

CrownTales — Flashcards

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How to use these cards

Fold each sheet down the middle line so the answers are hidden. Read the **question** on the left, say your answer out loud, then **unfold** to check the right side. Testing yourself — then checking — is one of the most powerful ways to remember. Get one wrong? That's the best kind of practice: try it again tomorrow.

Want real flashcards? Cut along the fold line and the rows into cards — question on one side, answer on the other.

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CrownTales — Flashcards

How to use these cards

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1. movement

⌂ Question (fold →)	Answer
A man on the side edge of the board can move forward to:	only one diagonal square — On an edge, one diagonal runs off the board, leaving one legal move.
Checkers pieces are played only on the:	dark squares — All play happens on the dark squares of the board.
A man that is NOT capturing moves:	forward only (not backward) — Ordinary men only move forward until they are crowned.
Slant's signature is that he:	only ever moves along a diagonal — Slant embodies diagonal movement — the base rule of the game.
On an 8x8 board, each player starts with how many men?	12 — Standard checkers starts with 12 men per side on the dark squares of the first three rows.
The dark squares form diagonal lines that let pieces travel:	corner-to-corner across the board — The dark-square diagonals are the highways of checkers.
A man on a dark square has at most how many forward diagonal move squares (empty board, not on an edge)?	2 — Forward-left and forward-right diagonals = two options (fewer at the edge).
Diagonal movement is the FIRST rule to learn because:	every other move (captures, kings) builds on the diagonal — Captures and king moves are all diagonal too — the diagonal is the foundation.
Because men move diagonally, they always stay on:	the same colour of square — Diagonal moves keep a piece on its starting colour forever.
Moving toward the sides (edges) can be safe because edge men:	cannot be jumped from the missing side — A man on the edge can't be captured from the off-board side — a defensive idea.
A legal non-capturing move requires the destination to be:	an empty diagonal-forward square — Move one diagonal step forward to an empty dark square.
Diagonal movement means the piece changes:	both its row and its column by one — A diagonal step moves one row and one column at once.
On the dark squares, a diagonal move from a black square lands on:	another dark square — Diagonal steps stay on the same colour — dark to dark.
The big idea of this kit is:	checkers is a game of diagonal steps on dark squares — Everything starts from the diagonal-step-on-dark-squares rule.
A man and a king both move along:	diagonals — Both move diagonally; the king may also go backward.
Two players' men move toward:	opposite ends of the board — Each player's men advance toward the opponent's back rank.
If a man is on square with only ONE empty forward diagonal, it has:	exactly one legal simple move — One free forward diagonal = one legal simple move.

A man reaching the far edge (back rank) will:	be crowned a king (see later kit) — Reaching the last row promotes the man to a king.
In checkers, an ordinary man moves:	one square diagonally forward — Men move one diagonal step forward onto an empty dark square.
An ordinary man moving to an empty square travels:	exactly one diagonal square — A non-capturing move is a single diagonal step.
If both forward diagonals of a man are blocked, that man:	cannot move this turn — A blocked man simply has no legal move (unless it can jump).
If you want a man to reach the far rank quickly, you generally move it:	steadily forward along open diagonals — Advancing along open diagonals is the path to promotion.
A man cannot move onto a square that is:	already occupied — You can only move to an empty square (unless you're jumping).
Controlling the center of the board is valuable because a man there has:	more diagonal options + reach — Central men keep both diagonals open and influence more of the board.
Which move is ILLEGAL for an ordinary man?	moving straight forward one square — Men never move straight; movement (and capture) is diagonal only.

2. capturing

⌘ Question (fold →)	Answer
Baiting a forced jump to win MORE pieces back is the seed of the tactic called:	the shot / sacrifice — Offering a piece to force a jump you can punish is a "shot" (covered later).
You can jump an enemy only if the square BEYOND it is:	empty — There must be a vacant landing square directly beyond the enemy.
If a simple move and a jump are both available, you must play:	the jump — The forced-capture rule requires the jump over any simple move.
You may NOT jump your OWN piece. You may only jump:	an enemy piece — Captures are of enemy pieces only.
If no jump is available, a man makes:	a simple diagonal move — Without a jump, a normal diagonal step is played.
A captured enemy piece is:	removed from the board — The jumped piece is taken off the board.
If you overlook a forced jump, in strict rules your opponent may:	point it out and require you to take it — Traditionally an available jump must be made; opponents can enforce it.
The safest man is often one that:	cannot currently be jumped (no empty square beyond it) — A man is safe from capture when there's no legal jump over it right now.
The forced capture applies to:	both players equally — Both sides must take available jumps.
A landing square beyond an enemy is occupied by another enemy. Can you jump?	no — the landing square must be empty — No empty landing = no jump over that piece.
In standard checkers, if a jump is available, you:	must take it (forced capture) — The forced-capture rule: an available jump must be played.
Two enemy pieces stand in a row along your diagonal, with a gap after each. A man can:	jump the first one (then possibly continue — see multi-jumps) — You jump the first adjacent enemy; a second jump may follow if set up (next kit).
A man with an enemy diagonally adjacent and an empty square beyond MUST:	jump it (forced) — That is exactly the forced-capture condition — the jump is required.
Leapford's signature move is that he:	must leap an adjacent enemy whenever a jump exists — Leapford embodies the mandatory jump — the forced capture.
An ordinary man captures in which direction?	diagonally forward (only, until crowned) — Ordinary men capture forward only; kings can capture backward too.
Why does the forced-capture rule make checkers deeper?	it lets you plan by controlling the opponent's forced replies — Because jumps are compulsory, you can steer the opponent — adding tactical depth.
A man can capture an enemy that is:	diagonally adjacent — The enemy must be on the next diagonal square, with an empty square beyond.

To capture, a man jumps DIAGONALLY over an adjacent enemy into:	the empty square just beyond — A capture jumps over an adjacent enemy to the empty square directly beyond.
If a jump would land you on a square off the board, that jump is:	illegal (must land on the board) — You must land on an existing empty square; off-board landings are impossible.
Forcing an opponent to jump can be a TRAP because:	their forced jump may leave them open to your bigger capture — Since jumps are forced, you can bait a jump that sets up your reply — the basis of "shots".
Forced captures reward players who:	look ahead to what jumps they can force — Planning forced sequences is how strong players gain the edge.
The big idea: in checkers, if you CAN jump, you:	MUST jump — The mandatory-jump rule is the heart of checkers tactics.
Capturing is the main way to:	reduce the opponent's material (pieces) — Jumps remove enemy pieces, the primary way to gain a material edge.
If you have TWO possible jumps, the forced-capture rule says you:	must make one of the jumps (a jump, not a simple move) — You must capture, but you may choose which jump (in standard rules).
After a single jump, the capturing man lands:	two diagonal squares from where it started — A jump covers two diagonal squares — over the enemy and onto the empty square beyond.

