
The UWTSD Traitors

Full-Colour Interface Design Report



Student: Fouad Bouabdi-Benaatou 2242740

Module: ACCB6017: Usability Engineering & Design

Assignment: 2: Full-Colour Interface Design

Campus: Birmingham, UWTSD

Date: March 12, 2026

0 Contents

1	Introduction	2
2	Full-Colour Storyboards	2
2.1	Visual Design Direction	2
2.2	Changes Made Following Wireframe Feedback	3
2.3	Screen-by-Screen Description	3
2.3.1	Welcome Screen	4
2.3.2	Player Lobby	5
2.3.3	Role Reveal	6
2.3.4	Day Phase	7
2.3.5	Night Phase	8
2.3.6	Voting, Elimination, and Game End	9
3	Prototype Feedback Collection	9
3.1	Method	9
3.2	Ensuring Persona Coverage	10
3.3	Usability Feedback	11
3.4	Emotional Response Feedback	11
3.5	SUS Scores and Comparison with Assignment 1	12
3.6	Expected and Unexpected Findings	13
4	Data Collection in a Working Version	13
4.1	What Data Would Be Collected and Why	13
4.2	Differences Between Usage Data and Emotional Response Data	14
4.3	How Data Would Influence the Next Version	14
5	Reflection on the Design Process	15
5.1	How the Design Was Informed by Usability Theory	15
5.2	Conflicts Between Usability and User Experience	15
6	Conclusion	16
A	Full-Colour Storyboards: Complete Set	19
B	Participant Questionnaire	29

1 Introduction

This report presents the second stage of the design process for the UWTSD Traitors mobile game, set on the Birmingham campus. Building on the low-fidelity wireframe storyboards produced in Assignment 1, this document covers the development of full-colour interface screens, the feedback collected on those screens from the same test participants, a discussion of what data would be gathered from a working version of the application, and a reflection on the overall design process.

The colour design was shaped by three considerations: the feedback received on the wireframes, the visual identity established by the game logo, and interaction design principles from the literature. Section 2 presents and discusses the full-colour storyboards, including the colour scheme, typography, and changes made following wireframe feedback. Section 3 describes the feedback collection process and presents the results. Section 4 discusses data that would be gathered from a working version. Section 5 reflects on the relationship between usability and user experience across the whole project. The complete set of full-colour screens is provided in Appendix A, and the blank participant questionnaire used in testing is included in Appendix B.

2 Full-Colour Storyboards

2.1 Visual Design Direction

The visual identity of the UWTSD Traitors game is built around three colours taken from the established logo: dark navy blue (#0F1E3C), near-black (#0A0A0A), and gold (#B48C00). At the surface layer of any digital product, visual decisions communicate tone and meaning before any interaction takes place [1]. Dark navy suggests secrecy and institutional authority, which suits a social deduction game built around hidden roles. Gold connects to the treasure-collecting mechanic and gives the interface a sense of prestige appropriate to the university crest aesthetic. Together they create a visual language that is consistent across all screens and immediately distinctive.

Typography uses two styles throughout. Headings and role titles use a bold condensed display style to communicate drama and authority. Body text and instructions use a clean readable sans-serif to support legibility for all users, including those reading English as a second language. [2] note that visual consistency across screens helps users build a mental model of how an interface works, reducing the time needed to orient on each new screen. Applying the same typographic hierarchy throughout all screens supports that consistency.

All text and background colour combinations were checked against WCAG 2.1 Level AA requirements [3]. White and light gold text on dark navy backgrounds meet the minimum

contrast ratio of 4.5:1 for body text throughout. The Night Phase screens use a very dark navy (#0A0A12) rather than pure black to reduce eye strain while preserving atmospheric contrast with the Day Phase. Colour is never the only means by which information is communicated. Icons, text labels, and screen position always accompany colour coding to support users with colour vision differences, as required by WCAG 2.1.

2.2 Changes Made Following Wireframe Feedback

Four changes were made to the colour design as a direct result of the wireframe feedback collected in Assignment 1.

Campus map labels. The participant who uses screen magnification reported that map labels overlaid on the graphic disappeared at higher zoom levels. In the colour design, campus building names are displayed in a dedicated accessible list below the map rather than on top of the image. The map shows numbered building outlines and the matching numbered list below provides the names. This separates the visual and informational layers so that the list survives magnification without data loss.

Night Phase background. The mature student participant found the near-black wireframe Night Phase screen uncomfortable to read. In the colour design the Night Phase uses deep navy (#0A0A12) rather than near-black, and all text is set in white or bright gold at increased weight. This improves legibility while preserving atmospheric contrast with the Day Phase, in line with [3].

Day Phase timer tooltip. The international student participant felt anxious about the countdown timer because it was not clear what would happen when it reached zero. A small information icon was added next to the timer in the colour design. Tapping it opens a brief tooltip explaining that voting begins automatically when time expires. This addresses the help and documentation and error prevention heuristics described by [4].

Confirmation dialog toggle. Two experienced gamer participants found confirmation dialogs slowed the game down unnecessarily. A toggle was added to the settings screen allowing experienced players to disable confirmation dialogs for non-critical actions. The confirmation step for votes and eliminations remains mandatory and cannot be disabled, preserving error prevention for the most consequential in-game decisions.

2.3 Screen-by-Screen Description

The complete set of full-colour screens is presented in Appendix A. The main screens are described and illustrated below.

2.3.1 Welcome Screen

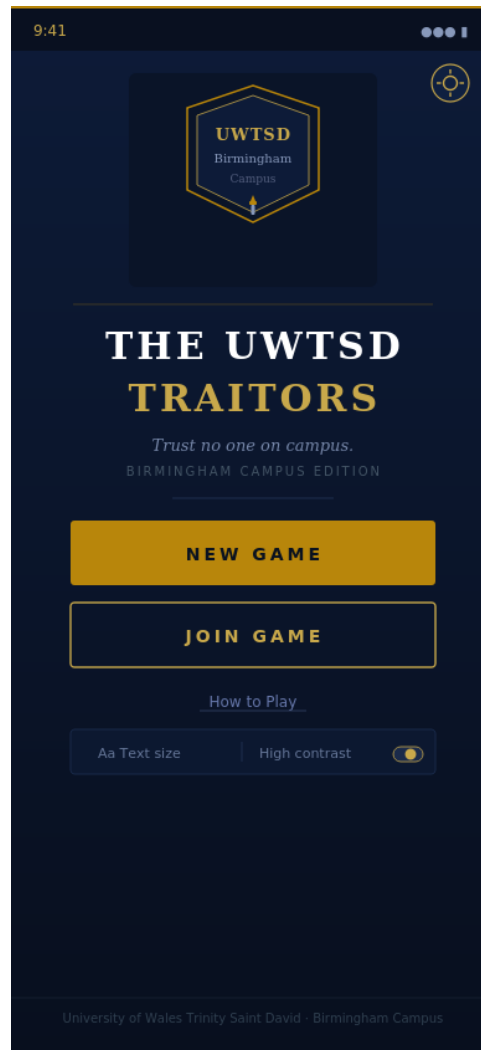


Figure 1: Full-colour Welcome Screen.

The welcome screen uses the full navy background with the gold game logo centred near the top. The two action buttons follow a clear visual hierarchy: New Game uses a solid gold fill as the primary action, while Join Game uses a transparent outlined style as the secondary action. [5] notes that the visual weight of controls should reflect the importance of the actions they trigger. The settings icon in the top right opens an accessibility panel for font size and high contrast adjustments.

