language feel less restricting if you mix them with another.

Yet, despite my love for inconsistency, the other half of me indulges in uniformity. Being raised in a household of musicians, I flinch at the sound of wrong notes in a performance and out-of-tune instruments, all the while acknowledging the formulaic nature of the music theory underlying my favorite pop music which ensures that (almost) every Bruno Mars song resolves in a typical V-I perfect cadence.

Angular and astute, the triangle's tone shines brilliantly up close, yet blends harmoniously in the background when played punctually from afar. Similarly, the triangle's versatility of sound mirrors my diverse academic interests. When muted, its sound is short and direct, much like the sound of buttons on my Ti-Nspire CX-II T CAS calculator as I calculate how many minutes past the time 9:12 the minute and hour hands line up on an analogue clock. The resonance of its open tone is



strikingly similar to my long chains of thought as I dive deeply into Feynman's theories on the behavior of light, googling unfamiliar physics terms like "cathode ray tube" upon every puzzling encounter.

Much like the triangle, I embrace the irregularity of my actions as I navigate though the world. The carefully constructed melodies in my lime-green manuscript spiral are portraits of my musical journey; contrarily, my best jazz-vibraphone improvisations are merely the result of thoughtless muscle-memory combinations. I cling to my brother at every family *fiesta*, but I admit that my best conversations have all begun with chance encounters with strangers in the fruit aisle of H.E.B.

The versatility of something as simple as a triangle excites me; its many different sounds and required techniques create endless possibilities of creativity with every "ting." Stepping into a new chapter of my life, I'll embody the three-sided figure's precise sound with every ripple of my creative influence- I'll resonate with the world at volumes louder than just *pianissimo*.

---

# Education progression

## Details

**Education progression details**      No change in progression

---

# Princeton University questions

## General

<b>Preferred start term</b>	Fall 2024
<b>Admission plan</b>	Regular Decision
<b>Please indicate which name you would like us to use for print and email communication from Princeton's Office of Admission.</b>	First name
<b>Princeton-specific Fee Waiver</b>	Not Applicable
<b>Financial aid</b>	Yes
<b>Have you ever been found responsible for a disciplinary violation at any educational institution you have attended from the 9th grade (or the international equivalent) forward, whether related to academic misconduct or behavioral misconduct, that resulted in a disciplinary action? These actions could include, but are not limited to: probation, suspension, removal, dismissal, or expulsion from the institution.</b>	No
<b>Princeton Alumni Interview Consent</b>	I would like to share my contact information and high school name with Princeton alumni interviewers, for the purpose of contacting me to arrange an alumni interview.
<b>Portfolio No URL</b>	Yes

---

## Academics

**Which degree would you most likely pursue at Princeton? Your choice is not binding in any way:**

A.B.

**As a research institution that also prides itself on its liberal arts curriculum, Princeton allows students to explore areas across the humanities and the arts, the natural sciences, and the social sciences. What academic areas most pique your curiosity, and how do the programs offered at Princeton suit your particular interests? (Please respond in 250 words or fewer)**

Hovering my ear just millimeters away from the timpani, I tapped the surface of its head three times, listening intently to the pitch to ensure my entrance was perfectly in tune. As a skeptic and a perfectionist, I lent my trust to my ear instead of the ill-calibrated tuning gauges, coming in on my entrance with confidence in the orchestra's performance of Stravinsky's *Petrouchka*.

Tuning timpani without a tuner, striking my coffee mug with the spoon each morning, and drumming on every surface, I subconsciously feel the urge to create music; yet, while I pride myself in my musical quirks like perfect pitch, the underlying processes of the auditory cortex in response to external sound stimuli spearhead my attraction to the intersection of music and scientific research. Through the combination of the Music and Cognitive Science programs, Princeton's rigorous academic opportunities and dedication to the humanities will facilitate my discoveries that will bridge both worlds. At Princeton, I will take MUS 248 "Music and the Brain" to deepen my understanding of neural networks and their effects on coordination and tonal perception, facilitating my ability to establish musical methods to delay cognitive degradation.

Whether I'm touring around Europe with the Princeton University Orchestra or curating new psychotherapy methods in Professor Elizabeth Margulis's lab, I'll flourish in the academic and humanitarian expertise that Princeton embodies. With Princeton's exceptional opportunities tailored to my interests, I'm empowered to make many breakthroughs as a future tiger.