3. capturing

⌂ Question (fold →)	Answer
Guarding against enemy chains means avoiding:	lining your pieces up with empty landing squares behind them — Don't give the opponent a jumpable line with empty landings.
If, after one jump, the SAME man can jump again, it:	must continue jumping in the same turn — A multi-jump: the piece keeps jumping while more captures are available, all in one turn.
In a double jump, one man captures:	two enemy pieces in a single turn — A double jump removes two enemies in one continuous move.
If after a jump the man reaches the far rank AND could jump again, in American checkers it:	stops and is crowned (the chain ends at promotion) — In standard American rules, reaching the king row ends the move with a crowning.
Multi-jumps make the forced-capture rule even sharper because:	one mistake can lose several pieces at once — A single overlooked setup can let the opponent chain through many pieces.
Skipjack's signature is:	chaining several jumps in a single move — Skipjack embodies the multi-jump chain.
A multi-jump can change direction (e.g., forward-left then forward-right) as long as:	each individual jump is legal — Each leg must be a legal diagonal jump; the chain may zig-zag.
A double jump that also removes the piece defending your promotion path can be:	doubly valuable (material + promotion) — A chain that gains material AND clears a path to king is especially strong.
A man mid-chain that has NO further legal jump:	ends its turn where it landed — The chain ends when no more captures are possible for that man.
The landing square after each leg of a chain must be:	empty — Every leg needs a vacant landing square, like any jump.
Three enemies set up in a zig-zag with empty landing squares let a man capture:	all three in one multi-jump — If each leg is legal, a single man can chain through all three.
The number of pieces captured in a chain equals:	the number of legal jumps made — Each jump removes one piece, so captures = jumps in the chain.
If two different multi-jumps are available (in American checkers), you may:	choose which chain to take — American rules let you choose the chain (unlike capture-max variants — see kit 09).
A multi-jump is powerful because it:	removes several enemy pieces in one move — Chaining captures can swing the material balance dramatically.
During a multi-jump, you must keep jumping while:	another capture is available for that man — The chain is forced to continue as long as the same man can capture.
A chain that recaptures after a sacrifice is the payoff of:	the shot (next kit) — Sacrifices force a jump, then a chain wins pieces back — the "shot".
You may choose the START of a multi-jump among options, but once started you:	must follow available captures until none remain — After choosing, the chain continues until that man has no more jumps.
	look ahead for setups before you move — Anticipate the

The best defense against a big chain is to:	opponent's chains before committing a move.
Chaining captures relies on looking for:	structure — lines of enemies with empty landings — Spotting the geometric structure of jumpable enemies is the key skill.
Setting up your own pieces to enable a future multi-jump is:	good planning — Arranging captures ahead of time is skillful planning.
A single man completing a triple jump captures how many enemy pieces?	3 — A triple jump = three captured pieces.
If a chain could go two ways and one captures more, in American rules you:	may still pick either — American checkers does not force the maximum capture (that's International — kit 09).
Multi-jump chains connect to the math idea of:	finding structure/patterns to plan a sequence — Seeing the jumpable structure and sequencing it is pattern-based reasoning (MP.7).
Big idea: a multi-jump lets ONE man capture:	several enemies in a single continuous turn — Chained forced jumps are the biggest single-turn swings in checkers.
A "combination" in checkers usually means:	a forced sequence (often a sacrifice) leading to a multi-capture — Combinations use forced jumps + chains to win material.

4. promotion

⌂ Question (fold →)	Answer
A man that is one diagonal step from the king row should usually be:	protected so it can promote — A near-promotion man is valuable; protect its path to the king row.
Racing a man to the king row is a good plan when:	its path is open and defended — Promote when the man can safely reach the king row.
After crowning, a king can move:	diagonally forward AND backward — Kings gain the power to move (and capture) both diagonal directions.
Defending your OWN king row (keeping men there) can:	stop enemy men from being crowned — Holding back-row men blocks enemy promotions.
If your man reaches the king row, you should:	crown it before your turn ends — Promotion happens immediately upon reaching the king row.
A man blocked from advancing cannot be crowned, so you should:	clear or defend its path — Open a safe path so the man can reach the king row.
The value of a king over a man is roughly that a king is:	worth more (about 1.5 men) — Kings are commonly valued higher than men due to their mobility.
Blocking the opponent's man just before it promotes is:	a smart defensive move — Preventing a promotion denies the opponent a powerful king.
A king differs from a man mainly in:	being able to move and capture backward too — The added backward movement is the king's defining power.
Once a piece is a king, it stays a king:	for the rest of the game — Kings remain kings permanently.
The row where men get crowned is called the:	king row (back rank) — The opponent's back rank is the king row.
Kings make the endgame richer because they add:	backward movement and long-range control — Backward movement transforms the endgame into a maneuvering battle.
A man is crowned a king when it reaches:	the far edge (opponent's back rank) — Reaching the last row on the opponent's side promotes a man to a king.
Big idea: crowning turns a one-way man into a:	two-way king — Reaching the back rank upgrades a forward-only man into a powerful two-way king.
Reaching the king row is valuable because a king is:	more powerful than a man — A king's two-way movement makes it much stronger than a man.
A king is shown by:	stacking a second piece on top (a crown) — Traditionally a captured piece is placed on top to mark a king.
Which is TRUE of an ordinary man?	it cannot move backward until crowned — Only after crowning can a piece move backward.
A king captures:	in any diagonal direction (forward or backward) — Kings jump enemies diagonally in either direction.
In American checkers, if a man reaches	ends (it is crowned, chain stops) — Promotion ends the move in

the king row during a jump, the turn:	standard American rules.
Kingsley's signature is:	reaching the far rank and being crowned — Kingsley embodies crowning — the promotion to king.
To crown a man you must:	get it to the opponent's back rank on a legal move — Reaching the far back rank on a legal move promotes it.
A player wins partly by making kings because kings can:	attack and retreat, controlling more of the board — Two-way movement lets kings both attack and retreat — huge board control.
A single king can often defeat several uncrowned men because it:	moves both ways and is hard to trap — Two-way mobility makes a lone king very hard for men to pin down.
If both players make kings, the game often shifts to:	an endgame of king maneuvering (later kits) — King-vs-king endgames use opposition and tempo (covered later).
The strategic goal behind advancing men is often to:	turn them into kings — Promotion to king is a central strategic aim.

