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ARTICLE

English Sociolinguistic Covert Prestige through Digital Music in Content and Language Integrated Learning (CLIL): Insights from *Dance Monkey*

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ABSTRACT

The purpose of this article is to establish how digital music can be integrated as English sociolinguistic covert prestige content within Content and Learning Integrated Learning (CLIL) in higher education. To achieve this, insights are drawn from the *Dance Monkey* popular music lyrics of the Australian singer, Toni Watson. The choice of this popular music is mainly motivated by the unique display of English sociolinguistic covert prestige in the song. Therefore, this article seeks to exemplify English sociolinguistic covert prestige as a semiotic signifier of the commodification, marketisation, and popularisation of the *Dance Monkey* song. A qualitative research approach of sorting sociolinguistic text from the lyrics and a digital-sound mapping procedure of the lyrics onto the digital song was used. A quantitative approach entailed incorporating indexicality into the methodology in sorting, identifying, and classifying English covert prestige. Analysis involved integrating qualitative components into the quantitative ones after indexing of fortition and lenition of fricatives and bursts as semiotic signifiers of linguistic covert prestige. Findings show palatalisation of sound segments through fortition of certain identified fricatives and bursts in the song, the purpose of which is speech enhancement for commodifying and marketing *Dance Monkey* as a song. These findings are central to how English sociolinguistics can be taught as CLIL through digital music. Through this CLIL approach, this article further uncovers an underlying potential of cross-disciplinary collaborations and innovation in English sociolinguistics and digital music teaching and learning.

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ARTICLE INFO

Received: 19 May 2025 | Revised: 23 June 2025 | Accepted: 11 July 2025 | Published Online: 18 September 2025
DOI: https://doi.org/10.30564/fls.v7i9.10092

CITATION

Nchindila, B., 2025. English Sociolinguistic Covert Prestige through Digital Music in Content and Language Integrated Learning (CLIL): Insights from *Dance Monkey*. Forum for Linguistic Studies. 7(9): 1104–1116. DOI: https://doi.org/10.30564/fls.v7i9.10092

Keywords: English Sociolinguistics; Covert Prestige; Dance Monkey; Digital Music; Content and Language Integrated Learning

1. Introduction

A sociolinguistic focal point of interest in the investigation of integrating music as content in Content and Language Integrated Learning (CLIL) is the concept of covert prestige in English and how this can be purposed to achieve commodification, marketisation and popularisation of pop music.

CLIL is conceptualised as 'a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language' [1]. When it comes to CLIL, popular music can be utilised as content in music education while the English used in the *Dance Monkey* lyrics can be seen to be constitutive of the language in CLIL [2]. Thus, in the CLIL teaching and learning process, focus is not only on content subjects and courses as wide as science, history, medicine, geography, maths, culture, music and language but that both content and language are interconnected, even if the emphasis is greater on one or the other in some cases. In the context of this article, the emphasis is not music but sociolinguistics.

Sociolinguistics is a branch of linguistics that deals with social, cultural issues and language varieties, including standard languages and covert prestige in a particular language. In this article, accent is conceived in terms of both what Gibson [3] suggests as "a social or regional speech style which differs from another primarily on phonetic/phonological grounds" and what he rejects as prosodic features. One reason for this is that since Watson [4] is an Australian, her accent in singing *Dance Monkey* is revealed as a deliberately adopted one for the enhancement of certain prosodic features of stress, intonation and rhythm in the English language. In other words, the imitated accent in the song can be said to be an Afro-American English variety in nature. Although this accent classification is important because it allows for appreciation of spoken language varieties in speech communities across geographical local and international boundaries, it has been unable to account for the role of commodification of less prestigious English accents, which the *Dance Monkey* lyrics bring to the surface.

Much scholarship of English varieties has been advanced by Kachru [5] in his model bound by the inner circle, outer circle and expanding concentric circle. The inner circle comprises predominantly monolingual countries like the UK, Australia, New Zealand, USA and Canada in which English is used as a native language. The outer circle includes countries like India, Zambia, Ghana, Kenya, Nigeria and South Africa, in which English has spread as a second language. The expanding circle includes countries which use English as a foreign language such as Korea, China and Zimbabwe. Scholarship on sociolinguistic English accent varieties has been richer in contexts described by Kachru's [5] concentric circles as the inner circle. Outside the inner circle, English is used as a second or additional language. The sociolinguistic English covert prestige in *Dance Monkey* falls in Kachru's [5] original model of concentric circles, predominantly available in the outer circle. Although 's model has been challenged and revised, it is applicable to the current research problem because of the contrasting foundation it has established at the level of pronouncing English lexical units in the contexts described as the inner, outer and even expanding circles. The concept of covert prestige in sociolinguistics is therefore concerned with a speaker's aim for a more stigmatized version of pronunciation [6]. Given the contents of the *Dance Monkey* lyrics, covert prestige is chosen as the most suitable sociolinguistic theory for indexing fortition and lenition in the analysis of *Dance Monkey* lyrics.

