



**Linnéuniversitetet**

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*Thesis project*

## **Playing towards adjustment**

**A tabletop game for facilitating  
acclimation in exchange students**



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## **Abstract**

A new country, new culture and a new life... is it *not* wonderful?

Daily, international students make their way into unfamiliar territory; Experiences of the time spent abroad vary. This project focuses on design of a tabletop game aimed towards easing acclimation for international exchange students in Sweden. By creating an opportunity for social interaction and presenting information it means to break ground for cross-cultural conversation and fellowship.

This dissertation centres largely around research and design process. The end result is a tabletop game for two to five players.

## **Keywords**

Tabletop games, social interaction, learning, exchange students, Sweden.

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# **1.Introduction**

## **1.1. Background**

During the semester leading up to our final projects exchange students joined our class. In a small class of seventeen, new faces do not get lost easily. During their stay, questions and conversations regarding how things differed would naturally spark during lunch breaks, dialogues could stem from something as simple as how to buy a bus ticket. Routine things were not as effortless anymore and they were eager to learn about the country they now resided in. Unless they asked specific questions, we were limited in our ability to offer facts about Sweden; We could only tell them what we had heard or seen other visitors find unfamiliar. Many times what they found astonishing were things we never thought twice about; I discovered two of my classmates were amazed at levels of general physical activity and stunned to witness people of a certain age ride bicycles.

Regardless of preparation we are bound to find ourselves facing *norms* we might find *abnormal*. As students' customary environments are unavailable they face the challenge of forming new relationships, which may not always prove to be easy. In our class we attempted to break the ice by playing games, anything from card games to hide and seek. Since not *all* who go on exchange studies meet the enthusiasm of local students, I decided to create a product, an interactive tabletop game, that would act informative as well as entertaining; This would be in attempt to create a setting facilitating development of relationships, while providing information, which could be used as foundation for cross-cultural conversation.

## **1.2. Problem**

To design a product that is informative, eases adjustment for new exchange students and lays foundation for comradery and cross-cultural conversation.

## **1.3. Objective**

This project has been focused on designing a tabletop game with a Swedish theme, that while being entertaining facilitates social interaction and can be used to spark cross-cultural conversation. The product should be versatile in order to appeal towards people with different backgrounds, first time visitors as well as natives.

## **1.4. Methods**

During the project there will be market analysis as well as utilization of books in relevant subjects, such as game design. There will also be sketching, prototyping, trial and error , spreadsheets, focus groups.

## **1.5. Limitations**

Given the time limit I will focus on developing a product that could be seen as a foundation for elaboration.

## 2. Research

### 2.1. Psychology

#### 2.1.1. Culture Shock

In an era of globalisation student mobility has increased. Most students who leave homes and social support systems behind, and come to Sweden, are either in hope of career enhancement or anticipating a cultural experience.<sup>1</sup> As a consequence of the new environment, a disadvantage students face is: culture shock. Culture shock is: "...precipitated anxiety that results from losing all of our familiar signs and symbols of social intercourse"; Often described as a normal part in the process of adapting to a new culture. While some find the experience debilitating others adapt more easily.

In an effort to alleviate ramifications of moving to a new country institutions of higher education provide cultural orientation programs. One study proved, contrary to its hypothesis, that students who had undergone cultural orientation were those experiencing more psychological distress. This accompanied by other research has proved social support to be crucial in prevention and reduction of negative psychological effects following culture shock.<sup>2,3</sup> In further research students were found to have a better state mentally as they had formed relationships with local students.<sup>4</sup>

#### 2.1.2. Categorization

Since this product would be related to a specific country there was need to justify categorization. There are people who argue that categorization and even prejudices stem from an inherent psychological need and are results of an unconscious process.<sup>5,6</sup> One could argue that, from an evolutionary perspective, categorizing surroundings and questioning the unknown has been crucial for survival as a species. That being said, I personally do not condone the spread of prejudice and find it important to approach such subjects with cultural sensitivity. Cultural sensitivity can be explained as "being aware that cultural differences and similarities between people exist without assigning them a value"<sup>7</sup>. Thus, the project will revolve around visuals, eg. objects, you may encounter in Sweden rather than stereotypes and includes statistics to oppose biased. However Fika plays a central role in the game, something that may also carry associations with Finnish culture. This raises the question: what is Swedish? The dictionary defines Swedish as "of or relating to Sweden, its inhabitants or their language"<sup>8</sup> and what is just that? Something that will be examined during the course of this project.