**In which program of study do you think you would like to major at Princeton? Your choice is not binding in any way:**

Music

**In addition to the major you noted above, please indicate which minor or certificate program might interest you:**

Music Performance

**In which second program of study do you think you would like to major at Princeton? Your choice is not binding in any way:**

Psychology

In addition to the major you noted above, please indicate which second choice minor or certificate program might interest you:

Cognitive Science

Princeton allows students to apply for admission with or without SAT or ACT scores. Students who do not submit standardized test scores will not be at a disadvantage in the admission process.

I have submitted or will submit ACT or SAT scores, and would like them to be considered as part of my application

---

## Previous Applicants

Previously applied

No

---

## Family Information

Parent, Step-Parents or Guardians We are asking some of these questions again because further context for each applicant is important to us. Please answer the following questions consistently with the order and names in which you listed your parents, step-parents or guardians in the Family section of the Common App (e.g., Parent 1 in the Family section = Parent 1 below). How many parents, step-parents or guardians did you list on the Family section of the Common App?

2

Parent, Step-parent or Guardian 1 Relationship

Mother

<b>Parent, Step-parent or Guardian First Name</b>	Jessica
<b>Parent, Step-parent or Guardian Last Name</b>	Lopez
<b>Parent, Step-parent or Guardian Occupation (Former occupation, if retired or deceased)</b>	Teacher or administrator (elementary)
<b>Parent, Step-parent or Guardian Position/Title</b>	Elementary Music Educator
<b>Parent, Step-parent or Guardian Employment Status</b>	Employed
<b>Did this Parent, Step-parent or Guardian attend Princeton University?</b>	No
<b>Has this Parent, Step-parent or Guardian ever worked for Princeton University?</b>	No
<b>Parent, Step-parent or Guardian 2 Relationship</b>	Father
<b>Parent, Step-parent or Guardian First Name</b>	Robert
<b>Parent, Step-parent or Guardian Last Name</b>	Lopez
<b>Parent, Step-parent or Guardian Occupation (Former occupation, if retired or deceased)</b>	College teacher
<b>Parent, Step-parent or Guardian Position/Title</b>	Senior Lecturer
<b>Parent, Step-parent or Guardian Employment Status</b>	Employed
<b>Did this Parent, Step-parent or Guardian attend Princeton University?</b>	No
<b>Has this Parent, Step-parent or Guardian ever worked for Princeton University?</b>	No

<b>Siblings How many siblings did you list on the Family section of the Common App?</b>	1
<b>Sibling 1 First Name</b>	Robert
<b>Last Name</b>	Lopez
<b>Did this sibling previously attend or is this sibling currently attending Princeton University?</b>	No
<b>Is this sibling currently applying to Princeton University?</b>	No
<b>Sibling Education Level</b>	Some college/university
<b>Total Number of Institutions Attended</b>	2
<b>Institution Name</b>	St. Edward's University, 3001 S Congress Ave, Austin, TX, USA, CEEB: 6619
<b>Degree Received</b>	No Degree
<b>Institution Name</b>	Richland College, 12800 Abrams Rd, Dallas, TX, USA, CEEB: 6607
<b>Degree Received</b>	No Degree
<b>Has this sibling ever worked for Princeton University?</b>	No
<b>Do you have other relatives (Aunt, Uncle, Cousin or Grandparent) who are attending or have attended Princeton University? Please select the number of relatives.</b>	0
<b>Have any other relatives (Aunt, Uncle, Cousin or Grandparent) ever worked at Princeton University? Please select the number of relatives.</b>	0

---

## Writing

**Your Voice Princeton values community and encourages students, faculty, staff and leadership**

**to engage in respectful conversations that can expand their perspectives and challenge their ideas and beliefs. As a prospective member of this community, reflect on how your lived experiences will impact the conversations you will have in the classroom, the dining hall or other campus spaces. What lessons have you learned in life thus far? What will your classmates learn from you? In short, how has your lived experience shaped you? (500 words or fewer)**

Walking past crumbling headstones to the funeral tent, my fingers anxiously scramble to remember the contorted shape of the F chord on my *vihuela* that I can never remember. But sure enough, they find their way to their correct formation. "Just like we practiced," says my father, grinning reassuringly as his glistening *botonadura* jingle with every step he takes towards the emerald-colored canopy. As eight men dressed in all white carry the coffin towards us, tears begin to flow rampantly from behind the dark sunglasses of the toughest-looking family members, dripping onto the dead grass below their feet. While carefully listening to the sound of the *guitarrón* to guide me into the next phrase, my fingers begin to strum the delicate vinyl strings of my instrument.

