Chapter 17

Movement Intellectuals in Popular Music:
An Alternative Means of Public Education

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ABSTRACT
Institutions of higher education continue to face the pressing values of neoliberalism. As such, colleges and universities seek to produce human capital. Critical media literacy offers one means of education to challenge neoliberal assumptions. However, current research lacks a conceptual understanding of how musical artists can serve as critical pedagogues through their music. The current chapter seeks to understand the role of movement intellectuals in popular music among educators. More specifically, this chapter proposes the following definition of a movement intellectual in popular music: an artist who observes, collects and disseminates warranted counter-narratives through the medium of their music. Ultimately, through exploring germinal and contemporary literature, this chapter attempts to offer a language for talking about critical music literacy as a means to challenge nihilism within the environment of a neoliberal higher education.

INTRODUCTION
With an increasing neoliberal climate, institutions of higher education face the challenge of producing educated students (Harvey, 2005). According to Spring (2011), recent trends in institutions of higher education serve to cultivates students’ human capital rather than developing educated students. That is, rather than developing a personal life philosophy, institutions of higher education seek to produce workers. While each institution is different, one thing remains constant, culture. Students enter college with cultural baggage that can be cultivated within the classroom. However, professors need to develop the skillset to know how to frame culture as a venue for education. As such, critical media literacy offers one way to bring culture into the classroom for educational purposes.

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Kellner and Share (2007) advocate the use of critical media literacy as a means to challenge dominant oppressive narratives while empowering marginalized voices. At the same time, McLaren (1995) calls our attention to rethink media literacy. Currently, research in the realm of critical media literacy largely focuses on media outlets such as video games, film, and music (Kellner & Share, 2005a). However, what about music? More specifically, what is the connection between musical artists and critical pedagogy? Rap music has been studied as one particular venue through which dominant narratives have been challenged in K-12 contexts (Akom, 2009; see also Kelly, 2016). However, how might faculty conceptually talk about musical artists as critical pedagogues in higher education. That is, what language is available to talk about the agentic potency of musical artists in educating a public? This chapter seeks to provide language to use.

From a critical-cultural perspective, this chapter attempts to conceptualize the role of critical media literacy through the exposition of musical artists as movement intellectuals in popular music. A movement intellectual has been described as someone who, “through their medium of communication, share the interests and cognitive identity of social movements. Such individuals may be recognized as ‘intellectuals’ outside the movement context or they may not” (Eyerman & Jamison, 1995, p. 450). Popular musicians are artists who, through their music, communicate to an audience. Movement intellectuals in popular music may be described as musical artists who are able to relate their music to the cognitive identity of a social movement. This concept of an intellectual is of particular interest as a means to addressing West’s (2004) concern of nihilism in the United States.

NIHILISM

West (2004) defines nihilism as “physic depression, personal worthlessness, and social despair” that results from social forces that overwhelm citizens to survive and struggle to make a difference at the same time (p. 26). This nihilism can often be discouraging for those that focus on their daily needs rather than the needs of the country at-large. However, West encourages modern intellectuals to use their voices to raise a sense of urgency for citizens to participate in democratic practices.

West (2004) writes about the use of Socratic questioning at its ability to talk about difficult issues in the United States. He particularly focuses his attention to how Socratic dialogue can be used to fight notions of nihilism that can be found throughout the nation’s history. “The aim of this Socratic questioning is democratic paideia – the cultivation of an active, informed citizenry – in order to preserve and deepen our democratic experiment (West, 2004, p. 40). West turns toward intellectuals in order to encourage citizens to take an active role in their democratic participation. The intellectuals West mentions range from politicians to authors to musicians. This study focuses on musicians as certain intellectuals that have the capability to raise the democratic paideia that West mentions. According to Kellner and Share, “critical media literacy involves cultivating skills in analysing media codes and conventions, abilities to criticize stereotypes, dominant values, and ideologies, and competencies to interpret the multiple meanings and messages generated by media texts” (p. 372). One way to cultivate the informed citizenry West advocates is through music.
MUSIC’S ROLE IN HIGHER EDUCATION

This chapter seeks to discover alternative forms of formal education in the context of higher education. As such, this chapter makes the argument that music may be used as a particular means of educating a student audience. Rather than viewing professors as sages on the stage, this chapter adopts the position that professors become facilitators of music artists’ narratives. As such, artists of popular music become the educators and movement intellectuals toward raising a critical consciousness. However, due to limited amount of research on artists as educators, this chapter seeks to define how artists become educators. This work is necessary in order to provide an operationalized definition of a movement intellectual in popular music. More specifically, the author attempts to draw connections between literature focusing on popular music, intellectuals, critical pedagogy, and finally, how artists can inform communities of higher education on social issues. Connections between literature in these four categories are made in attempt to answer the following research questions: 1) How does one conceptualize a movement intellectual in popular music? and 2) What role might movement intellectuals in popular music have in educating students in higher education?

