Example 1.

Texts: Neal, D. 2004. *Introduction to Population Biology*. Cambridge
McMillan, V.E. 2006. *Writing Papers in the Biological Sciences, 4th ed.* Bedford/St. Martin's
Lincoln, et al. 1998. *A Dictionary of Ecology, Evolution, & Systematics*. Cambridge

DATE TOPIC READING* Homework

W 9/ 6 Course introduction
F 9/ 8 Discussion: Variation and Natural Selection Chapter 1-3 and articles posted on BlackBoard

M 9/11 Population genetics Chapter 6
W 9/13 Population genetics Chapters 6 & 7
F 9/15 Discussion & problems

M 9/18 Population genetics Chapter 8
W 9/20 Population genetics " " HW #1 Due F 9/22 Population genetics Chapter 9

M 9/25 Population genetics Chapter 9
W 9/27 Population genetics Chapter 10
F 9/29 Discussion and problems

M 10/2 Yom Kippur – No Class
W 10/ 4 Population genetics Chapter 11
F 10/ 6 Quantitative genetics Chapter 12 HW #2 Due

M 10/ 9 Quantitative genetics Chapter 12
W 10/11 Review -
F 10/13 Exam #1

10/14-10/22 FALL BREAK

M 10/23 Population Growth Chapter 4
W 10/ 25 Population Growth Chapter 5
F 10/ 27 Simulations w/ Excel "Problems"

M 10/ 30 Demography – life tables Chapter 14
W 11/ 1 Demography – reproduction Chapter 15 HW #3 Due F 11/ 3 Problems and discussion Readings

M 11/ 6 Life history evolution Chapter 16
W 11/ 8 Life history evolution Chapter 16
F 11/10 Discussion Readings

M 11/13 Interspecific competition Chapter 17
W 11/15 Interspecific competition Chapter 17 HW #4 Due F 11/17 Discussion Readings

M 11/20 Project activities
W 11/22 Project activities
F 11/24 **THANKSGIVING HOLIDAY**

M 11/ 27 Predation Chapter 18
W 11/ 29 Predation Chapter 18
F 12/ 1 Discussion Readings

M 12/ 4 Behavior & sexual selection Chapters 19&20
W 12/ 6 Mating systems Chapter 20 HW #5 Due F 12/ 8 Discussion Readings

M 12/11 Synthesis
W 12/13 Review

Example 2.

Books and Materials

Robert W. Ottman, *Music for Sight Singing*, 5th ed. (required)
Anne Carothers Hall, *Studying Rhythm*, 2nd ed. (required)
3-ring binder and music paper (required)
24 Italian Arias (recommended)

Week 1 Sept 3-5	Review Sightsinging methods. Scale degree drills Ottman Ch 8. Syncopations: Hall Ch 9-11
Week 2 Sept 9-12	Alto clef: Ottman Ch 7. Hall Ch 9-11. **Transcriptions #1 and #2 due** Harmony: vi and IV^6. Form: periods and sentences.
Week 3 Sept 17-19	Ottman Ch 7. (Half-note beat: Hall Ch 14 and 15) **Trans #3 due** vi, IV^6; periods and sentences
Week 4 Sept 23-26	Ottman Ch 9 and 12. Eighth-note beat: Hall Ch 16 and 17. **Trans #4 due** Inversions (positions) of ii^7 and IV^7. **Individual Appointments** (no class Sept 25/26)
Week 5 Sept 30-Oct 3	Ottman Ch 9 and 12. Subdivisions: (Hall Ch 18 and Ottman Ch 18). **Trans #5 due** Altered ii and IV (altered dominant preps): V of V and vii of V. Binary forms
Week 6 Oct 7-10	Ottman Ch 9 and 12. (Hall Ch 18 and) Ottman Ch 18. **Trans #6 due** Altered ii and IV (chromatic dominant preps): V of V and vii of V. Binary forms
Week 7 Oct 14-17	• **Midterm Dictation Exam:** Mon/Tue Oct 14/15 (in class; no class Oct 16/17) • **Individual Appointments** (sign up after the dictation exam). **Trans #7 due**
Oct 21-25	***Fall Break***
Week 8 Oct 28-31	Chromatic embellishments: Ottman Ch 13. Triplets: Hall Ch 12, Ottman Ch 16 Mediant harmony and modulation to III (relative major). Song forms
Week 9 Nov 4-7	Ottman Ch 13. Hall Ch 12, Ottman Ch 16. **Trans #8 and #9 due** iii as a chord, III as a key area. Song forms.
Week 10 Nov 11-14	Modulation to V: Ottman Ch 13. Two against three: Hall Ch 13. **Trans #10 due** Diatonic sequences. Binary, ternary, and song forms.
Week 11 Nov 18-21	Ottman Ch 13. Hall Ch 13, Ottman Ch 17. **Trans #11 due** Diatonic sequences. Binary, ternary, and song forms. **Individual Appointments** (no class Nov 20/21)
Week 12 Nov 25-27	Ottman Ch 13. Triplet-duplet cross rhythms: Hall Ch 23. **Trans #12 due** 6/3 and 6/4 sequences. Binary and ternary forms
Week 13 Dec 2-5	Ottman Ch 13. Hall Ch 23. **Trans #13 due** 6/3 and 6/4 sequences. Binary and ternary forms.
Week 14 Dec 9-12	**Final 15-minute Individual Exams**
FINAL EXAMS Dec 17-20	• **Dictation Exam** (see times on front page)

