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Using José Ricardo Morales' Plays to Teach Media Manipulation and Propaganda in Chilean Secondary Education

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Abstract

In this study, I discuss the potential implementation of José Ricardo Morales' relevant dramatic literature (scripts) as an additional pedagogical learning tool for teaching the topics of media manipulation and propaganda in Chilean secondary schools. Moreover, this process encourages students to critically examine and discuss specific past and present-day local conflicts. From a qualitative approach, I analyze several learning objectives from the Chilean national curriculum frameworks that best suit the aforementioned topics developed and problematized in Morales' plays. As complementary, I discuss the previous results with eight randomly chosen secondary teachers and their students about using Morales' plays to teach particular topics in Chilean history. The results reveal that incorporating two of Morales' plays as a reading

and writing activity can be helpful for secondary teachers to teach their students the topics of media manipulation and propaganda in authoritarian regimes from a contextualized perspective.

Introduction

Compelling plays about socio-political propaganda that resonate with contemporary conflicts can have important impacts on readers and audiences, especially in educational contexts. From this perspective, drama in Chilean secondary education can be implemented as a pedagogical learning tool that may encourage students to critically analyze and discuss specific past and present social conflicts from a local perspective, such as literature, history and politics (Villanueva & O'Sullivan, 2020). By pedagogical learning tool, I refer to the device or technique that helps students be analytical by providing support and direction during their learning process (Prins et al., 2017).

This article is tied to previous studies on the analysis of two of the most relevant plays, *Los culpables* [The Guilty Ones] (1964) and *Cómo el poder de las noticias nos da noticias del poder* [How the Power of the News Gives Us News About Power] (1971), written by the Spanish-Chilean playwright José Ricardo Morales (Del Valle, 2020, 2021, 2022a, 2022b). I believe, the study of Ricardo Morales' plays in secondary schools may contribute to the revitalization of his dramatic work and provide secondary school teachers with an additional contextualized learning tool to teach Chilean historical and current events. By reading and examining Morales' dramatic literature (scripts) as additional material, students can reflect on specific historical events like the rise of nationalism and media manipulation in totalitarian regimes included in Chilean history textbooks and the syllabus for secondary education.

In this paper, I will discuss how Morales' dramatic literature can be used as an additional pedagogical tool for the teaching of the topics of media manipulation and propaganda in authoritarian regimes in Chile by reviewing several learning objectives [*Objetivos de Aprendizaje*] from the Chilean secondary school curriculum. This content mainly involves Language and Literature [*Lengua y Literatura*] and History, Geography and Social Sciences [*Historia, Geografía y Ciencias Sociales*] courses from the Chilean national curriculum. After implementing and experiencing Morales' plays in their courses, the learning objectives will be analyzed through secondary school teachers' and students' perceptions. These perceptions were collected through a focus group method. To clarify, learning objectives refer to specific, measurable competencies that school teachers assess along with students to decide whether the National Curriculum's goals (higher-order ambitions teachers have for their students) have been met (The Derek Bok Center for Teaching and Learning, n.d.). In Chilean secondary education, these learning objectives are divided into several units that describe the goals

students must achieve at the end of each of them. Learning objectives, units, and goals are part of the official document from the Ministry of Education of Chile called Curricular Bases [*Bases Curriculares*], which constitute the main document for the Chilean national curriculum (Ministry of Education of Chile, 2019).

Potential Implementation of Morales' Drama as Contextualized Pedagogical Tool in Chilean Secondary Education