MOVEMENT INTELLECTUALS IN PRACTICE

Throughout this essay, music is used as a means for subaltern groups to articulate voice in a public sphere (Spivak, 2007). As such, the public sphere is framed as a general public where music resides among an audience. The subaltern aspect of the public sphere articulates an entry point for historically marginalized voices to enter the conversation of society at large. Thus, musical artists are conceptualized as organic intellectuals who use their music as a means to share the voices of those who have historically been marginalized from the public sphere. Critical media literacy is important for an audience because it provides a lens for an audience to better understand how to contextualize the artist’s message. Educators in higher education can use music as a means to bring subaltern voices into the confines of a classroom.

In a recent entry-level intercultural communication course, the author offered a written assignment for students to examine a musical artist of their choice. The assignment entitled, Music as Counter-Narrative, encouraged students to choose a song by an artist. Their objective was to research the artists’ background in order to understand how the lyrical content might provide insight into challenging dominant narratives of power, privilege, and oppression. They were also encouraged to explore how the artists’ counter-narrative served as an interpretive lens through which one can understand the artists’ political, social, and/or economic conditions. As such, the assignment was an attempt to learn intercultural communication from an artist him/herself. Rather than serving as the professor, the author served as the facilitator who opened the avenue for voices that have been historically marginalized from higher education. A few of the artists chosen by students were as follows: Sam Cooke, Kendrick Lamar, Ella Fitzgerald, Tupac, and The Staple Singers. However, a particular language still lacks when talking about musical artists in critical media literacy, especially in the context of higher education. As such, this chapter reviews existing germinal literature that might conceptualize a way to talk about musical artists as critical pedagogues.
**Movement Intellectuals in Popular Music**

**REVIEW OF LITERATURE**

This review of literature attempts to answer the questions: 1) How does one conceptualize a movement intellectual in popular music? and 2) What role might movement intellectuals in popular music have in educating students in higher education? To better analyze this question, the literature review will consist of four different sections: defining popular music, defining a movement intellectual, introducing critical pedagogy, and exploring how movement intellectuals in popular music can use music as a way to inform an audience on social issues. Each section begins with an in-depth over of respective germinal literature. The sections conclude with a connection to contemporary conversations about critical media literacy.

**POPULAR MUSIC**

Each generation constructively defines popular music that is unique to its time, and to its audience (Tudor & Tudor, 1979, p. 21). Root (1987) particularly provides a paradigm that explains the components of popular music: composition, performance, and response. The composition consists of the arrangement of the song, the melody of the song, and the lyrics of a song. The performance of the song consists of the subject, the audience, and the persona of the artist. Finally, the response of the song consists of the listener's taste for the song, the listener's judgment or critique of the song, and the occasion or immediate experience of the song.

However, Root (1987) claims that the artist's purpose for the song, as well as the mode of the song, is what drives the audience's response to the song. The purpose of the song “entails the reason for composition and performance” whereas the mode of the song “has to do with the form of the composition or performance as regards established, identifiable kind of music, for example bluegrass, blues, disco” (p. 108). He ultimately determines that the success of a popular artist lies in the ability of an audience to “identify with the speaker, that is, with either the persona created by the singer and/or composer or the persona projected by the singer regardless of the song” (p. 112).

Adorno (1941) may have been one of the first researchers to examine the success of popular music. Popular music was identified as music that has a recognizable sound with which an audience can quickly identify. In releasing music to the public, “the publisher wants a piece of music that is fundamentally the same as all the other current hits and simultaneously fundamentally different from them” (p. 27). Adorno particularly focuses on the recognizable sound of popular music, but talks little about the influence of lyrical content. Popular music today must consider both the recognizable sound that Adorno proposed, and the lyrical content of a song.

Reisman’s (1950) study explains reasons why people listened to popular music in the 1950s. Interviewees found music as a social entity that allowed listeners to share common interests and dislikes without paying attention to the hidden curriculum of the music. Music also allowed the listeners to identify with specific artists of interest. However, Reisman concluded that popular music, “serves to help the individual conform to the culturally provided image of himself (sic)” (p. 364). Popular music’s lyrics carry an ideological message that cannot be easily interpreted by solely listening to a song. The listener must listen to the lyrical content with a critical frame in mind. As such, Parmar (2009) demonstrates the hegemonic influences of music when she says that, “music has permeated the public sphere and can be heard in bars and restaurants, supermarkets, waiting rooms, restrooms, and offices. Since the 1950’s, music has played a central role in the process of identity construction for young people” (p. 27). Popular
music artists have the ability to permeate the everyday lives of its audience in the public sphere. This permeation of the public sphere is true whether artists enter the listener’s life for sole enjoyment or for promoting critical thought.

