

# English Abstracts<sup>1</sup>

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## I. Theoretische Momente *I. Theoretical Aspects*

Christoph Kühberger:

### **Mit Geschichte spielen. Grundformen einer Begegnung zwischen Symbolisierung und Affordanz (*Playing with history – Fundamental elements of an encounter between symbolization and affordance*)**

*This article provides a fundamental approach to the forms in which past references appear in toys and games. Furthermore, it introduces main principles of historical culture in order to complement these with discourses on materiality and performativity. The focus is not only on commercialization and the modes represented in toys and games depending on historical interpretations, but also on systemic moments such as the connections between producer, buyer and end consumer. Special focus is also put on the concepts of affordance and symbolization in order to clarify the extent to which games and toys with past references have a »life of their own« or are determined more by the users. The article concludes with a new systematic model for systematizing games and toys with past references to illustrate the importance of history and historical culture in this context, depending on the people engaged with these things.*

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1 The English translation of the book chapters and contribution titles are set *italic*.

**Christian Heuer:**

**Gestellte Geschichte(n)? Geschichtsdidaktische Überlegungen zur performativen Inszenierung von »Spielzeug« (Re-enacted history. On the performative staging of toys)**

*The contribution will attempt to address the unfolding of histories, which is the interaction between people and toys. It is thus concerned with the performativity of the stories set by toys, which has been rather neglected in the historical-didactic discourse on toys, and with the exploration of possibilities to describe these assemblages of things as historical-cultural facts in a way that is historically didactic and connectable.*

**Jörg van Norden:**

**Zwischen Prädestination und Kreativität. Die Geschichtsvergessenheit des Netzwerks »Spiel« (Between predestination and creativity. The network »game« and the loss of historicity)**

*Using ANT as a methodological tool play gathers children, parents and toys. They all take part in the game. The material players are active, too. But is there any historicity in this network? Do the toys foster historical thinking? The different types of games may be important. If childhood is an invention of 17th century the difference between children and grownups is changing constantly and there might be no analogies which connect games and toy of the present and the past. The toys stay the same or change depending on their specific social frames? Historians can write histories about youth, games, and toys and analyse their development. May be their scientific practices are some kind of game, too. But of course they think historically constructing present, past and future. And children? They seem to forget everything around them when they play. They use toys as they want. Future and past do not exist during the game, it is only present. If this is correct, players do not think historically?*

Heinrich Ammerer:

**Phantastische Wesen und warum man sie überall findet. Archetypen als geschichtspsychologische Elemente (*Fantastic creatures and why you can find them everywhere. Jungian Archetypes as Elements of Historical Psychology*)**

*Children's imaginary worlds are populated by the most peculiar fantasy creatures, which vary little across time and cross-cultural boundaries. Witches and dragons, heroes and villains, ghosts and zombies, sorcerers and tyrants also play a huge role in the epic tales of adults, and a good portion of them spill over into historical culture and metanarratives. Hence, history education should be interested in why people use these timeless symbols and how they affect our conceptions of history. In this paper, a proposal is made to use Jungian archetypes as elements of historical psychology. To this end, the author first introduces the notion of the collective unconscious according to Carl Jung and lists some myth-theoretical, cultural-anthropological and narratological findings that support this conception. Subsequently, the model of psychogenesis according to Erich Neumann is discussed in more detail, offering explanations for the changing symbols and narrative motifs which children, adolescents and adults employ to introduce meaning into their world of social life. On this basis, four archetypal pairs of opposites are finally proposed, which might also narratively pre-structure our historical consciousness. The paper concludes by advocating greater attention to the unconscious in historical-didactic theory, arguing for the stronger inclusion of depth-psychological approaches.*

Lars Deile:

