



New Course – The Art of Noise
Film and New Media – Sem- 7th

Course Information

Course Duration: 15 Weeks

Credit Hours: 45 Hours

Meetings: T1-S30

Location: **T1-S30**

Prerequisites: None

Equivalent Courses:

Exclusive Courses:

Instructor Information

Instructor: Aditya Singh

Biography:

Aditya Singh has a Bachelor's degree in Instrumentation & Control Engineering from Maharishi Dayanand University, Rohtak and a Masters in Sound Recording & Sound Design from FTII, Pune. While working in the Mumbai film industry, they've traversed the realms of cinema, documentaries, and ott-series. From critically acclaimed short films like "Dogma" and "Ped" to award-winning documentaries like "Party Poster," their work has earned accolades globally. They've lent their expertise to hit Amazon Prime series like "Made in Heaven" and "Breathe: Into the Shadows," and contributed to notable films such as "Sab Moh Maya Hai" and "LSD2." Most recently, they served as a visiting faculty at NID, Kurukshetra, before diving back into the industry for an upcoming Amazon Prime series titled "Rangeen"

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Office Hours:

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1. Course Description

Sound is not merely a technical requirement—it is a conscious act of presence. The Art of Noise is an immersive, experiential elective that bridges the technical rigors of field recording with the deep, internal philosophy of conscious listening. Designed equally for filmmakers, journalists, and corporate communicators, this course strips away the clinical approach to audio engineering and reframes the microphone as an extension of human empathy and observation. Students will embark on a journey that begins with ancient acoustic traditions and meditative practices, using them to train the human ear to separate signal from noise. From this foundation of acute awareness, the course transitions into the technical mastery of location sound gear, studio post-production, and the psychological application of tonality, rhythm, and emotional resonance in media. Whether capturing a raw journalistic interview, mixing an immersive film soundscape, or designing a high-impact corporate sonic brand, students will graduate from this course not just hearing the world, but intentionally listening to it.

2. Course Intended Learning Objectives (Aim)

Course Intended Learning Outcomes	Teaching and Learning Activities	Assessments/ Activities
Decode the structural layers of an acoustic environment using conscious listening techniques.	Meditative deep listening sessions, acoustic mapping lectures, soundwalks.	The Blind Audio Log: A 500-word reflective journal analyzing an environment solely through sound.
Capture broadcast-quality location sound under unpredictable field conditions.	Hands-on studio workshops, microphone polarity pattern drills, boom-pole mechanics.	The Audio Postcard: A 2-minute raw, unedited narrative soundscape capturing a specific human/spatial interaction.
Synthesize Foley, environmental textures, and dialogue into an emotionally resonant audio mix.	DAW tracking tutorials, rhythmic editing analyses, screening masterclasses.	The Resonant Sequence: Re-designing the entire audio track of a 30-second silent film clip to alter its emotional meaning.
Develop a cohesive audio identity strategy tailored to a specific target audience.	Case studies of iconic film soundscapes, podcast structures, and viral corporate sonic logos.	Final Capstone Project: A choice between a narrative short film mix, an immersive investigative podcast pilot, or a corporate audio identity kit.
<i>Add more lines as needed</i>		

3. Scheme of Evaluation and Grading

Evaluation breakup

Evaluation Breakup

- **Internal Assessment:** 70%
- **External / Final Capstone Project:** 30%

Internal Breakup Components

- **Class Participation & Soundwalk Presence:** 10%

- **In-Studio Technical Drills (Speed & Rigor): 15%**
- **Project 1: The Audio Postcard (Field Recording): 20%**
- **Project 2: The Resonant Sequence (Sound Design/Foley): 25%**

External Breakup

- **Final Capstone Portfolio & Jury Viva: 30%**

Grade Definition

Grading will follow the standard O.P. Jindal Global University relative/absolute grading policy, evaluating students on technical accuracy, creative risk-taking, narrative clarity, and conceptual depth.