Having been deeply involved in the competitive world of classical music since early childhood, exploring the vibrant realm of mariachi with my father instilled a strong sense of culture that I could not experience in the pursuit of merit. Playing as a member of the *armonía* (harmony) section, I overcame my dependence on written sheet music through my role as a supporting musician. Since most songs could switch keys depending on the vocal range of the singer, I learned to listen to the natural direction of the bass frequencies to guide me through complex chord progressions instead of hastily memorizing song structures. Having always considered myself a visual learner, this shift to an auditory-focused environment was both challenging and exciting, pushing me to expand my horizons through total immersion into an unfamiliar, yet creative situation.

After exercising my ears through countless funerals and fiestas, I've learned the importance of active listening, transforming both my interactions with people and my approach to learning. Within the confines of the classroom, I embrace the diverse backgrounds of my peers beyond their spoken words as we make connections over things as small as our taste in obscure literary nonfiction novels. Acting as a translator, I actively bridge the language barrier of human connection between my school's custodians and teachers, making extensive conversation along the way about subtle differences in phonology between Mexican and Puerto Rican Spanish accents. Despite my varied interactions with people of all ages, each conversation I have fuels my curiosity, sparking new questions and leading me to explore fields I would've never approached independently.

Now, I recognize the importance of tuning into people's voices and their accompanying articulations, enabling me to collaborate with them far beyond the musical realm. At Princeton, I hope to share my unique perspective and passion for listening and dissecting sound with my classmates; the thought of encountering people of all different backgrounds at every corner of campus excites me- imagine all of the stories, experiences, and conversations (and disagreements) to be exchanged! Pushing forward, I no longer rely on my eyes to provide me with a sense of direction; rather, my passion for interpreting sound guides me into the uncharted territories of the future.

**Princeton has a longstanding commitment to understanding our responsibility to society through service and civic engagement. How does your own story intersect with these ideals? (250 words or fewer)**



"Spread the message!" Shouted my friend Mike down the hallway. With the 50 colorful posters weighing my hand down, I was determined to slap one in every corner of the school, splashing neon artwork where the dirty hallway walls looked especially blank. The announcement speakers blared the next school day- "Attention cougars! Are you interested in battles, bands, or even both? If so, come jam with us!"

There was only one problem: the location we had used all the years before had changed owners, and we were out of a venue. Fortunately, after countless phone calls and scouring the internet for a performance space, we secured our stage at a venue in close proximity to our school. Unfortunately, the weather was not in our favor. Our first date had gotten rained out, and we were left to restart the booking process from scratch. However, we successfully rescheduled, reaching out to small, local bands and even curating our groups with talented students and teachers. When the day came, we arranged ten individual donation boxes for people to cast their votes with money for their favorite act, and even sold cat-themed band t-shirts displaying artwork from a student artist. After donating our total of \$10,000 to Food4Kids: Student Chapter, we successfully fed 500 New Braunfels children for three months.

Music is the binding force that binds people of all backgrounds together for a greater cause. At Princeton, I'll utilize my musical and collaborative skills to improve my community in every way possible.

**More About You Please respond to each question in 50 words or fewer. There are no right or wrong answers. Be yourself! What is a new skill you would like to learn in college?**

I would love to learn the art of meditation. With a song always stuck in my head, I hope to learn a healthy process to clear my thoughts and decompress. During my time in college, I hope to find an appropriate balance between my mind and body. (Also, Mandarin Chinese.)

**What brings you joy?**

Hotel air conditioning. Concert hall acoustics. Walking under the moonlight. Picardy thirds. Hot vanilla lattes. Reading until I fall asleep. Singing music in my car alone (very loudly). Thunderstorms that shake the house. Foreign alphabets. Euler's identity. Cross-cultural conversations. Impossible art. Hyphens. New marimba mallets. Plot twists. Scrabble.

**What song represents the soundtrack of your life at this moment?**

"Here's where the story ends" by The Sundays. As I approach adulthood and greater responsibilities than doing laundry and cooking dinner, I can't stop listening to the upbeat guitar, reflecting on my childhood-defining moments. Yet, while I'm entering a new chapter of life, a new story is just beginning.

**Do you wish to submit a graded written paper at this time?** Yes

**Upload the graded written paper here.**

Uploaded document attached.

**Additional Information (Optional) Please attach a document if you wish to provide details of circumstances or qualifications not reflected in the application.**

Uploaded document attached.