5. king play

⌂ Question (fold →)	Answer
A king chasing a man toward the edge can win by:	cutting off the man's forward diagonals — Blocking the man's only (forward) diagonals traps it.
A king's ability to retreat lets it:	defend and attack from the same spot — Two-way movement means a king can both threaten and fall back.
Big idea: a king trades one-way movement for:	freedom to go both directions — The king's upgrade is total diagonal freedom — the game's most powerful piece.
A king can chain multi-jumps that change direction, including:	backward legs — A king's multi-jump may zig-zag forward and backward.
A king cannot:	move more than one square in standard American checkers (no flying) — In American checkers kings move one square (flying kings are International — kit 09).
A king can jump backward to capture a man that a man could NOT capture. This shows kings are:	more versatile — Backward captures give kings reach a man simply doesn't have.
Two kings working together can:	trap an enemy king by covering its escape squares — Coordinated kings cover escape diagonals to trap an enemy.
If a man and a king both stand next to the same enemy, the KING can additionally:	capture it from the backward side — Only the king can attack from the backward diagonal.
A king's reach along a single diagonal (American rules) each move is:	one square — American kings step one square per move (unlike flying kings).
The king is the strongest piece because it combines:	diagonal movement with two-way freedom — Diagonal steps plus backward freedom = the king's strength.
A king on the EDGE has fewer moves because:	diagonals run off the board — Edge squares cut off some diagonals, reducing options.
Getting the FIRST king often gives a player:	an early advantage — The first king can attack the opponent's men freely, an early edge.
A king that shuttles back and forth to "pass" the move is using:	tempo (covered next kit) — Shuttling a king can adjust whose turn it is — a tempo idea.
A king in the center of an open board can move to:	up to 4 diagonal squares — Four diagonal directions give a central king up to four move squares.
Keeping your king CENTRAL is good because it:	maximizes mobility and threats — Central kings enjoy the most diagonal options.
When defending, a king is valuable because it can:	block AND threaten from either direction — Two-way movement lets a king defend and counterattack at once.
The main reason kings decide many games is their:	two-way mobility — Backward movement is what makes kings so decisive.

A king is hard to trap because for every threat it often has:	a retreat square — Two-way movement usually leaves a king an escape.
A king can move onto:	any empty diagonal-adjacent square — Empty diagonal-adjacent squares in all four directions are legal.
A king can capture an enemy:	diagonally in any direction (with an empty square beyond) — Kings jump enemies forward or backward, landing on the empty square beyond.
Turning a second man into a king in the endgame usually:	increases your winning chances — More kings mean more control and better winning chances.
Compared with a man, a king controls:	more squares and both directions — The extra backward reach roughly doubles a king's influence.
A lone king chasing a lone man is usually:	able to trap the man with good technique — A king's two-way movement lets it corner a one-way man.
Kingsley (as a king) now demonstrates:	moving and capturing both forward and backward — The crowned Kingsley shows off two-way king movement.
A king moves one diagonal square:	forward or backward — Kings move a single diagonal step in any of the four diagonal directions.

6. tactics

⌂ Question (fold →)	Answer
To DEFEND against forks, you should avoid positions where:	one enemy move can threaten two of your pieces — Keep pieces so a single enemy move can't threaten two at once.
Double-threats reward the player who:	calculates the opponent's single best reply — Anticipating the forced single reply is the skill.
Double-threats work because the opponent gets:	only one move to answer both — With a single reply, the opponent must leave one threat unanswered.
A fork is a kind of double attack. The key feature is:	two targets, one attacker move — One move, two simultaneous threats — the fork.
The best double-threats are ones the opponent:	cannot answer with a single move — A true double-threat has no single defense.
The safest way to blunt an enemy fork threat is to:	not leave two pieces exposed to one move — Prevention: don't give the geometry for a fork.
If your move threatens a capture and a crown, the opponent must choose which to:	prevent — and you get the other — They can stop one; you get the other.
If you threaten to capture on the left AND the right, the opponent should:	save the more valuable piece (and lose the other) — Facing a fork, minimize the loss by saving the more valuable piece.
The opponent's best reply to a fork is to:	minimize their loss — You can't save both, so limit the damage.
Forks are strongest when the threatened pieces are:	both valuable (e.g., kings or promotions) — Threatening two valuable pieces maximizes the gain.
Creating a double-threat usually requires:	seeing a move ahead — You must look ahead to set two threats with one move.
A double-threat that also threatens to CROWN is especially strong because it:	wins material or a king — Threatening a capture AND a promotion doubles the pressure.
Spotting forks improves with:	practice recognizing common patterns — Pattern practice trains you to see forks quickly.
A "double-threat" move creates:	two threats at once, so the opponent can only stop one — A double-threat forces a loss because only one threat can be answered.
Big idea: a double-threat wins because the opponent has:	one move but two problems — One reply can't solve two threats — that's why forks win.
A fork with your king is strong because a king threatens:	in multiple diagonal directions — A king's two-way reach makes double-threats easier to create.
If both threats capture the same-value piece, the opponent:	still loses one piece — Even equal-value threats cost the opponent one piece.
A double-threat is the tactical cousin of the deduction idea:	one move that forces the opponent's hand — Like a forcing clue, a fork narrows the opponent's options to a loss.

Two threats the opponent CAN answer with one move is:	not a real double-threat — If one move answers both, it isn't a genuine double-threat.
Leapford (as a tactician) shows that forcing TWO jumps to be threatened means:	the opponent must concede material — When two forced jumps loom, one will land — material is won.
The pattern "one move, two threats" is a form of:	using structure/regularity to your advantage (MP.8) — Recognizing forking structure is repeated-reasoning skill.
If you can create a fork now OR develop a piece, and the fork wins material, you should usually:	take the fork — A winning fork (gains material) is usually worth taking.
A fork combined with the forced-capture rule can:	force the opponent into an even worse position — Forcing a jump plus a fork compounds the pressure.
Setting up a fork often uses:	a quiet preparatory move first — A preparing move can create the geometry for a fork.
A fork demonstrates that in checkers, position can be worth:	more than raw piece count — Good geometry (a fork) converts position into material.