4. Academic Integrity

Academic Honesty, Cheating, and Plagiarism.

Participation/Attendance Policy

Use of phone/ texting/ laptop

PLAGIARISM POLICY

Plagiarism is a serious offense which happens if one uses already published material without citing the source. Below are the ways in which a student may be judged to have plagiarized:

1. If a student is using an argument, or a fact, or a figure, or an idea from some published source (either electronic or print) to substantiate a work, s/he needs to mention the author and year of publication in the text wherever it is used. Also, the student needs to cite the source with author name, where it was published, full title and year in either a footnote or end-note. Failure to do any of the above will be interpreted as plagiarism.
2. For journalistic articles, while using arguments, facts, or figures from a particular source, students are required to attribute them to the original source even if full citation may not be required by the course instructor(s).
3. If a student is directly quoting from a source, in the words of the author, s/he needs to put it within quotes. This needs to be followed by citation in the manner indicated in the first bullet point. Either the absence of quotes or the citation will be interpreted as plagiarism.
4. If a student is quoting from a speech or a media bite, s/he needs to put the text within quotes. The students also need to mention who said that and cite the source of the speech or the article/material which reported the person having delivered that speech. Failure to do this will be interpreted as plagiarism.
5. Note that even when using a picture or graph or figure, one needs to cite the source of that image right underneath that figure.
6. If a student uses material from a source by replacing the words from the original source with synonyms but keeping the basic structure of the text unchanged, and has not acknowledged the original source, then this will also be interpreted as plagiarism.
7. If the student uses her own previous work or uses the same work as her response to

evaluation components in different courses without acknowledgment and permissions from all instructors involved, it will be interpreted as plagiarism.

Disability Support

JGU endeavours to make all its courses accessible to students. The Disability Support Committee (DSC) has identified conditions that could hinder a student's overall well-being. These include physical and mobility-related difficulties, visual impairment, hearing impairment, mental health conditions, and intellectual/learning difficulties e.g., dyslexia and dyscalculia. Students with any known disability needing academic and other support are required to register with the Disability Support Committee (DSC) by following the procedure specified at <https://jgu.edu.in/disability-support-committee/>

Students who need support may register any time during the semester up until a month before the end semester exam begins. Those students who wish to continue receiving support from the previous semester must re-register within the first month of a semester. Last-minute registrations and support might not be possible as sufficient time is required to make the arrangements for support.

The DSC maintains strict confidentiality about the identity of the student and the nature of their disability and the same is requested from faculty members and staff as well. The DSC takes a strong stance against in-class and out-of-class references made about a student's disability without their consent and disrespectful comments referring to a student's disability.

All general queries are to be addressed to disabilitysupportcommittee@jgu.edu.in

5. Keyword Syllabus

Acoustic Ecology • Deep Listening • Vipassana • Nada Yoga • Soundscapes • Location Sound Recording • Shotgun Microphones • Signal-to-Noise Ratio • Foley Artistry • Psychoacoustics • Sonic Branding • Tonality & Pitch • Rhythmic Editing • Audio Journalism • Spatial Audio.

6. Course Material

Textbooks

- Sonnenschein, David. *Sound Design: The Expressive Power of Music, Voice, and Effects in Cinema*. Michael Wiese Productions.
- Chion, Michel. *Audio-Vision: Sound on Screen*. Columbia University Press.

Reference Books & Material

- Schafer, R. Murray. *The Tuning of the World (The Soundscape)*.
- Oliveros, Pauline. *Deep Listening: A Composer's Sound Practice*.