Digital music can be integrated in the teaching of sociolinguistics in higher education**.** This entails CLIL teaching approach in which music can be subsumed as content in the teaching of sociolinguistics. As sociolinguistics is often taught at higher education level, and not primary or secondary schools, this article locates the CLIL concept within higher education instructional modalities.

Problem Statement

In English sociolinguistic scholarship in higher education, there is a scarcity of research focused on digital popular music and its CLIL affordances in African contexts.

Thus, practically, sociolinguistics teaching in African contexts has followed a normative approach of teaching English accent classifications and other sociolinguistic textual analyses, based on specific prescribed textbooks.

Further, little has been made to problematize digital music as English sociolinguistic covert prestige from a CLIL perspective in African higher learning environments. This is partly because use of popular music in language lessons has not yet been institutionalised in language curricula at higher learning institutions and partly because internationally, CLIL scholarship itself has tended to be limited to primary and secondary school education and therefore not been developed for use in higher learning contexts. Therefore, this is an important problem deserving the attention of Africa's and international higher learning.

This study investigates the teaching of English sociolinguistic covert prestige using the D*ance Monkey* song as demonstrative of CLIL. Using both the lyrics and the digital version of the *Dance Monkey* song, the article addresses the following research question:

How can English Sociolinguistic Covert Prestige be Integrated as Digital Music in CLIL?

Answers to this question would in turn improve our understanding of teaching English sociolinguistic covert prestige through CLIL, especially in the African multilingual context.

2. Literature Review

A primary interest in this article is to draw insights from the *Dance Monkey* popular music lyrics of Toni Watson. The lyrics of this song fall within the genre of popular music. Popular music has been identified to be particularly of high currency among higher education students. As stated by Murphey[7]:

> Popular music in its many forms constitutes a powerful culture with its own mythology, its own rituals, and its own priesthood. As such it is a part of students' lives in a way that so much else, we use is not. If we can tap into it, we release unsuspected positive energy.

Implicit in the call for tapping into popular music is integrating music as CLIL. Taking the South African multilingual context as an example of sociolinguistic covert prestige when it comes to using English in Africa, this paper extends knowledge of the affordances of CLIL within the digital space.

In multilingual South Africa where English is used among other languages, both social and linguistic variables have had a substantial impact on accent attitudes, particularly regarding Black South African English (BSAfE), an English variety spoken by the majority of Black South Africans. Key among the social variables influencing BSAfE accent is the historical Bantu education administered to black Africans during which there was very little to no contact with white South African native speakers of English[8] who could have facilitated a Standard English accent variety). Bantu education essentially prescribed that Black South Africans should be taught English by fellow Black South Africans whose English language accents have continued to draw impetus from the African languages mother tongue affordances.

Prominent to the South African English accents are the studies by Van der Walt & Mabule[9] and Van Rooy[10]. In a study of codeswitching among Black South African speakers of English as a Second Language (ESL) in South Africa where English is used as an additional language, Van der Walt & Mabule[9] investigated whether codeswitching by Black South African Mathematics, Science and Biology teachers led to attitudes of covert language prestige or not. Results revealed an ambivalent attitude by the students as they claimed that teachers did not declare if they used codeswitching for pedagogical reasons or wanted to be "politically correct." Thus, the question of codeswitching between African languages and English as covert prestige was not settled by Van der Walt & Mabule[9]. This has created a research gap on how best covert prestige can be applied to teaching content subjects like Mathematics, Science and Biology. Although the current article limits itself to the accent variety of English and not codeswitching as covert prestige; a proposition of teaching sociolinguistics using a perceived substandard English variety contained in the lyrics of *Dance Monkey*, fills the research gap and builds on Van der Walt & Mabule's[9] unanswered question on covert prestige.

