



LEEDS  
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# Course Specification

## MSc Sound & Music for Interactive Games

Course Code: MSMIG

2026/27

[leedsbeckett.ac.uk](https://leedsbeckett.ac.uk)

# **Award and Title: *MSc Sound & Music for Interactive Games (MSMIG)***

## **Applicant Facing Course Specification for 2026/27 Entrants**

Confirmed at 12/2025

### **General Information**

<b>Award</b>	Master of Science Sound & Music for Interactive Games
<b>Contained awards</b>	Post Graduate Diploma Sound & Music for Interactive Games Post Graduate Certificate Sound & Music for Interactive Games
<b>Awarding body</b>	Leeds Beckett University
<b>Level of qualification and credits</b>	Level 7 of the Framework for Higher Education Qualifications, with 180 credit points at Level 7 of the Higher Education Credit Framework for England.
<b>Course lengths and standard timescales</b>	Start dates will be notified to students via their offer letter. The length and mode of delivery of the course is confirmed below: <ul style="list-style-type: none"><li>• 1 year (full time, campus based)</li><li>• 2 years (part-time, campus based)</li></ul>
<b>Part time study</b>	PT delivery is usually at half the intensity of the FT equivalent course, although there may be flexibility to increase your pace of study to shorten the overall course duration. Some modules may be delivered in a different sequence from that defined within this information set but the modules offered within each level are consistent. Please note that a work placement option is not generally available to PT students.
<b>Location(s) of delivery</b>	The majority of teaching will be at City campus but on occasion may be at Headingley campus.
<b>Entry requirements</b>	Admissions criteria are confirmed in your offer letter. Details of how the University recognises prior learning and supports credit transfer are located here: <a href="https://www.leedsbeckett.ac.uk/student-information/course-information/recognition-of-prior-learning/">https://www.leedsbeckett.ac.uk/student-information/course-information/recognition-of-prior-learning/</a>  Admissions enquiries may be directed to: <a href="mailto:AdmissionsEnquiries@leedsbeckett.ac.uk">AdmissionsEnquiries@leedsbeckett.ac.uk</a> .
<b>Course fees</b>	Course fees are confirmed in your offer letter. A breakdown of any additional costs is included on the online prospectus entry for this course.  Fees enquiries may be directed to <a href="mailto:Fees@leedsbeckett.ac.uk">Fees@leedsbeckett.ac.uk</a> .

## **Policies, Standards and Regulations**

<https://www.leedsbeckett.ac.uk/our-university/public-information/academic-regulations/>

Standard regulations apply to this course.

## **Professional Accreditation or Recognition Associated with the Course**

### **Professional body**

N/A

## **Timetable**

Timetables for Semester 1 will be made available to students during induction week via:

- i) The Student Portal (MyBeckett)
- ii) The Leeds Beckett app

Any difficulties relating to timetabled sessions may be discussed with your Course Administrator.

## **Key Contacts**

**Your course director**

Alex Stevenson

**Your course administrator**

Bethwyn Osborne [MusicCourseAdmin@leedsbeckett.ac.uk](mailto:MusicCourseAdmin@leedsbeckett.ac.uk)

## Course Overview

### Aims

The aims of the programme are to:

1. Provide opportunities for graduates with honours degrees (or equivalent qualifications) to pursue advanced study in the field of game audio and develop wider skills appropriate to the holder of a Masters level award.
2. Produce individuals who have a critical and balanced appreciation of the practical and theoretical issues associated with the design, development and management of audio for games.
3. Provide a forum for the exchange and critical analysis of information relating to the field of sound and music for interactive games, thereby developing the experience and skills of the students themselves and contributing to the body of knowledge in relation to the cognate area.
4. Engage students in planning and implementing professional tasks which demonstrate advanced problem solving and autonomous decision making in complex situations.
5. Enable students to communicate a range of information and content in an appropriate format which reflects scholarly and professional contexts.
6. Empower students to make effective use of reflective strategies for the development and evaluation of self-managed learning and professional practice.

