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German Board Games for Preschool Children in Inter-war German East Prussia – Their Educational Potential and Historical Background

KEYWORDS

board games,
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ABSTRACT

The aim of this article is to allow one to discover the educational potential of two original German board games for children, based on a regional theme, which were designed and made during the period 1935-1936 by students at the Preschool Teacher Training College in Olsztyn (Allenstein), which, at that time, was under the patronage of the Caritas charitable association working for the Roman Catholic Diocese of Warmia. The theme of the games included the regions of Warmia (Ermland) and Masuria (Masuren), which were a part of German East Prussia (Ostpreußen). The analysis of the content of the games includes the storylines outlined in the instructions, as well as the sites and buildings presented on the boards, mainly the historic monuments and public institutions, along with natural features of the landscape of Warmia and Masuria. Assuming that a society's cultural basis is the key source of teaching practices, the context for these deliberations on the aims and possible application of the didactic aids being examined was created by the socio-political situation in Germany during the inter-war period. Interpreting the educational potential of the above-mentioned materials covers recognizing their

cognitive values pointing towards their use within fields defined by modern didactics as patriotic, social and regional education, as well as nature studies. However, it also reveals the potential propagandistic significance of the games for the ideals of national socialism that were being promoted in German education at that time.

Introduction

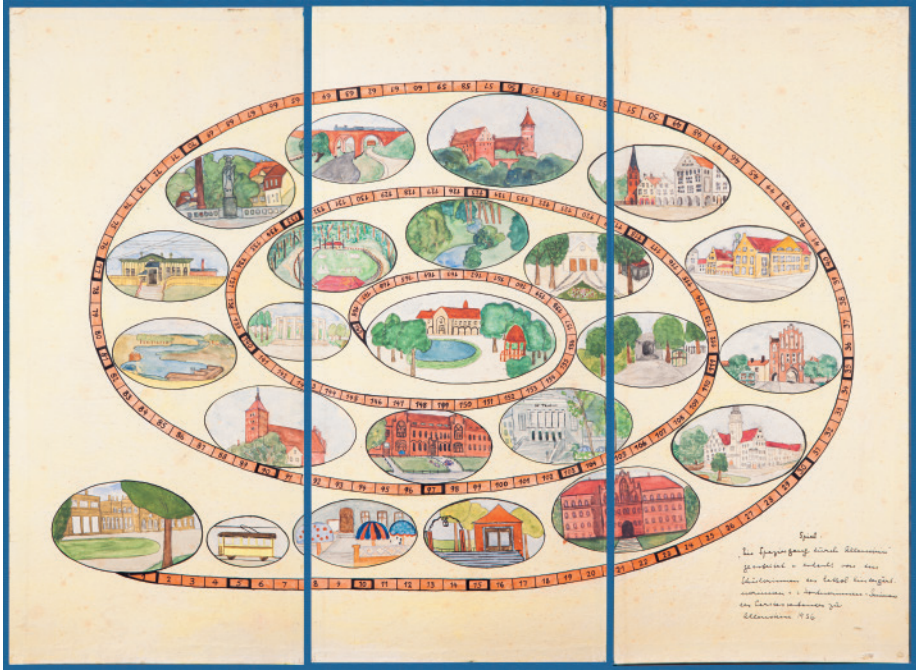
Board games are becoming popular again, and they successfully compete – even among the youngest users – with the most attractive computer games. Although the latter, as a cultural text that uses technological progress for its development, constantly provides scientists with new materials for interdisciplinary analyses, traditional board games turn out to be a fascinating research object, too. The two German board games for children that were found in some private collections became the basis for the scientific considerations here that start with analyzing the external aspect of games focused around their entertaining function and move to investigating the meaning that was given to both games at the time they were created.