More recent research by Mckinney & Tyler[11] which seems to refine codeswitching and translanguaging research is equally concerned with LoLT challenges, and not English Language Teaching (ELT) in South Africa. Consequently, little is known about the extent to which classification of

English accents can be used to explain the purpose of English sociolinguistic covert prestige in South Africa and the broader African higher learning contexts.

2.1. Fricatives and Bursts

Within the broader sociolinguistic domain of covert prestige, interest in this article is in the pronunciation of fricatives and bursts. The reason is that fricative sounds and bursts have been known to amplify speech better than any other phonetic feature. Whilst bursts can be classified in linguistics as the sounds produced after total closure of the points of articulation, fricatives are consonant sounds made by the friction of air in a narrow opening of articulation, leading to a turbulent air flow, with potential for producing hissing sounds[12]. Wilde distinguishes eight English fricatives as [f,v, s, z, ɵ, ð, ʃ, ʒ], positing that these are subdivided in four categories, namely labiodentals (f,v), alveolars (s, z), dentals /ɵ/, /ð/ and palatals /ʃ/,/ʒ/. Since palatalised fricatives are members of fricatives, palatalisation of fricative sounds refers to the pronunciation of these fricatives in the palatal area. For Wilde[12], in pronouncing fricatives "the acoustic result of the turbulence is the generation of noise". It is this generated noise that is conceptualised as phonetically important events for speech enhancement, in this article.

2.2. Phonetic Events

Phonetic events have traditionally been regarded in acoustic studies as providing information at quadruple levels of event type, start and end intervals, and confidence value[13]. Such an understanding is useful to the role of phonetic events in the acoustic phonetic component of a speech recognition system and other related measurements of a mathematical nature. This article investigates phonetic events from a sociolinguistic perspective. Here, phonetic events are conceptualized along the lines of Pierrehumbert, & Beckman[14] who referred to this concept as 'elements, tones or phonemes, but also demisyllables, articulatory commands.' In the current article, the meaning of phonetic events is therefore restricted to tones, while maintaining Bird & Klein's[13] neutrality to the phonology/phonetic dichotomy mainly because the unit of analysis in this article is a digital song in a specified language (English). This renders the phonetic/phonological distinction rather superficial. Similarly, linguistic parsing and precision measurement of phonetic events as interval features has been a worthy topic of past research[13,15]. While intervals in phonetic events have attendant properties such as tones, hitherto the focus has been more on interval values than the sociolinguistic value of the phonetic events. Studying phonetic events as tones from a sociolinguistic perspective in the sociolinguistic analysis of a digital song is an equally important and interesting research enterprise in linguistics. This is because of the promise of phonetic events for revealing the purpose of pronouncing certain phonemes in the way they are pronounced in a song.

2.3. Speech Enhancement

Speech enhancement has been usually used in articulatory phonetics to refer to regions of word articulation in suppressing/overcoming surrounding noise to phonetic events[16]. Speech enhancement is used in this article to determine the noise produced from fricatives, bursts and other phonetic features. Motivation for this conceptual sidestepping of the traditional definition of speech enhancement stems from the need to establish the extent to which the overall speech produced has achieved the desired purpose of commercialising and marketing the song via sociolinguistic covert prestige rather than determining the quality of the sound from the song.

Phonetically important events in continuous speech were a subject of study by Huckvale[17]. He looked at fricatives, nasals and bursts, defining bursts as short and turbulent sound generated in the articulation of sound segments when pressure built up behind oral stops is suddenly released. Therefore, this traditional understanding of fricatives is maintained in this article because interest is in the overall effects of the noise produced from the articulation of the fricative sounds on the song as phonetically important events.

Due to the considerable amount of pressure involved in producing bursts, evidence of bursts in the singing of *Dance Monkey* would make these phonetic features as candidates for speech enhancement.

From a sociolinguistic theoretical stance**,** the music theory driving the current research in this article is the dynamic aspect of accentuation[18]. There are trending exemplars of accent classification studies in sociolinguistics which have pointed out popularisation of American accents in popular

music internationally[3,7,19–21].

Since this article is situated in the international African sociolinguistic context, it is necessary to look at available literature on covert prestige. Past sociolinguistic research on music in Africa has not been concerned with the inherent potential of CLIL in the linkage between sociolinguistics and music. Some sociolinguistic research has been reviewed on several African countries (e.g., by Mohr & Steigertahl[22], including Arua[23], Kadenge[24], Hoffmann[25], Kasanga[26], Fuchs, Gut & Soneye[27], Stell[28] & Toefy[29]).