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1 Höskoleverkets rapportserie 2008:7-20

2 Pantelidou and Craig, 2006:777 - 781.

3 Portela-Myers, 2006

4 Kaczmarek, Matlock, Merta, Ames, and Ross, 1994:241-247.

5 Stossel and Kendall, 2006.

6 Branan, N. 2010.

7 Dabbah, n.d.

8 Dictionary.com Unabridged, n.d.

### 2.1.3. Play and games

Play and games, is there a connection?

In *Rules of play: game design fundamentals* it seems so. The relationship is said to differ depending on what it regards. There are instances where Games *can* be a subset of play and vice versa, it is all a matter of context.<sup>9</sup> Games that *are* a subset of play can be grouped as game play, it is explained as such: “...when players follow the rules of a game and experience its system through play”<sup>10</sup>. There is also ludic activity: “Play activities that include not only games but all of the non-game behaviour we also think of as playing”<sup>11</sup>. Tabletop games fall within the first category.

Stuart Brown psychiatrist and author of *play* has reviewed the effects of play 6,000 of case studies. His findings show that play is crucial in the development and preservation of socially and emotionally well-balanced adults and argues that “...behaviour this pervasive throughout human culture and across the evolutionary spectrum most likely has survival value.”<sup>12</sup> Other research suggest that during high tension periods play also acts as a tool for conflict management and has an important role in social cohesion.<sup>13</sup>

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9 Salen and Zimmerman, 2004, chap. 22, p. 2.

10 Ibid. , chap. 22, p. 3.

11 Ibid. , chap. 22, pp. 3-7.

12 Brown and Vaughan, 2010:31

13 Palagi, Cordoni, and Borgognini Tarli, 200:949–962

## 2.2. The theory of games

### 2.2.1. What is a game?

A game is defined as “a system in which players engage in an artificial conflict, defined by rules that results in a quantifiable outcome.”<sup>14</sup>

### 2.2.2. What is a tabletop game?

Tabletop games are all games requiring a flat surface, such as a tabletop, for play. This category includes board games, card games, dice games and many more. The oldest game discovered traces back to as early as 3100 BC<sup>15</sup>, since then many more have developed and despite the advancement of technology tabletop games are still being used.

### 2.2.3. Game Design

There was a need to learn more about games and become more familiar with the terminology. The main resource used for this was *Rules of play: Game Design fundamentals*. Through *Rules of play*, an understanding for components and foundations was developed and a strive for meaningful play begun.

Meaningful play occurs when the relationship between actions and outcomes of a game are both discernable and integrated into the larger context of the game.<sup>16</sup>

Discernable play allows players to know what happened and integration lets players understand how an action could impact the rest of the game.<sup>17</sup> I also found information regarding game mechanics such as player elimination, pattern building and many more<sup>18</sup>.

Reviewing what had been learnt, balance, more specifically the balance of power, mixed with intrigue seemed important. Gameplay needed to be simple to become enjoyable for beginners but simultaneously complex enough to keep players interested. Counter-play was a way to engage opponents, the action was not only interesting for the one who played it but also for the opponent, creating a dynamic environment.

Knowing more about game design than I ever did before, I needed to experience how different aspects of games acted in context and how they could impact the progression of games. Therefore I found it sensible to try a variety of games through a focus group and make observations.

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14 Salen and Zimmerman, 2004, ch. 7, p. 11.

15 Andonovska, 2017.

16 Salen and Zimmerman, 2004, ch. 3, p. 4.

17 Ibid., chap. 3, pp. 4-6.

18 BoardGameGeek

## 2.3. Games, in practice

### 2.3.1. Market analysis

As the market offers a large-scale variety of games, for the sake of relevance, the research is focused on games allowing transfer of written information, rather than those that do not, such as: chess and othello.