Darder, Baltodano, and Torres (2009) rearticulate Gramsci’s ideas about the role of moral leaders in society. Gramsci “articulated that the mechanism for social control was exercised through the moral leaders of society (including educators), who participated and reinforced universal ‘common sense’ assumptions of ‘truth’” (p. 6). Gramsci later talked about the big influences moral leaders may have in the rearticulating of ideological hegemony. Therefore, whether one is called a public intellectual, cultural worker, cultural criticism intellectual, organic intellectual, or an educator, all have the power to control what ideology is produced and reproduced through hegemony.

**MOVEMENT INTELLECTUAL**

Etzioni (2006) makes a distinction between two different types of intellectuals: 1) academic based intellectuals and 2) freestanding intellectuals. Whereas the academic based intellectuals have formal knowledge and often perform research, the freestanding intellectuals try to make a living off of their published material. Even though the freestanding intellectual has less researched evidence to support their claims, their material is often viewed as more popular. This literature review will focus on the freestanding intellectual to better understand how their work is seen as more popular than an academic based intellectual.

Gramsci (2002) distinguishes an organic intellectual from a traditional intellectual. Whereas traditional intellectuals are seen as a distinct class of their own, organic intellectuals have a more holistic experience. Organic intellectuals, are leaders who are able to express the experiences of the general public when they are unable to express themselves otherwise. More specifically, Gramsci defines an organic intellectual as a ‘philosopher,’ an artist, a man (sic) of taste, he shares a conception of the world, has a conscious line of moral conduct, and therefore contributes to sustain a conception of the world or to modify it – that is, he helps generate new ways of thinking. (p. 82)

Therefore, the role of the organic intellectual is to share the counter-hegemonic narrative of the general public in juxtaposition with the dominant narrative of the traditional intellectual.

Similarly, Giroux (2000) defines a cultural worker as a performance artist that “provides new tools for understanding how culture functions as a pedagogical and political force at the community level, working to bridge relations between different audiences, theories, and forms of culture” (p. 136). Cultural workers have a political responsibility to help others learn more about themselves, and about the world in which they live.

Freire (1998) also talks about the role of a cultural worker in society. More particularly, he describes a cultural worker as someone who takes on the responsibility of raising consciousness for him/herself, as well as the consciousness of the general public. He states that, “it is exactly because we are programmed but not predetermined, because we are conditioned, at the same time, conscious of the conditioning, that we become fit for freedom as a process and not as an endpoint” (p. 70). Freedom from predetermined identities is a process that is kindled because of the efforts of cultural workers. Ultimately, Cultural workers, help individuals distinguish which cultural identities are inherited and which cultural identities are self-promoted. “But the fact that we are programmed beings, conditioned and conscious of the
conditioning and not predetermined, is what makes it possible to overcome the strength of cultural inheritance” (Freire, 1998, p. 70).

Parmar (2009) modifies the definition of a public intellectual, cultural worker, and organic intellectual by describing KRS-ONE as a “teacha.” KRS-ONE is a rapper who embraces hip-hop culture as a means to share counter-narratives. He embraces the role as a “teacha” through his music. According to Parmar, a “teacha” is an individual who has the, “knowledge or expertise in the specialized area as well as the knowledge of and ability to integrate multiple disciplines (inter- and multi-disciplinary approach), the skills to convey that knowledge, [and] the ability to make the material interesting and relevant” (p. 77). Subsequently, a “teacha” offers an alternative mode of educating an audience on public affairs.

A “movement intellectual,” is an individual who, “through their medium of communication, share the interests and cognitive identity of social movements. Such individuals may be recognized as ‘intellectuals’ outside the movement context or they may not” (Eyerman & Jamison, 1995, p. 450). In other words, a movement intellectual is able to observe and codify a message promoted by a social movement. The members of the social movement must then decode the message for further stimulation toward the movement’s goals. It is the role of a movement intellectual to consider the socio-historic context of its audience and then codify a lyrical message that the audience will be able to relate to. It is also the responsibility of the educator to create a “cultural circle” where the educator and students participate in “problematizing, dialoguing, problem solving, and planning a course of action” (Manning, 2010, p. 43). As we work our way through the review of literature, we begin to notice a definition beginning to form. However, critical pedagogy helps us understand how artists educate.

CRITICAL PEDAGOGY

Critical theory first developed in response to oppression in the workplace in the first half of the 20th century. Brookfield (2014) shared how critical theory examines power and ideology in everyday occurrences. More specifically, “critical theory provides a highly utilitarian set of analytical tools to help us make sense of what is going on” (p. 427). Critical theorists provide many tools to analyze power, ideology, culture, and critical pedagogy (Adorno, 1941; Benjamin 1969; and Horkheimer, 1974). For the scope of this section, the author will begin with focus on those critical theorists who focus on critical pedagogy (Freire, 2000; Giroux, 2000; Kincheloe, 2004; McLaren, 2010).

