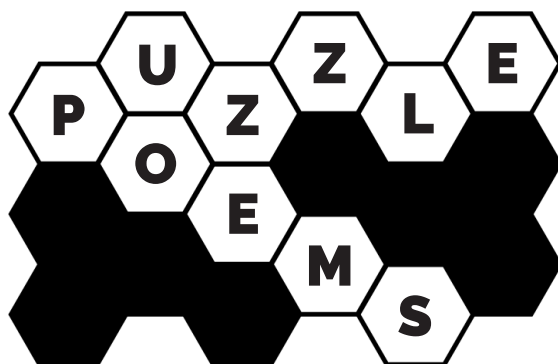


Steal Through the Gap in the Hedge



by
JON STONE

for
DiGRA '24: Playgrounds
July 1-5th, Guadalajara, Mexico

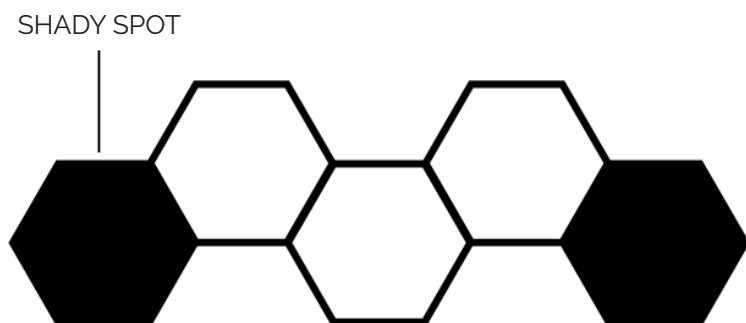
www.gojonstonego.com / jon.stone@aru.ac.uk / [@shotscarecrow](https://twitter.com/shotscarecrow)



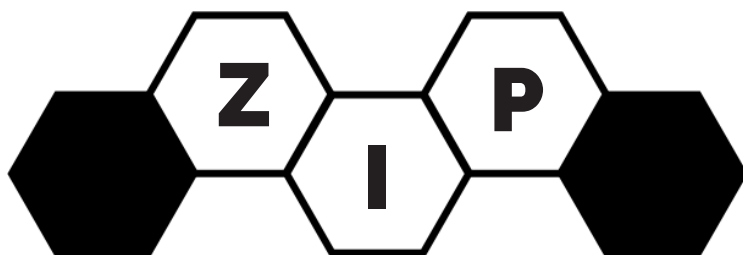
In this game, you are trespassing across people's gardens, sliding in and out of them, threading them with your steps.

What is it you're seeking?

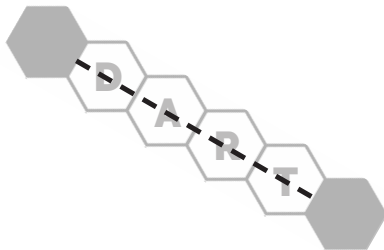
You move by mouthing spells, one word at a time. If the word matches the distance, you can zip from one shady spot to another, like so:



'Zip'



- You can move in 12 directions, from both the **points** and the **flat sides** of a shaded hexagon.
- You must move in a straight line. This means that when travelling from the point of a shaded hexagon you may only enter another shaded hexagon at its opposing point.