A resource used during research was the website boardgamegeek.com, a database of reviews, information and images of ten thousands of games. Through this source obtaining information about different games was simple.

Of the many ways games varied from each other themes, appearance and playing time were striking. Some games were only made of cards while others had parts such as boards, tokens and spinners. Packaging of products also varied greatly but most seemed to arrive in cardboard or tin boxes.



### 2.3.2. Focus group

Some examples of games that caught attention and were used in testing were Exploding kittens, Monopoly, Dark tales, Gloom, Codenames. Some were picked because of game mechanics and others due to popularity amongst other players.

Testing the games would understand how games structures and game mechanics worked in context. This exercise helped create perspective by observation and discussions of which games and what aspects others found enjoyable, confusing or even frustrating.

Replay value is an important aspect to games; When investing in a game you hope for it to be interesting so you will want to play it more than once, otherwise it might feel like an unnecessary purchase. Since it is also less likely that you will dispose a game with replay value, in turn, it affects sustainability.

Some games became less and less intriguing as others seemed to develop in the opposite direction. It slowly became evident that typically games that required less playing time and were easy to follow were naturally more inclined to be viewed favourably and used again. How about a comparison? Fluxx is inherently not a complicated game, but attempting to learn or teach it to somebody new was frankly bothersome. Fluxx is a card game where the rules and goals change as you play. As the game constantly alters it becomes especially difficult for new players to keep up with. Despite the to 10-40 minutes of playing time it could carry on for anywhere from 5 minutes to an hour, depending on the cards on hand. In contrast Exploding kittens is a card game that at first sight and after first play almost seems too bland. After a few rounds the potentials are realized and players start strategizing to win. Exploding Kittens which has a 15 minute of playing time, proved to be a game that was played over and over again even outside of the frames of this project. What is interesting is that these two games are similar in more ways than both being card games. The games have mechanics in common. This particular version of Fluxx (Zombie Fluxx) has: hand management, take that and set collection, Exploding Kittens has just those in addition to player elimination and press your luck. Yet the second game manages to seem uncomplicated and straightforward due to the realization of the design.

Due to price and flexibility of card games compared to boardgames it seemed more appropriate to focus on developing a tabletop game with cards after all the product had to be affordable for students and undemanding to set up. That being said, options were many.

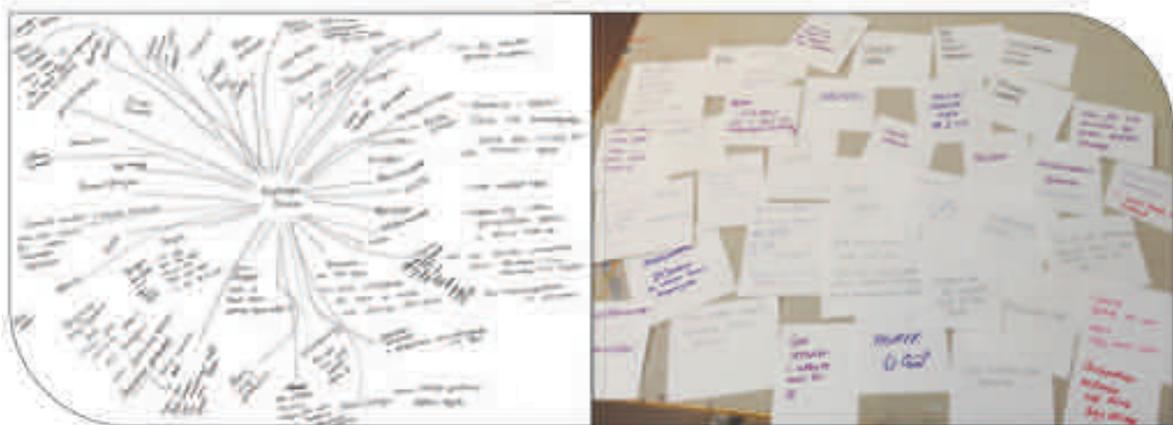


## 3. Process

### 3.1. Brainstorms

In order to see what people associated with Sweden brainstorms were made in different groups, this was in order to gather material to work with. There was also a brainstorm on different game ideas. Using different groups gave opportunity to see what people were not alone about affiliating with Sweden. After the brainstorming sessions there seemed to be enough material to move forward. Naturally, it was important to be selective.