In Chile, several plays are utilized as pedagogical resources in textbooks to teach language in secondary schools. For instance, in the 1st grade textbooks *Language and Literature* are excerpts of Juan Radrigán's *Cuestión de ubicación*, Bertolt Brecht's *El círculo de tiza caucasiano* [*Der Kaukasische Kreidekreis*]; Roberto Cossa's *La nona* and Federico García Lorca's *La casa de Bernarda Alba* (Ministry of Education of Chile, 2020b). In the 2nd grade Language and Literature textbooks are excerpts of Lope de Rueda's *La tierra de jauja*, Pedro Calderón de la Barca's *La vida es sueño* and *El mágico prodigioso* and William Shakespeare's *Macbeth* (Ministry of Education of Chile, 2020c). In the 3rd grade Language and Literature textbooks are passages of Egon Wolff's *José* and Juan Radrigán's *Isabel desterrada de Isabel* (Ministry of Education of Chile, 2020d). In the 4th grade Language and Communication textbooks are extracts of Samuel Beckett's *Fin de partida* [Endgame] and Inés Margarita Stranger's *Cariño malo* (Ministry of Education of Chile, 2020e). Even though these plays are implemented as pedagogical resources in Language and Literature courses, teachers are not explicitly considering contextualized designing of the courses, as suggested in this study with the potential implementation of Morales' dramatic literature in secondary schools. After a complete review of the textbooks and study programs for secondary education in Chile, there is no evidence of secondary teachers' use of the plays to teach literature using local events such as Chilean history, as suggested by the Ministry of Education of Chile. With this in mind, I believe that using some of Morales' plays would enable Chilean secondary school teachers to analyze and discuss (teach) particular past and present-day Chilean conflicts.

José Ricardo Morales (Málaga, 1915 –Santiago, 2016) lived in exile in Chile after the *Spanish Civil War* where he developed an *avant la lettre* discourse that defied national literary canons and anticipated distinct local interconnected conflicts in Chile throughout the twentieth century. Morales' *avant-garde* theater anticipated several issues that we face in society today, such as the abuse of power and media manipulation in authoritarian regimes (Del Valle, 2021). Morales' talent for anticipating profound social and technological challenges that have re-configured the social fabric comprises his main contribution to the theatrical discourses and problems addressed at both sides of the Atlantic (Del Valle, 2021). His concerns about the problems of (in)communication in language and manipulation of media and politics in authoritarian regimes were addressed in several of his plays, such as *Los culpables* [The

Guilty Ones], *La imagen* [The image] and *El destinatario* [The Recipient]. As early as the 1930s, Morales alerted us to the potential danger of misusing language since language can be easily manipulated in favor of totalitarian political agendas, and the importance of the cultural implications of the metaphors that forge our daily lives (Del Valle, 2021).

In what follows, I present Morales' most relevant dramatic works. *El juego de la verdad* [The Game of Truth] (1952) unmasked power relations between private and public interests in totalitarian regimes. *Los culpables* [The Guilty Ones] (1964) denounces the abuse of power by military in totalitarian regimes. *Hay una nube en su futuro* [There Is a Cloud in the Future] (1965), Morales warned us about the dangers of nuclear technology. *La cosa humana* [The Human Thing] (1966) focused on exposing the commodification of every single aspect of human life. *Cómo el poder de las noticias nos da noticias del poder* [How the Power of the News Gives Us News About Power] (1971) is about politicians' ambitious plan to reach absolute power and journalists' control and manipulation of information to maximize the audience and turn a profit. *El inventario* [The Inventory] (1971) denounced the instrumentalization of science and technique by those in power aiming to use scientific developments to control the citizens' privacy. In *La imagen* [The Image] (1975), Morales represented a corrupt and totalitarian regime seeking to perpetuate absolute power by controlling the informational resources (television, newspapers, etc.). *Este jefe no le tiene miedo al gato* [This Boss Isn't Afraid of the Cat] (1983) criticized the abuse of power in totalitarian regimes. *El destinatario* [The Recipient] (2002) denounced the imbalances produced by the phenomenon of displacement, relocation of economic assets, totalitarianism and globalization and virtual (Morales, 2003).

Morales' plays are considered transnational because he did not fit into the nationalistic construction experienced by him under the authoritarian rules of Pinochet in Chile and Franco in Spain (Valdivia, 2018). However, he somehow anticipated the corporate and politicians' interests in manipulating information and disseminating propaganda in the media industry, and the political reality of Chile regarding the authoritarian repression of insurgents and social movements. Therefore, in this study, I selected the plays *Cómo el poder de las noticias nos da noticias del poder* [How the Power of the News Gives Us News About Power] and *Los culpables* [The Guilty Ones] to be implemented as additional pedagogical tool in secondary education. In both plays, Morales shows ironic and tragicomic interpretations of reality by using chaotic verbal structures to critique the hidden relationships among politicians, informational resources, and power (Monleón, 1987). For instance, in the title of one of his plays, *How the Power of News Gives Us News About Power*, Morales combines several words to ironically emphasize how authoritarian states control the information disseminated by the media to inform the citizens about the news they consider relevant according to their economic and political interests.