2.3.2 Player Lobby

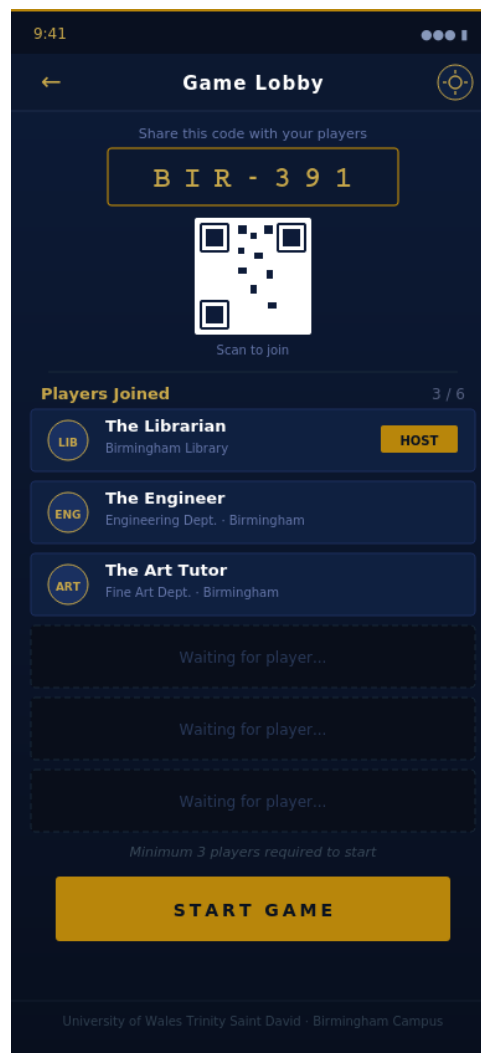


Figure 2: Full-colour Player Lobby.

Player slots use a lighter navy panel (#1A2A4A) to distinguish filled rows from the background. The HOST badge uses solid gold fill. Empty slot placeholders use a dashed gold border to signal availability without adding visual weight. The room code is displayed in large gold monospace characters for easy verbal sharing. The QR code area uses a white background tile so the code remains scannable against the dark interface.

2.3.3 Role Reveal



Figure 3: Full-colour Role Reveal Card.

This is the only screen where different colour treatments are used depending on the player's role. The Traitor card uses a deep red-dark gradient on the card header while the Faithful card uses a blue-gold gradient. Both versions also use different icons (dagger versus shield) and different title text, so colour acts as a supporting layer rather than the primary differentiator, consistent with [3]. The private viewing warning uses a high-contrast gold border to draw attention to the sensitivity of the information shown.

2.3.4 Day Phase

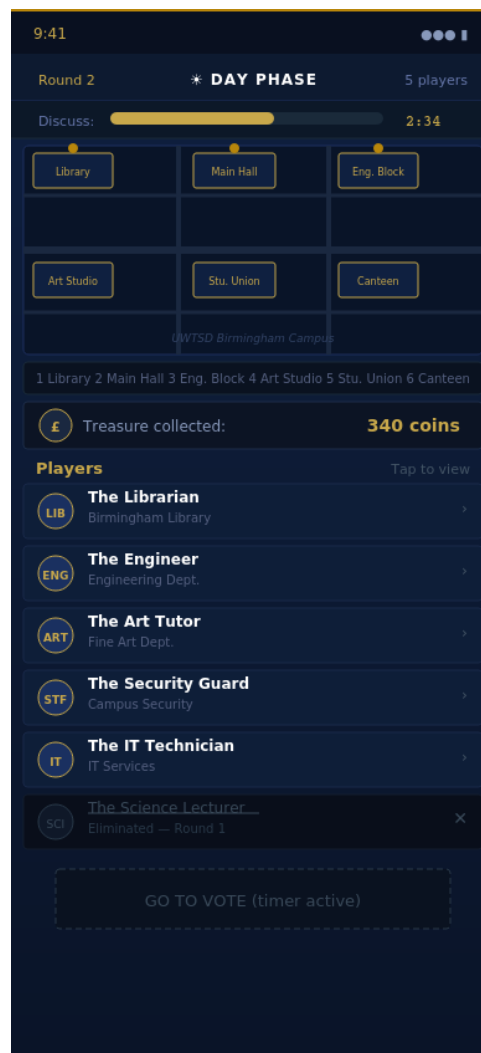
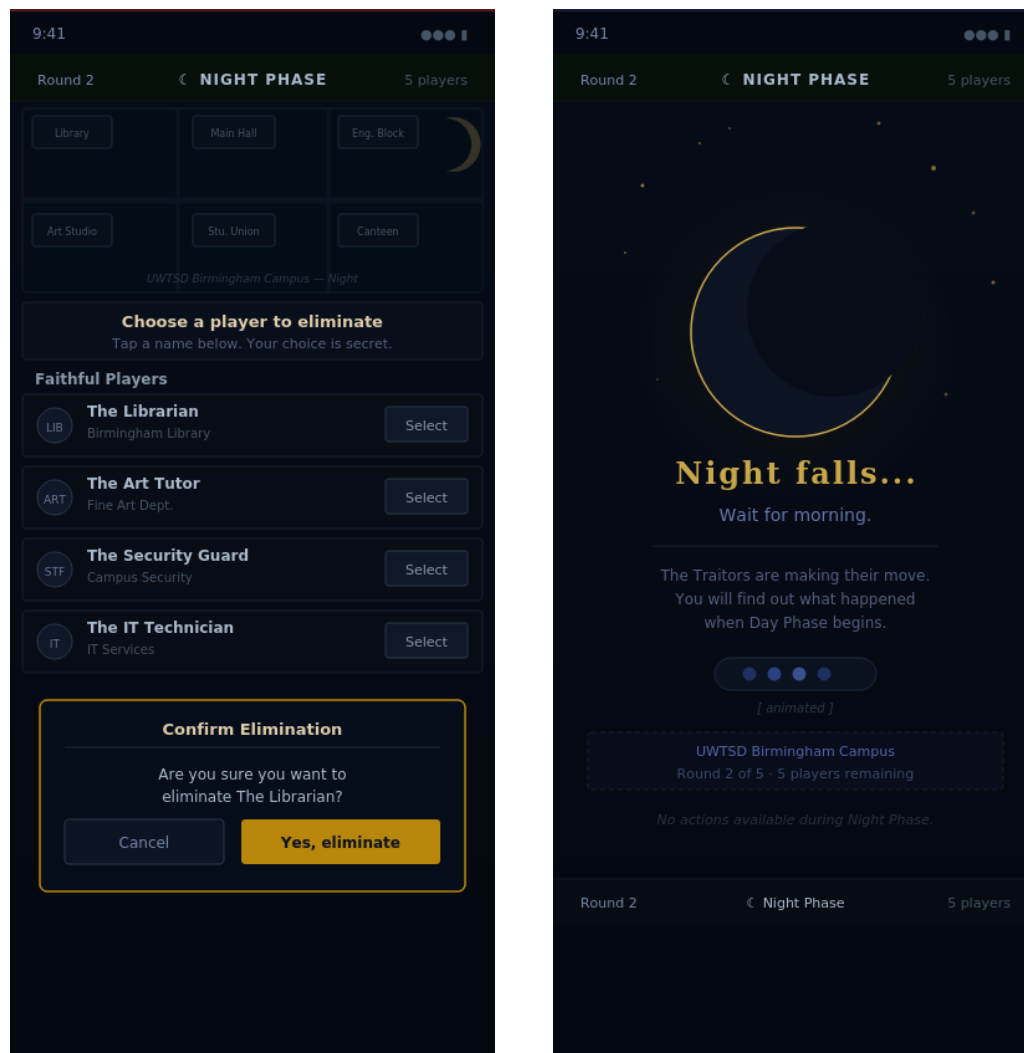


Figure 4: Full-colour Day Phase.