I started by disregarding things that could be seen as inappropriate or controversial. In choosing what to include, some experimentation was done by combining different groups, such as: foods, pastries, etc.



## 3.2. Concept development

To move forward with concept development deciding on structural elements such as: rules, objectives and resources was crucial. Initially I wanted to develop a cooperative game; I thought this could help develop close bonds between people, but since I did not find many examples of successful cooperative boardgames on the market I decided against it.

Now, the idea was to create a turn and card based game that could perhaps include other elements such as a board.

The game would use the mechanics of: Set collection, Hand management and Take that, it would also include use of probability. Set collection, is a mechanic that encourages players to collect a group of items. Hand management, rewards players for playing cards in certain groups or sequences. Take that, offers player interaction by being a maneuver in which players can directly influence the gameplay of others.<sup>19</sup> Using probability players could try to determine the likelihood of other players having certain cards on their hand, in order to strategize effectively.

Cards would allow variation in resources which could permit a dynamic game, especially if individuals' cards were generally hidden from opponents. A game where all cards were not visible could engage and built up excitement in the midst of a new reveal. It could work in favour of the element of surprise. Simultaneously having specific items that were visible to opponents would create the illusion of being informed. The main objective would be to gain as many points as possible during the game. The secondary objective would be collecting specific cards in order to gain points.

However I needed to make tests to determine how I would move forward. To organize thoughts on resources for the game I started creating spreadsheets.

### 3.2.1. Spreadsheets

Spreadsheets were an effective way of gathering and eliminating ideas for cards. Each row represented one card and the columns represented different categories of information that would appear cards. Each cards would carry information such as: name, instructions, value and trivia. The spreadsheets could also be beneficial later on, for data merges, to test different layouts in Indesign. Nevertheless, datamerges proved not to be completely unproblematic as the software seemed unable to process Swedish letters. On the bright side, spreadsheets were easy to navigate and use as point of reference in creating a prototype.

Title	Category	Instruction	Points
Fika	Fika kort		1
Kanelbulle	Bakelser		0
Semla	Bakelser		0
Prinsesstårta	Bakelser		0
Punschrulle	Bakelser		0
Kladdkaka	Bakelser		0
Mellanmjölk		Acts as a Chameleon, is whichever pastry you want it to be.	0
Kaffe	Kaffe	Can only be used in combination with a pastry.	1
Smörgåstårta		Gives you a bonus of +1 every round, if played in front of you.	1
Smörgåsbord		Discard a Smörgåstårta from the table.	0
Polkagris	Swedish inventions	Play an extra card this round.	1
Tetra pak	Swedish inventions	Discard a "Mellanmjölk" card.	1
Blow torch	Swedish inventions	Discard a card off someones hand.	1
The 3 point seatbelt	Swedish inventions	Buckles down to protect your Smörgåstårta.	0
Propeller	Swedish inventions	Everybody passes a card to the person on their left.	1
Bearing	Swedish inventions	Pass a card from your hand to the person on your left, continue the cycle 1 round.	2
Dynamite	Swedish inventions	Removes all cards from the table. You may play this card whenever you like.	0

### 3.3. Prototype

The prototype was not for testing aesthetics, but simply to test the idea of the game. A durable prototype was needed as repeated modification could be necessary. Using old conversation cards, by gluing blank paper on the surface where the text used to be, writing titles with marker and variable information (such as instructions and points) in pencil, the prototype was ready for testing.

### 3.4. Testing

To begin testing there were blank cards, in addition to the prototype, so adding more of specific variables would not be a hassle. During the early stages tests were made in a group of three. Experiments were done modifying the amount of points on cards and later by adding and subtracting various cards. To balance the game, cards were assigned points depending on how they affected gameplay; For example, if a card was not specially favourable for the player that held it, it would award them with points, if it was favourable it would not.