How the Power of the News Gives Us News About Power draws mainly on manipulating media by journalists and politicians in the 1960s and 1970s to maximize audience numbers and control opinion. In particular, Morales emphasized their plan agreement to utilize the power of politics and the media (television) to convince the citizens that the character of *The Minister* was the appropriate presidential candidate. In return, *The Journalist* chronicled the presidency. This dramatic piece problematized the power of the media in politics in the 1960s and 1970s. *The Guilty Ones* reflects on the political and propagandistic manipulation of power and the repression of insurgents and social movements by authoritarian regimes throughout the 20th century. Morales highlighted the characters of *The Colonel in Chief* [El Coronel en Jefe], who was in charge of a mining city (controlled by a military government) and *María Garcés*, who was falsely accused of perpetrating terrorist acts. This dramatic piece imagines the story of a military government disseminating political propaganda to repress and control insurgents throughout the second half of the 20th century.

For this study, I analyzed the learning objectives considered for the student's books for the Chilean secondary school courses of Language and Literature and the History, Geography and Social Sciences from first to fourth grade. To contextualize, I state that the secondary school system in Chile is organized into three sequential levels: pre-primary, primary and secondary education (14-17 years old). The latter is organized in two stages: First two years include a standard syllabus that puts forward general subjects and a common set of courses for all students (Ministry of Education of Chile, 2013; Santiago et al., 2017). In the case of the third and fourth grades, the recent educational reform established in 2020 states that it will follow a General Training Plan, which includes general and elective training, and a Differentiated Training Plan, which is divided into three different training plans: Humanistic-Scientific Differentiated, Technical-Vocational, and Artistic (Ministry of Education of Chile, 2020a). What follows examines the learning objectives that best suit the issues of media manipulation and propaganda in authoritarian regimes developed in Morales' abovementioned plays. I translated all the learning objectives used in this article from Spanish to English.

The issue of women's objectification and commodification on television as a way of manipulating the audience may be included as additional material in the teaching-learning process. More specifically, this issue can be included in the third and fourth grade Language and Literature curriculum, which aims to teach about building gender equality from practice to promote shared objectives from an equal position in the class. Accordingly, the discussion of politicians using television as a propagandistic tool to control citizens in Morales' play *How the Power of the News Gives Us News About Power* can be included in the design of a class by considering the 3rd grade learning objectives for the Language and Literature courses, which asks students to discuss the social and political topics covered in literary works. Following entertainment logic to divert attention from important issues, the topic of

marketization of television may be helpful to discuss in the teaching of the 1st grade learning objective N° 10 for Language and Communication, which requires that students “analyze and evaluate texts of the media such as news, reports, letters to the editor, propaganda or chronicles” (Ministry of Education of Chile, 2016b).

Regarding Language and Literature courses, the 1st grade learning objective N° 2 asks students to “analyze and evaluate texts from the media such as news stories, reports, letters to the editor, propaganda or chronicles” (Ministry of Education of Chile, 2016b). This learning objective can be used to develop a workshop using Morales’ play *How the Power of the News Gives Us News About Power*, in which students discuss the topic of media manipulation and the intervention of politicians and companies in the media industry. This workshop would focus on the intertwined efforts of the Minister and journalists to win the presidency through the creation of false information through a TV program, and thus exercise absolute power.

The following topics problematized in *The Guilty Ones* address the learning objectives for the History, Geography and Social Sciences and Language and Literature courses in Chilean secondary schools. The social and political critique of Morales’ plays could lead secondary school students to critically review the relation between anarchism and violence promoted by authoritarian governments for propagandistic purposes. For instance, they could explore the parallelism between *María Garcés*, who is depicted as the symbol of libertarian movements in the play, and the emergence of anarchist and feminist movements facing totalitarian regimes in Chile. Second, the discussion of authoritarian repression of social movements by a military government problematized in the play can help illuminate Pinochet’s civic-military dictatorship between 1973 and 1990, as suggested in the Study Program for the Literature and History courses in secondary education (Ministry of Education of Chile, 2016c, 2017b).