The Day Phase uses a slightly lighter background (#0F2040) compared to the Night Phase to create a clear atmospheric distinction between game phases. The Birmingham campus map uses a stylised flat illustration with gold building outlines on navy. Building labels appear in the accessible list below the map as described in Section 2.2. The treasure counter uses a gold coin icon and player rows use circular avatar areas in muted gold.

2.3.5 Night Phase



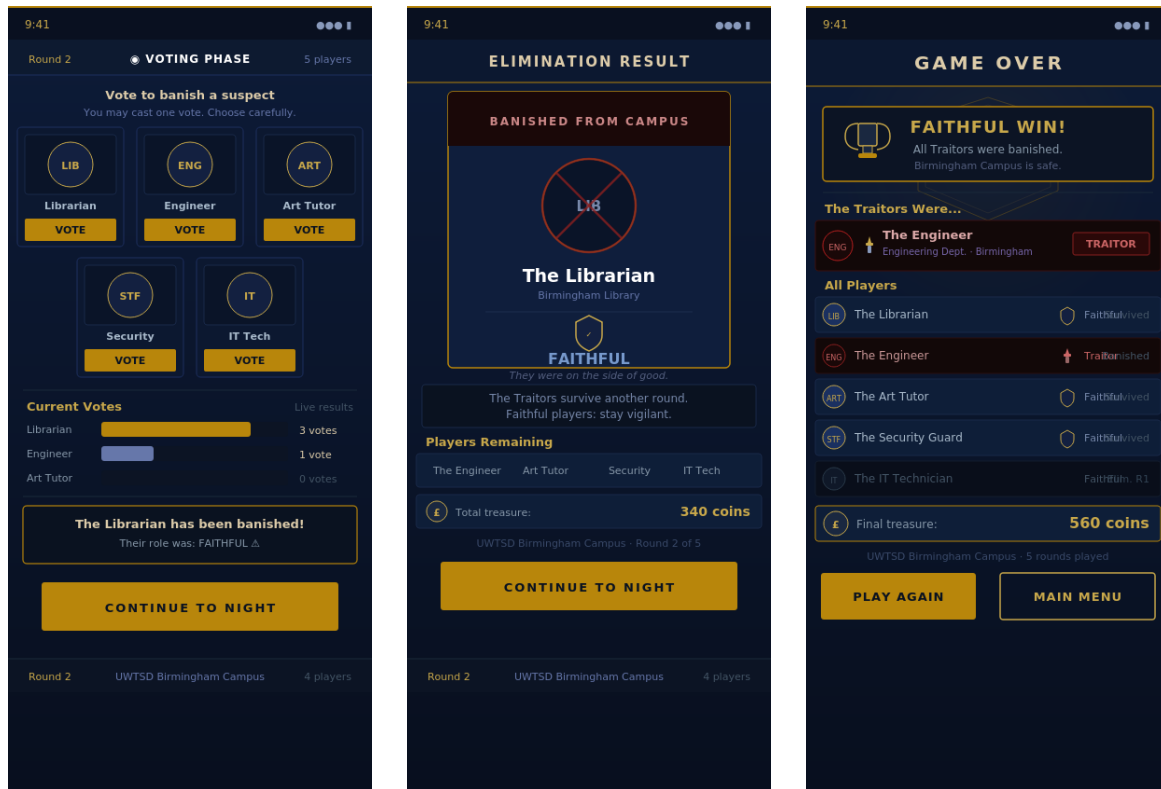
(a) Traitor view.

(b) Faithful waiting view.

Figure 5: Full-colour Night Phase screens.

The Night Phase uses the darkest palette in the application (#0A0A12). The Traitor view shows selectable Faithful player rows with a subtle gold border on the active selection. The Faithful waiting screen shows a large crescent moon illustration in gold line-art with animated pulsing dots to indicate the game is still running. [5] notes that keeping users informed during waiting states rather than showing a static screen reduces anxiety about whether the interface has stopped working.

2.3.6 Voting, Elimination, and Game End



(a) Voting.

(b) Elimination Result.

(c) Game End.

Figure 6: Full-colour Voting, Elimination, and Game End screens.

The Voting screen uses gold Vote buttons and a gold-filled bar chart for live vote totals. The Elimination screen shows the banished player's card with a dark red crossed circle overlay. The Game End screen uses the full logo shield as a visual backdrop with the win condition in large gold type. Faithful Win and Traitor Win states use different card header tints to distinguish outcomes at a glance, with the role title always present as the primary text label.

3 Prototype Feedback Collection

3.1 Method

Feedback on the full-colour storyboards was collected through a second round of concurrent think-aloud sessions with the same five participants used in Assignment 1. Reusing the same group allowed direct comparison of responses between the wireframe and colour design phases. Each participant was shown the colour screens as a PDF on a tablet and asked to narrate their thoughts aloud while viewing each screen in sequence. [6] found in a meta-analysis that concurrent think-aloud sessions uncover significantly more usability

problems than retrospective methods, which was the basis for choosing this format in both rounds of testing.

Following the think-aloud session each participant completed a System Usability Scale questionnaire to produce a score comparable with the wireframe scores from Assignment 1. Two additional questions were added in this round to capture emotional response. Participants rated the overall visual atmosphere on a five-point scale from cold and uninviting to warm and engaging, and gave a single word describing how the design made them feel. [1] argue that emotional response to a product's visual design is an independent dimension from functional usability, and that capturing both is necessary for a complete evaluation of the design at the surface layer.

Sessions were held on 12 March 2026 at the UWTSD Birmingham Campus library study rooms. Each session lasted approximately twenty-five minutes. Audio was recorded with participant consent. No reward was offered.

3.2 Ensuring Persona Coverage

The five participants were matched to the four personas from Assignment 1 using the same mapping as in the first round of testing. Bipin Karki (24) and Jess Love (30) corresponded to the Walter White and Jesse Pinkman personas respectively, both experienced mobile gamers. Matt King (23) corresponded to the Gus Fring persona as the participant who uses accessibility features for low vision. Ross Farmer (37) represented the Saul Goodman persona as the older, more practically minded participant who uses reading glasses. Dumidu Ramanayaka (43) was the participant least comfortable with technology, providing the perspective of a first-time user with no gaming background. This mapping ensured feedback covered the full range of accessibility and experience needs identified in the initial research phase and allowed direct persona-level comparison between the two rounds.

3.3 Usability Feedback

Table 1: Summary of usability feedback on the full-colour storyboards

Participant Group	Positive Feedback	Areas for Improvement
Experienced gamers (Bipin and Jess)	The colour scheme was immediately recognised as intentional and atmospheric. Both participants found the role reveal screen unambiguous and praised the gold and navy combination as fitting for a university-themed game.	The night phase waiting screen felt static. Both participants suggested a subtle animation or progress indication to show that time is passing during the Traitor's turn.
Mature user (Ross)	The confirmation dialog before eliminations was highlighted as a practical and thoughtful inclusion. Ross appreciated the structured layout and found the day phase timer easy to locate.	Some text labels on the campus map and the vote bar chart were too small to read comfortably without reading glasses. A minimum font size for key action screens was suggested.
Low vision user (Matt)	The dark theme was described as genuinely readable and preferable to light-background designs. The accessible building list below the map was noted as particularly useful.	The bar chart labels on the voting screen and the map pin labels needed to be larger. A per-screen text size option rather than a global toggle was recommended.
New to gaming (Dumidu)	The overall design was described as looking professional. The confirmation dialog gave confidence that mistakes could be caught before they became permanent.	The timer was not noticed immediately. The Night Phase was confusing without prior knowledge of social deduction games. A brief in-game tutorial or a help button on each screen was suggested.