What I found giving during this process was to see how people interacted with each other and enjoying themselves while playing. The game seemed to be found entertaining as players seemed to get engaged, enjoy themselves and wanted to play again and try to win.

However as you can see in the picture farthest to the right, one person is on their phone. It turned out there were certain issues regarding words that were used, they were not easily understood. Which is why she is using her phone to find a translation.

With that in mind, I worked on using simpler language.



### 3.5. Sketching and layout

What was in focus now, was to develop a group of vectors that looked like they belonged together, to create a graphic profile outline. A rounded appearance seemed less harsh. As the product would contain a lot of new information, it was important to create simple visuals as a way to refrain from overwhelming players. Therefore, rotatable cards were not an option. Since the cards would initially be held there was a need for easy and fast access to the most important information. Given the way people spread cards in their hand, the simplest way to offer that information would be by the classic use of upper corners, which is where the icons would be placed.

Another matter in communication was that for all to be able to follow progress, illustrations needed to be large enough to be recognizable once revealed, which is why a large portion of cards are covered by the illustrations.

Initially color coding cards were considered to make distinguishing them from one another easier. However as that would prove troublesome for players with color perception difficulties it is not a part of the product.

Using the title vertically on the left side of cards was briefly considered. However, as titles were in Swedish it would only make it more difficult for players to grasp the word.

As for fonts, I experimented with different types as well as their sizes and ultimately decided on a playful, but from my perspective, easily interpreted font for the title: **STRANGE TALES**. Capital lettering was used so each individual alphabetic character could be easily identified from a distance.

Since it is important that all can interpret the instructions on their cards I used a simple font for these: Avenir light.

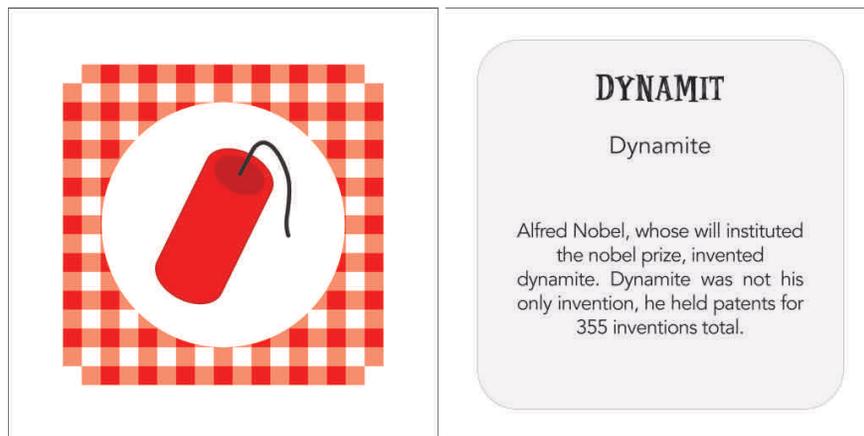
In Appendix A, all cards are shown.



### 3.6. Tiles?

As an excess of information would only prove confusing, and working on making the game even more interactive was important, tiles were added. The tiles would carry one of the categories of information that originally were to be written on the cards, trivia.

In Appendix B, front and back of all tiles can be reviewed.



## 3.7. Packaging design

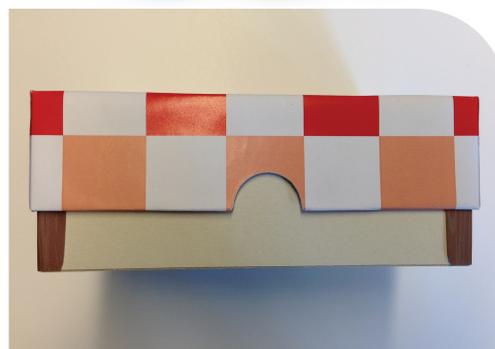
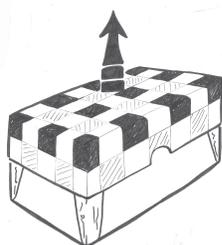
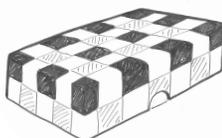
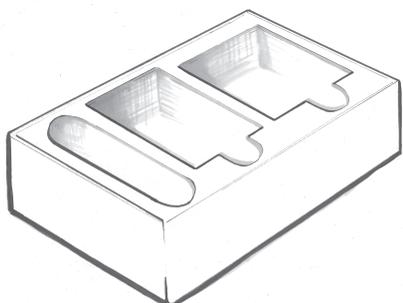
### Sketching and prototyping