One of the key points I want to highlight in this article is that the critical study of *The Guilty Ones* could encourage students to critically discuss complex historical and ongoing events in Chile like the October 2019 massive protests. The play discusses the correlation between violence as a form of political propaganda against internal enemies and the criminalization of social movements by the government, which can be connected to the current Chilean context, such as the violent police repression against the Mapuche protests (within the Mapuche conflict) and the 2019 massive protests. I also suggest that Chilean secondary school teachers could use *The Guilty Ones* to develop a critical analysis of the play in the context of social movements, neoliberalism, and military dictatorships in Latin America, as suggested by the learning objectives (see below) included in the Study Programs from the Chilean education curriculum (Ministry of Education of Chile, 2016a, 2016c).

Incorporating the topics of abuse of power in totalitarian regimes and the emergence of resistance social movements is relevant to teaching-learning processes in Chilean secondary schools. In this vein, the 2nd grade learning objectives for the History, Geography and Social Sciences courses can cover: (1) Analysis of the crisis of the 19th-century liberal state at the beginning of the 20th century, considering the Great Depression in 1929 and the emergence of several political and economic models in Europe, the United States and Latin America, as well as totalitarianism and its opposition to liberal democracy (such as Nazism and Communism), Latin American populism, and the beginning of the Welfare state; (2) Characterization of the context of social movements in Latin America as a permanent stress scenario between revolution and reform, considering the Cuban Revolution, the influence of the United States of America, the military coups, the military dictatorships (such as Argentina, Chile, and Brazil), and the violation of the human rights; and (3) Analysis and critical comparison of different historiographical interpretations of the coup d'état in 1973 and the break of democracy in Chile (Ministry of Education of Chile, 2016c).

Regarding the History, Geography and Social Sciences courses, the 1st grade learning objective requires that students “explain that the Occupation of Araucanía was a state policy profoundly affecting Mapuche society, while considering the military action, the foundation of cities, the extension of the railways, the distribution of land and the relocation of the Mapuche population in resettlements (Ministry of Education of Chile, 2016a). The implementation of *The Guilty Ones* in secondary education can teach the ongoing criminalization of the Mapuche people since the play addresses how military regimes control the country through violence. For instance, teachers could draw a comparative chart to show the similarities and differences between the actions of characters like the *Colonel in Chief* who disseminates rhetoric to accuse *María Garcés* (an innocent person) of planning terrorist acts with the current case of the Chilean state disseminating political montage to falsely blame several Mapuche resistance movements of perpetrating terrorists acts in Chile.

The 2nd grade learning objective N° 10 for the History, Geography and Social Sciences courses asks students to “characterize the context of social mobilization in Latin America as a permanent stress scenario between revolution and reform, by considering the Cuban Revolution, the US influence, the coup d'état, the military dictatorships (for example, Argentina, Chile, Brazil, Uruguay, Paraguay, among others) and the violation of human rights. The 2nd grade learning objective N° 15 for the History, Geography and Social Sciences courses command students to “critically analyze and compare different historiographic interpretations of the Military Coup in 1973 and the break of democracy” (Ministry of Education of Chile, 2016a). Studying *The Guilty Ones* using these learning objectives in secondary education can support the teaching and discussion of the civic-military dictatorship in Chile (1973-1989) since the play attends to the topic of a military regime criminalizing

social movements and disseminating false information and propaganda to blame innocent people of terrorism.

The 3rd grade learning objective N° 2 for the Language and Literature courses directs students to “reflect on the aesthetic effects of the given literary works by evaluating: (1) How the literary work dialogues with the reader’s personal experiences and their points of view on several problems of the human beings (affects, ethical dilemmas, conflicts, etc.); (2) How the resources and literary techniques of the play impact on the produce aesthetic effect” (Ministry of Education of Chile, 2016c). Considering this learning objective, discussing *The Guilty Ones* in secondary education can help relate Morales’ humanist theater to specific conflicts in Chilean history such as the massive protests of 2019 in Chile against social inequality.