### **Zeitbezüge im Faschingskostüm (Time references in carnival costume)**

*How is it that ›Cowboys and Indians‹, Roman legionnaires or Robin Hood rarely appear as carnival costumes today? Germanic tribesmen or astronauts have actually disappeared completely. Strawberries, firemen or special task forces dominate the events around the 5th season instead? This article tries to get to the bottom of the fashions by reading and interpreting the changes in carnival costumes in the past 200 years before the theory of the regime of historicity. François Hartog and others have described the changes, how people constructed themselves in time in the course of modernity, how they related their present to past and future. The shift from a reference to the past to a reference to the future, which is constitutive for modernity, can also be observed in the choice of carnival costume, albeit with a much greater time lag than has hitherto been theoretically conceived. The article takes an exemplary look on postcards, photo collections and sales rankings. What can be observed, however, is a presentism as Hartog has worked it out, a wedging in between a past that is no longer to be achieved and a future that can no longer be achieved. The seemingly trivial phenomenon of the carnival costume can be read as an everyday cultural symbol for something that has so far been described mainly in theory. At the same time it becomes clear that it is anything but arbitrary what is chosen as a costume for the carnival celebration.*

Pascale Herzig & Christian Mathis:

**»Das wäre jetzt unsere Burg«. Der Spielplatz als geschichtskulturelle Manifestation aus ethnographischer Perspektive  
(»This now is our castle« – The playground as a historical-cultural manifestation from an ethnographic perspective)**

*The authors present an ethnographic study from Switzerland, which investigates the free play of four to six-year-old children in playgrounds. Only playgrounds that are equipped with »historical clichés« and »borrowings from the past« were included in the study. The authors understand these playgrounds as historical-cultural manifestations. They have a specific appeal and invite children to play a historically themed game. The research question is whether and how children get involved in these historical-cultural opportunities. For this purpose, children were observed playing in these playgrounds. Observation protocols were established, and rewritings were produced. The data were evaluated using Grounded Theory Methodology. It has been found that when the range of games on offer is too wide and the nature of the appeal too clear, children stay only a short time in one play location and move continuously from one play location to another. Furthermore, children create meaningful stories in their free play on historical-cultural playgrounds by drawing on elements of historical knowledge and motifs of historical stories and genres that they know and share. Their play can thus be understood in Schönemann's sense as a mediator between the children's historical consciousness and the historical culture surrounding them.*

## II. Prinzessinnen – Piraten – Indianer\_innen II. Princesses – Pirates – Indians

Robert Hummer:

»Rosa war in der Zeit eben eine beliebte Farbe.«

**Wie Mädchen im Kindergartenalter mit Geschichte spielen (»Obviously pink was a popular colour in those days.« How Austrian preschool girls are learning about the past through play)**

*Through informal encounters with historical culture and toys with historical references children develop an early understanding of the past. Nevertheless, empirical evidence suggests that conceptions of history are different between girls and boys, raising questions about gender-specific forms of playing with history. The study offers an approach to answer these questions, giving insight into Austrian preschool girls' specific forms of playing with toy princesses from history. It suggests that preschool girls are fascinated by the glamorous aesthetics of these items. Within their individual forms of play, they orchestrate their toy princesses as modern glamour girls, surrounded by historical castles and palaces. At the same time, they stage these figures as postfeminist competitive »super-girls«, who successfully tackle all kind of challenges. The observed play narratives contain many stereotypical conceptions of history, which doesn't really come as a surprise considering the predominantly stereotypical configurations of the toys they are playing with. Nevertheless, preschool girls appear to be passionate about them. The study draws the conclusion that toys with historical references are relevant in everyday life of preschool girls, affecting their conceptions of history. Thus educators should take these toys serious in order to enable young learners to remodel their conceptual framework.*

Sebastian Barsch:

**Luxus in Pink? Playmobil®-Prinzessinnen, Geschlechtervorstellungen und Geschichtsbewusstsein (Luxury in Pink? Playmobil® princesses, gender concepts and historical thinking)**

