



Strengthening Children's Ethnic Group Identity by Teaching Music

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Abstract

Mauritian politics aim at “unity in diversity”, recognizing the Mauritian citizens’ individual equal rights, maintaining ethnic group distinctions. Although the influence of music on adolescents’ identities has been studied often, little is known about the influence of music on Mauritian children’s ethnic group identity in particular. Research shows that the more proximal factors have the most influence on children’s socialization. For children’s identity specifically, especially the beliefs of parents are a big influence, and the school is an important context for teaching values too. However, the question remains to what extent Mauritian parents, teachers and peers have an influence on children’s ethnic group identity, and to what extent there are differences between the Indian and Creole groups regarding this ethnic group identity. This research mainly focused on the values of the participants, as an important part of ethnic group identity. Data was collected through surveys and interviews, with a sample of parents ($n = 17$; $n = 4$), teachers ($n = 9$; $n = 7$) and children aged nine to eleven ($n = 286$; $n = 9$). Moreover, values were extracted from the 26 most mentioned songs. Findings barely showed any differences between the Indian and Creole groups regarding these values. The results also hardly differed between the parents and teachers, which could be because parents tended to adjust their song choices to the teachers’ song choices. This raises questions about the feasibility of the “unity in diversity” principle.

Keywords: ethnic group identity, music, Mauritius, children, parents, teachers

Samenvatting

De Mauritiaanse politiek is gericht op “eenheid in diversiteit”, door individuele gelijke rechten van haar burgers te erkennen en zo etnische verschillen te behouden. Hoewel veel bekend is over de invloed van muziek op de identiteiten van adolescenten, is weinig bekend over de invloed van

muziek op de etnische groepsidentiteit van Mauritiaanse kinderen. Onderzoek wijst uit dat proximale factoren de grootste invloed hebben op de socialisatie van kinderen. De belangrijkste invloeden voor de identiteitsvorming zijn vooral de overtuigingen van ouders en de school. De vraag blijft in hoeverre Mauritiaanse ouders, leerkrachten en peers invloed hebben op de etnische groepsidentiteit van kinderen, en in hoeverre er hierin verschillen zijn tussen de Indiase en Creoolse groepen. Dit onderzoek richtte zich vooral op de waarden van de participanten, als belangrijk deel van etnische groepsidentiteit. Data was verzameld via surveys en interviews, met een steekproef van ouders ($n = 17$; $n = 4$), leerkrachten ($n = 9$; $n = 7$) en kinderen van negen tot elf jaar ($n = 286$; $n = 9$). Daarbij zijn de 26 meest genoemde liedjes geanalyseerd om te kijken welke waarden erin voorkwamen. Bevindingen lieten nauwelijks verschillen zien tussen de Indiase en Creoolse groep wat betreft deze waarden. De waarden verschilden ook nauwelijks tussen de ouders en leerkrachten, mogelijk doordat ouders geneigd waren hun liedkeuzes aan te passen aan de keuzes van de leerkrachten. Dit roept vragen op over de haalbaarheid van het “eenheid in diversiteit” principe.

Sleutelwoorden: etnische groepsidentiteit, muziek, Mauritius, kinderen, ouders, leerkrachten

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“Buku lontan zot finn tir nu dan bannlepok deportasyon - Nu papa ti viktim sa le tan la - Twa fo finn nee dan ene lot le tan sanz to lide - To pa lesklavaz twa, to na pa lesklavaz” (Kaya, 1996)

Translation: “Long ago they liberated us from the period of deportation - Our fathers were victims of that period - You are born in another time, change your mentality - You are not slavery, you are no slave” (Kaya, 1996)

This quote comes from a song of Kaya, a famous Creole seggae singer from Mauritius, (seggae is a combination of sega, Mauritian local music, and reggae [Thannoo, 2012]). Kaya was arrested in February 1999 during a public meeting that had been organized by the *Mouvement Républicain*, a small political party that was asking for the depenalization of the so-called “gandia”, a commonly used term for marijuana in Mauritius (Bunwaree, 2001). Later, Kaya died in a police cell, supposedly because of beatings by police officers. Several protest marches and riots emerged as a result, demonstrating the discontent and socio-economic marginalization of the Creoles (Thannoo, 2012). Some called Kaya a “victim of the system”, others said that the riots were simply a reaction to police brutality (Boswell, 2005). Since then, seggae has had a mobilizing impact on the Creole community, and Kaya's songs, containing many politically conscious lyrics such as the quote above, have had a big influence on upcoming rap artists and youths (Thannoo, 2012).