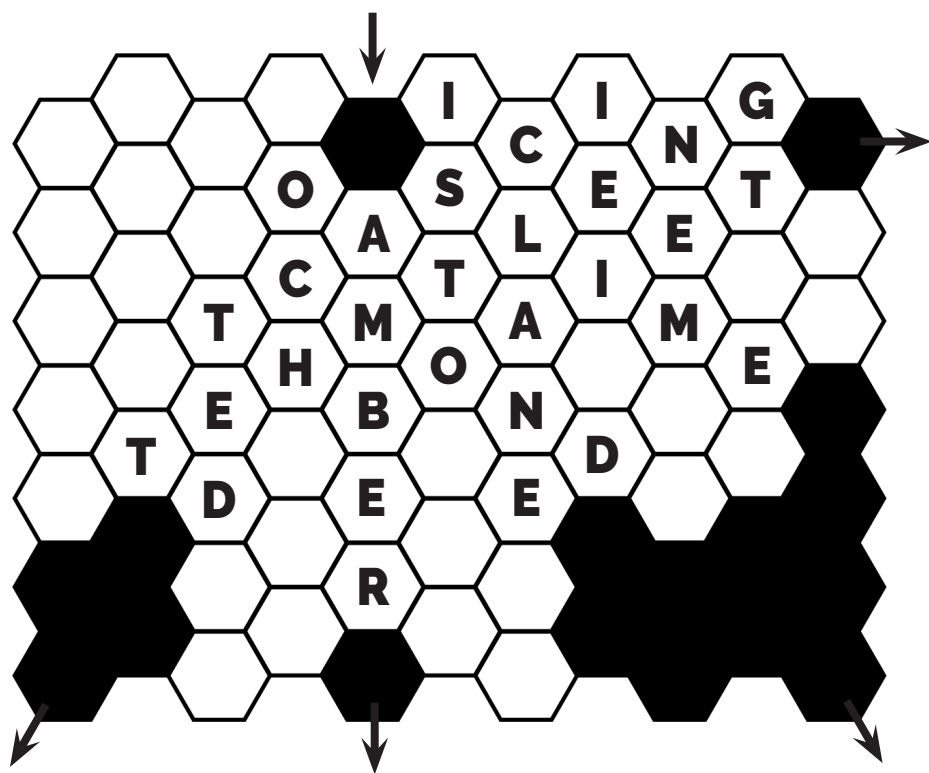


- When travelling from point to point, every hexagon you use to spell out the word should touch the line between the two points.



Example: Bottom's Garden

There is one way in. There are four ways out. Here are examples of ten words that will spirit you across Bottom's lawn (you can move freely through shaded areas).



There's at least one additional word spelled out here which would be a wrong move, according to the rules on the previous page. Go that slippery way and you risk stumbling, or being spotted.

Sleekly's Garden

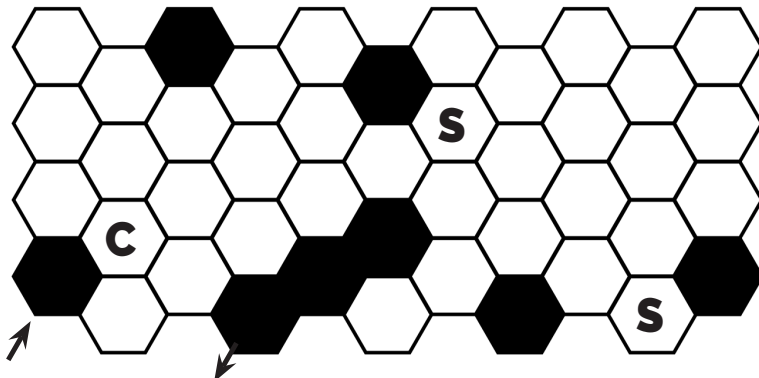
Only one way in and one way out. The words you have at your command are:

'Milky pebbles'



Colossus Garden

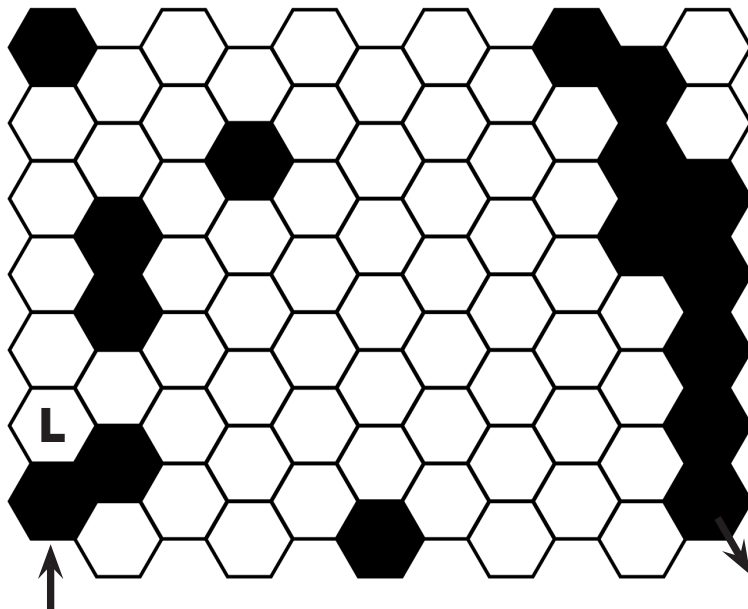
'Cool, sure, swish'