*On a theoretical level, the article first deals with the relationship between historical and children's culture using the example of toys. The toys are also considered as part of the material culture. A special focus is also placed on gender marketing. Based on these theoretical foundations, the results of a research project are being presented in which children were asked to design a toy princess and communicate their ideas by thinking aloud. One result is that many of the children interviewed distinguish past and present in their thoughts. In doing so, they reflect on continuity and change. Some ideas are inspired by motifs from fairy tales or pop-cultural products. There has been much reflection on economic and social inequality in the past. In a historical perspective, femininity is associated with a higher degree of lack of freedom. A reflection of the toy as a historical-cultural material product hardly took place.*

Wolfgang Buchberger:

**»Yo, ho, ho und ›ne Buddel voll Rum!« – Piratenbilder in Spielzeug und Spiel (»Yo, ho, ho and a bottle of rum!« – Pirate pictures in toys and games)**

*Pirates are an integral part of children's historical culture. This article is dedicated to pirate images in toys and games, which can be understood as historical-cultural products as soon as a reference to the past is established. Based on identified recurring stereotypical features – including wooden feet, eye patches, cutlasses, skull and crossbones and sailing ships – pirate games and toys are historically located as references to the so-called »Golden Age« of piracy in the 17th and 18th centuries and conveyed images of the past are juxtaposed with historiographical findings. In addition, a link will be established between the results of empirical studies on children's images of piracy, which show the transfer of pirate images transmitted by media into children's imaginations, and the actions or affordances inscribed in toys and games, in order to investigate the extent to which the construction of concrete pirate images is based on toys. Finally, the implications for formal historical learning are outlined and a plea is made for examining toys as products of historical culture, on the one hand to examine references to the past and play actions inscribed in toys, and on the other hand to focus on the concrete play with the toy.*

**Georg Bergthaler:**

**Wessen Tomahawk? Problematiken von (Miss-)Repräsentationen.  
Eine ethnologische Beschau der Indianer (als) Spielzeugfiguren  
(Whose Tomahawk? Problematics of (mis)representations.  
An ethnological analysis of Native American (styled) toy figurines)**

*Widespread perceptions of Native Americans are still fed by essentialist and stereotypical notions of »authenticity«. Plastic and zinc toy figures that have been produced in Germany for kids and collectors in different shapes, forms and sizes between the 1890s and 1980s have contributed to the reproduction and manifestation of indigenous stereotypes. They depict indigenous warriors and hunters of a certain kind and time, in particular Woodlands and Plains Indians of the 1800s and 1900s as encountered in battle by euro-American colonialists. Consequently, they only provide players with fantasies of warfare following a sort of one-sided eurocentric and marketable interest of producers, whilst other members or roles in indigenous societies are eclipsed. Resulting stereotypes have a damaging effect on indigenous sovereignty, since they reinforce expectations about specific aesthetics. I align with postcolonial and indigenous scholarship in recognizing that socially just representations of indigenous peoples cannot solely derive from euro-American based literary or material depictions, but must be mainly produced and, if not, at least confirmed and acknowledged by indigenous peoples addressed and affected. This can be achieved by honoring the principles of consultation and consent, as promoted by the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP).*

Christoph Kühberger:

**Indianer spielen. Eine kulturhistorische Perspektive auf Österreich in der zweiten Hälfte des 20. Jahrhunderts (*Playing Indians*. A cultural history perspective on Austria in the second half of the 20th century)**

*This article deals with the phenomenon of the »Playing Indian« which is still present in Austria. With references to the historical developments in the USA and Europe, especially at the end of the 19th century, modes of appropriation of the figure of the »Indian« are presented as a time-fixed and hardly changeable distortion of members of the first nations. Using newspaper reports, photographs, and memories as historical sources, the article will work out which stereotypes – coming from products of the historical culture (novels, films, toys etc.) – were activated in Austria in the second half of the 20th century and which images were created in the minds of children who reproduced them in play. Furthermore, methodological questions will also be asked about how to find historical traces of children's playing and how to reconstruct children's imaginary worlds in the past. The contribution concludes with a moral-ethical discussion of normative moments, addressing racist components as well as the thesis of »genocidal playing« or the challenges of continued appropriation.*