Journals / Web Sources

- *The Journal of Sonic Studies* (Open Access)
- DesigningSound.org & Tonebenders Podcast

- UbuWeb: Sound (ubu.com/sound)

7. Session Plan

Module 1: The Architecture of Awareness (Weeks 1-4)

Focus: Deep Listening, Consciousness, and Ancient Philosophies of Observation

Week 1: Introduction to the Soundscape

- **Topic:** Moving from passive hearing to conscious listening. The ecology of noise.
- **Pedagogy:** Lecture & Soundwalk.
- **Classroom Activity: "The Sonic Blindfold"** Students are blindfolded in the middle of the university courtyard for 15 minutes. Armed with only a notebook afterward, they must map the space geometrically based entirely on where they perceived sounds occurring (e.g., distant lawnmowers at 2 o'clock, footsteps at 9 o'clock).
- **Media Correlation:** Deconstructing the opening scene of Francis Ford Coppola's *The Conversation*—how a sniper/surveillance expert separates a single human voice from a chaotic public square.

Week 2: Breath, Rhythm, and the Internal Microphone

- **Topic:** Ancient Indian and global practices of sonic observation.
- **Pedagogy:** Experiential Workshop.
- **Conscious Practice:** Borrowing from **Sudarshan Kriya** and **Vipassana**, students engage in 10 minutes of rhythmic breathwork followed by absolute stillness, observing the internal "noise" of the body (heartbeat, rushing blood, swallowing). We expand this to **Nada Yoga** (the yoga of sound) focusing on *Anahata* (the unstruck internal sound) and *Ahata* (external struck sound).
- **Global Practice Correlation:** Introducing the **Shinto concepts of Ma** (the sacred, pregnant silence between sounds) and the Australian Indigenous practice of *Dadirri* (deep, contemplative, non-judgmental listening to the land).

Week 3: The Anatomy of Hearing vs. Recording

- **Topic:** How the human brain filters sound vs. how a microphone captures everything objectively. Understanding the *Signal-to-Noise Ratio (SNR)*.
- **Pedagogy:** Interactive Lab Drill.
- **Classroom Activity: "The Ear vs. The Machine"** Using a highly sensitive condenser microphone in the classroom, turn up the gain through the studio monitors. Students will suddenly hear the horrific roar of the AC system, fluorescent lights buzzing, and clothes rustling—noises their brains had naturally edited out. This teaches journalists and filmmakers why location scouting for audio is crucial.

Week 4: Soundscapes and Cultural Identity

- **Topic:** Audio as a tool for documentary truth and sociological mapping.

- **Pedagogy:** Field Soundwalk & Critique.
- **Reading:** R. Murray Schafer, *The Tuning of the World*.

Module 2: The Practical Microphones & Spatial Capture (Weeks 5-8)

Focus: Master Entry-to-Expert Location Recording Gear

Week 5: Weapons of Sonic Choice

- **Topic:** Introduction to the Zoom H6, Tascam recorders, Shotgun mics (Sennheiser ME66/MKH416), and Omni-directional lavaliers.
- **Pedagogy:** Hands-on Studio Induction.
- **Classroom Activity: "Sonic Hide & Seek"** The instructor hides three distinct, low-volume sound sources (a ticking analog watch, a playing smartphone speaker, a looping whisper track) in an auditorium or outdoor zone. Students use a shotgun microphone and closed-back headphones, using the mic's directional pickup pattern like a flashlight beam to locate the hidden sounds by audio tracking alone.

Week 6: The Art of the Interview (For Journalists & Communicators)

- **Topic:** Placing lavaliers, managing clothing rustle, and navigating hostile acoustic environments (wind, traffic, crowds).
- **Pedagogy:** Roleplay & Technical Drill.
- **Classroom Activity: "The Chaos Interview"** Students work in pairs. One plays a frantic political figure walking quickly through a noisy hallway; the other is a journalist who must walk backwards, maintain a boom pole or lavalier placement, and record perfectly intelligible speech without clipping the audio levels.

Week 7: Foley Artistry & Capturing Textures

- **Topic:** Creating reality out of falsehood. The tactile nature of sound.
- **Pedagogy:** Studio Workshop.
- **Classroom Activity: "The Sonic Illusionist"** In the JSJC Foley pit/studio, students are challenged to create a realistic sequence of a medieval sword fight or a rainy wet street using completely unrelated objects (e.g., crisp potato chip bags for fire cracking, celery sticks for breaking bones, cornstarch packages for walking through heavy snow).
- **Media Correlation:** Analyzing the sound design of *Star Wars* (Ben Burtt) or *No Country for Old Men*—how everyday textures build profound cinematic tension.