McLaren (2010) examined the role of capitalism’s influence of social class on education. Critical pedagogy stems from critical theory in that is examines the roles and relationship between power and ideology. McLaren specifically defines critical pedagogy as a practice that enables students to see how, through the exercise of power, the dominant structures of class rule protect their practices from being publicly scrutinized as they appropriate resources to serve the interests of the few at the expense of the many. (p. 5)

West (2004) argued that the United States lives in political and economic environment where power and ideology are used to discourage the general public from caring about altering their status. McLaren (2010) proposed that critical pedagogy may be the tool that breaks down the power imbalance through the introduction of new ideologies.

Freire (2000) notes how critical pedagogy can serve as a liberating force for those who are perceived to be powerless. Freire advocated that when one names the world, they can the change the world. Through critical pedagogy, instructors are able to help students name their experiences with then leads to the
possibility to change their perceived powerlessness. Freire (2000) also posited that education is political where certain ideologies are enforced through power. Critical pedagogues, like Freire, introduce counter-narratives as a way to bring voice the perceived powerless.

Giroux (2000) describes culture as a phenomenon that “produces the narratives, metaphors, and images for constructing and exercising a powerful pedagogical force over how people think of themselves and their relationships to others” (p. 133). Critical pedagogy, then, is a performative practice where, “referencing the ethical and political is central to a performative/pedagogical practice that refuse closure, insists on combining the theoretical rigor and social relevance...that allows cultural critics to take a position without becoming dogmatic and rigid” (p. 133). As such, there is a constant negotiation between hegemonic and counter-hegemonic discourse within educational contexts.

Chege (2009) elaborates on the idea of counter-hegemonic discourse as a pedagogical tool to empower marginalized peoples to challenge educational and social inequalities. “Proponents of this [critical pedagogy] approach are cognizant of the paradox of literacy: that as much as literacy is an apparatus of oppression, it is a tool for liberation; that hegemony requires counter-hegemony” (p. 232). Researchers have provided examples of counter-hegemonic discourse, and how such discourse can be a liberating practice. For example, Milam and Sandlin (2008) describe culture jamming as an “act of resisting and re-creating commercial culture in order to transform society” (p. 323). Culture jamming may be used as a critical public pedagogical tool to help raise awareness about hegemonic discourse. Culture jamming specifically “seeks to foster participatory cultural production, engages with the learner and the ‘teacher’ corporeally, and aims to foster the creation of a community politic” (p. 330). Culture jamming, as a counter-hegemonic practice allows people the opportunity to become aware of the influences of dominant ideologies but also allows people to take ownership of their own ideologies.

Giroux (2000) describes the role of critical pedagogy and performance artists when he notes how artist, “provide new tools for understanding how culture functions as a pedagogical and political force at the community level, working to bridge relations between different audiences, theories, and forms of culture” (p. 136). Performance artists have the ability to use critical public pedagogy to mobilize an audience to become aware of the way power and knowledge is associated in their everyday lives.

Kincheloe (2004) identifies hermeneutics as a term used in critical pedagogy to describe the act of interpretation. He states that “the hermeneutic act of interpretation involves in its most elemental articulation making sense of what has been observed in a way that communicates understanding” (p. 57). Through hermeneutic interpretation, one attempts to make sense of the world. Performance artists, in the domain of popular music, may use hermeneutic interpretations to develop their lyrics as a way to pose social problems to question hegemonic discourse. Similarly, Gee (2003) coined the term semiotic domain as “a set of practices that recruits one or more modalities (oral or written language, images, equations, symbols, sounds, gestures, graphs, artifacts, etc.) to communicate distinctive types of meanings” (p. 18). To provide an example of a semiotic domain, Gee talks about a how a rap artist may be literate in listening to and composing rap music, but may lack illiteracy in printed literature. Therefore, in order to share a common meaning with the rap artist, one would choose rap as the primary domain to communicate. Movement intellectuals must have the capability to share their message in a domain that the general public are able to understand. The movement intellectual in popular music chooses music as the domain to reach its audience.

Finally, movement intellectuals in music can be described as ethnographers. According to Manning (2010), the role of an ethnographer in a culture circle is to study the cultural practices of a community by recording:
The most urgent struggles experienced by many of the participants of a culture circle and codifying those experiences in a generative theme (e.g., a case study, story, photo, drawing, document), facilitators open up opportunities for students to name, problematize and deconstruct issues which are paramount in their lives. (p. 31)

In order for an ethnographer to codify messages that the community understands, one must use particular semiotic domains that the community understands. Successful movement intellectuals in popular music use music as the domain to codify messages with which the community resonates.

Kellner and Share (1995b) articulate five core concepts of critical media literacy: 1) Principle of Non-Transparency: All media messages are “constructed,” 2) Codes and Conventions: Media messages are constructed using a creative language with its own rules, 3) Audience Decoding: Different people experience the same media message differently, 4) Content and Message: Media have embedded values and points of view, and 5) Motivation: Media are organized to gain profit and/or power. Faculty in higher educational contexts can facilitate classroom discussions on particular movement intellectuals in popular music. That is, faculty can deconstruct Kellner and Share’s five core concepts through using an artist’s song/career as a case study. More specifically, faculty and explore how the artist encoded messages based on their particular lived experiences.