Description and origin of *Spacer po Olsztynie* [*Walking around Olsztyn*] and *Przejażdżka po Mazurach* [*Travelling across Masuria*]

The games in question are hand-made in the form of three-part paperboard sheets with accompanying instructions. One of the sets of instructions was typed and the other one was hand-written in a neo-gothic style. They are examples of games-stories (Gruszczyk-Kolczyńska, Dobosz, Zielińska 1996) in which a dice and pawns are used, and which match the developmental needs of preschool children, making it possible for them to experience the plot and identify with the characters. In this way, children are motivated to take part in the game (Salmina, Tihanova 2011). The contents of the games include travelling across a given area: old Olsztyn and its surroundings, and the region of Masuria. The first game, sized 98 x 58 centimetres, is entitled *Spacer po Olsztynie* [*Walking around Olsztyn*] (Photo 1). The main character in the game is a fictional relative of the players who, while travelling from Insterburg (now Czerniachowsk) to Berlin, decides to visit Olsztyn. The players are to go through 169 fields, starting from the central railway station where they “pick up their uncle”. Then they go through various parts of the city, stopping on the fields with hand-made drawings of objects important for particular areas. Finally, they reach the Jakubowo district where the game ends. Although the game is old, the drawings are clear and they include some details due to which the objects they show can be identified with certainty.

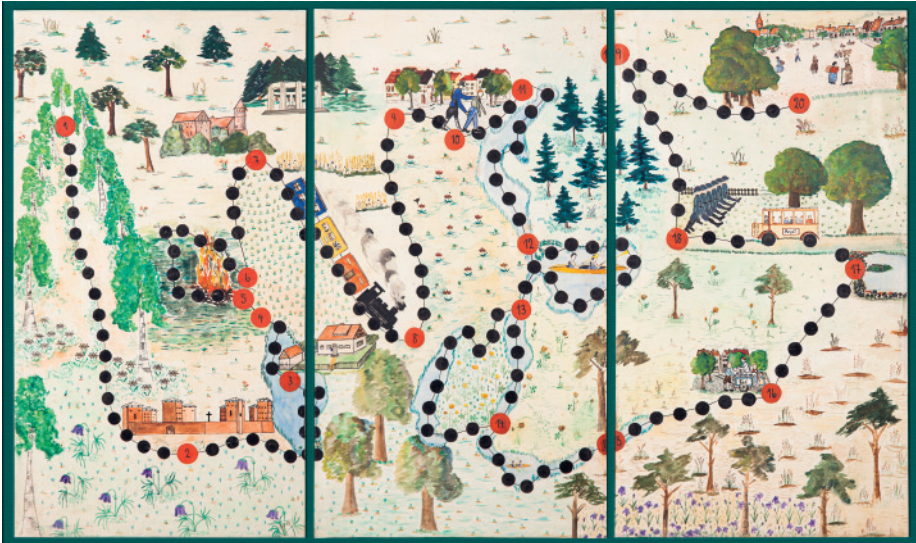
The players 'visit' interesting places by standing on special fields marked with a black frame.

Photo 1. SPACER PO OLSZTYNIE



The plot of the second game, *Przejażdżka po Mazurach* [Travelling across Masuria] (Photo 2), is an adventurous journey across today's Warmia and Masuria. The board, sized 82 x 60 cm, includes a route with 169 fields that takes the players on a trip across different places located in former Germany: Kernsdorfer Höhe (now Dylewskie Wzgórza) – Hohenstein (now Olsztynek) – the Lalka peninsula by the Łańskie Lake (now Lalka) – Allstein (now Olsztyn) – Ortelsburg (now Szczytno) – Bishofsburg (now Biskupiec) – Sensburg (now Mrągowo) – Nikolaiken (now Mikołajki) – Johannisburg (now Pisz) – Arys (now Orzysz) – Treuburg (now Olecko). At the beginning, each player gets 10–15 tokens (which replace German marks), pays the initial fee of 3 marks and, after throwing 1 on the dice, starts playing. The players try to get to the last field (Treuburg) passing by attractive tourist sites, and if they stand on special (red) fields, the plot of the game offers various pleasures for which the children pay with their tokens. The players may also come across unpleasant surprises (e.g. losing one's way, derailment of the train, being arrested) which delay reaching the finish.