The Creole group is only one of several ethnic groups in Mauritius, since Mauritius is a densely populated and culturally diverse country in which several ethnic and cultural groups co-exist (Soper, 2007). The Dutch were the first to establish a colony on the island, bringing in the first slaves from Madagascar. They left in 1710, after which the French settled in Mauritius, who created a trading base for the French East India Company. However, following the Napoleonic Wars the British captured the island, transforming it into a sugar monoculture system and continuing the slavery (Frankel, 2016). Eventually, in 1968, Mauritius was granted independence. However, because Mauritius has been the colony of three different countries, the mass immigration that came with it resulted in a very complex composition of Mauritian society and a big cultural diversity (Soper, 2007). Where the United States use the political idea of the “melting-pot” in cases of such cultural diversity, in Mauritius the ideal is that of the so-called “fruit salad” or “rainbow” (Ng & Bloemraad, 2015; Ng Tseung-Wong & Verkuyten, 2015). This

means that instead of having different cultural groups assimilate to the dominant cultural group, the aim is to have all groups co-exist and be equal to each other. In Mauritian politics, this has often been called “unity in diversity”, in which the principle of unity mainly functions at a national level and the principle of diversity at a more local level, recognizing the existence of individual equal rights as a Mauritian citizen (Jeffery, 2010; Soper, 2007). This ideal has resulted in the maintenance of the distinction between the various cultural and ethnic groups in Mauritius (Ng Tseung-Wong & Verkuyten, 2015).

Due to this distinction, several ethnic group identities can be found on the island. One way in which people show these identities in Mauritius is through music (Laiho, 2004). For instance, there are Creole festivals in Mauritius, organized specifically for Afro-Creoles with a common African ancestry (Jeffery, 2010). The main drive behind these festivals is the collective identification through cultural exchanges, of which music is a very important one. The festival focuses on “significant” aspects of “Creole culture”, and the identification is based on overlapping histories, shared cultural traditions and common moral values. According to Jeffery (2010), this Creole mobilization in Mauritius “seeks to unite Afro-Creoles around a common African ancestry less through direct identification with Africa itself than through identification with the African diaspora” (pp. 428).

This is where Jeffery (2010) provides us with an idea of the complexity of the concept of ethnic group identity. The concept is not a straightforward one, because it is indeed more about identification with a subjective kind of diaspora than based on objective boundaries (Anderson, 2016; Folkestad, 2002). Since ethnicity in itself is an unclear concept already, existing literature is inconsistent about the definition of ethnic group identity as well. Looking at group identity in general, some consensus exists in the sense that this is about a collective self-understanding that is represented by several group characteristics, activities and customs (Rice, 2007). Nevertheless, the terminology is still vague, since group identity cannot be based on objective facts, but only on the subjective perception of an imagined community (Anderson, 2016; Jeffery, 2010). When looking at conceptualizations of ethnicity, one sees that it originally referred to racial characteristics, but over time is increasingly being associated with the classification of people and group relationships (Eriksen, 2010). According to Eriksen (2010), this means that ethnicity refers to groups and identities that have developed in mutual contact instead of in isolation, under the condition that the groups must see each other's ideas as culturally different from their own.

In this sense, and this is the working definition that will be used in this study, ethnic group identities can be perceived as expressions of metaphoric kinship, a notion of shared descent that can be carried out through certain cultural values, activities and customs (Eriksen, 2010; Rice, 2007).

The history of Kaya shows how music can be of importance for showing ethnic group identity, which is in line with the existing literature about the influence of music on identity. Many studies have already shown that music is a way of showing personal, gender, social, group and racial identity, but also of creating and strengthening interpersonal relationships (e.g. Dibben, 2002; Hargreaves, Marshall, & North, 2003; Lonsdale & North, 2009; Marshall & Naumann, 2018). Furthermore, several authors point to the fact that identity formation is a very important part of the socialization of adolescents, and that music is one of the ways in which adolescents show their personal and group identities (Hargreaves & North, 1999; North & Hargreaves, 1999; North, Hargreaves, & O'Neill, 2000; Stålhammar, 2000; Tarrant, North & Hargreaves, 2002).