They conclude that the data on such sociolinguistic research has been drawn from urban areas and universities and the research itself has tended to focus on African varieties of English. In South Africa, Van der Walt & Mabule's[9] research did not include digital music but was restricted to the role of covert prestige among science, biology and mathematics teachers in promoting translanguaging. It is however seminal to the possibility of CLIL, though CLIL was not specifically identified in that research either.

Within the African context, a concern of Banda[30], was "how language practices in popular music intersect with multicultural practices and meaning making in fluid African multilingual contexts". Thus, Aiseng[31] makes the obvious point that language is a major factor in South African music industry. None of the previous studies has however been concerned with the music-language link from the angle of the effects of phonetic events on a song, which falls in the sociolinguistic accent domain. This is surprising because sociolinguistic studies outside Africa have found that accent imitation facilitates affiliation with certain speech communities[32]. Among other such studies, Filippi[33] has proposed that prosodic changes in vocalisations can communicate affective information and organize vocal interactions among many individuals across a wide range of species, and that this is more likely to have facilitated the evolution of musical and linguistic prosody. Likewise, a link to CLIL has been provided by Van de Craen et al.[34] and Klapper[35]. Developmental studies also suggest that the song-like quality associated with child-directed speech is likely related to the child's solicitation of parental investment in the child[36]. Such child/infant-directed speech (also known as "motherese") is characterized by reduced speed, elevated pitch and affect, and unusual prosody'[36]. At covert prestige level, a phonetic analysis of *Dance Monkey* is further situated in the theory of linguistic behaviour first propounded by Le Page[37] that some pop singer's linguistic behaviour signifies their desire to mimic groups of speakers they seek to identify with. The theory of Le Page[37] is further solidified by the transformative theories of teenage liberation motivated by loud, fast, and aggressive music, with themes of violence, rejection, being underprivileged, and alienation[19]. It is posited in this article that the linguistic behaviour portrayed by Toni Watson in the *Dance Monkey* song is motivated by her desire to mimic young groups of speakers of a substandard version of English for the fuller effect of marketisation of the song, not necessarily for identifying herself with childhood or the old people she depicts in her official video of the song.

2.4. Digital Music as Content in CLIL

Digital affordances have been studied in past literature. One of the most recent evaluations on digital music is Irava[38]. The study shows how digitalization has revolutionized the music industry, reshaping how music is created, distributed, and consumed including the renewed interest in Artificial Intelligence (AI). Earlier, Yang[39] looked at AI for integrating English oral practice and writing skills. Whilst there are parallels in Irava's[38] and Yang's[39] study to the core of covert prestige in the digital music of *Dance Monkey,* concerning the accessed digital song, linkages to CLIL were however not the interest of either study. From a teaching and learning lens, the pedagogical interest of this article is the possibility of integrating digital music into teaching sociolinguistics as a CLIL approach. It is posited that since music uses language, it is already integrated in a language. Therefore, using music as content in language teaching fits within CLIL terminology.

Some research indicates that musical expertise positively benefits language acquisition[40,41]. Background research indicates that a prior study in the field by Sloboda[42] looked at the beneficial consequences of teaching music. The thrust of the argument was that integration of music into language offers opportunities for composers to write new compositions and writers to write new stories. The implication for sociolinguistic students is that there is much benefit at a practical level as key composers or song writers and writers of new stories if they learn language in an

integrated way using music. Enhanced language proficiency has also been reported once music has been integrated into language learning. For example, findings from Pitt[43] on the benefits of integrating music into language learning or vice versa show that children became more proficient at communicating and communicating with peers through musical activities but also more confident, as music supplemented speech communication.

A report on learning unit plan, prepared in line with music education and Slovene language to indicate how language integrated in music can be presented to young children[44]. At language acquisition level, Le Page's[37] linguistics behaviour imitation theory mirrors early childhood language acquisition theory, patterned by repetition of phonetic events for speech enhancement. Therefore, forging a link between digital music, sociolinguistics and CLIL as proposed in the current paper is one way of thinking about music with educational consequences[42,45]. This is suggestive of an even less known approach of collaborative/multidisciplinary teaching and learning of digital music and sociolinguistics.

2.5. On the Meaning of Dance Monkey

Four definitions of musical meaning as signification, value, intention, and interpretation have been outlined in Rice[46]. However, from a linguistic vantage point, meaning and signification have a long apotheosis, dating to the work of Saussure[47] who was able to tie meaning to a sign, and hence symbolism, whilst recognising the relationship between the signifier and the signified in linguistics is arbitrary[47].