The 4th grade learning objectives N° 1 and 2 for the Language and Literature (Writing) courses are guide students to “produce written texts from different discursive literary genres that show their creative projects” and “produce written texts and other outputs that show their reflections on themselves as well as other varied topics of the world and the human being, emerging from their interpretations of literary works, their history of personal readings and their corresponding selection criteria” (Ministry of Education of Chile, 2020e). By developing this learning objective in Language and Literature courses, I believe teachers use Morales’ plays to ask students to write an essay on each play that reflects on media manipulation and authoritarian regimes.

The 4th grade learning objectives N° 5 and 6 for the Language and Literature (Arts, Drama) courses charges students to “aesthetically [analyze] plays of different periods and origins by relating the treatment of theater language, technical and interpretative criteria, drama proposal, elements of staging and contexts” and “argue aesthetic judgments of plays and theater manifestations of different periods and origins as aesthetic analyzes and personal considerations” (Ministry of Education of Chile, 2020e). Using Morales’ dramatic literature (scripts) to cover these learning objectives would allow secondary teachers to discuss the beginning of experimental drama and its professionalization in Chile with their students. Examining Morales’ plays and life would also allow students to reflect on his problematization of societal conflicts, which is significant for understanding early modern humanistic theater. Analyzing the plays would also help students to understand Morales’ sense of irony and use of philosophical and sociological language to represent social conflicts connected with Chile.

Secondary School Teachers’ Perceptions

To gather data related to the secondary school teachers’ perceptions of the use of the plays as an additional learning tool in Chilean secondary schools, I carried out a focus group with eight

randomly-selected secondary school teachers to lead a critical conversation about a particular topic that allows participation by all members (Forsyth, 2006). Through the reading of Morales' abovementioned plays the teachers reflected on the student's analysis of media control in authoritarian regimes experienced in Chile. To understand how the students in each of the teachers' classes perceived the activity, I carried out an informal group discussion with them.

The focus group consisted of a 30-minute presentation with eight randomly-selected teachers from different secondary schools in Temuco, Chile, four teaching the course of Language and Literature and four teaching History, Geography and Social Sciences. Due to COVID-19, a virtual presentation was conducted through Google Meet. In this focus group, I emphasized the potential implementation of Morales' dramatic literature (scripts) as an additional pedagogical learning tool in Chilean secondary education to teach specific topics and events in Chilean history. To do this and avoid biased information, I asked three questions of the teachers: 1) What was the students' perception of the scripts and short analysis of Morales' plays *How the Power of the News Gives Us News About Power* and *The Guilty Ones* after implementing the class? 2) What do you think about the plays and their analysis as additional pedagogical learning tools in secondary education? 3) Did you find that teaching Morales' abovementioned plays promote contextualized teaching of topics and events in Chilean history in your classes? In the case of the informal group discussion with the students, I asked what they thought about Morales' plays and if it is necessary to implement more activities like the critical analysis of Morales' plays to reflect on the topics of media manipulation and propaganda in order to understand particular past and present issues in Chilean history.

Considering this is a pilot research study, I randomly selected teachers working in four secondary schools from Temuco, a city located in the south of Chile. I chose four early career teachers (those with one to five years of experience) and four senior teachers (those with five to 20 years of experience). The participants' names were anonymized. Secondary school teachers were required to sign an informed consent before participating in the focus group. Each was handed an information letter about the purpose, procedure, and time for the research project and confidential information management. These documents were submitted to the Research Ethics Committee (*Commissie Ethische Toetsing Onderzoek, CETO*) of the University of Groningen (Netherlands) for authorization and agreement (number 71345888).

In general, the secondary school teachers' perception of using Morales' plays as an additional pedagogical learning tool in secondary education was positive. All of the focus group agreed that using the plays was fruitful and challenging for both teachers and students especially when planning literature and history classes:

“Many playwrights used to consider their own personal experiences when writing plays, which means that they are inspired by their own experiences [...] their plays are real testimonies of a given period portrayed by socio-cultural aspect” (Teacher 2. Author translation).