---

## **Affirmations**

**SCEA and RD policy understanding**                      I affirm this statement.

**Authorization to communicate with secondary school(s)**                      I affirm this statement.

---

## **Affirmations**

By submitting this application, I affirm my understanding of and agreement to the statements found here: <http://www.commonapp.org/affirmations>.

Ryan Lopez 6th  
Mrs. Kuro  
AD Long + Long  
1/25/23

Great job!

~~You must~~ include this rubric with your required printed materials; I will not give you another one.

## SCORING RUBRIC for the RESEARCHED ARGUMENT 2022-23

       /10 pts. off the grade you earn if not followed):

Required printed materials: All of the following must be stapled in order (first on top) and turned in at the start of your class on January 25th. **I will not accept them at any other time that day.**

- This rubric
- Printed Works Cited page
- Peer Review Checklist of your paper
- Rough draft copies (from the Peer Review days)

20 /20: Section I: Introduction and Context. The first few paragraphs make a powerful, moving, relevant and persuasive introduction to your paper and the issue, convincingly establishing your ethics as a writer; background to your issue is thoroughly and clearly explained. (Strong claim of **fact/definition** is argued)

40 /40: Section II: The Argument: This section should successfully evaluate your supporting source material arguments, pointing out both flaws and strengths of the source materials' claims. Your own assertions should be supported with specific evidence and insightful commentary. (Strong claim of **value** is argued.)

20 /20: Section III: Conclusion: This section critically and effectively synthesizes the researched material in order to show their relationship to your overall argument. Pointing out and evaluating contradictions and judging validity (counterarguments are clearly noted), the writer shows a solid understanding of the issue and proposes a compelling and realistic solution/change/conclusion, using logical reasoning and evidence to support it. This final section argues the big "So What?" concerning your topic. (Strong claim of **policy** is argued)

10 /10: Section IV: Works Cited Page adheres scrupulously to MLA format; citations are complete and correct.

10 /10: Conventions, Style, and overall MLA formatting.

100 /100 Major Grade + 2 Quiz Grades\*

\*Annotated Bibliography, and printed work will each count as a quiz grade

FINAL PAPER DUE, without exception, on

Wednesday, January 25, 2023

via Turnitin.com by 8:30 AM

Ryan Lopez

Mrs. Keno

AP Language and Composition

17 January 2023

100/100 points

### Patriarchy in the Church of Jesus Christ of Latter-Day Saints

With increased access to education on the rise, many children, as well as willing adults, are recognizing recurring themes in history that are unacceptable in the modern day and age. Present times have dealt away with roles predetermined at birth, as men and women live essentially equally in terms of quality of life. Concepts such as sexism, racism, and disability discrimination are, for the most part, shunned for their tendencies to maximize the perceived differences between the world populations. Despite a general agreement that these ideas are in fact immoral and unjust, many organizations, communities, and groups of people as a whole will, consciously or not, discriminate in favor of their own interests or biases. It is often found that people belonging to strict denominations of certain religions tend to practice a number of these outlandish discriminations, either justified by their interpretation of scripture or their leader. In recent years, it is not uncommon to see a documentary, news article, or written novel on account of extremities that individuals may face as members of religious groups. More often than not, these individuals that expose their maltreatment focus on the tactics that were used to control them, one of the most common of these strategies being sexism and the institution of patriarchy. The Church of Jesus Christ of Latter-Day Saints, also known as LDS or the Mormon Church, most certainly did not design the concept of a male-dominated society, but the patriarchal tendencies that they undoubtedly display are deeply rooted into their traditions. Patriarchy plays

an extreme role in Mormon culture, affecting everyday life for nearly all women involved in the religion.

It is important to acknowledge the danger that patriarchy possesses, ranging from the obvious unequal treatment of women all the way to the disruptive nature that affects men as well. Society as a whole was largely egalitarian before the development of agricultural and technological advancements, but the rise of modernization social and economic politics contributed largely to the formation and development of modern patriarchy.