Geisha's Garden

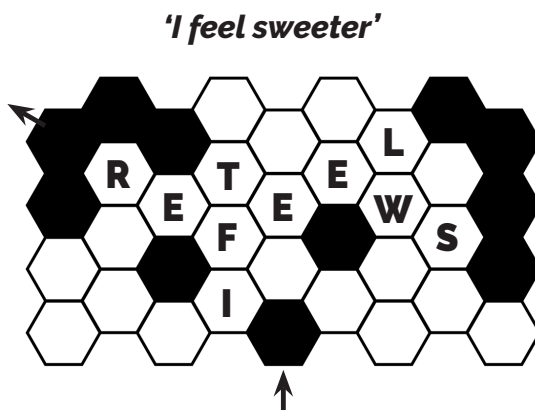
There's one way in and one way out. The words you have at your command are:

'Light lashed'

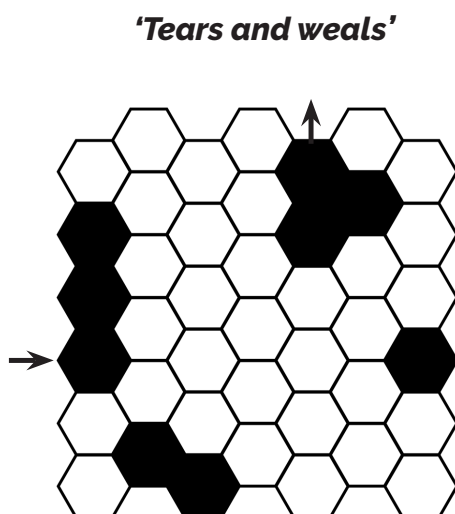


Example: Strife's Garden

Hexagons can be stepped on more than once, so long as it doesn't involve changing the letters which have already been used to span the gap:

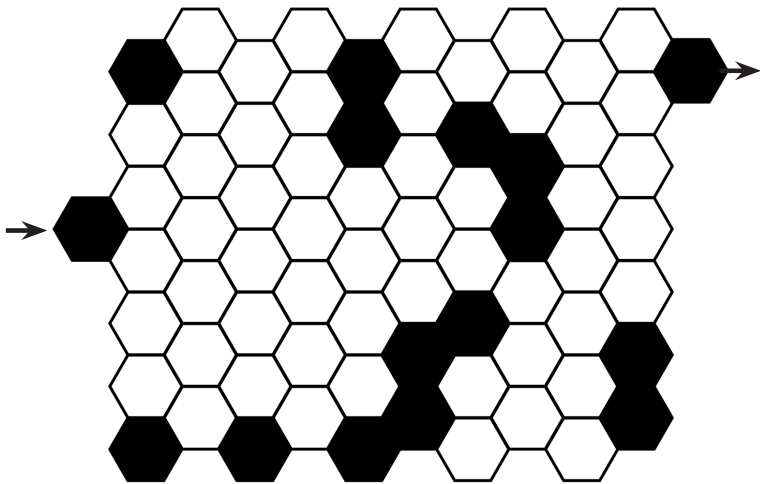


Wanda's Garden



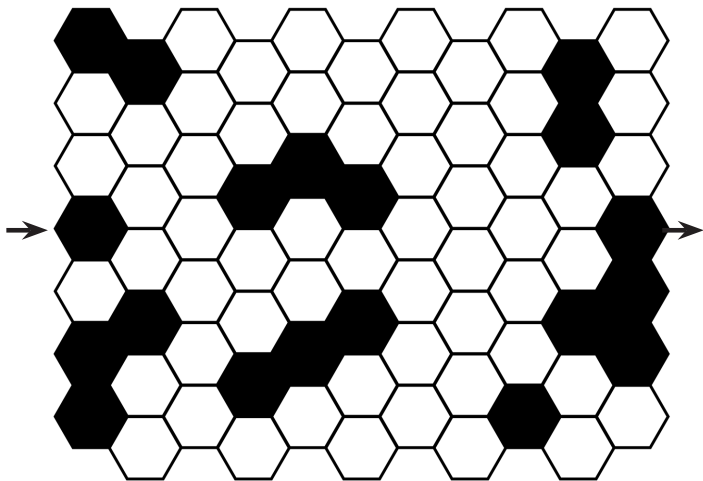
Figeater's Garden

'Forgive me this dance'