To develop a packaging insight gained by viewing different game packagings, during research, was used.

Previously, I had spent a lot of time struggling with how I could develop an innovative packaging. The pressure was on and I had seemingly high expectations of myself. Perhaps it would be interesting to have somewhat of a pop-up mechanism? Or could it perhaps come in a box that looked like a chest of drawers? Finally the flow of doubtful thoughts stopped and the focus was shifted towards creating a positive unboxing experience while being mindful of production costs.

The boxes of game that were encountered during research were made in metal or cardboard with either plastic or cardboard inserts. Some were more organized in the way that there was a designated space for everything. What many boxes had in common was wasted space that was filled with nothing but air, which results in unnecessary occupied space during shipping. Since games like these are often bought online and consumers would be students, who presumably do not have much storage space, the idea was to create as little vacancy as possible without affecting user experience.

Moving forward I decided on an insert that would expose all coins, cards and tiles at once, to provide a full unveiling. To simplify opening there are half-circle cut outs on sides of the lid, this enables holding on to the bottom of the box while lifting the lid. As you slide the box open legs are exposed creating a bit of a surprise, now there is a resemblance to a table! A table, symbolic of how we gather around a table to play this game, "Fika" or meet new people. When you finally get a to peak inside, what your eyes will meet is a pamphlet that welcomes you. As you remove the pamphlet all other components are exposed. These different steps are designed to provide a memorable unboxing experience.



## 4. Results

The result is a product named Fika battle, a tabletop game for 2-5 players. The game comes in a box with a gingham patterned lid that matches the patterned back of cards and tiles. This is to remind of a tablecloth or typical picnic blanket.

In the game, gaining baked goods and collecting them on the table in preparation for Fika is the main way to earn points. There is a system in place that helps players keep score, depending on how many matching sets of baked goods they have in time for Fika. When to Fika is decided by those who randomly attain Fika cards. When a Fika card is played everybody who has a collection of baked goods on the table gains points individually. As a card of its sort is played for the first time the current player gains the belonging tile as well as a coin and is to share the information on the tile with others. The game ends when there are no cards left in the draw pile. Winner is the person who has gained the most amount of points.



## 5. Summary and reflections

According to Krippendorff “For designers, market research data are of uncertain value.”<sup>20</sup> He also mentions that small focus groups are to generate unanticipated results as people talk about the problems they find with the product more informally. However focus group data suffer by “...mentioned disconnect between asserting opinions and behaviour (Zaltman, 2003), present severe sampling problems, and are, hence, not always reliable”<sup>21</sup> To minimize the effects of the uncertainty such data presents I tried not solely rely on what the focus group members said but take into consideration whether some would suggest a certain game again and whether some would rather not play it.

This project is one of the longest projects I have done which also meant I had more time, as well as need, for in depth research. While testing different games I noticed that people seemed eager to join and play but seldom want to learn the rules. This can result in one person reading and mediating rules which could diverge rules. At other times manuals kept being passed to check what options there were during the game, because there was an evident impatience in reading the instructions. What I found could possibly alleviate was to keep things simple. In order to reduce chances of one person acting as informant I decided to make rules in a way that everyone could gather around, read and learn together. Previously making this a team effort was rarely possible because most were either formed like booklets, we do not all read at the same speed, or have a lot of text in a small font. Which is why I designed the pamphlet a certain way.

Brainstorming and asking people what they found was Swedish helped me in the direction of idea development. This way I had different suggestions to look at when thinking of what could be relevant to build a concept around.