CAN MUSIC INFORM SOCIAL ISSUES?

“Music is merely appended to a political movement, at other times it can lie at the heart of a movement. Popular music has the ability to forge links, create communities and express passionate dissent” (Street, 1986, p. 88). Street continues to articulate the importance for an artist and the audience to share a common understanding of each other in order for a song to have meaning. Furthermore, communication is an important skill to have in order to convey a message to an audience. Simonds and Cooper (2011) posit how, “words have no meaning in and of themselves. They get their meaning from the people who use them” (p. 59). Intellectuals who interact with and audience must work to study the language of the general public so s/he can codify a message that the audience will understand. Ross (1989) defines intellectuals as, “those people who go off to study things which other people do naturally” (p. 1). Through studying the mundane, intellectuals may gain warranty for their messages.

Simpson (2006) notes that a message will not become “warranted until they have been shared with, tested, and confirmed by others” (p. 118). Warranted messages may then create a sense of authenticity among audience members. Wade (2004) suggests that “authenticity is also thought of as residing in a person who has acquired the knowledge that permits him or her to perform authentically” (pp. 142-145). Ways in which one acquires knowledge has been disputed since the time of ancient Greek civilization (Pulliam & Van Patten, 2012). However, recent studies aim to understand how millennials navigate higher education (Arendsorf & Andenoro, 2009). As such, millennials tend to value immediate attention, immediate feedback, and strict structure. Critical media literacy may be one way in which educators can attend to the needs of millennials.

One change within the discipline of communication is the development of narratology. Fisher (1984) suggests that one develops an epistemology through the use of narration and storytelling. The degree to which a story resonates as warranted depends on the sources credibility. A source may increase their
credibility through narrative fidelity. Fisher (1985) defines narrative fidelity as, “the ‘truth qualities’ of the story, the degree to which it accords with the logic of good reasons: the soundness of its reasoning and the value of its values (p. 349). As such, narratology through the use of critical media literacy allows for students to find resonance/contradictions with artists’ worldviews. Contradictions and resonances can be brought into dialogue within the classroom as a means to model critical consciousness via music outside the classroom as well.

Furthermore, Bruner (1986) compares the logico-scientific mode and the narrative mode of knowing. Whereas the logico-scientific mode focuses on a systematic description of knowledge, a narrative mode contains good, believable stories (although they may not be true). Bruner then translates the narrative mode of knowing into educational settings for shaping the minds of students. More specifically, “it is precisely narrative’s function to instantiate and localize what is conventionally expected in a culture, and to illustrate the troubles and the perils that the conventionally expected may produce” (Bruner 2006, p. 232). In general, the narrative turn in research focuses on ways storytelling is a site of knowledge (Rutten & Soetaert, 2013).

More extensively, Ryan (2004) researched ways that media can be used as a means of storytelling. More specifically, Ryan analyzes ways that one transmits a message through visual, electronic, and musical means. Among the different modes of storytelling through media, music particularly “instantiates a relationship between agent and patient” (Ryan, 2004, p. 299). Music is seen as a link between two or more people through communication. Music is seen as a logical set of messages that delivers a message to be consumed. White Hodge (2010) further explores the use of music as a means to educate an audience.

Even though the link between an artist and audience is strong, “it [music] cannot turn audiences into movements or musicians into politicians; but popular music is one of the ways that we come to know who we are and what we want” (White Hodge, 2010, p. 226). Music, cannot be the sole element to a social movement, but it can play a role in raising consciousness and action from an audience. Reisman’s (1950) study discovered that “by learning to talk about music, one also learned to talk about other things” (p. 369). Therefore, music may be used as a common springboard for further dialogue about social issues.

METHOD

As discussed, the data for this study was selected with a priori assumptions. Instead of processing the data for unknown categories, the author entered the coding process with certain categories in mind. Gerrring (1997) proposed that in order to operationalize a term, one needs to know what they are looking for before they begin the coding process. More specifically, in order to operationalize movement intellectuals in popular music, the author decided to code the raw data in a way that reflects Eyerman and Jamison’s (1991) categories of a social movement: 1) cognitive praxis and 2) contexts of articulation. In order to make sense of the two main categories, the author used seven sub-categories provided by Eyerman and Jamison. For cognitive praxis the author particularly divided the category into three sub-categories: 1) knowledge production, 2) epistemological assumptions, and 3) the co-construction of social identity. The author then divided contexts of articulation into four sub-categories: 1) institutional context, 2) political context, 3) cultural context, and 4) personal context.
ANALYSIS OF LITERATURE

Before the author coded the literature into Eyerman and Jamison’s categories, he needed to conduct pre-coding on a hard copy of the literature review. The author went through the literature and underlined each citation as a means to highlight the significant data points. After he pre-coded the raw data, the author then kept an electronic codebook of certain passages that matched the categories proposed by Eyerman and Jamison. Following the aforementioned process helps justify how the author created the four themes in chapter two: popular music, intellectuals, critical pedagogy, and social issues. This process of operationalizing the term *movement intellectual in popular music* aligns with Gerring’s claim that one must know what they are looking for before defining a term. In this case my directional hypothesis of using Eyerman and Jamison’s definition of a social movement helped me make sense of extant literature on the four themes in chapter two. The author will now share the results of my coding process beginning with cognitive praxis followed by contexts of articulation.