3.4 Emotional Response Feedback

Each participant gave one word describing their overall impression of the visual design and rated the atmosphere on a five-point scale. The responses were:

- Bipin Karki (experienced gamer): *Slick*, atmosphere 4/5
- Jess Love (experienced gamer): *Confident*, atmosphere 5/5

- Ross Farmer (mature user): *Professional*, atmosphere 3/5
- Matt King (low vision user): *Atmospheric*, atmosphere 4/5
- Dumidu Ramanayaka (new to gaming): *Mysterious*, atmosphere 3/5

Four of the five participants chose words with clearly positive connotations and three of the five rated the atmosphere at 4 or above. The two participants who gave a neutral score of 3 were also the two with the least gaming experience, which suggests the dark colour scheme communicates the right emotional tone to those already familiar with social deduction games but feels less immediately welcoming to new users. No participant described the design as cold or uninviting, which was the main risk of using such a dark palette.

3.5 SUS Scores and Comparison with Assignment 1

Table 2: SUS scores: wireframe (Assignment 1) versus full-colour design (Assignment 2)

Participant	A1 SUS	Wireframe	A2 Colour SUS	Change
Bipin Karki (experienced gamer)	82		90	+8
Jess Love (experienced gamer)	85		95	+10
Ross Farmer (mature user)	61		67.5	+6.5
Matt King (low vision user)	68		75	+7
Dumidu Ramanayaka (new to gaming)	52		50	-2
Mean	69.6		75.5	+5.9

Four of the five participants gave higher SUS scores for the colour design than for the wireframes and the overall mean increased from 69.6 to 75.5. The most notable gains were among the experienced gamers and the low vision user, which suggests that the accessibility changes made between the two assignments had a measurable positive effect. The accessible map list, the increased Night Phase text weight, and the confirmed WCAG contrast ratios all appear to have contributed to Matt King's seven-point improvement. Dumidu Ramanayaka's score fell by two points, consistent with think-aloud feedback that

the interface was confusing without any gaming background. A tutorial screen would likely address this. [7] report that a mean SUS score of 68 represents the threshold for acceptable usability across digital applications, placing the Assignment 2 mean of 75.5 in the above-average range for a prototype at this stage of development.

3.6 Expected and Unexpected Findings

Several findings matched the expectations set before the sessions. Experienced gamers responded positively to the atmospheric dark theme and found role identification quick, confirming that the visual design decisions were well-targeted at the primary user group. The accessible building list below the campus map was welcomed by the low vision user exactly as intended, validating that specific design change from Assignment 1 feedback.

Two findings were unexpected. The first was the degree to which Dumidu Ramanayaka struggled with the Night Phase screen even without any colour vision concerns. The assumption going into the sessions was that Night Phase confusion was primarily an accessibility issue related to low contrast. It became clear instead that the lack of contextual explanation was a more significant barrier than the colour itself. A first-time user with no familiarity with social deduction games does not know what they are supposed to do on a dark screen showing other players' names. This suggests that onboarding content needs to address game concepts rather than simply interface navigation.

The second unexpected finding was the consistency in positive emotional response across participants with very different backgrounds. It had been anticipated that participants without gaming experience might describe the design as cold or intimidating, but both Dumidu and Ross chose neutral-to-positive words and neither expressed discomfort with the visual style. This suggests the navy and gold palette communicates authority and quality rather than hostility, which was the intended effect. The concern that a very dark interface might alienate non-gamers was not confirmed by the data from this group.

4 Data Collection in a Working Version

4.1 What Data Would Be Collected and Why

If a working version of the UWTSD Traitors were built and released, two categories of data would need to be gathered: usage data and emotional response data. These categories serve different purposes and require different methods [2].

Usage data describes what users do inside the application. For this game, the most valuable metrics would include session length and return frequency, the number of rounds completed before a session ends, the screens where players exit mid-session, which campus characters are selected most often, the rate at which votes correctly identify a Traitor

rather than eliminating a Faithful player, and how often the confirmation dialog toggle in settings is changed. This kind of data can be gathered automatically through in-app event logging without any direct contact with users. Services such as Firebase Analytics log these events passively while the game runs. [8] note that automated logging is particularly valuable because it captures behaviour at real scale and in real conditions, rather than in the artificial setting of a usability test with a small number of participants.

Emotional response data describes how users feel about the application. This is harder to gather automatically because emotional states are subjective and change rapidly. [9] describe ecological momentary assessment as the method best suited to capturing emotional states in real time, close to the moment of experience. In practice this would mean showing a brief in-app prompt at the end of each session asking the player to tap one of a small set of emoji-style response options. This approach keeps survey fatigue to a minimum while producing data more accurate than a retrospective questionnaire completed long after the session has ended.

4.2 Differences Between Usage Data and Emotional Response Data

Usage data and emotional response data differ in three important ways. Usage data is objective and gathered passively at scale, whereas emotional response data is subjective and requires the user to actively pause and respond to a prompt. Usage data is continuous in that every session generates a data point automatically, while emotional response data is intermittent and depends on the user engaging with the prompt when it appears. Usage data identifies where problems occur while emotional data helps explain why those problems matter to the user and how they affect the overall experience. [2] recommend combining both types, as analytics locate a problem and emotional data provides context for understanding its significance.

Privacy considerations would need to be addressed before any collection could begin. All data gathering in a working version would need to comply with UK GDPR. Players would give informed consent before any data was recorded, all usage logs would be anonymised at the point of collection, and no individual player's behaviour could be linked back to their identity.

4.3 How Data Would Influence the Next Version

Data from a working release would shape the next design iteration in specific ways. If analytics showed that a large number of players exit during the Night Phase waiting screen, this would indicate that the waiting experience needs redesigning. If emotional response ratings were consistently low for first-time players, this would suggest the onboarding flow should be reworked. If character selection data showed that certain campus characters were rarely chosen, their name or visual design might not be connecting with the player

group and could be revised. [10] notes that post-release data is fundamentally different from pre-release testing data because it reflects real-world use at scale. Pre-release testing provides depth from a small group while post-release analytics provide breadth from a much larger population. A complete design process uses both: analytics to identify what is happening and direct user contact to understand why.

5 Reflection on the Design Process

5.1 How the Design Was Informed by Usability Theory

Across both assignments, usability theory was used as an active design tool rather than a retrospective checklist. [1] provide a framework for understanding how emotional and functional dimensions of a product interact at the surface layer of the design. In Assignment 1, the work was focused on the strategy, scope, and structure of the application, defining what it needs to do, what features it should include, and how users move through it. Assignment 2 shifted attention to the skeleton and surface: the visual weight of buttons, the choice of colour, and the emotional atmosphere created by the palette.

Nielsen's heuristics [4] shaped both stages. Visibility of system status is addressed by the persistent status bar on every screen. Error prevention is addressed by confirmation dialogs before votes and eliminations. Recognition rather than recall is addressed by role cards that display both icon and text so players never need to remember what a symbol means from one round to the next. These direct connections between specific heuristics and specific design decisions made the feedback collection process more productive, because participants could identify particular screens and elements rather than giving only general impressions.