It was anxious to test the prototype, in hindsight I feel as if I should have started testing earlier. At that stage I had spent so much time rethinking different components that it was not the question of whether my concept was worthless, but rather that I felt insecure in how I would approach the problem if it was. Would I have time to start over? I started questioning everything: what if it was not enjoyable? what if it did not create discussion? maybe I just did not know how to make something enjoyable or discussion worthy? Perhaps I should not be designing things at all?

To my surprise (and relief!) testing went much better than expected and I saw a lot of engagement. I got great feedback and was able to analyze, modify and test over again. Even though I did not always use the same people for testing, previous testers were happy to participate again. This gave me the much needed external input that and helped me regain confidence and move forward.

When it comes to the cards I have attempted to only use factual information, statistics or seemingly trustworthy sources, as a way to eliminate bias. I have tried to use a balance things that may be more interesting for newcomers such as new food culture with others that may even provoke attention from natives. Cards that feature inventions by Swedish creators were something I thought might prove interesting for anyone in terms of general knowledge, perhaps even more so if objects in question were some you, may have, encountered in daily life. A reminder that things we take for granted, things that assist us in our lives, have their own story and happen to be product of the curiosities of people whose stories we could

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20 Krippendorff, 2005:18

21 Ibid.

choose to take part of. Reminding us to be thankful; Not only for objects, but people whose sole existence has been beyond our recognition and lastly an indication, that perhaps being interest in the people surrounding us, can show us a whole new world.

Even during early tests, when only points and instructions were stated on cards, questions of why something particular was featured would arise, from students who themselves are Swedish. The sparked interest and available information lead to participants acquiring new knowledge. Enticing a Swedish audience to learn within frames of an accustomed theme, was what I expected to be most difficult, but considering that: engaging, informing and creating conversation between people from different backgrounds was what I aimed for, it seemed to be working.

As far as limitations go, even though testers had different backgrounds, I perceive not having time, nor means to carry out trials with international students to be most restricting. Another is being unable to develop and lacking knowledge on how to carry out tests and gain equal observation value, without being present. Since, I experience that me being present could inhibit negative feedback. Even when testing a prototype on strangers, is it not more likely to constrain yourself if you think your opinion may hurt someone's feelings? Constructive criticism, to me, is crucial to product development. It is important to gain perspective, because ultimately your goal is to design towards pleasing the consumer, not for yourself. Of course the option of carrying out blind tests is always present, but poses questions in the matter of ethics.

Ultimately, I believe that without a deadline, a designer could theoretically continue repolishing their design until the end of time. However, I wish that I would have had managed my time better in order to successfully avoid all textual errors in the final product, though I am in the end pleased with the course and results of this project.