Photo 2. Board game: PRZEJAŹDŹKA PO MAZURACH



The hand-writing on the boards of the above-mentioned games says that they were made by the students of the Preschool Teacher Training College in Allenstein (Olsztyn). The college was run by nuns from the Order of St. Catherine who, starting from the end of the 19th century, intensively developed preschool education in Warmia (Śliwińska 1994). The students of the college combined learning with practice in a model kindergarten that opened in 1930 and was run by the nuns. The kindergarten was located in a new, specially designed building in the parish of St. Joseph in Olsztyn (Napiórkowska 1996). The curriculum according to which future kindergarten teachers were taught was very interesting. According to research by Małgorzata Napiórkowska, it included the following subjects: religious education, pedagogy and introduction to pedagogical literature, preschool education, science and culture, youth literature, German, knowledge of society and youth charity organizations, knowledge of health, Polish, arts and crafts (educational games, physical education, crafts, drawing, cutting, making models, sewing), as well as practical work, such as teaching in the kindergarten, working in a nursery, house chores and gardening (Napiórkowska 1996). In order to complete their studies and obtain a kindergarten teacher's certificate, the students had to pass exams in particular subjects and defend their diploma thesis.

Due to the scarcity of archive materials, it is difficult to say whether the games in question were made to complete one of the courses or whether they were just educational aids to be used while working with children. However, this is not important for their didactic potential. What is of key importance for interpreting this potential is their historical context, mainly with reference to the main assumptions of early education in Germany in the inter-war period.

Historical context in which the games were created

The time in which the games in question were created (1935–1936) covers the first years of the Third Reich in Germany – the country in which each area of social life was to be subject to the Nazi ideology that was rooted in social Darwinism, anti-Semitism, the *Völkisch* movement, as well as German nationalism and Prussian militarism. Much attention was paid to proper education due to its key role in promoting and maintaining that ideology. While establishing the didactic potential of these old board games, it is worth emphasizing the role of the knowledge of homeland (*Heimatkunde*) in the curriculum. As early as 1921, this subject, in compliance with the strong regionalist movement, was included in the curriculum of public schools in the whole Weimar Republic (*Richtlinien* 1923). Early education was focused on issues related to homeland (*Heimat*), which was justified by the fact that, from the point of view of the theory of education, this is a category available to the child at his/her level of psychological development, and, as such, it facilitates possible educational success (Berd 2009: 19). The guidelines of the ministry only specified the frames and general objectives of the subject, and the selection of its contents was to be carried out by particular associated countries, which enabled the promotion of local and national patriotism (Faehndrich 2010: 62). The Third Reich adopted the guidelines related to *Heimatkunde*, but it approached the issue in a strongly ideological manner. The instructions for the classes in the first four years of public school, attached to the decree of the Minister of the Reich in charge of Education, Upbringing and Public Schools of 10th April 1937, included the following note:

Education in public schools is oriented at gaining broadly understood knowledge of the homeland. Thus, during the first four years of school, it is important for the children to not only obtain information, but also to learn to feel proud of the homeland, kin, tribe, nation and the ruler. (Fricke-Finkelburg 1989: 26)

The theoretical foundations for national-political education, based on the Nazi ideology, were formulated by Ernst Krieck. According to G. L. Mosse, they were based on two “pillars of culture” (1972: 214): *Heimat* (homeland) and *Volk* (people,

nation). According to Kriek, “culture and education, if they are to be real and efficient, have to be connected with blood and land” (quoted in Nowak 1978: 17). Were these postulates, which made teachers educate children according to the ideals of national socialism, including the values related to “blond and land”, fulfilled in kindergartens? The answer to this question is complex. This results from the fact that, from the start, preschool education in Germany did not constitute a stage of the formal educational path. In 1922, *Reichsjugendwohlfahrtsgesetze* (Acts of the Reich concerning social supervision over the youth) were passed. The Acts placed preschool outside the educational system and reinforced the position of a kindergarten as a voluntary institution in which children were mainly provided care (Thoma 2008). Kindergartens were perceived as institutions that provided care and support for the children whose family (which was seen as the best place for raising small children) somehow could not do this properly (e.g. if a single mother had to work to earn money for the family). In consequence, the organization of kindergartens was mainly in private hands, most of which belonged to Church institutions. National organizations organized preschool care in a much smaller scope. The country only performed a supervisory function, specifying the conditions to be met by a kindergarten in terms of hygiene, the size of classrooms and groups, equipment and personnel (Konrad 2012: 135). Also, the state dealt with the education of kindergarten teachers. The very concept of the educational and upbringing work of preschool was based on the system elaborated by Friedrich Fröbel and, later, the method of Maria Montessori and other representatives of the pedagogy of new education. According to that system, the main role of a kindergarten was to create a place similar to the child’s family home in which he/she would be free to develop and socialize. The units that ran kindergartens were fully responsible for the contents and teaching methods used while working with children. Due to the fact that preschool education was not directly supervised by the country but was conducted by private people who mainly represented religious organizations, kindergartens – according to Franz-Michael Konrad – “at least at the beginning, were not an easy target for Nazi decision-makers” (2012: 159). And striving to subject preschool education to the objectives of Nazi ideology, which was noticeable from the middle of the 1930s and mainly included propaganda actions, postulates and various forms of pressure, was ineffective, as confirmed by the newest research of Manfred Berger (2019). Strong Nazi ideology, also expressed in language, was mainly imposed on the kindergartens maintained by national organizations dealing with social care (Pine 2010: 23-25). As we have already mentioned, preschool education in Warmia was mainly carried out by nuns from the Order of St. Catherine. According to Małgorzata Napiórkowska, in 1933, they provided care to 1,702 children attending 33 kindergartens (1996). Preschool care was also provided by other institutions, e.g. the Patriotic Society of Women (*Vaterländischer Frauenverein*). However, in this institution as