Music and identity: An ecological perspective

Though many studies have shown that music can influence people's identity, the question remains in what way children's identity can be influenced through music. In order to get an idea of which processes might be at work here, the ecological systems model of Bronfenbrenner (1979) will be discussed. According to this model, the socialization of children can be divided into several systems that are all in interaction with each other (Bronfenbrenner, 1979; 1994). The first of these systems is the microsystem, consisting of the main direct influences on a child (Bronfenbrenner, 1979). This system incorporates the everyday encounters and experiences a child has in its primary contexts of the family and school. This is also the system in which peers can be of influence. When looking at children's identity, Borthwick and Davidson (2002) have shown that the beliefs that are held by family members, especially parents, influence the values, attitudes and behaviour of children. Moreover, it has been shown that the school provides an important context for messages about values as well (Lamont, 2002).

Additionally, there is the mesosystem, involving the linkages between microsystems, such as the relations between home and school (Bronfenbrenner, 1979; 1994). If the primary microsystems are not in congruence on this level, this could lead to conflicts in a child's academic and psychological well-being, including identity development (Eames, Barker, &

Scarff, 2018; Lamont, 2002; Timmerman, Clycq, Hemmerechts, & Wets, 2016). This suggests, for example, that if the values that are held by the parents and the school are compatible, the child would develop equal values. Following this mesosystem, there is the exosystem, consisting of contexts that indirectly influence the child. Examples of factors that can be at play in this system are the relationship between the home and parents' workplace, or decisions at the school board level. For instance, Renn (2003) shows that faculty decisions about curriculum can influence students' racial identity, because students can only follow courses made available to them by these decisions.

Finally, there is the macrosystem, which consists of the larger cultural contexts that define a child's interpretation of experiences and people in the other systems (Bronfenbrenner & Morris, 1998). In case of identity formation, this is where the overall ethnic background is important, in the sense that people tend to be influenced more by people from the same ethnic group than by people from a different ethnic group (Jordan, 2004). Furthermore, when it comes to music, modern media such as television, radio or internet can have a great impact on children as well; studies show significant influences of such media exposure on for example young children's gender attitudes and physical aggression (Coker et al., 2015; Ey, 2014). This suggests that for instance the aforementioned Creole festivals in Mauritius could impact people's ethnic group identities through music as well.

Following Bronfenbrenner's ecological systems model, one can see that there are many influences on children's identity development (Bronfenbrenner & Morris, 1998; Lamont, 2002). However, proximal factors have more influence on a child's socialization than distant factors (Bronfenbrenner, 1979). Therefore, resulting from the ecological model and the mentioned study results, the focus in the current study will be on three of the microsystems of children: the parents, school and peers.

The question then remains how music can contribute to the strengthening of ethnic group identities in these microsystems. In this respect, several studies have shown that young children have a very intense selective sensitivity to shared cultural knowledge, including knowledge about traditions, folk tales and music (Soley & Hannon, 2010; Soley & Spelke, 2016). Such shared cultural knowledge can be a very powerful determinant of children's social preferences, not in the least because it can serve as a marker of social group identity. Soley and Spelke (2016) specifically state that several ethnic groups create their own songs to distinguish themselves in

larger societies, and that they use music to keep these boundaries clear and strengthen the affiliation among their group members. According to Boer and colleagues (2011), value similarity is the missing link in explaining this musical bonding phenomenon. By this, they mean that music preferences can be cues for the similarity of people's value orientations, which in turn contribute to social attraction. Additionally, Boer and colleagues (2013) focused on the influence of music on national identity, and found that culture-specific music preferences and national identity influence each other reciprocally. However, studies have shown that the influence of music preferences on national identity is larger than the other way around, suggesting that culture-specific music can create a positive sense of belonging to one's nation (Boer et al., 2011; Boer et al., 2013; Soper, 2007). So, as a channel of communication, music can be a way to give guidance in moral issues, religious attitude and interpersonal relationships, and as such contribute to identity development (Hargreaves, Miell, & MacDonald, 2002; Laiho, 2004; O'Neill, 2002).