[5] emphasises that mobile interfaces require care about cognitive load because users are often distracted and time-pressured. Every screen in this design was limited to no more than three or four interactive options, and instructions are written as single short sentences supported by icons. This was confirmed as effective in both rounds of testing, with no participant reporting confusion about the number of options on any individual screen.

5.2 Conflicts Between Usability and User Experience

The design process revealed three points where usability and user experience pulled in different directions, and each required a deliberate decision about how to resolve the tension.

The first conflict concerned the Night Phase colour scheme. From a pure usability standpoint, a lighter background would be easier to read, especially for the mature user and

low vision participants. From a user experience standpoint, a lighter background would remove the atmospheric distinction between Day and Night that is fundamental to the game's emotional design. [11] found that game designers frequently trade reduced legibility for greater immersion and that this trade-off affects older and less experienced players most. The solution adopted here, using deep navy rather than near-black, is a deliberate compromise that preserves atmosphere while improving legibility compared to the wireframe version.

The second conflict concerned the confirmation dialog. From a user experience standpoint, reducing friction makes the game feel faster and more fluid. From a usability standpoint, the error prevention heuristic strongly supports confirmation steps for irreversible actions. The resolution was a settings toggle allowing experienced players to remove the dialog for non-critical steps while keeping it mandatory for votes and eliminations, consistent with the principle of user control and freedom in [4].

The third conflict arose on the Role Reveal screen. Using red for Traitor and blue for Faithful is visually intuitive and emotionally effective. Using colour as the primary signal would however exclude users with colour blindness. The resolution was to use colour only as a supporting layer, with the role title text, the icon, and the gradient direction each independently conveying the same information. This meets the WCAG 2.1 requirement that colour must not be the sole means of conveying information [3].

What these three conflicts share is that each one was only identified because real users were involved in the design process. Without the feedback from the low vision participant, the map label problem would not have been caught until a much later stage. Without the feedback from the experienced gamers, the confirmation dialog friction issue might never have been raised. Including users throughout the process turned abstract design tensions into concrete, testable problems with observable solutions.

6 Conclusion

This report has documented the full-colour design phase of the UWTSD Traitors mobile game set on the Birmingham campus. The navy, black, and gold colour scheme was applied consistently across all screens, derived from the game logo, and validated against WCAG 2.1 requirements. Four specific changes from the wireframe stage were made directly in response to user feedback: the campus map label structure, the Night Phase background, the timer tooltip, and the confirmation dialog toggle.

Feedback on the colour designs was collected using the same five participants from Assignment 1, combining SUS scores with emotional response questions to capture both usability and emotional dimensions. The mean SUS score rose from 69.6 in Assignment 1 to 75.5 in Assignment 2, placing the current design in the above-average range accord-

ing to established benchmarks [7]. Emotional responses were broadly positive across the participant group, with the dark palette communicating authority and atmosphere rather than causing discomfort.

The data collection section argued that usage analytics and emotional response data serve different purposes and that a working version would need both. The reflection section identified three usability and user experience conflicts and explained how each was resolved by drawing on specific principles from the interaction design literature. Together the two assignments demonstrate a complete user-centred design cycle from initial research and wireframing through colour prototype design and evaluation.

6 References

- [1] A. Dirin, M. Nieminen, and T. H. Laine, “Feelings of being for mobile user experience design,” *International Journal of Human–Computer Interaction*, vol. 39, no. 20, pp. 4059–4079, 2023.
- [2] Y. Rogers, H. Sharp, and J. Preece, *Interaction Design: Beyond Human-Computer Interaction*. Chichester: John Wiley & Sons, 6th ed., 2023.
- [3] World Wide Web Consortium, “Web content accessibility guidelines (WCAG) 2.1.” W3C Recommendation, 2018.
- [4] J. Nielsen, “10 usability heuristics for user interface design.” Nielsen Norman Group, 2020. Updated November 2020.
- [5] D. Benyon, *Designing User Experience: A Guide to HCI, UX and Interaction Design*. Harlow: Pearson, 4th ed., 2019.
- [6] M. Hertzum, “Concurrent or retrospective thinking aloud in usability tests: A meta-analytic review,” *ACM Transactions on Computer-Human Interaction*, vol. 31, no. 3, pp. 1–29, 2024.
- [7] M. Hyzy, R. Bond, M. Mulvenna, L. Bai, A. Dix, S. Leigh, and S. Hunt, “System usability scale benchmarking for digital health apps: Meta-analysis,” *JMIR mHealth and uHealth*, vol. 10, no. 8, p. e37290, 2022.
- [8] B. T. Kaveladze, J. Schroeder, S. Sharma, J. Crews, D. Swendeman, and J. A. Naslund, “The persuasive technology design features and use of mobile phone apps for mental health: Systematic review and meta-analysis,” *JMIR Mental Health*, vol. 9, no. 9, p. e38065, 2022.
- [9] S. Shiffman, A. A. Stone, and M. R. Hufford, “Ecological momentary assessment,” *Annual Review of Clinical Psychology*, vol. 4, pp. 1–32, 2008.
- [10] P. Weichbroth, “Usability testing of mobile applications: A methodological frame-

- work,” *Applied Sciences*, vol. 14, no. 5, p. 1792, 2024.
- [11] U. Rehman, A. Z. Abbasi, M. U. Shah, A. Idrees, H. Ilahi, and H. Hlavacs, “Analyzing and prioritizing usability issues in games,” in *HCI in Games: Experience Design and Game Mechanics. Lecture Notes in Computer Science*, vol. 12789, pp. 110–118, Springer, 2021.

A Full-Colour Storyboards: Complete Set

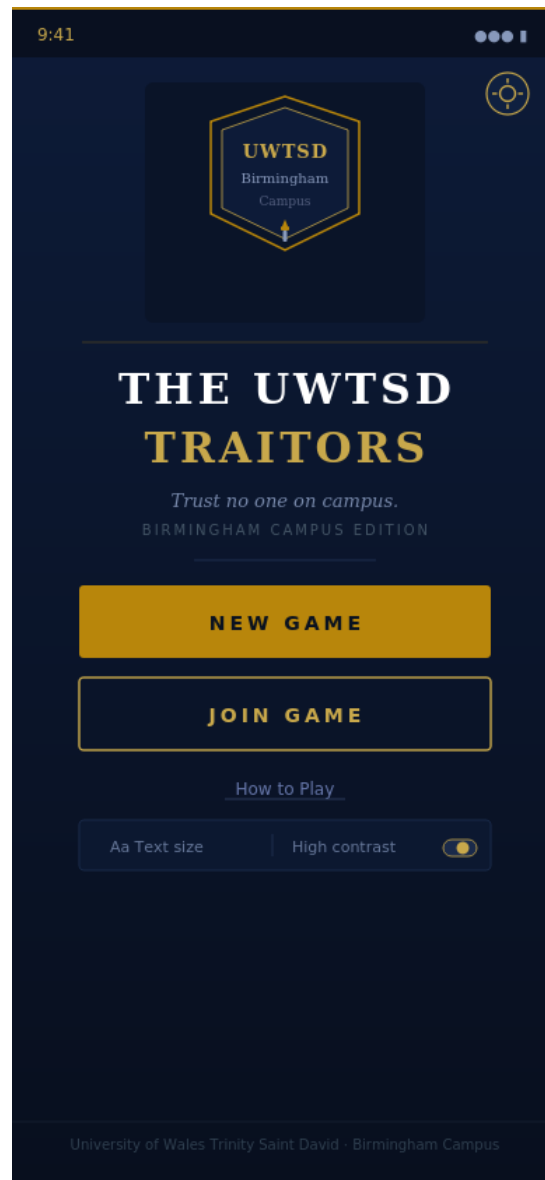


Figure 7: Screen 1: Welcome Screen.