### Course learning outcomes

At the end of the course, students will be able to:

1	Demonstrate a critical awareness of theoretical issues associated with the analysis and design of audio for interactive games.
2	Deal with complex problems through the production of artefacts that demonstrate a systematic understanding of knowledge and skills associated with the production and development of audio for interactive games.
3	Demonstrate originality and synthesis in the application of theory and techniques, drawn from earlier studies, through the production of a final project, a significant piece of high-level independent work.
4	Evidence the ability to undertake effective self-directed learning and professional practice in a range of appropriate contexts
5	Demonstrate the ability to critically appraise and apply appropriate research techniques relevant to the field and to communicate these findings through a range of formats appropriate to both scholarly and professional contexts.

## Teaching and Learning Activities

### Summary

The course places peer review and formative assessment at the heart of the delivery through regular seminars and workshops. These assessments are key to driving student learning and are closely aligned to the intended learning outcomes. Opportunities for formative feedback are scheduled explicitly into

modules such as *Sound & Music for Interactivity*, *Interfaces & Interactivity*, *Creative Sound Design* and *Sound Music & Image*. The aim is to engage all students in critical debate about their own and their peers work in order to develop a supportive community where the learning that takes place between them is as important as the learning delivered by staff. For example, in the *Sound & Music for Interactivity* module the sessions in weeks 4 and 9 are set aside for peer review, and individual tutorials are made available to students prior to summative submissions. In *Creative Sound Design* the first 9 weeks are used to develop a series of short excerpts from the summative tasks that are reviewed and discussed in class in order to inform the summative submissions. The *Research Practice* module runs alongside the other modules in both semester 01 and 02 and is designed to support students' development of academic writing and research methodologies, supporting the work in other modules, and preparing the ground for work done in the Final Individual Project.

In-keeping with a Masters level approach students are expected to undertake much of their learning in their own time. Tutorial booklets are provided to support their technical understanding of software, and topics introduced during seminar sessions are supported and developed through the provision of additional materials and scaffolded reading on the VLE. Whilst clear milestones for expected progress are defined, students are able to work through materials at their own pace, enabling a differentiation of outcomes. Many modules make use of weekly email summaries that recap the topics covered and set out guidance for the independent study expected during the week. These additional activities are also outlined in the weekly schedule presented in the Module Handbooks.

This course is delivered in person and all lectures and seminars are live. Some modules have asynchronous online support available via a forum in lieu of some teaching hours, and some one-to-one or small group tutorials may be conducted online at the discretion of the tutor.

## Your modules

This information is correct for students progressing through the programme within standard timescales. Option modules listed are indicative of a typical year. There may be some variance in the availability of option modules. Students who are required to undertake repeat study may be taught alternate modules which meet the overall course learning outcomes. Details of module delivery will be provided in your timetable.

## Level 7

### Compulsory modules

Module title	Credits	Semester/ teaching period
Sound & Music for Interactivity	40	1
Interfaces & Interactivity	20	1
Research Practice	20	1 and 2
Negotiated Skills Development	20	2
Creative Sound Design	20	2
Final Individual Project	40	3
Number of credits of compulsory modules	160	

### Option modules

Module title	Credits	Semester/ teaching period
Sound, Music & Image	20	2
Spatial Audio Arts Media & Technologies	20	2
Number of credits of option modules a student should choose	20	

Part-time students will be supported by the course team to determine an appropriate selection of modules from the level for each year of study.

## Assessment and Scheduled Learning and Teaching Activities

The assessment balance and overall workload associated with this course are calculated from core modules and typical option module choices undertaken by students on the course. They have been reviewed and confirmed as representative by the Course Director, but applicants should note that the specific option choices students make may influence both assessment and workload balance.

A standard module equates to 200 notional learning hours, which may be comprised of teaching, learning and assessment, any embedded placement activities and independent study. Modules may have more than one component of assessment.

### Assessment

Postgraduate courses:

#### **Level 7**

On this course students will be assessed predominantly by coursework with some practical elements.

### Workload

Overall Workload	Level 7
Teaching, learning and assessment	160 hours
Independent study	1640 hours
Placement	-