Since sociolinguistics is central to the research in the current article, I situate the musical meaning of "dance monkey" in this work of Saussure[47]. Motivation for this emanates from Saussure's[47] understanding of symbolism as evolving from indexicality and the arbitrary semiotic contiguities that define it. Thus, the meaning of "dance monkey" from an English sociolinguistic covert prestige is first interrogated from the title itself. A dance monkey is a puppet or yoyo. The title of the song is analogous to puppeteering or indeed a description of the slave-master relationship that often exists between performers and the insatiable audiences, the performers' talent and successful actualisation of that talent as a standard measurement by music promoters and marketers. At the level of the title, *Dance Monkey* symbolises a stigmatised language of covert prestige. The first verse of the song below captures this point.

They say oh my God I see the way you shine
Take your hand, my dear, and place them both in mine
You know you stopped me dead while I was passing by
And now I beg to see you dance just one more time
Ooh I see you, see you, see you every time
And oh my I, I, I like your style
You, you make me, make me, make me wanna cry
And now I beg to see you dance just one more time

Toni Watson has reflected that the song was borne of her experience with fleeting audiences which repeatedly requested her to perform songs for them while probably making the remarks captured in the verse. So, throughout the lyrics, this mundane repetition, emblematic of a caged monkey that is made to entertain insatiable audiences, is central to the meaning of *Dance Monkey.* From a sociolinguistics lens, the slave-master relationship is further echoed within the chorus of *Dance Monkey*, below.

Chorus
So they say
Dance for me, dance for me, dance for me, oh, oh, oh
I've never seen anybody do the things you do before
They say move for me, move for me, move for me, ay, ay, ay
And when you're done I'll make you do it all again

The evidence of overbearing power in measuring successful targets against known and established standards in music, to which sociolinguistic covert prestige is antithetical, is compelling in the above chorus. Therefore, based on this chorus, the current article is an important attempt in establishing the extent to which this embedded literary meaning and interpretation of *Dance Monkey* is expressed as covert prestige, at the level of sociolinguistic English accent or pronunciation, captured in the digital version of the song.

However, whilst *Dance Monkey* undoubtedly carries various literary meanings and interpretations such as the tragic reality of transient or fading beauty, beauty itself commonly framed within some perceptual standard, such different meanings arising from *Dance Monkey* are not the focus of this article. Rather, language standardisation contrasted with English sub standardisation realised as sociolinguistic covert prestige at the phonetic level is the focal point of this article.

2.6. Indexing *Dance Monkey* Lyrics as Sociolinguistic Covert Prestige

In this article, indexicality is situated in the early work of Labov[48] where the logic of non-standard English was dealt with and his subsequent work, in which paradigmatic phonological-phonetic variation. In that work, it was postulated that a sociolinguistic 'indicator' was a dialectal variant, realised characteristically by a quantitative category signifying indexicality of such membership of a speaker[49].

In this article quantification of indexicality was an expression of the presence of the phonemes of interest within the wordcount of the select lyrics. Thus, this requirement was fulfilled relying on Saussure's[47] study in which he pointed out the arbitrariness of indexicality. Indexicality in this article is therefore a quantitative signifier of the logic of a nonstandard English variety known as sociolinguistic covert prestige in the select lyrics of the *Dance Monkey* song, as advanced by Saussure[47].

A related interest in this article is to identify phonetic features that complement fricative sounds. A distinction is usually made between lenition and fortition. Voiced sounds are grouped in the category of lenition, and these are thought to be weak whilst voiceless sounds belong to the fortition group and are deemed to be strong. Fortition is identified as another form of speech enhancement. Fortition is defined in Trask[50] as "Any phonological process in which some segment becomes stronger" (more consonant-like). An interesting example he gives is the development of the glide [j] into a plosive.

As Mobaraki[51] notes of fortitions, "they enhance contrast for the sake of a better, sharper perception". Therefore, the definition of fortition underlines how the fortition processes, which affect the lenis sounds, can change them into the fortis ones for speech enhancement.

3. Method

Both qualitative and quantitative methods were used in this research. The qualitative approach was used in the collection, and analysis of the data[52]. The qualitative approach therefore entailed collection, sorting and mapping sociolinguistic insights onto the digital sound of the *Dance Monkey* song. The quantitative component was limited to the classifying of data via indexicality as proposed in Saussure[47] and Labov[49].