7. tactics

⌂ Question (fold →)	Answer
Practising shots trains you to:	calculate forced lines confidently — Shots build calculation skill.
A famous checkers idea, the "two-for-one", is a simple:	shot (sacrifice one, win two) — The two-for-one is the classic beginner shot.
A defender avoids shots by:	not accepting positions where a forced jump backfires — Be wary of forced jumps that expose your pieces to a chain.
A "shot" in checkers is:	a sacrifice that forces a jump, then wins more pieces back — You give up a piece to force a jump you can punish with a bigger capture.
To find a shot, look for an enemy jump you can FORCE that:	opens a line for your multi-capture — A useful shot forces a jump that exposes enemies to your chain.
A shot is worth playing when the recapture wins:	more material than it costs — Only sacrifice if the follow-up gains more than the piece given.
The sacrificed piece in a shot is:	given up on purpose — The sacrifice is deliberate, part of the plan.
A shot combines the sacrifice with the earlier idea of:	multi-jump chains — The recapture is usually a chain — shots + multi-jumps go together.
A shot relies on the __ rule to work:	forced-capture (they MUST jump) — Because the opponent must take the offered jump, you can plan the reply.
A two-for-one shot means you sacrifice one to win:	two — Net gain of one piece: give 1, take 2.
Big idea: a shot means:	sacrifice a little to force a bigger gain — Give up material to force a larger recapture — the essence of the shot.
Before playing a shot you must check:	the full forced line to the end — Calculate the entire forced sequence before committing.
A good time to look for a shot is when:	the opponent's pieces line up jumpably after a sacrifice — Enemy pieces lined up with landing squares invite a shot.
Shots are a signature of skilled play because they require:	calculating a forced sequence — You must see the forced sequence to the winning recapture.
A shot that wins a KING back is valuable because:	kings are worth more than men — Recapturing a king yields extra value.
Shots teach that a losing-looking move can be:	a winning idea if the follow-up is forced — What looks like a blunder can be a calculated winning sacrifice.
After the opponent takes the sacrifice, you:	capture back more than you gave — The recapture nets you more pieces than the one you sacrificed.
If your recapture does NOT net material, the shot was:	not sound (don't play it) — Only play a shot when the net material is in your favour.
If the opponent has a CHOICE of jumps after your sacrifice, a shot only works if:	every choice lets you win material back — In American rules the opponent may choose the jump, so all their replies must lose.

The first step of a shot is usually to:	offer (sacrifice) a piece — You deliberately place a piece to be captured.
The opponent's forced jump in a shot is what makes the outcome:	predictable (you know their reply) — Because the jump is forced, you can rely on the sequence.
Sacrificing a piece for NO gain is:	a blunder, not a shot — A shot must win material back; giving a piece for nothing is a mistake.
Skipjack loves shots because after the forced jump he can:	chain a multi-jump to win material — A shot often ends in Skipjack's multi-jump recapture.
The math skill behind a shot is:	finding structure and calculating a sequence (MP.7) — Seeing the capturing structure and sequencing it is MP.7 reasoning.
Shots show that in checkers, giving up material can be good if it:	leads to a bigger forced gain — Temporary material loss is fine when a larger forced gain follows.

8. endgame

⌘ Question (fold →)	Answer
The concept of "the opposition" (next kit) is a special case of:	using tempo to control key squares — Opposition is tempo applied to control critical squares.
Whoever is NOT forced to move in a zugzwang position is:	better off — The side that can pass the move burden is better off.
If a position is losing for whoever moves, you want your opponent to be:	on move — Hand the opponent the move in a mutual-zugzwang position.
Spending a tempo on a useless move when you needed it can:	lose the game — Wasting a needed tempo can hand the opponent the win.
A king "shuffling" back and forth can:	waste (or gain) a tempo to change whose turn it is — Shuffling adjusts parity so the opponent is on move at the bad time.
The player forced to move in a bad position is said to be in:	zugzwang (any move worsens their position) — Zugzwang: having to move when every move is bad.
A single tempo can be the difference between:	a win and a draw (or a loss) — One tempo often flips the endgame result.
If you can either promote now or wait one move to promote safely, tempo tells you to:	choose the option that keeps the move-count in your favour — Weigh the tempo consequences, not just the immediate promotion.
Parity is an example of the math practice:	using regularity in repeated reasoning (MP.8) — Counting odd/even patterns of moves is repeated-reasoning structure.
Counting spare moves (extra safe moves you have) helps decide parity because:	the side with the right number of spares can force the other to move — Whoever has the right count of spare moves controls who is on move.
Tempo control turns a roughly equal position into a win by:	forcing the opponent into zugzwang — Manipulating the move order forces the opponent to self-destruct.
Parity counting helps you decide:	whether to spend or save a tempo — Odd/even counting tells you if you'll be the one forced to move.
"Tempo" in checkers refers to:	who is forced to move (and when) — Tempo is about whose turn it is and using moves to your advantage.
Winning "the last move" matters because it can force the opponent into:	a losing move (zugzwang) — Controlling who moves last can force the opponent to weaken.
"Parity" is about counting:	whether the number of moves is odd or even — Parity tracks odd/even move counts to predict who moves last.
Being "a move ahead" in a race to crown means you:	promote first — Winning the tempo race means your man reaches the king row first.
Big idea: tempo and parity are about controlling:	WHO is forced to move, and WHEN — Mastering who-moves-last is a decisive endgame weapon.
	pass the obligation to move to the opponent — A waiting move

A "waiting move" is one played to:	changes whose turn it is without changing much else.
Good endgame players count:	moves and spares, not just pieces — Counting tempo/parity is as important as counting material in the endgame.
Tempo can matter even with equal material because:	the timing of moves decides who is forced to weaken — Equal pieces can still lose if you're forced to move at the wrong time.
If both sides have one king and neither can force a win, the game is often:	a draw — Balanced king endgames commonly draw.
To use tempo, you often need to look:	several moves ahead — Tempo calculations require reading ahead to see who is forced to move.
Tempo is most decisive in:	endgames with few pieces — With few pieces, a single tempo often decides the result.
Parity thinking is like the deduction skill of:	counting to predict a forced outcome — Counting to force an outcome mirrors deductive counting elsewhere.
Regina's signature is:	counting who-moves-last (tempo/parity) to win the endgame — Regina embodies endgame tempo and parity.