During the conversation with the teachers in the focus group, most of them emphasized the idea of using theater, in this case, Morales’ plays, to carry out interdisciplinary activities combining literature, history, philosophy and/or arts. For instance, one of the teachers indicated that reading and short analysis of Morales’ plays in the classroom encouraged collaborative work and allowed teachers to value and observe from a different perspective the content of the topics that other teachers consider when carrying out their classes. In this way, she adds that students learnt a theme or text from a dynamic and transversal perspective, avoiding the isolated teaching of the topics and bias in the learning. As complementary to the previous opinion, another teacher argued that this activity was relevant since it incorporates different knowledge-related areas (history, philosophy, arts) when teaching a specific topic, resulting in a holistic learning process. Another teacher highlighted the interdisciplinary approach to literature. He argued that many playwrights write about their personal experiences so that their plays are social and cultural testimonies of a specific period in history. In this regard, he adds, Morales’ plays can be entirely employed as an additional pedagogical learning tool in history classes since they allow students to contextualize a specific period in Chilean history. For example, the play *La pergola de las flores* [The Pergola of Flowers] written by Isidora Aguirre, talks about the process of rural migration in Chile during the 20th century.

Notwithstanding, five teachers also agreed that it would be challenging to implement this activity in their courses because they do not have enough time to plan interdisciplinary courses with their colleagues. They emphasize that they never have time to plan challenging classes since they spend most of the time teaching in the classroom. Even so, encouraging individual teachers to use these plays can be an important step toward the potential implementation of dramatic literature, in this case, Morales’ plays, as an additional pedagogical learning tool for the teaching of media manipulation and propaganda in authoritarian regimes in Chilean secondary schools.

Considering the teachers’ opinions, I argue that reading Morales’ plays *How the Power of the News Gives Us News About Power* and *The Guilty Ones* in secondary schools would provide the teachers with a valuable and challenging pedagogical learning tool that not only encourages secondary school students to read and critically discuss the topics related to media manipulation and authoritarian practices but also connects historical and current events in Chile (for a detailed explanation, see Villanueva and O’Sullivan, 2020).

Secondary School Students' Perceptions

In the case of the group discussion, most of the students agreed that Morales' plays are interesting and helpful to understand how the media intervene(d) in authoritarian regimes to manipulate and control the information in Chile. Broadly, secondary school students argue that Morales' plays *How the Power of the News Give Us News About Power* and *The Guilty Ones* portray the issue of media manipulation in the same way hegemonic media covered the 2019-2020 social protests in Chile:

“After finishing the reading of the plays, I realized that the way the character of the Journalist manipulates the information to the viewers is similar to the way journalists did it when presenting the news on the social protests [referring to the 2019-2020 social protests in Chile]. What I can say is that they just focused on crime and vandalism because it caught the viewers' attention in general, instead of the citizens' demands”
(Student 1. Translation is mine).

In line with the above, it is worth mentioning how students realized the way Morales problematizes the role of the media in authoritarian regimes. They saw similarity in the way the character the Journalist utilizes the media to manipulate the viewers and tries to convince them that the Minister should be the next president using television programs and newspapers to portray social protests in Chile as disorderly and criminal instead of focusing on the citizens' demands.

It is undeniable that reading dramatic literature substantially impacts teenagers' meta-cognitive skills, generally developed in secondary education. That said, the focus group carried out with the secondary school teachers allowed me to critically explore the impact of Morales' plays *How the Power of the News Gives Us News About Power* and *The Guilty Ones* on the students' reading and analysis of dramatic literature through contextualized classes of language, literature and history courses. However, this study is not conclusive because it only consisted of a discussion with eight teachers. Therefore, it requires a substantial analysis of the teachers' perception of using Morales' plays in Chilean secondary schools. Additionally, it would be better to examine other Morales' plays and other playwrights' plays that could be suitable to discuss Chilean historical and recent social conflicts in secondary schools.