In a journal concerning feminist studies in religion, Basquiat discusses the oppression that Mormon feminists see within their own religion. She discusses that due to the patriarchal nature of the Mormon church, Mormon feminists are “forcefully excommunicated with ‘extraordinary vigor’”(Page 17). In addition to eliminating feminist rhetoric and reform, church officials of the Mormon church tend to “craft an appropriately conservative response to every feminist action” (Page 17), causing feminists throughout the religion to question the validity of their concerns. Basquiat also addresses the conflicts that Mormon women face while challenging the church’s anti-feminist values; “Leaving the institution and the sense of community that accompanies it is not an easy choice...these women are culturally Mormon; ironically, it is often their Mormon status that informs their position as feminists” (Page 7). With this quote, she states that it is not so easy for these women to abandon their faiths as they are born and raised in a community that would most likely cut off any ties to an Ex-Mormon family member. These abandonment scare tactics that certain religious organizations, not just the LDS church, highlight the dangers and dependence of religious women on their families, ultimately leading them to turn their backs on the cause of equality that they may hold very closely to their hearts. Many women in closely knit communities experience this, and this problem is not only limited to religious

organizations; however, since a great deal of communities that engage with one another frequently tend to share religious beliefs and congregation areas, the renouncement of gender equality aspirations in exchange for social integration is not an uncommon occurrence among religious women.

In an analytical passage concerning gender differences in patriarchal blessings in the LDS church, Gordon Shepherd conducts a study and analyzes his data about the frequency, duration, and ages of people involved in these blessings in order to discern a bias in favor of men in the Mormon church. He prefaces his study by addressing that “Mormonism’s early patriarchal emphasis and al male priesthood structure are often viewed as major obstacles to women’s equality,” (Page 46) to which he then dives into statistical comparisons regarding the blessings themselves. He found that the men in his sample composed 55.6% of the blessings, while women composed 44.4% (Page 51). Men also received longer blessings; the males received an average of 20.1 lines of blessing compared to the females of 17.2 lines (Page 51). The men who also received blessings were older on average at a mean age of 34.6, while the women’s mean age was 31.5 (Page 51). The study concluded that “gender discrepancies were, in fact, substantially outnumbered by consonant blessing themes that highlighted a shared commitment to Mormonism’s highest theological ideas and values...”(Page 62). Shepherd also acknowledges that the recurring theme of male authority is “very much congruent with both the legal and cultural structure of nineteenth-century American society” (Page 62), which seeks to explain the outcomes of his various studies. His findings are historically consistent with the patriarchal nature of the church; priesthood in the LDS church is only ever recognized in men and boys. Since the church only ever recognizes male figures in considering future priests, this only further demonstrates the lack of gender equality concerning leadership roles. All things considered, it is

not vastly outlandish for women to be viewed down upon in religions all over the world; many Muslim women are expected to cover most of their bodies despite harsh weather conditions, and it is considered socially unacceptable to reveal certain aspects of their bodies, such as their hair and faces. However, aside from the sheer argument of tradition as well as the outlandish number of years women have tolerated such treatment in most religions, there is no such justification as to why the belief of patriarchal domination in religions is inherently right, certainly not in Mormonism. Although it is much more difficult to begin reformation than it is to speak about doing so, the first step in the right direction to repairing the foundation of gender equality is the widespread acknowledgment and acceptance of the patriarchal tendencies that the Mormon church holds to such a high regard, though not admittedly.

Tara Westover, author of the critically-acclaimed book “Educated: a memoir,” informs her audience about her experiences growing up in an isolated Mormon household in order to shed light on the dangers that misinformation poses and how it can affect religious families and their relations towards others. Throughout the course of the book, Westover documents her encounters with sexism within her household, which is particularly exploited by her brothers and her father. The choice that Westover makes to tell her story from her innocent childhood all the way to her maturation most effectively conveys her growth and realization of the religious trauma that she had undergone. The process of her changing personality was a result of her exposure to things that were seen as taboo or “not modest,” which she ultimately realized were normal according to societal standards. In a later section of the book, Westover, when attending a cafe with colleagues, felt alarmed when she had heard them mention the word “feminism”; “I’d never heard anyone use the word ‘feminism’ as anything but a reprimand. At BYU, ‘You sound like a feminist’ signaled the end of the argument. It also signaled that I had lost” (Page 258). Her

blatant confusion at the fact that two women were using this word seriously in front of her led her to question the credibility that Mormon men held when speaking down on women in order to undermine and discredit their arguments for their own rights. Despite the normalization of “traditional” social norms by her parents in her own household, Westover witnessed a key event as an adult that further deepened her hatred for the institution of inequality posed by her family's religious beliefs; “For ten years, Mother had been the primary breadwinner, while continuing to cook meals, clean the house, do the laundry, and I had never once heard her express anything like resentment” (Page 277). After hearing her parents shout at each other over their disagreement of “wifely work,” Westover had truly recognized the wrongdoings of her father and how he had subjugated her mother to fit into the harsh, unrealistic expectations of women that was expected by the LDS church to uphold their patriarchal dominance.