The current study

However, barely any research can be found on the way parents, teachers and peers can influence children's identity through music, especially with the explicit focus on ethnic group identity. Additionally, most of the mentioned research on identity has focused on adolescents, even though it has been shown that especially young children are susceptible to learning the cultural conventions and meanings of the adult society that in turn contribute to their identity development (Soley & Hannon, 2010; Soley & Spelke, 2016; Trevarthen, 2002). Thus, the current study will aim to fill in these knowledge gaps, by focusing specifically on ethnic group identity and children aged 9 to 11.

Consequently, the current study will be aimed at the following research question: *"How do Mauritian parents, teachers and peers strengthen children's (aged 9-11) ethnic group identity through music and to what extent can differences in these ethnic group identities be found between Indians and Creoles in Mauritius?"* It should be noted that the different ethnic groups are not at all homogeneous, and that especially the Creole group in Mauritius is still a very diverse group, existing of people from a primarily African descent, but also people from a mixed African, European or Asian descent (Jeffery, 2010). However, these ethnic groups were chosen in general, because these are the two main ethnic groups on the island (Central Intelligence Agency, 2019). As mentioned, the focus of the current study will mainly be on parents and

teachers, but the influence of peers will be taken into account as well, since they are also an important part of the microsystems of children (Bronfenbrenner, 1979; Jordan, 2004). Based on the aforementioned studies, it is expected that there will be differences between the ethnic groups in Mauritius regarding values and the way in which they express these through music. However, since not much is known about this subject yet, the extent of these differences is hard to predict.

Method

Type and procedure

Since the study aimed to describe the influence of parents, teachers and peers on children's ethnic group identity through music in Mauritius, its nature is descriptive. Seven primary schools, from all different school zones in Mauritius, were selected to conduct the study. For privacy reasons, the schools that participated will further be named school A, B, C, D, E, F and G. General school background information can be found in Appendix A.

To find an answer to the research question, mixed-methods were used. In advance, informed consent forms for the students' parents were handed out. These forms were provided in French, since most parents have problems understanding English. The English version can be found in Appendix B. At each school, surveys were anonymously completed by children aged 9 to 11. Furthermore, surveys were filled out by teachers and parents as well. After this, semi-structured interviews were held with most of the teachers and with some of the parents and children. Inviting parents to participate was done by consulting the Head Masters and Mistresses of the primary schools, who contacted the parents personally for this.

Measuring instruments and participants

As mentioned, values are significant in the concept of ethnic group identity, since this identity is often shown through values (i.e. Boer et al., 2011; Eriksen, 2010; Soley & Spelke, 2016). Therefore, in this research the focus was on the general values of the participants.

Children. For the children, surveys (as can be found in Appendix C) were conducted in which they could provide their demographic background information and answer 7 Likert scale questions to measure whether they had learned songs from their parents, teachers and peers, but also whether they had taught songs to their peers. Moreover, some questions were included to measure whether they liked these songs and to what extent they talked about them with their parents, teachers and peers, which might give an indication of the influence of music on the children. The children had to answer the Likert scale questions by ticking one of 5 smileys,

ranging from a very sad smiley (“I do not agree at all”) to a very happy smiley (“I completely agree”). Furthermore, 4 open questions were incorporated in the survey, in which they could write down 3 song titles that they had learned from their parents, teachers or peers, or that they taught their peers. Because not all children fully understand English, the survey was carried out in French. In order to measure all the influences more specifically, semi-structured interviews were conducted in which the children were asked about the songs they wrote down, to find out if they knew what the songs were about and to what extent ethnic differences were visible in their answers. The questions for these interviews were determined based on the qualitative semi-structured interview guide that was outlined by Kallio, Pietilä, Johnson and Kangasniemi (2016) and can be found in Appendix F. Because of the language barrier, it was only possible to interview the children who knew English best.

A total of 12 classes participated in the study, resulting in 41 children completing the survey at school A, 37 children at school B, 49 children at school C, 62 children at school D, 28 children at school E, 47 children at school F and 22 children at school G. This resulted in a total amount of 286 children filling out the survey. Of these children, 139 were male (48.6%) and 147 were female (51.4%), with an average age of $M = 9.91$, $SD = .677$. Of the children, 145 were in grade 5 (50.7%) and 141 were in grade 6 (49.3%). Regarding ethnicity, 208 children were from a Creole background (72.7%), 67 children had an Indian background (23.4%). The remaining 3.9% had different backgrounds, such as French or Chinese, or did not fill in this question.