9. variants

⌂ Question (fold →)	Answer
Slant and Kingsley (in this kit) show that International rules change:	movement/capture range and the forced-max rule — The variant changes king range, man captures, and forces maximum captures.
If a capture sequence and a longer one both exist, International rules make you:	play the longer one — Capture-maximum forces the longer sequence.
In International rules, when you can capture, you must capture the:	maximum number of pieces available — The capture-maximum rule forces the longest possible jump sequence.
Compared to American checkers, a flying king is:	much more powerful (long-range) — Long-range movement makes flying kings dominant.
International draughts is popular in:	Europe and worldwide competition — International (Polish) draughts is a major worldwide competitive game.
Learning a variant makes you a better player because it:	sharpens your understanding of the core ideas — Seeing the same ideas under new rules deepens understanding.
Because men capture backward in International rules, defensive setups must guard:	both forward and backward diagonals — Backward captures mean threats come from behind too.
In International draughts, men can capture:	forward AND backward — Unlike American men (forward-only captures), International men capture both ways.
A flying king can capture an enemy far down a diagonal as long as:	the squares between are empty and it lands on an empty square beyond — Flying captures need a clear path to the enemy and an empty landing beyond.
Comparing International to American teaches that a game is defined by:	its rules, not just its pieces — Same pieces, different rules → a very different game.
The capture-maximum rule means if one jump takes 2 and another takes 3, you:	must take the 3-capture — You are forced to take the sequence that captures the most.
The variant shows that changing rules changes:	which strategies work best — Different rules reward different strategies — a key insight.
Because both men and kings are stronger, International draughts rewards:	deeper calculation — The richer rules reward looking further ahead.
Big idea: International draughts keeps diagonal capture but adds:	flying kings, backward man captures, and forced maximum captures — Those three rule changes create a distinct, deeper game.
International draughts has MORE pieces and a bigger board, so games tend to be:	longer and more complex — More material and space increases depth and length.
The bigger board means promotion (reaching the far rank) usually takes:	more moves than on 8x8 — A 10x10 board is deeper, so men travel farther to promote.
A flying king differs from an American king mainly in its:	movement range along a diagonal — The defining difference is long-range diagonal movement.
In International rules, forgetting the	make an illegal (too-short) capture — Playing a shorter capture

capture-max rule can cause you to:	when a longer exists is illegal here.
Because captures are maximized, a player must calculate:	the longest capture line before moving — You must find the maximal sequence to play a legal capture.
A flying king landing square, after a long capture, must be:	an empty square beyond the captured enemy — Even flying captures require an empty landing square.
International draughts is played on a board that is:	10x10 (with 20 pieces per side) — International draughts uses a larger 10x10 board and 20 men per side.
A flying king threatens more squares, so forks and shots are:	even more powerful — Long-range kings make tactics like forks and shots stronger.
A flying king can stop at ANY empty square along its capture diagonal beyond the enemy, giving it:	a choice of landing squares — Flying kings often choose where to land after a capture — extra flexibility.
The capture-max rule removes the American freedom to:	choose a shorter capture — In International you can't pick a shorter jump when a longer one exists.
In International draughts, a king is a "flying king", meaning it can:	move any number of empty squares along a diagonal — Flying kings slide along a whole open diagonal, unlike American one-square kings.

10. variants

⌘ Question (fold →)	Answer
Which idea is SHARED by checkers, International, and Turkish draughts?	capture by jumping over an enemy to an empty square — Jumping to capture is the common thread across the family.
Big idea: Turkish draughts swaps diagonal movement for:	orthogonal (straight) movement — Straight-line movement is the defining change.
A Turkish king gliding along a file is most similar to a chess:	rook — Straight long-range sliding matches the rook.
Turkish draughts differs from International draughts mainly in:	movement direction (straight vs diagonal) — International is diagonal on 10x10; Turkish is orthogonal.
In Turkish draughts, men move:	straight (orthogonally) — forward and sideways, not diagonally — Turkish draughts uses orthogonal (up/sideways) movement instead of diagonal.
Comparing Turkish to standard checkers shows that the SAME idea (capture by jumping) can use:	different directions of movement — The jump-capture idea works on diagonals OR straight lines depending on the variant.
A Turkish king's long straight reach makes it:	very powerful, like a flying king but on straight lines — Long-range straight movement makes Turkish kings dominant.
The lesson from variants is that a rule change can make familiar tactics:	look completely different — Forks and shots exist in Turkish draughts but along straight lines.
In Turkish draughts, men capture:	by jumping orthogonally over an adjacent enemy — Captures follow the orthogonal movement direction.
Turkish draughts is played on:	all squares (not just dark ones) — Because movement is orthogonal, all squares are used.
Slant (in this kit) shows that changing movement from diagonal to orthogonal:	changes the entire geometry of play — Orthogonal movement reshapes captures, threats, and strategy.
Playing Turkish draughts teaches that "checkers" is really a:	family of related games with different rules — Draughts is a whole family; rules vary by region.
Turkish kings move:	any number of empty squares in a straight line (like a rook) — Turkish kings glide along ranks/files, similar to a chess rook.
Variants prove that a game's identity comes from its:	rules working together as a system — It's the interacting rule set — not one rule — that defines a game.
Learning Turkish draughts can improve your standard checkers by:	deepening how you think about movement and capture — New geometry sharpens your grasp of the core ideas.
Trying a variant with different geometry builds the skill of:	adapting strategy to new rules — Adapting to new rules is a transferable thinking skill.
In Turkish draughts, captured pieces are:	removed, as in other draughts games — Captured pieces come off the board, like standard draughts.
Turkish draughts men capture in directions	orthogonal movement (forward and sideways) — Capture

matching their:	directions follow the movement directions of the variant.
Turkish draughts shows movement geometry can be:	orthogonal instead of diagonal — The core variable is the geometry of movement.
Which is TRUE of Turkish draughts vs standard checkers?	men move straight, not diagonally — The defining difference is straight (orthogonal) man movement.
Because all squares are used, promotion happens at:	the far rank, as usual, but reachable via straight paths — Men still promote at the far rank, reached by orthogonal moves.
Using all squares (not just dark) means Turkish draughts has:	more usable squares than diagonal checkers — Orthogonal play activates every square on the board.
Because Turkish men move sideways too, a man is NOT restricted to:	one advancing direction — Sideways movement gives men more directions than diagonal-only men.
The biggest takeaway comparing checkers variants is:	the same game skeleton supports many rule sets — A shared skeleton (move, capture, promote) supports many rule variations.
A straight-line jump in Turkish draughts still requires:	an empty landing square beyond the enemy — The empty-landing rule holds across variants.