### **III. Burgen – Ritter – Bauklötze** **III. Castles – Knights – Bricks**

**Oliver Auge:**

#### **Spielzeugritterburgen aus mediävistischer Sicht (*Knights' castle toys. A view from Mediaeval Studies*)**

*Production and sales of toy castles are connected to several motivations of the toy manufacturers. The effort to be authentically by adopting a specific historic example may at best play a subordinate role, if at all. Moreover, well-established notions of the one and only medieval fortress which are related to ideas and views originated from the topic areas of fairytale and fantasy will be implemented. The military dimension is dominating considering the liveworld castle in general: watchtowers, defensive walls, battlements, embrasures, drawbridges, moat – all of these installations belong to the toy inventory. Special types as the moated castle, for example, are rather neglected – nevertheless, there is a kit of the fortress named before in the LEGO® range. Types of castles which were locally very popular in the past as the motte castle does not seem to exist. The most common is the »classic« knight's (hilltop) castle of the 12th/13th century built of stone – admittedly, known in the design the 19th and the beginning 20th centuries had modified them in the spirit of the Romanticism.*

Christoph Bramann & Stephan F. Ebert:

### **Playmobil®-Ritter als Ausdruck der Geschichtskultur (Playmobil® knights as a part of historical culture)**

*Historical learning is determined by institutional education and popular representations of the past. The Middle Ages in particular have become a favoured period in contemporary popular historical culture. Through playing with toys like knights and dragons children adopt preconceptions of a past influenced by current notions of history. By combining a historical-didactic and a medievalist approach we analyse Playmobil® »knights« from the German toy brand »geobra Brandstätter Stiftung & Co. KG« in terms of references to medieval knights and how these references may contribute to concepts of the past and pre-modern history at an early age. Our analysis identifies Playmobil® knights mainly as warriors. While many Playmobil® figures correspond to medieval originals regarding armour and weapons, other fundamental characteristics of historical knighthood, however, are missing. Provisions, farming in a manorial context and above all Christianity are only marginally part of the Playmobil® knights' world. Since historical knights were more than just warriors, we argue for future studies (and economical approaches) focussing on missing elements in children's toys. This may help to understand both, preconceptions of the Middle Ages and how to integrate them into historical learning processes at school and university.*

Karsten Jahnke:

### **Kreativität trifft Kriegsspiel – die Spielräume des Gero von Greifenstein (Creativity meets war games – the play- and battlegrounds of Gero von Greifenstein)**

*War games are a highly controversial topic, more entangled, as it seems, in ethical dispute than subject of an unbiased debate. This essay aims at a better understanding of war gamers, exploring unanticipated spheres below the surface of a militant, aggressive setting. Protagonist of this case study is Theo Johne, a young passionate war gamer who loves to play and dress as a warrior, preferably as a knight. From the age of three, he has been – and still is – devoting his leisure time to masquerade as a knight and as a warrior, in a special way. One might expect Theo Johne drifting to an aggressive, militant set of mind. Far from it: As a member of his Airsoft team, he developed additional rules and outlined several plots, emphasizing fair play and a smooth course of the game. Finally, in LARP settings and personifying his alter ego Gero von Greifenstein, Johne and his team members perform and celebrate the art of defeat. This voluntary defeat of a battle obviously counteracts the highly competitive and militant realm of war games. In Johne's case, performance wins over victory. It seems that it is better not to judge war games reflexively by their aggressive surfaces.*

Jürgen Erhard:

**Wandel und Kontinuität von historischen Themen in Spielzeugen von LEGO® und Playmobil®. Ein geschichtsdidaktischer Blick auf Gestaltung und Inszenierung der Kunststoffspielwelten (Change and continuity of historical themes in LEGO® and Playmobil® toys. A look at design and staging of the well-known plastic miniatures in light of historical didactics)**