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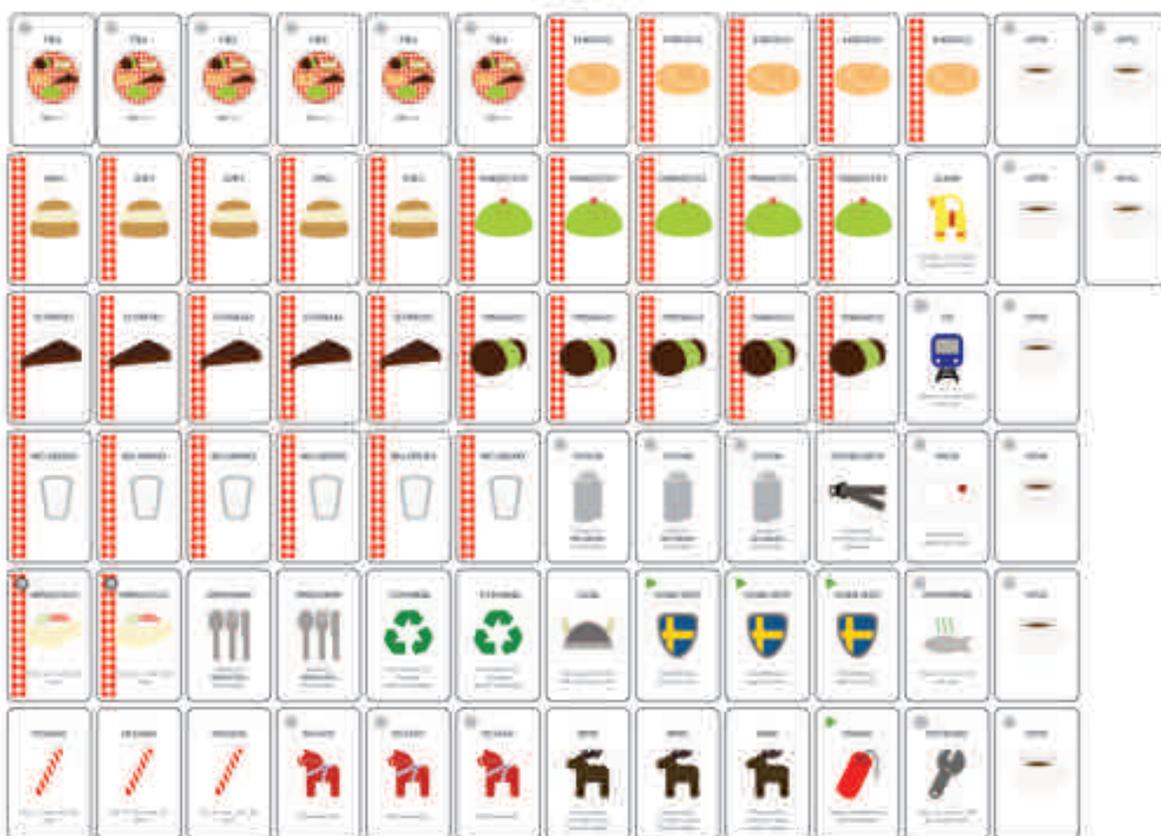
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# 7. Appendices:

## Appendix A Cards

### 74 CARDS

FRONT



Appendix B  
Tiles

24 TILES  
FRONT

<b>FIKA</b> Fika is a social coffee break. It is a tradition in Sweden where people take a break from work to enjoy coffee and pastries with friends or colleagues.	<b>KÄRLIGHET</b> Kärlehet is the Swedish word for love. It is a strong emotion that is often associated with affection and care.	<b>SMÅA</b> Småa are small, traditional Swedish folk songs. They are often performed at social gatherings and are a part of Swedish folk culture.	<b>FRÄNSLÖSTA</b> Fränslösta is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>KLADURÅKA</b> Kladuråka is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>SÖTTOMMRO</b> Söttomro is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.
<b>MILLANMÖR</b> Millanmör is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>ÅTTERVÄNIG</b> Åtterväning is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>JULBOO</b> Julbooo is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>KAFF</b> Kaff is the Swedish word for coffee. It is a popular beverage in Sweden and is often enjoyed during the fika break.	<b>TÅG</b> Tåg is the Swedish word for train. It is a common mode of public transport in Sweden.	<b>SMÖGGEDRÖM</b> Smöggedröm is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.
<b>TITTA TÅG</b> Titta tåg is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>SMÖGGEDRÖM</b> Smöggedröm is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>TILPARESKÅT</b> Tilpare-skåt is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>SKITRYCKE</b> Skitrycke is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>PÅSKEDALE</b> Påskedale is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>DOKNET</b> Doknet is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.
<b>SVARKE SÖLO</b> Svarke sölo is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.	<b>VIKING</b> Viking is the Swedish word for a warrior or explorer. It is a common term used to describe the people who sailed across the North Atlantic during the Viking Age.	<b>POLARIS</b> Polaris is the Swedish word for the North Star. It is a star that is visible in the northern sky and is used to navigate.	<b>POSTEN</b> Posten is the Swedish word for the post. It is a common mode of mail delivery in Sweden.	<b>ÄGG</b> Ägg is the Swedish word for egg. It is a common food item in Sweden and is often used in baking.	<b>DALHÄST</b> Dalhäst is a traditional Swedish folk song. It is a ballad that tells a story of a young man who is in love with a girl who has been taken away by a witch.