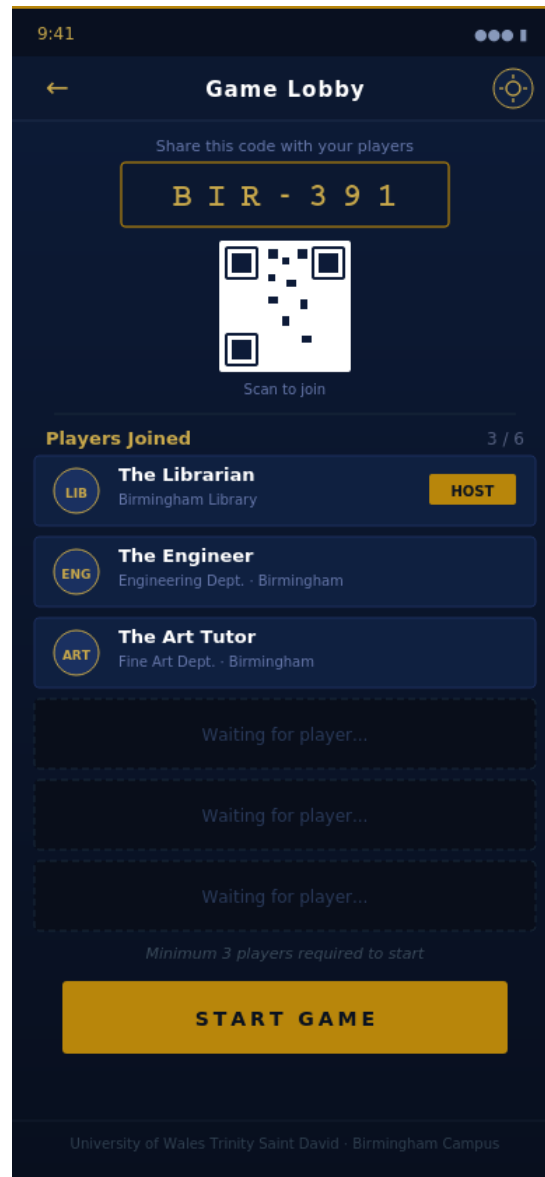


Figure 8: Screen 2: Player Lobby.

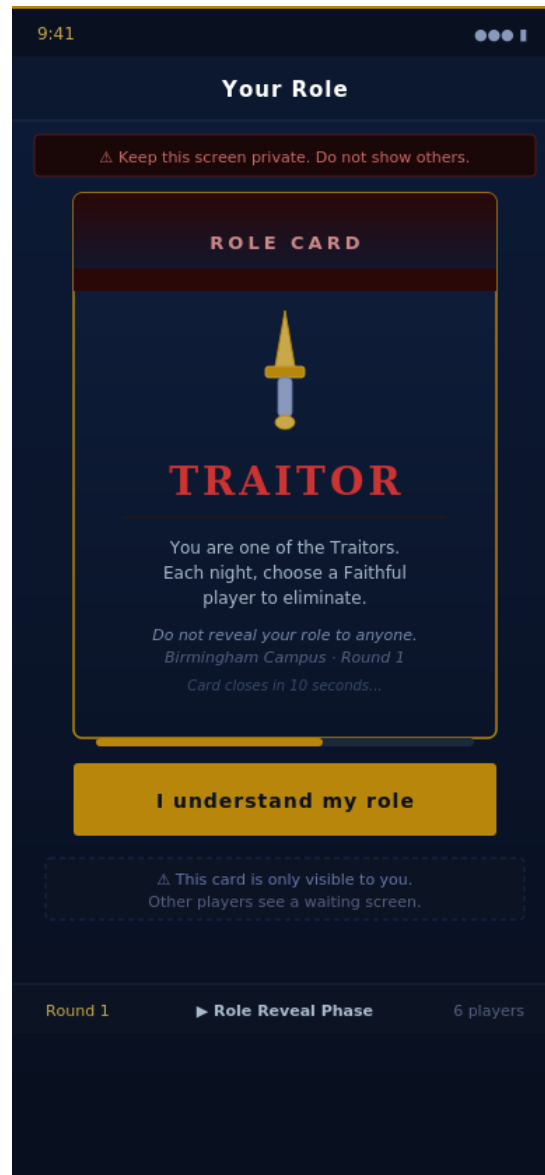


Figure 9: Screen 3: Role Reveal Card.

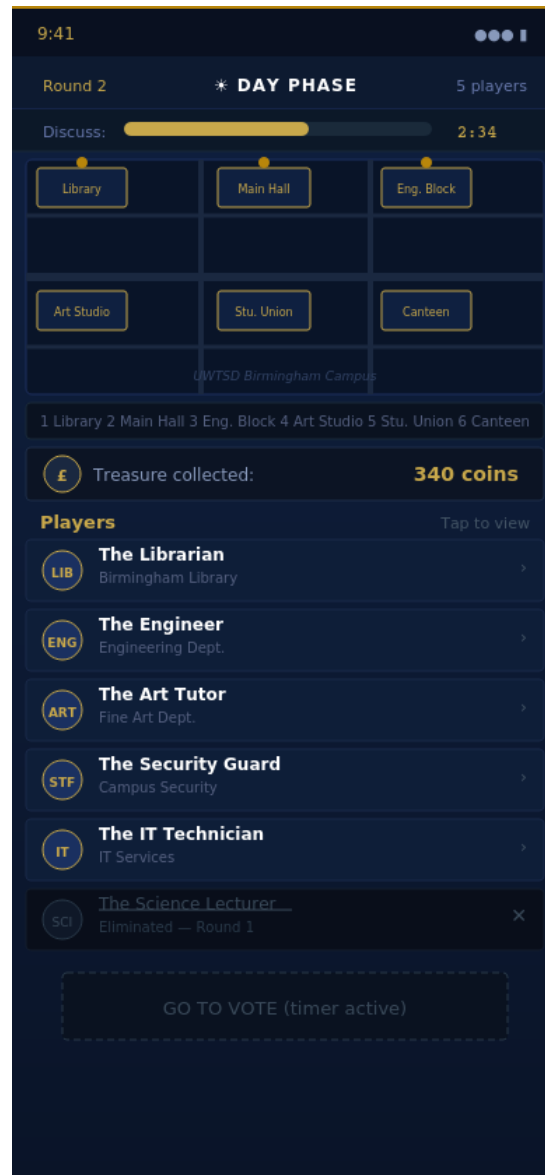


Figure 10: Screen 4: Day Phase.