11. game design

⌂ Question (fold →)	Answer
Which change would make a draughts game's tree SMALLER?	a smaller board — A smaller board reduces positions and thus the tree.
Comparing variants is a way to study:	how rules and structure shape a game (MP.8) — It's a structural analysis of how rules drive outcomes.
Changing a rule (like board size) changes the game tree by:	adding or removing possible move sequences — New rules create different branches — a different tree.
Rules that FORCE moves (like forced capture) reduce the tree by:	removing the choice to not capture — Forcing captures removes non-capturing branches.
Big idea: comparing variants shows that changing the rules changes:	the game tree, the strategy, and even whether it can be solved — Rules drive the tree, the strategy, and solvability — the whole game.
A rule that forces the maximum capture makes tactics like shots:	more forcing (the opponent has less choice) — Less opponent choice means your forced sequences are more reliable.
The capture-maximum rule makes some branches:	illegal (you must take the longest capture) — Forcing max captures prunes branches where you'd take a shorter jump.
Understanding the game tree helps a computer play by:	searching ahead through possible moves — Engines search the tree to choose strong moves.
Comparing American and International draughts, the SAME piece (a king) can be:	one-square OR flying, depending on the rules — The king's power is rule-dependent across variants.
Two variants can share the same GOAL (capture/immobilize the opponent) but differ in:	the rules for how to get there — Shared goal, different paths — that's what variants are.
A "branching factor" is roughly:	how many moves are available at each turn — Branching factor = average legal moves per position.
A game with a SMALLER game tree is generally:	easier to analyze completely — Fewer possibilities are easier to search and even solve.
Draughtsmith's role is to:	teach how the variants differ and how rules shape play — Draughtsmith is the variants-and-comparison mentor.
The study of how rules affect a game is part of:	game theory / game design — Analyzing rules and outcomes is game theory / design.
Draughtsmith would say the best way to understand a rule is to:	change it and see how play changes — Experimenting with rule changes reveals their effect.
The "game tree" of a game is:	all the possible sequences of moves — The game tree branches through every possible line of play.
Flying kings ADD branches because a king now has:	more possible destination squares — Long-range kings can go to many squares, widening the tree.
Allowing men to capture backward	harder (threats from behind too) — Backward captures add

(International) makes defense:	threats, complicating defense.
A higher branching factor makes a game:	harder to search fully — More choices per move means an explosively larger tree.
Comparing variants teaches transfer: a tactic like the fork:	appears in many variants, adapted to their geometry — Core tactics recur across variants with adapted geometry.
The main reason to compare variants is to learn that:	rules are choices that shape the whole game — Rules are deliberate design choices with big consequences.
If you wanted a game that is EASIER to fully analyze, you would choose rules that:	shrink the game tree — Smaller trees are more analyzable.
Comparing variants shows that a small rule change can cause a:	big change in strategy — One rule (e.g., flying kings) can transform strategy.
A bigger board (10x10) generally makes the game tree:	larger (more possibilities) — More squares and pieces = more possible move sequences.
American checkers (8x8) has a smaller game tree than International (10x10), which is why it was:	solved by computer first — The smaller tree made American checkers solvable (Chinook — next kit).

12. endgame

⌂ Question (fold →)	Answer
Regina's signature endgame idea here is:	seizing the opposition to force the losing move — Regina embodies opposition — forcing the opponent into zugzwang.
Opposition is a specific case of the broader idea of:	zugzwang (forcing a bad move) — Opposition forces the opponent into a bad move — zugzwang.
Opposition uses the math practice:	looking for structure (key squares) — MP.7 — Recognizing the key-square structure is MP.7 reasoning.
Opposition is really an application of:	tempo (who is forced to move) — Opposition uses tempo to control critical squares.
To seize the opposition you often play a:	waiting move that hands the opponent the obligation to move — A well-timed waiting move gives you the opposition.
Losing the opposition (being the one forced to move) can:	let the opponent make progress against you — Being forced to move can hand the opponent the advantage.
If you have the opposition and use it correctly, you can:	make steady progress by forcing the opponent back — Correct opposition play converts the tempo edge into progress.
The opponent forced to move away from a key square has:	given you that square — Their forced retreat cedes the square to you.
Opposition is hardest to use when you:	cannot calculate tempo accurately — Accurate tempo counting is required; miscounting loses the opposition.
The player WITHOUT the opposition is essentially in:	a mild zugzwang (forced to give ground) — Not holding the opposition means being forced to yield.
Opposition is about controlling:	key squares by controlling who moves — It's square-control achieved through tempo.
Which best describes seizing the opposition?	positioning so the opponent must move and worsen their spot — It's about forcing the opponent to move into a worse position.
An opponent who runs out of good waiting moves must:	make a move that worsens their position — When waiting moves run out, they must weaken — the point of opposition.
The value of the opposition is that it converts a tempo edge into:	control of key squares (and often the win) — A tempo edge becomes square control and progress.
To hold the opposition, timing your waiting moves is:	essential — Correct timing of waiting moves keeps you in opposition.
"The opposition" in a king endgame means having your king positioned so that:	the opponent is forced to move away and give ground — Holding the opposition forces the opponent to yield a key square.
Big idea: opposition is winning the battle of:	who is forced to move (tempo) to control key squares — Master who-must-move and you master the key squares — and often the game.
Opposition connects the endgame to the same skill as:	parity counting (who moves last) — Both are about controlling who is forced to move.

Seizing the opposition is a QUIET move because it:	doesn't capture but improves your control — Opposition is often a subtle, non-capturing improving move.
Opposition thinking requires counting:	moves/tempo, not just pieces — You count tempo to know who holds the opposition.
If neither side can seize a decisive opposition, the game is often:	a draw — Balanced opposition frequently leads to a draw.
Opposition matters most in endgames with:	few pieces (often kings) — With little material, controlling key squares via opposition decides the game.
Practising king endgames builds:	precise tempo and square-control skills — Endgame practice sharpens tempo and opposition technique.
A player who masters opposition can win endgames that look:	equal in material — Opposition can win materially-equal endgames through tempo.
Having the opposition, the player NOT on move can:	force the opponent to step aside — The side holding the opposition makes the other yield.