well, education was supervised by people who were often closely tied to the Catholic Church. In 1931, in the whole diocese of Warmia, there were 12 kindergartens of this kind (Steinki 1931). In 1939, most of the kindergartens run by St. Catherine's sisters were closed by the Nazis (Kobiela 2003).

Didactic potential of the games: national socialist propaganda or patriotic education?

The reconstruction of the objectives and scope of the games' utilization in the educational and upbringing process of the kindergarten for which they were created is not entirely possible due to the lack of information on their detailed purpose. From the perspective of Polish education, a board game as an educational tool, depending on its content and principles, may be used for different purposes, including checking and reinforcing the children's knowledge, which could have been one of the objectives of the games in question. Also, didactic games are treated as methods of teaching that share one feature: the aspect of entertainment. They may be classified into various groups of methods (e.g. activating or problem ones), or they may constitute a separate group that includes various types of games (Kupisiewicz 2012). Separating them into another group is a good idea, which is confirmed by the fact that games go beyond the traditional division into verbal, visual and activating methods as they combine all these aspects (Gawrecki 1987). In this article, however, we will use the notion of a 'didactic game' not as a method of teaching, but with reference to didactic tools that include the games in question and to particular didactic activities that are required during the lessons in which games are used.

Spacer po Olsztynie and *Przejażdżka po Mazurach* are games with strict rules which significantly limit the player's initiative, creativity and problem-solving skills. Thus, submission to the rules of the games is the main skill that is practised while playing them. Moreover, just like other team games, these board games can support children's self-regulation and social skills because they require communication in small groups, i.e. following the rules and insisting on others doing the same, defending one's position, predicting and accepting exclusion, etc. (Salmina, Tihanova 2011). However, the value of the games in question consists in their cognitive advantages related to discovering the attractiveness of the city and the region.

Looking at the games in question from the historical perspective makes it possible for us to see their seemingly non-obvious educational and ideological dimension. Using board games as didactic aids seems to be the sign of a modern approach to younger children's education, which might have been the fruit of educating kindergarten teachers according to the reformed pedagogical movements called 'new education'

that were mentioned above. Unfortunately, after Adolf Hitler came to power, these movements were suppressed. Since pedagogical practice is not eager to accept new ideas, the presence of entertaining teaching methods in Catholic kindergartens made them different to other educational institutions in Germany, as the country used to be dominated by the traditional Herbart school in which verbal teaching methods dominated, giving students ready information to be memorized and reproduced later (Kupisiewicz 2006: 12-18). However, the games in question certainly did not only serve the purpose of entertainment, and they are not 'innocent' from the ideological point of view either.