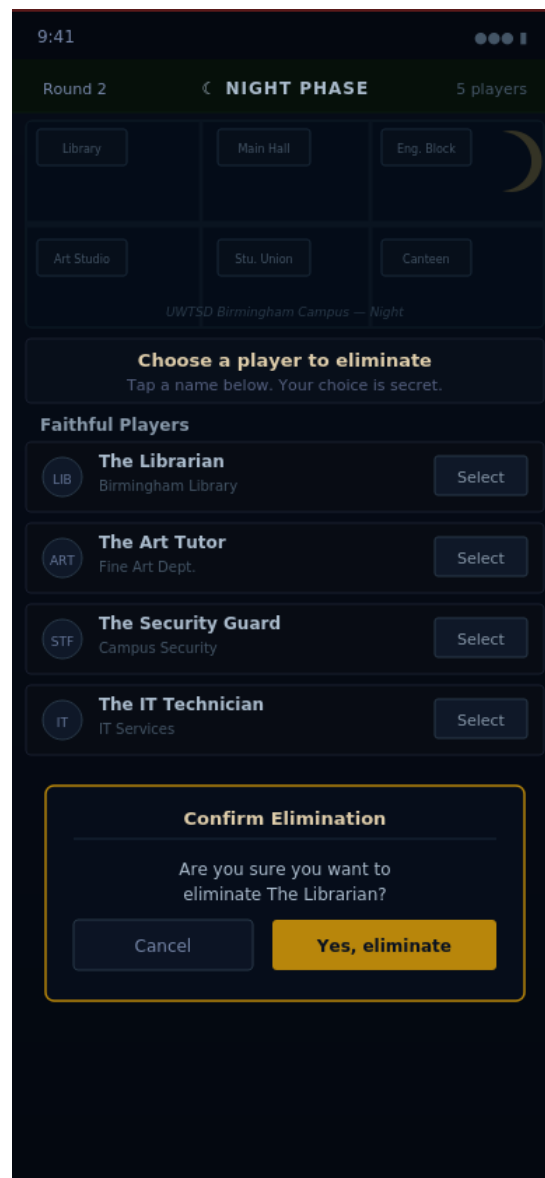


Figure 11: Screen 5: Night Phase, Traitor View.

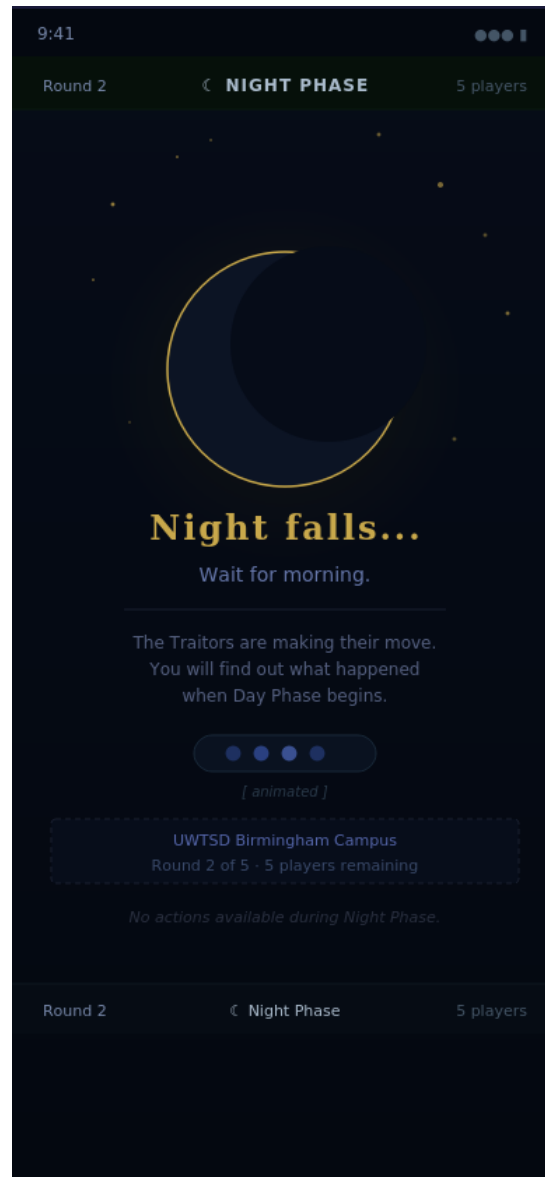


Figure 12: Screen 6: Night Phase, Faithful Waiting View.

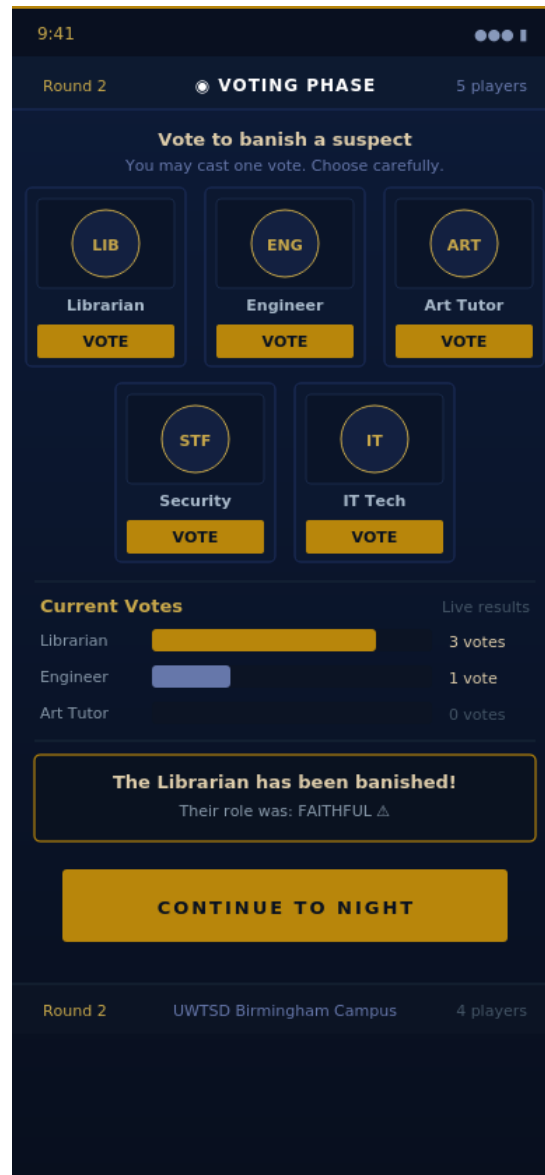


Figure 13: Screen 7: Voting Phase.

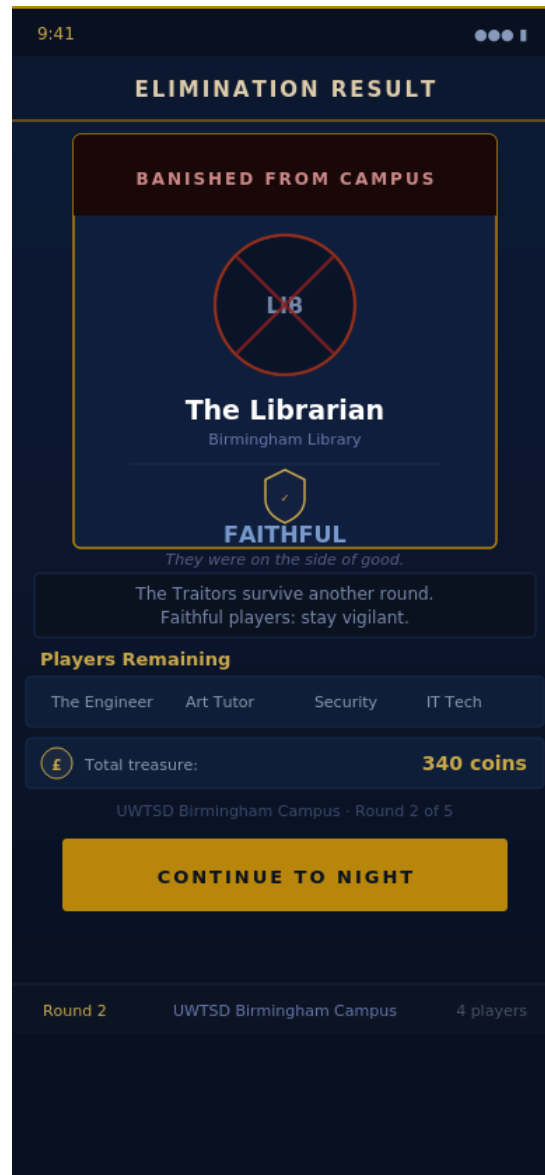


Figure 14: Screen 8: Elimination Result.