Week 8: Mid-Semester Review & Project Showcase

- **Topic:** Submission and peer critique of **Project 1: The Audio Postcard**.

Module 3: Tonality, Rhythm, and Emotional Response (Weeks 9-12)

Focus: Psychoacoustics and Manipulating the Audience's Mind

Week 9: Tonality, Pitch, and Terror

- **Topic:** Psychoacoustics. Why certain frequencies trigger comfort, and others trigger primal fear or anxiety.
- **Pedagogy:** Lecture & Experimental Mixing.

- **Classroom Activity: "The Infrasound Experiment"** Using a signal generator in the studio, the instructor subtly introduces low-frequency sine waves (around 19 Hz—the "fear frequency") beneath a mundane corporate video or a news anchor clip, observing and discussing the physical and emotional unrest it creates in the room.
- **Media Correlation:** Analyzing David Lynch's *Eraserhead* or Denis Villeneuve's *Sicario* (Jóhann Jóhannsson) to show how industrial hums and low-end drones create systemic dread.

Week 10: Rhythm, Pace, and Corporate Urgency

- **Topic:** The temporal aspect of sound. How editing sound on, ahead of, or behind the visual beat alters human cognitive processing speed.
- **Pedagogy:** DAW Editing Lab (Pro Tools / Adobe Audition).
- **Classroom Activity: "The 30-Second Edit Challenge"** Students are given the exact same visual advertisement for a sleek vehicle. Group A must edit the background textures and engine hums using syncopated, high-bpm rhythmic patterns. Group B must use sweeping, legato, sustained tones. The class will pitch the two results to analyze how the perceived market value and target demographic of the product shift entirely based on rhythm.

Week 11: Silence as a Creative Weapon

- **Topic:** The manipulation of contrast. Silence cannot exist without noise.
- **Pedagogy:** Analytical Screening & Mixing Drill.
- **Classroom Activity: "Sucking Out the Room"** Students work on a chaotic action sequence or a highly charged emotional confrontation scene. They must design a moment where the audio completely drops out into absolute, vacuum-like digital silence, discovering exactly which frame creates the maximum psychological impact.
- **Media Correlation:** Decoding the use of silence in Alfonso Cuarón's *Gravity* or the explosion sequence in *The Hurt Locker*.

Week 12: Sonic Branding and Identity

- **Topic:** Audio architecture for corporate spaces, luxury brands, and digital apps.
- **Pedagogy:** Case Study and Pitch.
- **Classroom Activity: "The 3-Note Brand Identity"** Students are given a brief for a modern, eco-friendly tech startup or a premium luxury heritage hotel. Using the studio synthesizers or found field recordings, they must construct a 2-second mnemonic sound (a sonic logo like Netflix's "Ta-Dum" or Intel's chime) and defend its emotional resonance before a mock executive board.

Module 4: The Master Audio Mix (Weeks 13-15)

Focus: Post-Production, Spatialization, and Final Capstone Jury

Week 13: The Multitrack Ecosystem

- **Topic:** Organizing dialogue, effects, Foley, atmospheres, and music. The

mechanics of a professional stereo/surround mix.

- **Pedagogy:** DAW Lab Instruction.

Week 14: The Final Polish

- **Topic:** Equalization (EQ), Compression, and Reverb spatialization. Making things sound like they belong in the same room.
- **Pedagogy:** One-on-one studio mentoring sessions.

Week 15: The Art of Noise Final Festival & Jury

- **Topic:** Final Showcase.
- **Pedagogy:** Public screening and critique. Students defend their Capstone projects based on their technical execution and their conscious manipulation of the auditory medium.