Taking into account the selection of the places presented in the game, *Spacer po Olsztynie* shows the city as an attractive tourist site that is friendly and safe for its inhabitants. The selection of the objects presented to the players does not seem to be accidental: it is to promote the historical heritage and development of the city which, in the 1930s, was perceived as one of the three greatest cities of the 'German East'. In the official propaganda, the city was presented as a centre for German spirit and German culture, as well as a communicative, administrative and military centre of the region (Achremczyk 2016; Funk 1955). Emphasizing the chosen elements of the municipal organism is connected with the fact that Olsztyn, located in the faraway corner of East Prussia, started to develop fast only in the 1870s, and it could make the pre-war inhabitants of the city truly proud of its current status. It is not an accident that the creators of the game presented the city's court building, which was huge (taking into account that Olsztyn was not a very big city). The building emphasized the significance of the city in the German administration system. Other monuments of Olsztyn shown in the game are the Tall Gate, the Old Town Hall and the neighbouring townhouses, the castle, the Evangelical church and the Catholic Church of St. Jacob. All these buildings have survived until now. They are tangible proof of the city being rooted in a long tradition connected with Teutonic Knights and Prussia. The fictional uncle in the game is encouraged to visit, e.g., the new (at that time) building of the Homeland Museum (*Heimatmuseum*), which has existed in that place since 1920. The new town hall, finished in 1915 and boasting a richly sculpted interior, was the pride of the architecture of the time. It was very big and it witnessed the demographic and administrative development of Olsztyn. The authors of the game remind the players of two attractions connected with the town hall: the bells on the town hall's tower and the so-called Russian bay. The bay is an architectural element decorated with reliefs showing the dramatic history of the city being taken over by the Russians and then being reclaimed by the German army in August 1914 (Bętkowski 2010: 109). This is one of the three objects in the game that remind the players of historical events of great patriotic potential. The other two refer to the German victory in the East Prussian plebiscite of July 1920 when the inhabitants of Olsztyn decided that the

city should stay within the borders of Germany. While ‘walking’ around Olsztyn, we come across the theatre named *Treudank*, which was a tangible expression of gratefulness to the people of Olsztyn who were faithful to Germany during the plebiscite. Several fields further on, we are presented with the plebiscite monument created three years later to commemorate the same event (Bętkowski 2010: 167). At the heart of the monument, there is a stone block with the words “*Volk und Vaterland*” (“Nation and Fatherland”), and, on the other side, “*Heimat*” (“Homeland”). In the minds of the inhabitants, this place of commemoration was a symbol of the inseparable connection between their fatherland and their homeland.

The symbols of the city, which was very well developed in terms of transport, were two railway buildings: the Central Station and the Western Station (called the “small train station”). Visiting the city did not require travelling by train, so mentioning these two stations in the instructions of the game aimed at emphasizing the meaning of Olsztyn as an important railway junction in Warmia (Achremczyk 2016: 142-148). In the context of railways, the game includes one more piece of information that is important for our considerations. In the introduction to the plot of the game, we read: “Our uncle is travelling from Insterburg to Berlin. Taking this opportunity, he wants to visit Olsztyn”. This sentence emphasizes the connection between East Prussia (symbolized here by Insterburg and Olsztyn) with Berlin – a faraway capital city and the heart of united Germany, separated from its eastern part by a Polish belt. This message has two aspects: on the one hand, it emphasizes the participation of the eastern province in the German civilization’s development; on the other hand, it indicates the direct continuity in the ideological field: the connection between *Heimat* and *Vaterland*.

The image of Olsztyn as a modern city is also promoted by other elements of the game. In order to travel long distances, the player uses trams or taxis which, in the inter-war period, started to replace horse-drawn carriages (Bętkowski 2010: 146). The only industrial object marked on the map is the Electrical Company, next to which there is a stop where “the player gets on the tram and goes towards the plebiscite monument.” The natural and recreational values of the city are emphasized while the player “takes a walk” across the little forest by the river Łyna and through the information on the Long Lake (*Langensee*) located in the city. In the inter-war period, the surroundings of the lake were an attractive recreational place for the inhabitants of Olsztyn. The game also presents an important sports building: a forest stadium that opened in 1920, located in the Jakubowo district and considered to be “one of the most beautifully located sports stadiums not only in East Prussia but also in Europe” (Bętkowski 2010: 175).