Discussion and Concluding Remarks

In this paper I have argued the way the plays *How the Power of the News Gives Us News About Power* and *The Guilty Ones* could (or should) be used as additional content to meet Literature and History learning objectives regarding media manipulation and propaganda in Chilean secondary schools. This study also highlights the importance of studying Morales'

dramatic work since it delves into the universal issues of media manipulation and authoritarian regimes that are still affecting society, especially in the Chilean context. Both plays dramatize the power of media to manipulate and control viewers' opinions that not only forecast Pinochet's civic-military dictatorship (1973-1989) and discriminatory violence against women but also reflect current repressions and street protests against authoritarian regimes in Chile. One example is the connection between the controlling of the media, especially the newspapers and television, to manipulate information in Morales' play *How the Power of the News Gives Us News About Power* and the role of the conservative Chilean newspaper *El Mercurio*, which served as a propagandistic instrument to disseminate fake news and political information on behalf of the authoritarian regime during the civic-military dictatorship in Chile from 1973 to 1989. Another similar example is the association of propagating political propaganda used by the military government in Morales' play *The Guilty Ones* with the use of propaganda to control the citizens by the military government during and after the civic-military dictatorship led by Augusto Pinochet in Chile. One last example is the connection between the representation of insurgents and libertarian movements facing a totalitarian regime in *The Guilty Ones* and the contemporary social protests in Chile, where many citizens were relentlessly protesting against the authoritarian practices and neoliberalism policies being supported and carried out by the government in Chile. By reading Morales' plays, secondary school teachers can also encourage the students to improve their academic writings by developing critical thinking skills if they implement post-reading activities involving the play's analysis and discussion. I firmly believe that the debate about the possibility of incorporating Morales' plays into the Chilean secondary education curriculum will contribute to the promotion of critical reflection through drama in Chilean secondary schools (Villanueva and O'Sullivan, 2020). More specifically, it must lead to discussing further the incorporation of other Chilean playwrights, novelists, poets, and writers as contextualized pedagogical learning tools in the education curriculum for secondary schools in Chile.

Through pilot research, I intended to explore Morales' abovementioned plays in contextualized courses in secondary schools in Chile, which certainly requires a more extensive study on teachers' and students' opinions about implementing Morales and other Chilean playwrights' drama in language, literature and history courses. The main point was to discuss implementing Morales' plays in educational contexts since his drama, which unfortunately has been understudied in Chilean secondary schools, is considered necessary for teaching literature from a contextualized approach. As revealed in several studies (Aznar Soler, 2006, 2010; Valdivia, 2014), Morales' dramatic works evidence his talent for anticipating and denouncing profound social challenges which can help students understand current issues in Chile. The findings offer new perspectives on the use of Morales' plays as an additional contextualized pedagogical learning tool in secondary schools in Chile as they are

comprised of several issues involving the power of the media to manipulate the citizenship and the use of repression and criminalization of the social movements in authoritarian regimes. By reviewing Chilean educational policies, I demonstrated how and why the content of both plays can meet various 1st through 4th grade objectives.

The results of the analysis of the learning objectives corresponding to the Language and History courses (secondary education) along with the focus group data from secondary school teachers insist on the idea that Morales' plays can be implemented as contextualized pedagogical learning tools in secondary schools. According to the secondary school teachers and their students, the reading and critical analysis of Morales' plays can be implemented as literature content or further readings when teaching a topic related to Chile's history. Moreover, teachers noted that these plays encourage students to critically examine and discuss specific past and present-day Chilean conflicts.

Using drama as pedagogy is powerful. The incorporation of Morales' plays to teach the Language and Literature and History, Geography and Social Science courses to cover the learning objectives mentioned in this study are useful since the process and the content provide space for discovery, perspective-taking, analysis, and critical thinking, and the learning that emerges is deep and sustaining. What is more, using Morales' dramatic work to teach these learning objectives can be useful to encourage students' collaborative work, stimulate their social and affective capacities and contribute to their development as a whole person. It is vital to keep teaching drama in secondary schools because, as stated by Daniels and Downes (2018), a drama classroom "affords pupils the space to experience imagination, to determine that experience through negotiation not just on their own but with their peers in their classroom" (p. 156). Although this exploratory and empirical research has limitations, I consider this a first attempt to open a debate on using literary texts to be discussed and staged in contextualized courses, as suggested by the new Educational Reform in Chile (Ministry of Education of Chile, 2020a).

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