COGNITIVE PRAXIS

Eyerman and Jamison (1991) are interested in examining how knowledge of a social movement is created, disseminated, consumed, and reproduced. More specifically, they are interested in “the ideas about the world that are shaped by participants in social movements, as well as the specific topics or issues that movements are created around” (p. 3). The first key attribute of cognitive praxis assigns meaning to how social movements gain a collective identity through knowledge production, epistemological assumptions, and the co-construction of identity.

KNOWLEDGE PRODUCTION

Four main themes are present when examining the role of knowledge production and a social movements’ cognitive identity: knowledge producers, hegemonic influences, counter-hegemonic influences, and music as a site of counter-hegemonic influences. An individual who produces knowledge at a public level has the ability to speak to a wide range of topics that the audience can relate with (Parmar, 2009; Wade, 2004). Some producers of knowledge share a hegemonic narrative (Buhle, 1987; Giroux, 2000) whereas others share a counter-hegemonic narrative (Chege, 2009; West, 2004). Popular music artists who share counter-hegemonic narratives may be seen as public intellectuals with the capacity to influence the cognitive identity of the general public through music (White Hodge, 2010). More specifically, Eyerman and Jamison (1995) noted that movement intellectuals “through their medium of communication, share the interests and cognitive identity of social movements. Such individuals may be recognized as ‘intellectuals’ outside the movement context or they may not” (p. 450).
EPISTEMOLOGICAL ASSUMPTIONS

Four main themes are present when examining the role of epistemological assumptions: how one learns, narrative as a form of epistemology, rearticulating how one learns, and music as a form of storytelling. Individuals learn through different domains (Bruner, 1986; Gee, 2003). One of those modes in particular may be through the use of storytelling and narratives (Fisher, 1984; see also Fisher, 1985; Rutten & Soetaert, 2013). The use of storytelling as a mode of learning may encourage one to challenge their epistemological assumptions (Kinchenloe, 2004; Milam & Sandlin, 2008). More specifically, music is a form of storytelling that challenges one’s epistemological assumptions (Reisman, 1950; see also Tudor & Tudor, 1979).

THE CO-CONSTRUCTION OF SOCIAL IDENTITY

Three main themes appear when analyzing the social identity development: the relationship between producer and participant, the facilitation of many voices, and music as a medium to co-create identity. Social identity development requires a relationship between a producer of knowledge and the audience (Fisher, 1984; see also Fisher; 1985; Simpson, 2006; White Hodge, 2010). However, rather than one producer of knowledge, social identity creation requires many producers of knowledge (Freire, 2000; Giroux, 2000; Manning, 2010; Parmar, 2009). Music is a medium of communication that continuously facilitates social identity through warranted messages between many producers of knowledge (Eyerman & Jamison, 1995; see also Root, 1987; Ryan, 2004; White Hodge, 2010). Street (1986) specifically mentioned how “music is merely appended to a political movement, [and] at other times it can lie at the heart of a movement. Popular music has the ability to forge links, create communities and express passionate dissent” (p. 88). Music as a common in-group identity may lead to community development toward political action.

CONTEXTS OF ARTICULATION

In addition to examining cognitive praxis of social identity, the author will examine contexts of articulation. According to Eyerman and Jamison (1991), contexts of articulation include: institutional, political, cultural, and personal layers of social identity development. These four layers help to demonstrate how the social identity of a movement is created, disseminated, consumed, and reproduced.

INSTITUTIONAL CONTEXT

Two main themes are present when examining music as a means to developing social identity in institutional contexts: liberatory practices, and music as a mode of knowing. Critical pedagogy serves as a means to naming the world in order to change unwarranted contexts. Sharing counter-narratives is a way to challenge the dominant narratives of a structured institution (Chege, 2009; Freire, 2000; West, 2004). Music in particular can be used as a means to build relationships among counter-narratives toward creating alternative ways of knowing (Ryan, 2004; White Hodge, 2010). Through the use of counter-narratives in music, audiences may begin to challenge taken-for-granted institutional contexts.
**POLITICAL CONTEXT**

Critical pedagogy is a practice that challenges power imbalances that lead toward oppressive situations. Similar to institutional contexts, two themes manifest themselves in examining political contexts: liberatory practices and music as a mode of challenging. Through the use of culture circles, oppressed citizens may brainstorm ideas that challenge oppressive political dogmas (Giroux, 2000; Manning, 2010; McLaren, 2010). Music may be a mode of communication that shares liberatory ideas toward challenging dogmatic politics (Reisman, 1950; Street, 1986). White Hodges (2010) specifically noted that even though the link between an artist and audience is strong, “it [music] cannot turn audiences into movements or musicians into politicians; but popular music is one of the ways that we come to know who we are and what we want” (p. 226). Because music has the ability to share the counter-narratives of subjugated citizens, music can be a powerful pedagogical practice toward unifying the general public toward liberation.