Bloodhound's Garden

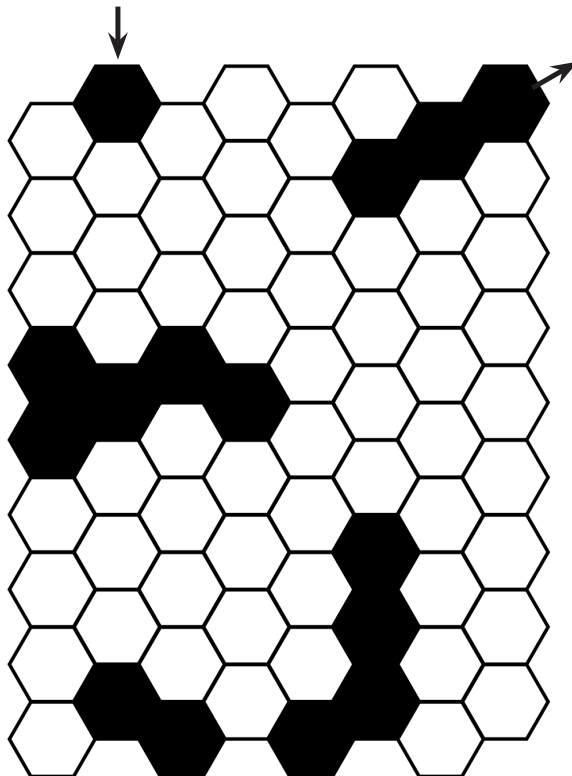
'Oh gloom, do not badmouth me'



The Honeycomb Garden

Sometimes you have to hand a number of spell-words, from which a few may be picked and rearranged. Perhaps in such cases there is more than one way through the garden?

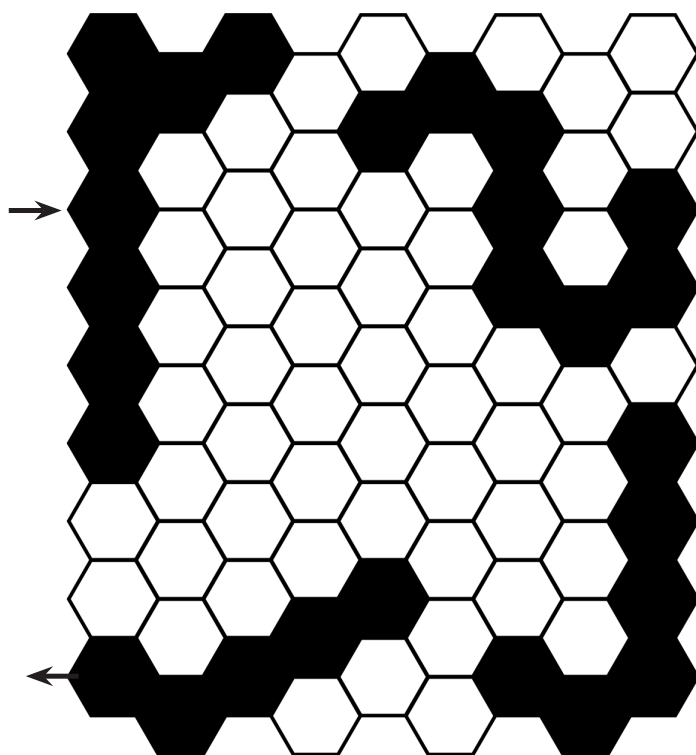
***'Dozy boys moon
over pleated skirts, fire
their little darts, then zzz by
the stones, wild and chilled'***



The Abbreviated Garden

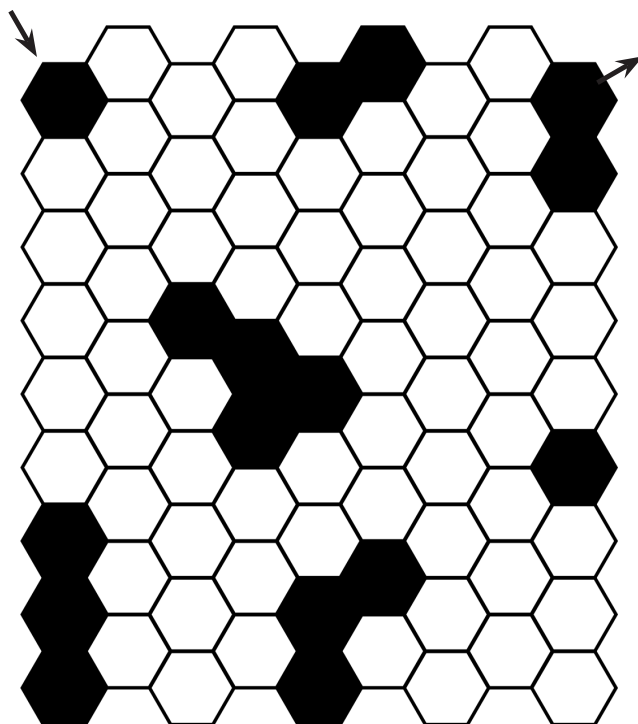
Can you find a solution that involves stepping on exactly 14 white hexagons?