Of the children, 3 were interviewed at school A and 6 at school F. So overall, 9 children were interviewed. Of these children, 4 were male (44.4%) and 5 were female (55.6%), with an average age of $M = 10.22$, $SD = 4.41$. Regarding ethnicity, 8 of these children were from a Creole background, and 1 was from both a Creole and Indian background.

Parents and teachers. The parents and teachers also got a survey, which can be found in Appendices D and E, in which the same demographic questions were asked. Here, 6 Likert scale questions were used to generally measure the extent to which they influenced children's ethnic group identities through music, and whether they were aware of this influence. Furthermore, the open question in this survey was about 5 songs they had taught the children. Besides this, semi-structured interviews were conducted with them as well, in which questions were asked about the songs they wrote down, why they chose to teach them to the children and what they deemed important in their song choice for parenting and teaching in general. The main aim of these

questions was to find out in what way they consciously or subconsciously contributed to the strengthening of the children's ethnic group identities. The questions for these interviews were based on the qualitative semi-structured interview guide by Kallio, Pietilä, Johnson and Kangasniemi (2016) as well, and can be found in Appendices G and H.

A number of 2 parents filled out the survey at school A, 2 parents at school B, 8 parents at school C, 2 parents at school E and 3 parents at school F. This leaves 17 parents participating in the surveys in total. Of these parents, 4 were male (23.5%) and 13 were female (76.5%), with an average age of $M = 35.88$, $SD = 6.353$. Regarding ethnicity, 14 had a Creole background (82.4%), 2 had an Indian background (11.8%) and 1 did not report an ethnic background.

Of the parents, 2 parents were interviewed at school A and 2 parents at school E. Therefore, a total of 4 parents were interviewed in this research. One of them was male (25.0%) and 3 were female (75.0%) with an average age of $M = 36.5$, $SD = 4.92$. Finally, 2 of them had a Creole background (50.0%) and 2 had an Indian background (50.0%).

As for the teachers, it should be noted that not all teachers teach music in Mauritius. Since two years, there are so-called "holistic teachers", who teach all non-academic subjects (i.e. music, drama, visual arts, physical education, health education, citizenship education and road safety). Therefore, only a few teachers were relevant for this study, making the teacher sample very small. As a result, only 1 teacher completed the survey at school A, 1 teacher at school B, 1 teacher at school C, 1 teacher at school D, 2 teachers at school E, 1 teacher at school F and 2 teachers at school G. This resulted in a number of 9 holistic teachers filling out the surveys in total. Of these teachers, 1 was male (11.1%) and 8 were female (88.9%), with an average age of $M = 26.22$, $SD = 4.265$. One of them was from an Indian background (11.1%), and 8 had a Creole background (88.9%).

Of the teacher participants, the teacher at school D and one of the teachers at school G were not interviewed. Thus, 7 teachers were interviewed in total. Of these teachers, 1 was male (14.3%) and 6 were female (85.7%), with an average age of $M = 24.86$, $SD = 3.73$. All of these teachers were from a Creole background.

Data analysis

Surveys. After the data collection, 6 track lists were developed for both the Indian and Creole group, consisting of the songs that had been written down in the open question of the surveys: one for the parents, one for the teachers and four for the children (one for each open

question). This resulted in 12 different track lists, 6 for each ethnic group. For both the Indian and Creole group, the three songs most mentioned in each of the three lists were used in a content analysis, to identify values related to ethnic identity that might be visible in these songs. Because there was some overlap between the track lists, it resulted in 26 different songs. However, of 5 songs, the lyrics could not be found, so only 21 songs were coded. The coding system that was used for this was developed based on criteria from previous studies on semi-structured interviews (Bengtsson, 2016; Graneheim, Lindgren, & Lundman, 2017). The qualitative analysis program NVivo was used to carry this out.

The answers to the Likert scale questions were analyzed in the quantitative statistical analysis program SPSS. As for quantitative statistical analyses, the descriptive statistics were calculated and one-way ANOVAs were carried out to find out whether ethnic group differences could be found in the answers given.

Interviews. The interviews were transcribed and analyzed using open coding and axial coding. The coding of the interviews was also done by using NVivo.