**CULTURAL CONTEXT**

Two themes appear when examine the role of culture in the formation of a collective social identity in social movements: understanding the role of culture, and how music as a form of culture can thus change culture. In order to be able to change culture among the general public, intellectuals need to understand the role culture plays among groups of people (Bruner, 1986; Bruner, 2006; Parmar, 2009). Giroux (2000) particularly defined a cultural worker as a someone who “provides new tools for understanding how culture functions as a pedagogical and political force at the community level, working to bridge relations between different audiences, theories, and forms of culture” (p. 136). Once an intellectual understands the culture of a group, then they may begin to challenge the culture through culture jamming practices (Milam & Sandlin, 2008). Music may be a mode of communication that activates cultural values toward transforming dominant narratives (Root, 1987; Street, 1986).

**PERSONAL CONTEXT**

Finally, two themes manifest themselves when examining ways personal contexts influence social identities of a social movement: personal participation and music as a site for personal participation. Personal participation is crucial to the success of culture circles as a means to challenging oppressive systems (Manning, 2010). Through personal participation, intellectuals can then codify common themes among participants into warranted messages (Fisher, 1984; Fisher 1985; Simpson, 2006). Therefore, music is a site for storytelling to produce counter-hegemonic narratives as well as create warranted messages of many similar stories of an audience (Ryan, 2004; White Hodge, 2010). Music itself then serves as a common domain where organic intellectuals and individual listeners create a bond toward developing a common in-group identity (Gee, 2003; Gramsci, 2002; Street, 1986).
OFFERING A DEFINITION

Through using a priori coding, the author attempted to define a movement intellectual in terms of cognitive praxis and contexts of articulation. This analysis culminates in the following definition of a *movement intellectual in popular music*: an artist who observes, collects and disseminates warranted counter-narratives through the medium of their music. This definition of a *movement intellectual in popular music* serves as an operationalized definition from which to conduct future research.

DISCUSSION

The following research question helped bring focus to this study: How does one conceptualize a movement intellectual in popular music? In completing this work, the author compiled the definition of a movement intellectual in popular music as an artist who observes, collects, and disseminates warranted counter-narratives through the medium of music. In concluding this piece, the author would like to offer implications for practice and ideas for future research.

IMPLICATIONS FOR PRACTICE

Bourdieu (2007) articulates three levels of a literary field: 1) social art, 2) bourgeois art, and 3) art for art’s sake. Whereas social art pertains to the literary of the political and bourgeois art pertains to the dominant class, art for art’s sake cultivates a market for a subaltern. Music as a literary field for subaltern organic intellectuals offers a place for artists to share their counter-narratives as a means to educate an audience about the systemic and personal struggles of pertaining to a marginalized group. This chapter answers McLaren’s (1995) call to rethink media literacy as one where producers of media can use their voice as a means to educate an audience. As such, musical artists use their media outlet of music to teach their listeners. What follows is an example of how to rethink the role of media literacy and musical artists.

Critical pedagogy attempts to create alternative learning environments to the current K-12 educational system. Freire (2000) would describe the current educational system as a banking system. In exploring alternative modes of learning, music may be seen as an inductive way to practice problem-posing education. Music as a form of informal education is an inductive form of learning that warrants attention for practice. Music can also be seen as an educational outlet where artists observe the general public through cultural work (Freire, 1998; Giroux, 2000). Artists may be the freestanding intellectuals that produce and maintain messages (Etzioni, 2006). In a way, artists can be seen as educators of their audiences. Artists create messages in observing the daily lives of their audiences, put their observations into lyrics, and then disseminate the music to their audience. Therefore, music can be seen as a way to problem pose social issues that resonate with the general public.

In relation to the artists, audience members become the students. However, in music as a form of education, the experiences of the audience members become the topic of discussion in the music of the artists. To illustrate this point, Hant (2010) articulates the resonance students might have when hearing a song. More specifically, she notes that music is both theoretical and pragmatic. As a result, when placed in the context of a classroom, students are interpellated into the position of an audience member and active engager with the theory and pragmatics of the artist’s message. In comparing this to traditional...
Movement Intellectuals in Popular Music

education, the audience (students) is encouraged to bring their experiences into the classroom where the
educator helps to facilitate discussion on the artist’s worldview.