***'Rubble atop the table,
and a hand that dithers
like a bird. Don't we look
ravishing, ravaged, jagged'***

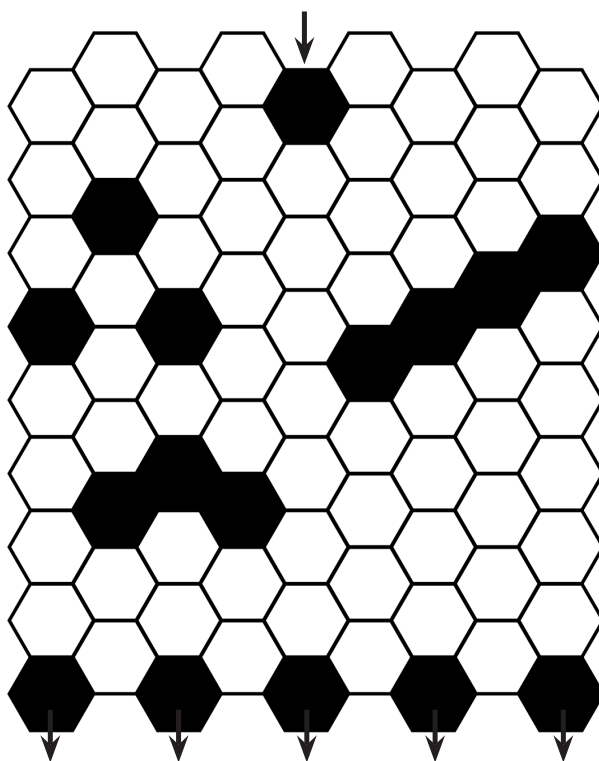


Melanie's Garden

Try a freeform approach for these last two. Come up with your own spell-words. What is the most satisfying path to tramp through someone else's flowerbeds?



January's Garden



Thanks for giving these a whirl!

These puzzles are prototypes – I've tested them with friends, but there are likely still bugs, and probably better/clearer/more orderly sets of rules that could govern them!

About Me

I'm a writer and writing lecturer based at **Anglia Ruskin University** in Cambridge, UK. My research to date has focused on the different ways games and other ludic artefacts interact with poetry. What I mean by 'poetry', broadly speaking, is expressive parallelism – the use of patterns of harmony and contrast in communication and meaning-making. It seems to me the combination of the poetic and the ludic is particularly provocative in terms of leaving the reader/player room (inviting them, in fact) to take part in meaning-making.

Dual Wield: The Interplay of Poetry and Videogames (DeGruyter, 2022)

My first monograph, which investigates the phenomena of poem-game hybrids and other forms of poetic-ludic interplay, is now available in paperback. Follow the QR code below for further information.





My talk:

Wednesday 16:30-18:00 Session 9B: Politics/Policing *'Hey! You're not supposed to be here!': Simulated Trespass and Intrusion in Virtual Playgrounds*

This is an extended abstract toward a full book chapter. For my second monograph, I'm moving my focus to the figure of the thief in traditional and contemporary culture. I want to consider how modern media invites and enables its audience to experiment with acts of meaningful transgression – to go beyond merely witnessing and applauding it. By 'meaningful', I suppose I mean 'conscientious', as opposed to transgression for transgression's sake, or for the sheer thrill of it. But really, I would suggest that part of the excitement which is generated by the act of trespass, or by any otherwise overstepping real or moral boundaries, comes from a deeply felt need to weaken/loosen/redistribute authority – at least (or especially) when we engage in these acts from a position of relative powerlessness. That is to say, it goes beyond the instinct to be self-assertive, representing an important facet of social conscience.

Substantiating such a view, however, requires that we differentiate one kind of thief from another – the upstart from the marauder, the kind of 'taking' that interrupts power from the kind that reasserts it. This is what I'll be starting to think about in this paper, which follows on from last year's examination of 'benign violation' in *Disco Elysium*.