Just as *Spacer po Olsztynie* presents objects that are important for the eponymous city, *Przejażdżka po Mazurach* is full of references related to the most important cities

in the area of East Prussia. The multitude of towns mentioned in the game makes it impossible to specify their historical or tourist meaning in the text of the instructions, but their values are certainly emphasized through the pictures. Green is the dominant colour on the board, as the areas around the fields on which the players are moving are full of drawings of trees typical of the East Prussian landscape. The 'travel route' passes by several lakes, which are another characteristic element of the landscape of this region. Their tourism potential is confirmed by the fragments of the instructions and drawings on the board: standing on field 3, the player "sleeps in a youth hostel on the Lallka peninsula"; standing on field 5, he/she "sleeps in the forest"; next to field 12, which represents Mikołajki (Nikolaiken) and near field 14, we can find drawings that show canoeists on the lake. The city sites presented on the board include the Tannenberg memorial near Olsztynek (Hohenstein); the castle of the Teutonic Order and the plebiscite monument in Olsztyn (Allenstein); houses in Biskupiec (Bischofsburg); an ice-cream truck with some buildings in the background (the name of the town was not specified); some buildings by the lake (the outline of the coastline indicates that this might be Elk, i.e. former Lyck); the military unit in Orzysz (Arys); and the characteristic market square of Olecko (Treuburg) with some buildings and the castle tower in the background. Just like in the first game, the selection of these objects confirms the propaganda meaning of the game. Two monuments deserve special attention: the plebiscite monument and the monument that commemorates the battle of Tannenberg. The meaning of the former was already discussed while describing the game *Spacer po Olsztynie* in which, however, the picture of the object was not included. Thus, it is important that the monument was presented again in the plot of another game – this time with proper illustrations. The second of the above-mentioned monuments commemorated a victorious battle that took place within the East Prussia campaign on 23-30 August 1914 east of the village of Stębark (Tannenberg). The forces of the German Empire and Russia took part in the battle, which was crucial for the course of the First World War. The Russians were defeated and, for society, the place started to play the role of the most important German symbol of victory. The memorial itself became "a symbol, a myth, a place of pilgrimages for thousands of Germans" (Kuźniewski 2014: 99). In this place, like anywhere else, *Heimat* and *Vaterland* were one. The symbol of the strength of the country and the German nation can also be found in the drawing representing the military garrison in Orzysz.

The contents of the games belong to various areas of education that are now called patriotic, natural, social and regional education, and, due to the necessity of knowing mathematical aspects to move on the board, it is also connected with learning maths. However, the most important values of the games include shaping the children's bond with the homeland. In a broad understanding, our homeland is a place, a region,

a land in which we are born and in which we gain the ability to identify cultural codes and symbols. Thus, it is an element of our cultural identity (Palczyński 2008).

A person's identity is shaped throughout their whole life, but it is rooted in childhood and adolescence. When a person is growing up, two kinds of identity are developing at the same time: the personal one, which is called 'I', and the social one, 'we' (Brzezińska 2006). According to the concept of Henry Tajfel and John C. Turner (1986), personal identity is created by the notions that specify the individual's attributes, and social identity is built by the features that determine the individual's belonging to varied social groups and his/her social identifications used for self-description. Social identity, linked with cultural identity, connects a person with the world of collective phenomena on the basis of common elements of heritage, tradition, symbols and values (Brzezińska 2006: 22). What is important for minor analyses is the idea that, in a person's development of social identity, the region is a more significant space of self-identification while the nation, as a more general community, is less influential. A region represents a private (local) homeland, and local identity becomes stronger than national identity (Burdzik 2012).

The games in question showed their users values connected with the regions they presented (Warmia and Masuria): places that commemorated important events and people, as well as characteristic buildings and elements of nature and the local landscape. According to Tomasz Burdzik, "[t]hrough contact with places of memory that are important for society, an individual makes an internal classification (giving meanings) that determines where the person belongs in their nearest surroundings and in more distant spaces" (2012: 18). This is a reference to Tajfel's theory according to which, for an individual's social identity, it is important that the person is aware of being a member of a particular group and of the emotional meanings of this membership. Such awareness is gained through interactions with other group members (Tajfel 1982). However, taking into account the historical context in which the games were created and used, they should rather be treated as tools of indoctrination resulting from the above-mentioned assumptions and ideals of the German national education valid in the country since the end of the 19th century. This is because the values related to "blood and land" reached kindergartens, too, and we have to bear in mind that, in Warmia, building an attachment to the homeland and, at the same time, a reinforcement of the sense of belonging to Germany after the First World War was very intensive. That is why it is difficult to say whether the reference to "blood and land", present in the idea of the games prepared for a Catholic kindergarten, is related to those pillars of national socialist education, or whether it is connected with the strong tradition of promoting local patriotism as a form of national patriotism. Presenting homeland as the supreme value can be noticed in the invitation to learn about the land of Warmia and Masuria with the entire richness of the region: landscapes with numerous forests