Many artists in the past and present have used their music as a means to raise awareness around
social issues. For example, Bob Dylan’s, *Times They Are a-Changin’* (1964), Marvin Gaye’s, *What’s
Going On* (1971), The Staple Singers’, *Be Altitude: Respect Yourself* (1972), Lupe Fiasco’s, *Food and
Liquor* (2006), and Ben Harper & The Innocent Criminals’, *Call it What it Is* (2016), have all addressed
social issues of their time. The question becomes, How can a K-12 curriculum use music as a means to
educate students on social issues? One way to answer this question may be through the implementation
of media literacy classes.

Media literacy classes can offer a time and place for students to engage with the messages artists
share in their music. Faculty who allow time to introduce music as a means to educate their students
can create a space to challenge hegemonic discourse depending on the artists’ they share. For example,
a professor can offer a critical media literacy unit where they share artists’ music that attempts to raise
awareness its audience. In the case of a critical media literacy unit, the faculty can facilitate discussion
about how the artist is challenging dominant discourse through their lyrics. However, future research is
needed in order to explore effective ways educators already utilize music in the classroom. One particu-
lar example is curse taught by Michael Eric Dyson at Georgetown University. His class entitled, *Hoyas
and Hovas*, examines the sociology of hip-hop. That is, through critical media literacy, students come
to learn about racial, political, and economic influences that create Jay-Z’s music.

FUTURE RESEARCH

This work attempted to operationalize the definition of a movement intellectual in popular music. As
such, artists like Bob Dylan, Marvin Gaye, The Staple Singers, Lupe Fiasco, and Ben Harper and the
Innocent Criminals can be framed as movement intellectuals in popular music. However, future research
needs to explore how college students define movement intellectuals in popular music themselves. There
remains potential in researchers conducting interviews with students to see which artists they would
describe as movement intellectuals. In addition, how might students come to understand social, political,
and economic issues through their listening to music? Additionally, research can also aim to understand
effective practices when teaching critical media literacy in the form of music as counter-narrative.

Finally, the biggest area for future contribution lies in scholars’ abilities to incorporate critical media
literacy through the use of music. As Kellner and Share (2005a) previously noted, much research on criti-
cal media literacy rests on the use of film, television, and video games. This chapter begins the process
of asking the question, what about music? Future research needs to address the challenges and successes
of incorporating curricula of critical *music* literacy into higher education. How might critical *music*
literacy serve as a means to challenge the human capital ideology articulated by Spring (2011)? How
might institutions of higher education provide contexts for educators to facilitate classroom discussions
around music as counter-narrative? Finally, how might students then take their critical consciousness
with them after leaving their college/university?
CONCLUSION

Institutions of higher education continue to face an increasing amount of neoliberal pressures. More particularly, a neoliberal environment values individualism, a hard work ethic, and abstract liberalism (Harvey, 2005). However, neoliberal values have material impact on the students that enter colleges and universities. Spring (2011) noted that such neoliberal values produce human capital rather than educated citizens. West (2004) articulated the need for a more democratically present citizenry to battle notions of nihilism. As such, how can institutions of higher education provide space for students to engage in critical reflection? This chapter proposes critical media literacy as one venue.

Critical media literacy provides space to talk about constructs of power, privilege, and oppression. While Keller and Share (2005a) articulate critical media literacy as one means to educate students, they fail to incorporate music as one particular medium. As such, this chapter attempted address the hole in existing literature. One way to address the gap in literature was to conduct an analysis of existing germinal research that speaks to the following four areas: popular music, intellectuals, critical pedagogy, and social issues. A review of germinal works allowed for the working of a pastiche approach to defining a movement intellectual in popular music. As such, through the review, this chapter offers the following definition of a movement intellectual in popular music: an artist who observes, collects and disseminates warranted counter-narratives through the medium of their music. Furthermore, this chapter attempts to provide language for speaking to disparities in critical media literacy within the context of higher education. That is, how can faculty use the conceptualization of a movement intellectual in popular music to facilitate discussions of social, political, and economic inequities? Finally, this chapter raises the following question for future research, what about critical music literacy?

DISCUSSION QUESTIONS

1. What musical artists might you consider to be movement intellectuals in popular music?
2. What counter-hegemonic messages permeate their lyrical content?
3. What are effective ways to incorporate critical music literacy into college classrooms?
4. What challenges exist that might prevent critical music literacy from coming to fruition in contexts of higher education?

REFERENCES


Movement Intellectuals in Popular Music


**ADDITIONAL READING**


KEY TERMS AND DEFINITIONS

Counter-Narrative: A message that resists generally accepted messages of those that hold positions of power and privilege.

Critical Pedagogy: An educational means through which educators can raise a critical consciousness in their students.

Movement Intellectual: One who is able to gain a sense for how a social movement is a living and breathing organism.

Movement Intellectual in Popular Music: An artist who observes, collects and disseminates warranted counter-narratives through the medium of their music.

Neoliberalism: Attitudes and beliefs that reflect a free-market ideology that reinforces dominant narratives of individualism, meritocracy, and the American Dream.

Nihilism: A general belief that one’s purpose in life is meaningless and insignificant.

Popular Music: Pop-culture music that reaches a broad audience.