13. endgame

⌂ Question (fold →)	Answer
Big idea: the double-corner fortress lets a defender:	hold a draw by using the corner's extra escape squares — The corner's geometry gives the defender the escapes needed to draw.
The double-corner draw is an example of endgame:	technique/knowledge — It's learned technique, not luck.
Regina (defending) shows that heading for the double corner can:	save a draw when behind — When defending, the double corner is a classic drawing refuge.
Fortress and opposition both are endgame ideas about:	getting the most from few pieces — Both squeeze maximum value from small-material endings.
An attacker who knows fortresses can:	avoid letting the defender reach one — Fortress knowledge helps the attacker steer clear of drawn setups.
The double-corner defense is most famous in endings with:	kings — It typically arises in king endgames.
A fortress works because it removes the stronger side's ability to:	make progress — A true fortress denies the attacker any way to improve.
The best defenders study fortresses because it lets them:	know exactly which positions are drawn — Knowing the drawn fortresses guides defensive decisions.
When defending a king-down endgame, a good rule of thumb is to:	steer toward the double corner — Aim for the double corner's extra escape squares.
The double corner is valuable specifically for the:	defending (weaker) side — Its extra escape squares chiefly help the side trying to draw.
The double corner helps the defender because a king there has:	more squares to shuffle without being trapped — The extra escape square makes the defending king hard to corner.
If a fortress exists, extra attacking moves will:	not break it (no progress) — A real fortress cannot be broken by more moves.
Learning the double-corner draw improves your play by:	teaching you when a position is objectively drawn — It calibrates your judgment of drawn vs winnable endings.
A fortress turns a would-be loss into a:	draw — The point of a fortress is to salvage a draw.
A fortress can hold even when the attacker has:	more pieces or a king — A correct fortress draws despite a material deficit for the defender.
The double corner's extra escape square is on the board's:	corner where two dark squares meet — It's the corner region with two adjacent dark squares.
A "fortress" in the endgame is a setup that:	the stronger side cannot break, forcing a draw — A fortress is a drawing formation immune to the opponent's attempts to win.
Knowing fortress draws helps you:	hold difficult positions instead of losing — Fortress knowledge turns some losing-looking endings into draws.
If you are AHEAD in material, you should try	prevent the opponent from reaching a fortress — The stronger

to:	side avoids letting the defender set up a fortress.
A defender heading to the double corner is applying the principle:	seek the position with the most safety/escapes — Choose the safest, most escape-rich square when defending.
A single corner (only one dark square in the corner region) is a WORSE place to defend because:	the king has fewer escape squares — The single corner cramps the defending king, making it easier to trap.
Recognizing a fortress requires:	endgame pattern knowledge — You must know the drawing patterns to reach or avoid them.
Fortresses show that in checkers, a draw can be a:	hard-won, skillful result — Holding a fortress draw is a genuine skill and a good result when behind.
The "double corner" is a corner of the board that:	has two dark squares meeting, giving a king an extra escape — The double corner offers a defending king more room to shuffle and hold a draw.
If the attacker rushes without a plan, a defender near the double corner may:	hold the draw easily — Careless attacking lets the fortress hold.

14. endgame

⌂ Question (fold →)	Answer
Kingsley and Regina together in this kit demonstrate:	forcing techniques (attack) and holding techniques (defense) with kings — The kit pairs Kingsley's force with Regina's hold.
If both sides play perfectly in an equal king ending, expect:	a draw — Perfect play in an equal king ending is a draw.
The defender's main resource is:	the drawing zones like the double corner — Known drawing zones are the defender's lifeline.
Big idea: with kings alone, the result usually turns on:	technique and tempo, not material alone — Precise technique and tempo decide king-and-king endings.
The lone king in a two-vs-one ending should head for the:	double corner (best drawing chances) — The double corner gives the defender the best shot at a draw.
If the stronger side plays imprecisely, a king ending can:	slip into a draw — Imprecision often lets the defender escape to a draw.
A common winning plan with the extra king is to:	drive the lone king toward the edge and immobilize it — Pushing the lone king to the edge shrinks its escapes.
In a king-vs-king ending with equal material, the result is usually:	a draw — Two lone kings of equal strength typically draw.
King endings are decided largely by:	tempo and precise maneuvering — Precise tempo/opposition play decides king endings.
A single extra tempo in a king ending can be the difference between:	winning and drawing — Tempo is decisive: one move can flip the result.
The defender draws by:	keeping the king active and reaching drawing zones — Active defense toward drawing zones holds the draw.
King endings are where checkers most resembles:	a precise puzzle to be calculated — Few pieces make the ending a solvable, calculable puzzle.
King endings teach that being AHEAD is not enough; you also need:	the technique to convert the advantage — Converting an edge requires precise technique.
King-and-king endings reward:	calculation and knowledge of key positions — Deep calculation and known positions decide these endings.
A key winning technique is to use TWO kings to:	cover the lone king's escape squares — Coordinating kings to remove escapes traps the enemy.
King endings connect to earlier kits via:	opposition, tempo, and parity — The same tempo/opposition ideas govern king endings.
The most precise king play comes from:	studying known key positions — Known key positions guide precise endgame play.
The two skills a king ending demands are:	forcing (when ahead) and holding (when behind) — You must know both how to convert and how to defend.

With two kings vs one, the stronger side aims to:	trap the lone king (often against an edge or corner) — Two kings can corner and capture a lone king with technique.
Two kings coordinating is an example of:	pieces working together (more than the sum of parts) — Coordination makes two kings far stronger than two isolated kings.
Coordinating two kings to trap one is like the deduction idea of:	closing off every escape until one option remains — Removing escapes until the enemy is trapped mirrors elimination logic.
The math skill in king endings is:	using regularity/patterns to force an outcome (MP.8) — Recurring maneuvering patterns force the result — MP.8.
To WIN a king ending you usually need:	an extra king or a decisive tempo/position edge — A material or decisive positional edge is needed to force a win.
A lone king that reaches the double corner against two kings often:	draws — The double corner is the classic drawing fortress here too.
If you cannot make progress after many moves in a king ending, the position is likely:	a draw — No progress despite best efforts signals a drawn ending.