and lakes, beautiful architecture with castles and red-brick churches, and infrastructure that makes it possible for the inhabitants to travel and use tourist attractions. Also, the region was full of memorials and monuments that would remind people of important heroes and battles. What was close, physical and ordinary, linked with the invisible and symbolic – with what represented German culture and identity. According to the assumption that “identity is made of symbols” (Paleczny 2008: 170), the board games in question promoted symbolic values appreciated not only by the contemporary inhabitants of Warmia and Masuria but also by all Germans. The notions of ‘country’ and ‘nation’ are present in nearly all the educational principles formulated by Kriek. These principles advocated connecting the individual image of the world with the national approach to reality, and the fundamental objective of education was knowledge of Germanness and teaching young people the German life from the point of view of “the origin, race, history, culture, society and politics” (quoted in Nowak 1978: 26). Referring to the history of Germany, Kriek presents East Prussia as an area of a history-forming potential for the “past and future of the German nation” (quoted in Nowak 1978: 26). In this context, the analyzed games can be perceived as tools that were to remind people of the fact that the region belonged to Germany and its people – to the German nation. Also, they were to emphasize the participation of the Germans in building the power of homeland understood as *Vaterland*.

Conclusions

The old board games, although they were prepared for children, did not only serve the purpose of children’s entertainment. If we read them in a historical context as texts of culture, they reveal an impressive ideological potential. The contents of the games, especially the selection of the objects presented and the carefulness with which they were shown, indicate that the board games were important for the authors – German women living in East Prussia – and for people supervising the educational process. On the one hand, they seem to emphasize the compliance of educational influences exerted in a model kindergarten in Olsztyn with the ideals of the national education in Germany valid at that time. It is particularly interesting if we take into account the fact that – as we have shown in this article – from the formal point of view, pre-school education was not treated as an educational stage and there were no curricula specifying the contents to be taught in kindergartens. On the other hand, national socialist rhetoric is not present in the descriptions of the games, and there are no Nazi symbols included in the pictures. The seminary and the school were closed in 1939 by the Nazi authorities, which suggests that the activity of these Catholic institutions was not compliant with the Nazi ideology. Thus, perhaps the ideological assumptions

of the games were related instead to the regionalist movement, popular after the First World War, which promoted the love of the homeland as the bridge to national patriotism. The instructions of the games do not include a text that directly describes the historical importance of the objects presented on the board, but it is obvious that the teachers had to provide children with additional information so that the pupils could understand the story contained in the games. Such information could reinforce the cognitive and ideological dimension of the described didactic tools. In the light of contemporary didactics, we may suppose that using the games was an introduction to or – more probably – a crowning of a series of other pedagogical actions aimed at teaching children about the historical, cultural and natural values of East Prussia as a German region. Therefore, the games *Spacerem po Olsztynie* and *Przejażdżka po Mazurach* became tools for shaping national identity in quite a ‘light’ spirit of nationalism (Billig 1995), which may be explained by the age and cognitive abilities of the recipients. Presenting the landscape (both the geographical and cultural ones) of Warmia and Masuria in drawings may be interpreted as ‘placing a flag’ on these regions of the homeland, as well as the visual combining of the Germanness and homeliness of these areas.

The information given next to the titles of the games says that they were prepared by the students of the kindergarten teacher training college, which suggests that the games could have been made to complete one of the courses during their studies. At the same time, the board games could have been didactic aids used during their teaching apprenticeship in a specific kindergarten. Referring the historical materials that the above-mentioned games are made up of to the curricula for future kindergarten teachers valid in Germany at that time would be another interesting aspect to analyze. However, such a research perspective is not compliant with the subject of this article, which is why it is more of a future research postulate.

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