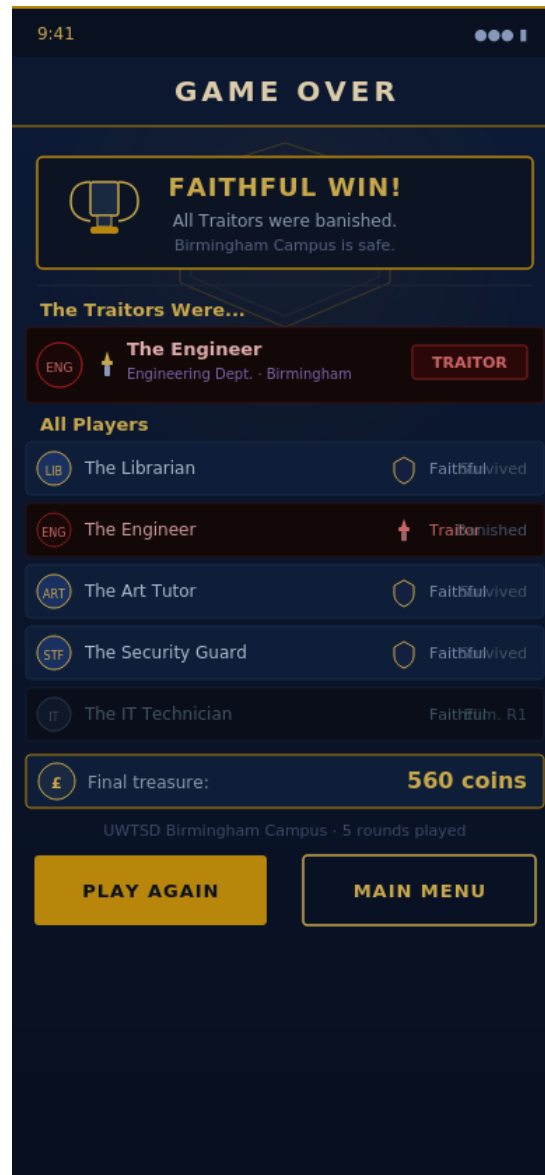


Figure 15: Screen 9: Game End Screen.

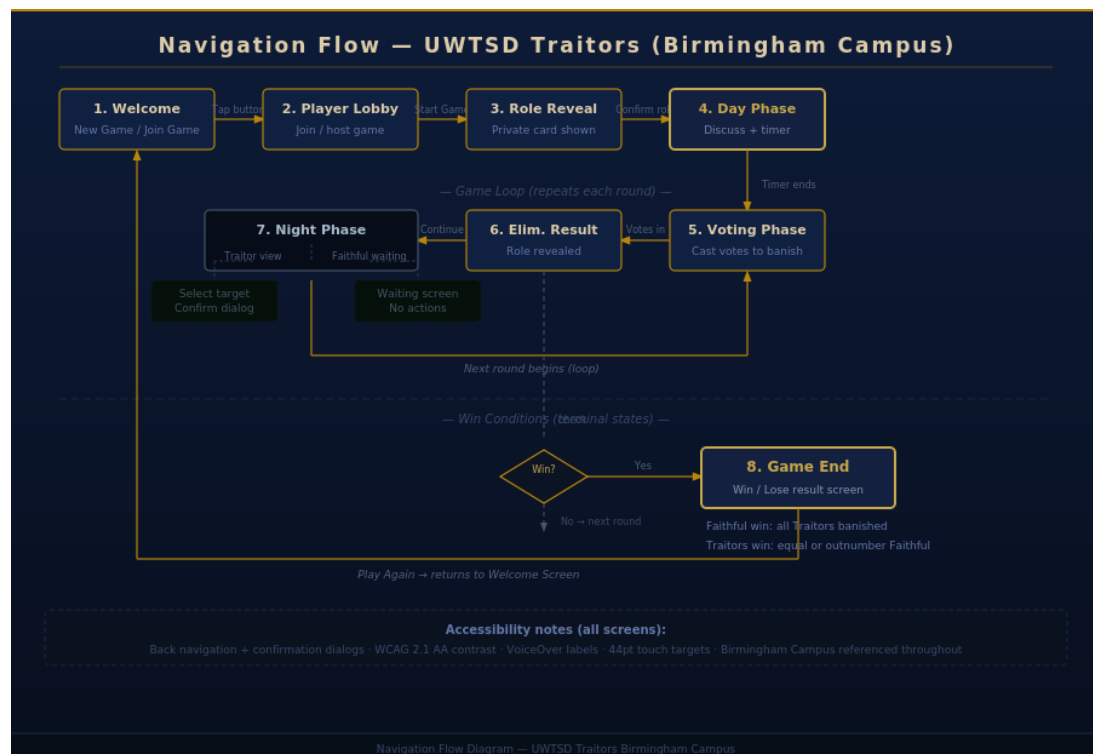


Figure 16: Navigation Flow Diagram (colour version).

B Participant Questionnaire

The questionnaire below is the instrument used in the feedback sessions. It was given to each participant after the think-aloud walkthrough. Completed responses from all five participants are summarised in Section 3. The blank version is included here so that the data collection method can be assessed independently of the summarised results.

Section A: Background

A1. How would you describe your experience with mobile games?

No experience Occasional player Regular player Daily player

A2. How comfortable are you using smartphones for apps and games?

Not comfortable Somewhat comfortable Comfortable Very comfortable

A3. Have you played any social deduction games before (e.g. Among Us, Werewolf, Mafia)?

Never Once or twice A few times Many times

A4. Do you use any accessibility features on your phone (e.g. larger text, high contrast)?

No Yes, please specify: _____

Section B: Think-Aloud Screen Observations

For each of the nine colour screens participants were asked to say what they noticed first, whether key controls were clear, and to add written comments. Questions were tailored to each screen to target the most significant usability concern on that screen (for example, timer visibility on the Day Phase, role identification on the Role Reveal, and vote bar readability on the Voting screen).

Section C: System Usability Scale

Participants rated each of the ten standard SUS statements on a five-point scale from strongly disagree to strongly agree. Scores were calculated using the standard SUS formula and expressed as a score out of 100. Scores above 68 are considered above average for digital applications [7].

Section D: Emotional Response

D1. In one word, how would you describe the overall look and feel of the game?

D2. How would you rate the atmosphere created by the colour scheme?

1 (*Cold and uninviting*) 2 3 (*Neutral*) 4 5 (*Warm and engaging*)

Section E: Accessibility Observations

Participants indicated whether text was readable at normal phone size, whether icons accompanied text labels on all screens, and whether colour was ever used as the only means of conveying important information.

Section F: Open Feedback

F1. What is the single best aspect of the colour design?

F2. What is the single most important thing you would change?

F3. Is there anything in the design that would make the game more or less enjoyable to play?

F4. Any other comments?