3.1. Data Sampling and Collection Procedure

The aim was to sample and collect the data of the select phonemes as phonetic events in the *Dance Monkey* lyrics. A purposive sampling approach of the data was deployed. The lyrics of the song were accessed online. Sampling the second and third lyrics, the lyrics were subjected to an in-depth sorting based on the digital song. The lyrics were then mapped on to the digital song available from Watson[4]. The choice of this source of the data collection site is that it is the original source providing reliability of the data.

3.2. Data Presentation and Analysis

Data presentation and analysis entailed sorting the lines of the lyrics of interest qualitatively and quantitatively, grouping phonetic events as fricatives, bursts, palatalisation and fortition and indexing the regions of the lyrics as semiotic signifiers of linguistic covert prestige. The rider to the interpretation of the findings is the extent to which pronunciation of the selected phonetically important phonemes fit in the motivation theory for use of an underprivileged (covert prestige) sociolinguistic variety of Afro-American pop music as a marketing tool of *Dance Monkey* as well as how this sociolinguistic covert prestige can be taught as CLIL.

4. Results

For reporting in this article, regions of interest in the second stanza and the chorus are presented as lyric 2 and 3 as **Table 1**, where phonetic events are italicised.

To meet the quantitative requirement for classifying the regions of interest shown in **Table 1** as indexed units, the italicised phonemes were quantified. Thus, the region of

interest in lyric 2 yielded an indexicality of 12 phonemes out of the word count of 40. Likewise, the region of interest in lyric 3 yielded indexicality of 8 phonemes out of the word count of 50. Although the data were not subjected to a statistical measure of significance, this classification was found to be sufficient for meeting the quantitative requirement of indexicality in this article, as the purpose was to indicate phonetic events as sociolinguistic covert prestige only.

Table 1. Samples of lyrics of interest.

Lyric 2	**Lyric 3**
Ooh I *see you, see you, see you* every time	So they say
And oh my *I, I, I* like your style	*Dance* for me, *dance* for me, *dance* for me, oh, oh, oh
You, you make me, make me, make me wanna cry	I've never seen anybody *do* the things you *do* before
And now I beg to see you *dance* just one more *time*	They say move for me, move for me, move for me, ay, ay, ay
	And when you're done, I'll make you *do* it *all again*

Sorted from the mapped lyrics on to the digital audio song from Watson[4], the phonemes of interest are presented in **Table 2** as phonetic events indexed as covert prestige. These are grouped qualitatively as fricatives, bursts, palatalisation and fortition. In line with standard procedure of presenting linguistic phonetic data, the phonemes of interest are shown in phonetic symbols using the international phonetic alphabet.

Table 2. Indexing phonemes from the mapped digital lyrics as phonetic events.

Indexicality of Phonetic Events as Covert Prestige			
Fricatives	**Bursts**	**Palatalisation**	**Fortition**
Repetition of /s/ sound in 'see'	Repetition of /k/ sound in 'you'	'dance' changes from /da:ns/ to /da:nʃ/ The English diphthong/ɑɪ/ is palatalised to /tɑhjɪm/	/du/ changes to /tu/ in "do it all again"

Synthesized results of **Tables 1** and **2** indicate a repetition of the fricative sound /s/ as a sibilant in: [s]ee you, [s]ee you. Fricative sound segments are known to enhance sounds as phonetic events.

Further evidence shows utilisation of a burst phoneme as in the glide from "you" where the /j/ sound is pronounced as a burst and voiceless velar stop /k/ sound so that "you" sounds like "cool" in "see you, see you" which sounds as "see cool, see cool". This glide from /j/ to the /k/ burst sound is repeated, accounting for indexicality of this phonetic event as English sociolinguistic covert prestige. Sometimes there is palatalisation of the phoneme [ns] to [nsh] in "dance" [da:ns to da:nʃ] and the phoneme is repeated: "dance for me, dance for me" in the song. There is evidence of fortition (opposite of lenition) as the voiced /d/ consonant is pronounced as /t/ in "to it all again". This mimics a child learning a language or unable to differentiate voiced and unvoiced sounds.

Later, the diphthong /ɑɪ/ is palatalised by inserting the /j/ sound between /ɑ/ and /ɪ/ resulting in /tɑjɪm/ instead of /tɑɪm/. Since this palatalisation is deliberate, it is consistent with the value of sociolinguistic covert prestige. Likewise, "all again" is pronounced as "ala again" reinforcing the theory of the pristine /infant language acquisition stage where independent vowel sounds are rigidly demarcated in continuous speech.