*This paper explores the historical dimensions of LEGO® and Playmobil® toys as part of historical culture. The importance of a close view of the popular toys cannot be downplayed as it can be assumed that the historical awareness of children is heavily influenced by the themes captured in these figures. From a perspective of historical didactics, change and continuity of the posed themes shall be evaluated along with the artistic and ideological aspects within these presentations. The purpose of this diachronic analysis is to offer an inventory of these toys and a constitutive evaluation based on research from the field of historical didactics as a foundation for further studies of intergenerational products of the toy industry. The analysis will focus on toys with historic themes listed in the catalogues of LEGO® and Playmobil® between the 1970s and 2016. Categories therein include depicted era, geographical location and social topics. In addition, design, accessories and symbolism shall be scrutinized, along with a classification into depictions of fantasy or the »real-world«. Lastly, the figures will be grouped according to associations with war and conflict or civilian society. This article shows that the adapted historic themes have not change across the decades, while artistic means and applied stereotypes have in part undergone extensive changes, since the year 2000. The results offer substructures for further studies in the areas of development of historical awareness within children, the role parents play in this growth, and the design and manufacturing process.*

Artemis Yagou:

***Building a Mini-Parthenon. Experiences of Users***

*Playful representations of history are quite widespread in various types of modern toys and games. The author of this essay focused specifically on commercially available construction sets inspired by Greek antiquity. In order to acquire an understanding of user behaviour vis-à-vis such playthings, she employed as sources consumer reactions published on on-line marketplaces. User-generated feedback that is available on the Internet clearly offers an extremely rich and relatively untapped resource for researchers of user experiences. The on-line exploration was complemented by a self-study of using one of these sets to construct a mini Parthenon; it was a pleasurable and rewarding activity. The combined consideration of consumer comments and self-study suggest that the experience of making miniature replicas of ancient buildings is mostly positive for a wide range of users, as it successfully combines entertainment with learning. At the same time, such play activities offer sufficient scope for improvisation and creativity.*

#### **IV. Am Brett und online** **IV. On the board and online**

**Charlotte Bühl-Gramer:**

##### **Geschichte im Brettspiel. Theoretische Anmerkungen zu einem Phänomen populärer Geschichtskultur (*History in board games. Theoretical remarks on a phenomenon of popular history culture*)**

*The article provides theoretical remarks on board games as a phenomenon of popular history culture from the point of view of history didactics. Through the evaluation of various databases it points out the fascination for different historical eras and identifies reasons for a continued popularization of popular images of history, which also applies to the medium of board games. In a further step the article lists important structural elements of board games in order to delineate the medial conditional field for the thematization of history. On this base it marks and explains different media-specific levels of historical references (linguistic-textual, visual, spatial, representational, in terms of game mechanics) and shows different functions and ways in which boardgame industry makes use of history, turning past events into an attractive game experience. The article concludes with reflections on the main concepts in the presentation of history in this medium and points out some interfaces between game and history.*

**Barbara Sterzenbach & Wiebke Waburg:**

**Zur historischen Einbettung von Brettspielen. Eine explorative Untersuchung  
(On the historical embedding of board games. An explorative investigation)**

*The paper presents the results of a qualitative content analysis of 100 currently popular board games. The study first examined which themes are taken up in the games and which historical embeddings occur. This was followed by an in-depth analysis of 30 games that explicitly refer to real historical events. The analysis showed that references to historical events and developments were made in qualitatively and quantitatively very different ways. Especially games with a modern framing stood out due to detailed representations of life circumstances. Overall, references are made to historically relevant places, regions and buildings, personalities and population groups, specific historical events and developments. This allows typical game dynamic design principles of combat, spreading and target runs to be addressed particularly well. The results of the study contribute to the analysis of (current) board games as manifestations of historical culture, taking into account theoretical foundations of game pedagogy.*

**Andreas Körber:**

**Geschichte (virtuell) spielen – und lernen?  
( (Virtually) play – and learn? – history)**

*History and the past are popular subjects of digital games. They are, however, not simply presented in them, but rather – in a way far exceeding that of classical media – co-constructed by authors and players, due to the variability of the game's course. Historical thinking within and on playing such games, therefore, takes and intertwines »past« (in-game-) and present (out-of-game-) perspectives. The article discusses such forms of historical thinking and the challenges of historical learning that arise in this context.*