Example 3.

There are a variety of materials for the course, each designed to meet the objectives and increase awareness of algebra in the environment around us

Textbook

Foundations of Algebra, 3rd Ed. (2010)
by Ross, Messier, & Kram
If you need an accessible version of this text, please contact the Disability Support Services office.

Course Web Site

All students must log onto the course web site several times each week. Here you will be able to engage in online discussions with classmates, submit assignments, and view your grades and progress.

Accessible PDFs

This is a collection of hand-outs that are related to course material and study guides.

Slide Presentations

Accessible slide presentations will be posted on the course web site and will be used to highlight critical lessons for the week.

Multimedia Resources

On the course web site there is a collection of YouTube videos, instructor-created videos, audio recordings of interviews of people in the field, and other related material.

Related Web Sites

This collection of web sites (many found by former students) feature real-world applications of algebra and other math concepts.
Is Algebra Necessary? (NY Times)
Get the Math (Videos)

Student Contributions

Some of the best materials come from students. Send the instructor any blogs, web site URLs, books, videos, etc., that might be of value to this course and your classmates.

http://udloncampus.cast.org/page/planning_syllabus

Example 4. (one page from the syllabus)

Thursday 9/9 What are Musical Structures? What is Music Analysis?

Fruit of this class: Introduce different dimensions of musical sound (e.g. quality, pitch, duration, intensity) contrasting these ideas with extra-sonic musical elements (e.g. biography of the composer, instrument, historical time period). Discuss what kinds of knowledge are uniquely associated with the analysis of musical structure. Address the malleability and context-dependent nature of music analytical descriptive language through case study on the sound of "consonance" in Lithuanian sutartinės. Gather student responses to track 3 from *Si, soy llanero: Joropo Music from the Orinoco Plains of Colombia*, reflecting on the aims of music analysis (who is its audience? Emic/etic analyses).

For next class: Read excerpt from Leonard Meyer's chapter on primary and secondary parameters from *Emotion and Meaning in Music*.

Optional reading: Asaf Peres' "Sonic Functions: The Producer's Alternative to Harmonic Functions in Modern Music."

Tuesday 9/14 What is Musical Syntax? What does culture have to do with it?

Fruit of this class: Define musical syntax. Discuss Meyer's distinction between primary and secondary parameters—i.e. the dimensions of sound that can and cannot be manipulated to construct a syntax. Discuss the cultural constraints of how we categorize musical parameters as primary or secondary. Case study on timbre, comparing non-syntactical use of timbre in Western Classical music to syntactical use of timbre in contemporary American popular music. Introduction to Asaf Peres' sonic functions.

For next class: Using Asaf Peres' framework of sonic functions, submit micro-analyses on the two assigned audio files—one from the Western Classical repertoire and one from contemporary American pop. Read "Scales and scale degrees" from Open Music Theory.

Optional reading: Excerpt of Judith Becker's chapter on *habitus of listening* from her book *Deep Listeners*. Excerpt of Dylan Robinson's *Hungry Listening*.

Thurs 9/16 Listener Positionality and Multiple Meanings in a Tone

Fruit of this class: Introduce listener positionality and *habitus of listening* (Judith Becker). Discuss case study on huangmei opera, showing how a listener's cultural context influences the perceived tonal function *sol*. Learn how to sing in solfege and scale degrees, and how to read simplified notation.

For next class: Select one of the assigned tracks to transcribe using scale degrees and moveable-*do* solfege.

Tuesday 9/21 Analyzing Listener Positionality through Mozart

Fruit of this class: Taking an excerpt of Mozart's Piano Concerto No. 17, use Pollev to gather the impressions that students felt from their listening experience, approaching one dimension of sound (quality, pitch, duration, intensity) at a time. Discuss relevant music theoretical labels and terms to express those impressions. Analyze the value implications indexed by these listening impressions—what do they tell us about our own listener positionalities?

https://societymusictheory.org/sites/default/files/2022-11/DCDsyllabus_Wang.pdf