Finally, the English diphthong [ai] in: "I like your style" is pronounced as a monophthong [a], though not consistently. This too is in alignment with sociolinguistic covert prestige, articulated in the sub-standard English of infant-like speech.

Teaching English Sociolinguistic Covert Prestige as CLIL

The first step of integrating music as content in CLIL is to select an appropriate song that is rich in the target sociolinguistic teaching and learning point. To fulfil the first step, this article has taken the *Dance Monkey* lyrics in the aforementioned results as the sociolinguistic teaching and learning point of covert prestige.

The second step is to select the type of media to be used in the presentation of the CLIL lesson. In this paper, digital media has been chosen to address the second step. This is because teaching and learning sociolinguistics through digital music remains under studied, despite

evidence of the prominence of digital media nationally and internationally. Therefore, the importance of the second step is also supported by the reality of the evolving nature of technology. As digital technologies keep on evolving, use of audio-visual media and communication technology within gamification and new technologies theory [52] has much to share with CLIL theory. Firstly, both theories are rooted in self-organisation as espoused by Van de Craen et al. [34]. The second binder is that both digital technologies and CLIL theories resemble theories of emergence. In the context of teaching of accent varieties as covert prestige as CLIL in sociolinguistics, CLIL fits within the affect theory advanced by Filippi [33] because CLIL considers cognitive and brain aspects and motivation theory as important. Therefore, the point of departure in advancing ideas for integrating music as content in CLIL is Simpson's [20] postulation that "exploring styles of pop singing can serve as a useful pedagogical tool both for language teaching in general and for the teaching of culturally situated varieties of English in particular." In singing *Dance Monkey,* Toni Watson has appropriated a style of pop singing using a unique accent. Therefore, a sociolinguistic analysis of *Dance Monkey* falls in the category of exploring styles of pop singing, as a useful pedagogical tool both for language teaching and for the teaching of culturally situated varieties of English situated in sociolinguistic covert prestige.

By advocating learning and teaching of both content subjects and language, CLIL supports a cross-disciplinary approach of teaching and learning. CLIL is referred to by Klapper [35] as a cross language and cross-discipline teaching provision where traditional faculty divisions should disappear and academics should find themselves forging close alliances with 'modern linguists and non-linguists in developing cross-departmental and interdisciplinary courses. Since music is regarded as content in the English sociolinguistic analysis of the *Dance Monkey* digital song, the approach fits the conceptual understanding of CLIL where music is integrated as content in learning English linguistics.

5. Discussions

Based on the presented results, digital music can be integrated as English sociolinguistic covert prestige content in CLIL in higher education. It has been argued in Trudgill [19] that pop music aligns with teenage liberation theories in which coming of age is motivated by embracing loud, fast, and aggressive music, with themes of violence, rejection, being underprivileged, and alienation. Consistent with Trudgill's [19] notion of themes of rejection, being underprivileged, and alienation, the findings from the analysis of the Dance *Monkey* song appear to reinforce the tenets of aggressive music challenging standard varieties of English which tend to reject, alienate and consign substandard varieties to underprivileged statuses. Therefore, the evidence of the repeated bursts and fricatives which come out as aggressive music in the D*ance Monkey* song is illustrative of the communication of affective information through the prosodic changes espoused in Filippi [33] as important events for speech enhancement and not violence.

The patterned repetition of phonetic events in the song is consistent with Le Page's [37] linguistics behaviour imitation theory, mirroring early childhood language acquisition theory. Findings from this research have shown evidence of fortition as the voiced /d/ consonant is pronounced as /t/ in "to it all again". It is noted in Mobaraki [51] that fortition improves perception of sounds. In the context of music marketisation, this article posits that although the digital song carries a choral version of children singing the "all again" line, the goal of capturing this childlike phonological infelicity of fortition was to market the song via child-directed speech [36]. Similarly, the singing of "all again" as "ala again" is grounded on the theory of the pristine /infant language acquisition stage where independent vowel sounds are rigidly demarcated in continuous speech. Imitation has been known to foster affiliation with certain speech communities [32]. The fact that the singer mimics childlike language is confirmatory of a related dimension of sociolinguistic covert prestige [6] for the purpose of marketizing the *Dance Monkey* song [21]. Since convert prestige seeks to challenge stigmatisation of accents, the finding on mimicry of childlike language from the analysis of *Dance Monkey* reinforces the findings in Adank et al. [32] on how accent imitation positively affects language attitudes.