Despite negative views towards the Mormon church for their tendencies to subjugate women and establish patriarchy, Foster sheds light on the positive roles of women and the joys that they share throughout the Mormon church. She argues that the church's significance and heavy emphasis on “close-knit, well-run families” (Page 4) can largely be accredited to the principle that women play a crucial role in the family-oriented culture that Mormonism embodies. It is also stated by the author that “Mormon women enjoyed a remarkable degree of real power, influence, and independence,” (Page 3) which is an argument that argues patriarchal tendencies of the Mormon church had little to no effect on the women in the church. She then goes on to argue that “Mormon women voted in Utah earlier than women in any other state or territory in the United States, including Wyoming,” (Page 3). Her evidence proving the suffrage of Mormon women in a male dominated society implies that the restrictions of women by the church are not as substantial as they are perceived because these women were granted more



rights than their female counterparts in the same country during the Progressive movement. In consequence, since the women involved in the LDS church were recognized as influential in politics, it can only be concluded that these women are/were well treated by the males in their societies. However, despite receiving the bare minimum voting rights in the United States shortly before other women as well as admiration for their role in the Cult of Domesticity, the church has not yet recognized Mormon women as able to fulfill crucial religious roles within their own communities. Society has improved the status for women far more than the men in power of the church have improved the status for women involved in and associated with the LDS church.

Although there are some opposing claims that refute the mistreatment of women in the LDS church, the overwhelming evidence supporting the vast nature that patriarchy contributes to the Mormon church far outnumbers the few records of women who testify otherwise. The role that patriarchy plays in the LDS church is one that is certainly believed by outsiders to be of great contribution to the institution itself, whilst within the context of the church itself, the priests, as well as the men in power, may argue otherwise. The silencing of women speaking out about their many unequal experiences is only one of the many strategies that the Mormon church uses in order to conceal their false sense of legitimacy and coherence, and the censorship and ostracization that these women may face as a result of disclosing their unfair treatment remains a consistent, recurring theme. Patriarchal tendencies, without question, play an enormous role in the culture, moral and ethical values, and the overall belief system that the LDS church continues to implement across their many members day-to-day.



To Whom It May Concern,

On behalf of YoungArts, I am pleased to send this letter in support of Ryan Lopez. Ryan was named a YoungArts Winner with Distinction in Classical Music Percussion for the 2024 YoungArts national competition.

YoungArts applicants are between the ages of 15–18 or in grades 10–12, and each of our winners demonstrate outstanding artistic achievement in the visual, literary or performing arts.

YoungArts was established in 1981 by Lin and Ted Arison to identify exceptional young artists, amplify their potential, and invest in their lifelong creative freedom. YoungArts provides space, funding, mentorship, professional development, and community throughout artists' careers.

YoungArts has a highly competitive application process for talented artists, judged by an independent panel of highly accomplished artists through a rigorous blind adjudication process. YoungArts winners, who represent the top 8% of applicants, are eligible to receive valuable financial awards of up to \$10,000; presentation opportunities at renowned institutions across the country; and the chance to learn from notable artists and mentors such as Debbie Allen, Mikhail Baryshnikov, Germane Barnes, Wynton Marsalis, Salman Rushdie and Mickalene Thomas.

YoungArts Winners with Distinction are further eligible for exclusive opportunities including nomination as U.S. Presidential Scholars in the Arts, one of the nation's highest honors for high school students; a wide range of fellowships, residencies and awards; presentation opportunities at major venues nationwide; additional financial support; and access to YoungArts Post, a free, private, online platform for YoungArts award winners to connect, share their work, and discover new opportunities. Past YoungArts winners include accomplished leaders in their fields such as Daniel Arsham, Terence Blanchard, Camille A. Brown, Timothée Chalamet, Viola Davis, Amanda Gorman, Judith Hill, Jennifer Koh, Tarell Alvin McCraney, Andrew Rannells, Desmond Richardson and Hunter Schafer.

I hope that the prestige and recognition Ryan has received as a YoungArts winner will be considered as you make decisions on your application submissions, as well as for potential awards.

Sincerely,

Lauren Slone

**Vice President, Artistic Programs**

**YoungArts**

**The National Foundation for the Advancement of Artists**