15. computer science

⌘ Question (fold →)	Answer
Big idea: "solved" means we know the result of a game under:	perfect play by both sides — A solved game's outcome is determined assuming both sides play perfectly.
Because checkers is solved, a perfect computer opponent will:	never lose — A perfect player can, at worst, draw — it never loses.
The reason bigger games remain unsolved is the:	explosive growth of the game tree — Combinatorial explosion of positions makes big games infeasible to solve.
A solved game still has value for players because:	learning good strategy is a human skill worth practising — Human learning and enjoyment persist even after a game is solved.
The endgame databases Chinook used stored:	the exact result for positions with few pieces — Endgame databases hold perfect results for small-piece positions.
The idea that a game can be "solved" shows that games are:	mathematical objects we can analyze — Games are formal structures open to mathematical/CS analysis.
A key technique for solving is to work:	backward from known endgame results — Retrograde (backward) analysis from solved endgames is central.
Because endgames have fewer pieces, they are:	easier to solve exactly first — Fewer pieces = smaller tree = solvable first.
Tic-tac-toe, with perfect play, is a:	draw — Perfect tic-tac-toe play is a draw — another solved game.
Solving a game connects to the CS idea of:	searching and pruning a space of possibilities — It's a search problem with pruning to manage the huge space.
"Perfect play" means every move is:	the best possible given the opponent's best replies — Perfect play chooses optimal moves against optimal opposition.
Solving harder games (like chess) is:	not yet done — the tree is far too large — Chess is not solved; its game tree is vastly larger than checkers'.
If a game is solved as a first-player WIN, it means:	the first player can always force a win with perfect play — A first-player-win solution guarantees a forced win for player one.
Even though checkers is solved, humans still play it because:	playing well is still hard and fun for people — A solved game is still a rich human challenge.
Solving a game requires exploring or accounting for:	all relevant positions (directly or by clever proof) — A solution must, in effect, account for all reachable positions.
Checkers being "weakly solved" means the program knows:	the result and a strategy to achieve it from the start — Weakly solved = result + a strategy from the initial position.
A game with a SMALLER tree (like tic-tac-toe) is:	easier to solve — Smaller trees are far easier to solve completely.
Draughtsmith explains that solving checkers required:	searching an enormous game tree with computers — Solving required massive computation over the game tree.
The Chinook project is famous	solved a game people had played for centuries — Chinook solving a

because it:	centuries-old game was a landmark AI/CS achievement.
Studying solved games teaches students that computers can:	prove things about games, not just play them — Solving is a proof about the game, beyond mere strong play.
Checkers (American 8x8) was solved by a program called:	Chinook — Chinook (University of Alberta) solved checkers, announced in 2007.
The game tree of checkers is huge, roughly on the order of:	hundreds of billions of billions of positions (about 5×10^{20}) — Checkers has about 5×10^{20} possible positions — astronomically large.
When we say a game is "solved", we mean:	the outcome with perfect play by both sides is known — A solved game has a known result (win/lose/draw) under perfect play.
With perfect play by both sides, checkers is a:	draw — Chinook proved that perfect play by both sides leads to a draw.
Connect-4 (a different game) is solved as a:	first-player win — Connect-4 is a solved first-player win (a good contrast to checkers' draw).

16. mastery synthesis

⌂ Question (fold →)	Answer
A "shot" is:	a sacrifice that forces a jump, then wins more back — Give a piece to force a jump you punish with a bigger capture.
"Seizing the opposition" means positioning so that:	the opponent is forced to move and give ground — Opposition uses tempo to force the opponent to yield.
"Tempo/parity" is about controlling:	who is forced to move (and when) — Counting who-moves-last is the tempo idea.
The reason kings dominate endgames is their:	two-way (backward) movement — Backward movement gives kings decisive endgame power.
Comparing variants shows that changing a rule changes the:	game tree and the best strategy — Rules reshape the tree, strategy, and even solvability.
Big idea: mastering draughts means combining rules, tactics, endgame technique, and:	understanding how rule variants and even solving reshape the game — True mastery ties together movement, tactics, endgames, variants, and the CS idea of solving.
A man is crowned when it reaches:	the opponent's back rank — Reaching the far rank promotes a man to a king.
A game is "solved" when we know the result under:	perfect play by both sides — Solved = outcome known assuming optimal play.
An ordinary man moves:	one diagonal square forward — The base rule: men step one diagonal forward.
International draughts uses a board that is:	10x10 with flying kings — International: 10x10, flying kings, capture-maximum, backward man captures.
Turkish draughts changes movement to:	orthogonal (straight) instead of diagonal — Turkish draughts moves men straight, not diagonally.
Chinook proved that, with perfect play, checkers is a:	draw — Checkers is solved: perfect play by both sides draws.
An equal king-vs-king ending is usually a:	draw — Two equal lone kings typically draw.
A "fork" (double-threat) wins because the opponent has:	one move but two threats to answer — A single reply can't answer two threats.
The forced-capture rule makes tactics like shots possible because it:	lets you predict the opponent's forced reply — Because jumps are forced, you can plan a punishing reply.
If a jump is available in standard checkers, you:	must take it — The forced-capture rule requires taking an available jump.
A player who knows a position is a drawn fortress will:	defend confidently toward it instead of panicking — Endgame knowledge guides confident, correct decisions.
A king can move and capture:	forward and backward diagonally — Kings move both diagonal directions.

Winning a materially-equal endgame usually depends on:	tempo and technique (opposition) — Tempo and opposition convert equal endings.
Across CrownTales, the recurring math skill is:	finding structure and reasoning several moves ahead — Structure-spotting + calculation runs through movement, tactics, and endgames.
The skill of chaining jumps relies on spotting:	structure — enemies lined up with empty landings — Seeing the jumpable structure enables multi-jumps and shots.
The double corner helps the DEFENDER because it offers:	extra escape squares to hold a draw — Its extra escapes make the defending king hard to trap.
A bigger board (10x10) makes the game tree:	larger and harder to solve — More squares/pieces → a much larger tree.
A double jump captures:	two pieces in one turn — A chained jump removes two enemies in a single move.
The double-threat and the shot are both:	forcing tactics that give the opponent no good reply — Both force the opponent into a losing sequence.

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