Furthermore, although interest in this article was on English fricatives and bursts for the power of these sounds to amplify speech better than other phonetic features, the findings revealed evidence of palatalisation, fortition and a different sociolinguistic feature of the diphthong [ai] in: 'I

like your style' which is pronounced as [a]. This feature of pronouncing this diphthong by Kachru[5] in his analysis of pop music in the context of some British accent as an attempt by British singers to identify with an Afro-American English variety when singing pop music. To the extent that Trudgill's[19] concern bordered on preserving a British English standard, warranting his link of the observed pronunciation of the diphthong to the singers' identity, the finding in this article challenges the sociolinguistic British English standard norms usually embedded in Received Pronunciation (RP). British English standard norms often determine membership to inner circle of Kachru's[5] concentric circles. For this reason, the Afro-American English accent can be regarded as a sub-standard English variety falling within covert prestige sociolinguistic speech.

In aligning herself with the Afro-American English variety in pronouncing /ai/ as /a/, what Toni Watson does is to underscore the power of covert prestige which characterises English varieties of lower-class speech communities. Although, as in Van der Walt & Mabule[9], this sociolinguistic feature does not manifest consistently in the digital song to warrant a patterned analysis, together with the manifestation of fricatives, bursts, palatalisation and fortition, which are deviations from Standard English pronunciation, these findings are rich enough to explain the positive sociolinguistic implications that phonetic events have on the marketisation of the *Dance Monkey* song.

As shown in this article, previous research on covert prestige, phonetic events and sociolinguistic speech enhancement has not looked at this problem from an integration of digital music as content in CLIL. This is surprising because doubts about appropriateness of CLIL use in tertiary education have long been settled[53]. The results from this study have shown that investigating phonetic events from a sociolinguistic perspective using digital music is contiguous with insights into innovative ways of teaching and learning English sociolinguistics using music as content in CLIL.

6. Conclusions

The question that this article sought to answer was how digital music can be integrated as content in CLIL sociolinguistic teaching in higher education contexts. The article relied on secondary data through the reviewed literature as evidence of music as content in CLIL. Sociolinguistic analysis of written song lyrics has been the norm in similar past studies (e.g. Gibson[3], Murphey[7], Van der Walt & Mabule[9], and Gibson[21]). However, the connection of teaching English sociolinguistic covert prestige as CLIL has not been spelled out in past literature, rendering the insights from this article distinctive. However, though the evidence is strong, inference on how to teach music as content in CLIL is made from the past literature[1,34,54] as supporting results in this article. Similarly, research on how music can formally be utilised in the language classrooms is available in past literature[7,43,55]. At the level of theory, manifestation of English fricatives and bursts in the song as phonetic events for speech enhancement reinforces the linguistic behaviour theory proposed by Le Page[37].

In the context of teaching sociolinguistics in African higher education, the aim of this article was to identify with the Afro- American English variety where pop music is said to have emanated[9,21]. Such studies have provided early literature on teaching sociolinguistics as CLIL which is built on in this article. Seen from this angle, the ideas proposed in previous studies provide impetus for recommending a formal implementation of digital music in sociolinguistic lessons in multilingual Africa's higher learning education and in other similar contexts where English covert prestige is an important subject of study in sociolinguistics. Further studies on similar topics could utilise indexicality from a statistical analysis point of view. What this article has demonstrated is that undertaking empirical research on how the use of digital music in African higher learning contexts can be concretised for the purpose of CLIL remains an important and interesting task that could be undertaken in future research.

Funding

Contents of this article were generated from the personal resources of the author as a single author. Charges of the page fees of this article would be funded by North-West University (South Africa)'research funding support once the article is accepted after review.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

All ethical requirements were fulfilled in the preparation of this article. The materials used in this article do not involve human participants. All names mentioned are subject to copyright material and are used by means of comprehensive acknowledgement both in the cited text and references. Data is not available due to personal restrictions.

Acknowledgments

Bernard Nchindila sadly passed away after acceptance of this article. Proofreading and correspondence during production were handled by Malephole Philomena Sefotho, North-West University, email: Malephole.sefotho@nwu.ac.za.

Conflicts of Interest

The author declares no conflict of interest.

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