Results

Quantitative analyses

For the Likert scale questions, means and standard deviations were measured. A score of 1 was the equivalent of the very sad smiley (“I do not agree at all”), and a score of 5 was the equivalent of the very happy smiley (“I completely agree”). The means and standard deviations can be found in Table 1, Table 2 and Table 3. After calculating these descriptive statistics, one-way ANOVA analyses were conducted to see whether there were ethnic group differences in any of the questions asked to the participants. This was not the case for either the children or the teachers. For the parents, there was only one question that showed a significant correlation with ethnicity, namely question B6: “When I teach my child(ren) a song, I tell them why I want them to learn that song”. For this question, the Creole parents scored significantly higher than the Indian parents, $F = 4.759$, $p = .048$, $\eta^2 = .268$.

Table 1

Descriptives of Parents' Surveys

Survey question	<i>M</i>	<i>SD</i>
B1 ("Do you teach your child(ren) songs?")		
	"Yes": 16	"No": 1
B3 ("When I teach my child(ren) a song, I focus on what the song means")	4.31	.793
B4 ("If a song has lyrics that I believe are wrong, I do not teach that song to my child(ren)")	3.44	1.632
B5 ("I teach my child(ren) songs that are related to our cultural background")	4.25	.775
B6 ("When I teach my child(ren) a song, I tell them why I want them to learn that song")	4.19	.911
B7 ("I talk to my child(ren) about the style of the songs that they listen to")	4.06	.899
B8 ("I talk to my child(ren) about the content of the songs that they listen to")	4.29	.849

Note. *M* = mean, *SD* = standard deviation

Table 2

Descriptives of Teachers' Surveys

Survey question	<i>M</i>	<i>SD</i>
B1 ("Do you teach your students songs?")	"Yes": 9	"No": 0
B3 ("When I teach my students a song, I focus on what the song means")	4.22	.441
B4 ("If a song has lyrics that I believe are wrong, I do not teach that song to my students")	3.44	1.333
B5 ("I teach my students songs that are related to our cultural background")	3.78	.972
B6 ("When I teach my students a song, I tell them why I want them to learn that song")	4.22	.441
B7 ("I teach my students songs related to all cultures on Mauritius")	4.11	.782
B8 ("I talk to my students about the content of the songs that they listen to")	4.44	.527

Note. *M* = mean, *SD* = standard deviation

Table 3

Descriptives of Children's Surveys

	"Yes"	"No"
B1 ("Do you parents teach you songs?")	176 (61.5%)	110 (38.5%)
B5 ("Does your teacher teach you songs?")	271 (94.8%)	15 (5.2%)
B9 ("Do your friends teach you songs?")	173 (60.5%)	113 (39.5)
B13 ("Do you teach your friends songs?")	166 (58.0%)	120 (42.0%)
Survey question	<i>M</i>	<i>SD</i>
B3 ("My parents explain the songs they teach me")	4.19	1.150
B4 ("I like the songs my parents teach me")	4.41	1.003
B7 ("My teacher explains the songs he/she teaches us")	4.36	1.114
B8 ("I like the songs my teacher teaches us")	4.39	1.110
B11 ("I like the songs my friends teach me")	4.23	1.199
B12 ("My friends and I talk about the songs we listen to")	4.35	1.039
B15 ("When I teach my friends a song, we talk about what the song is about")	3.78	1.385

Note. *M* = mean, *SD* = standard deviation

Content analyses

As mentioned, 12 setlists were created, and the songs in these lists were analyzed to find values. The values mentioned in both the Indian and Creole group (subgroups combined) can be found in Table 4. The full setlists, short summaries of the song contents and the extracted values per song, can be found in Appendix I. Note that sometimes participants tended to write down other things besides song titles, such as artist names or general things like "prayer songs". The terms that were mentioned the most can also be found in the results in Appendix I.

Table 4

Values from all mentioned songs

Creole group		Indian group	
Value	Times mentioned	Value	Times mentioned
5) Love	53	4) Love	14
4) Music (relatability)	63	2) Dance	7
3) Peace	7	1) Faith	6
2) Love for country	41	1) Grace	6
2) Unity	5	1) Kindness	6
1) Pride of country	38	1) Music (relatability)	4
1) Happiness	22	1) Slavery	3
1) Enjoy life	22	1) Freedom	3
1) Smoke chemicals	20	1) Mauritian identity	3
1) Jealousy	17	1) Dance	3
1) Dance	12	1) Jealousy	2
1) Marriage	14	1) Justice	1
1) Slavery	11	1) Liberty	1
1) Freedom	11	1) Love for country	1
1) Mauritian identity	11	1) Peace	1
1) Justice	3	1) Unity	1
1) Liberty	3	1) Health	1
1) God's blessing	2	1) Good memories	1
1) Forgiveness	2	1) Joy	1
1) Healing	2	1) Happiness	1
1) Helping others	2	1) Selflessness	1
1) Salvation	2		

Note. The amount of times the value was extracted is shown with the values; the times the songs were mentioned are shown under "Times mentioned" (i.e. In the Creole group, "love" was extracted from 5 songs; these songs were mentioned 53 times).

As can be seen, there were some overlapping values between the two groups. When looking at the values extracted from the songs that children learned from their parents and teachers, one can see that these values mainly consisted of relational values, such as “helping others” or “selflessness”. Furthermore, they taught songs that contained society-oriented values, such as “peace” or “unity”, values that can for example be found in the National Anthem of Mauritius: “Around thee we gather, as one people, as one nation, in peace, justice and liberty”. As for the children, their values seemed to overlap the values extracted from the songs mentioned by the parents and teachers. However, one value that stood out was “smoking chemicals”, that came from a song called *Dora fim simik*, a song about Dora the Explorer smoking chemicals. However, it should be noted that this was mentioned so often because one child said the song title out loud and the teacher wrote it down on the whiteboard, after which many children wrote the same song title down.

Interviews

The analyses of the semi-structured interviews were used to get more insight into the previously mentioned results. What was apparent in the interviews with the parents, was that they all saw the importance of music for relaxation, but also for bringing messages across. For example, one parent said: “Sometimes, in between the lines, in between the sentences, in between the uhm... lyrics, there is some lessons we can take. Like a kind of living, and everything, emotions and everything”. After being asked what the best lessons were in music, the participant answered: “That we need to have everyone. (...) Because it all reaches at the same place, like uhm... helping, loving”.

What was also visible in the interviews with the parents, was that they all seemed to be aware of the influences of music on all aspects of their child's life: “It (music) is applying to a lot of things, related to a lot of fields”. However, they mainly applied this influence to the academical development of their children, saying that they also teach their children songs to help them with school work and to practice songs they have to learn for school.

In the interviews with the teachers, this focus on children's academical development was apparent, too. The holistic teachers mainly used songs as a teaching aid, to help the children learn the English alphabet, numbers, or even more practical things such as how to get dressed in the morning. The teachers were also very aware of their overall influence on children, not just through music. For instance, they were aware of the cultural diversity they had to keep in mind:

“I have a duty to take into consideration the cultural background (of the children). (...) I can't force a child to see the same thing as my ideologies. I have sometimes to erase myself to let them have their own place, their own identity”.

Moreover, it was also mentioned that the teachers do teach certain values through the songs they choose, for example “respect, love for each other, family values, respect the environment, friendship”. However, these values were very relational and society-oriented, and much in line with the curriculum available at school. Several teachers mentioned this aspect; they did not yet have a clear curriculum for holistic teachers, since this job was relatively new and the curriculum was still being developed, but they did have to act in line with the curriculum of the other teachers and the few materials that were provided to them by the government.

In short, the interviews and content analyses revealed similar results regarding the values of the parents and teachers, which were, as mentioned, very general and in line with the general curriculum of the primary schools. Relational and society-oriented values such as “love” and “liberty” had the upper hand. This was also visible in some of what the children mentioned. For example, one child was talking about the song “Heal the world” by Michael Jackson: “It has a lot of meaning. It's like children, and children are not getting food, they all fight in the countries”.

Discussion

Children have an intense selective sensitivity to shared cultural knowledge, which can be a strong determinant of children's social preferences, because it can serve as a marker of social group identity (Soley & Hannon, 2010; Soley & Spelke, 2016). As mentioned, value similarity can explain this musical bonding phenomenon, because music preferences can be cues for the similarity of people's value orientations, which in turn contribute to social attraction (Boer et al., 2011). Accordingly, this study aimed to find out how Mauritian parents, teachers and peers strengthen children's ethnic group identity through music and to what extent differences in these ethnic group identities could be found between the two main ethnic groups on the island: Indians and Creoles (Central Intelligence Agency, 2019). The findings will be discussed below. First, the differences between the Indian and Creole groups will be examined. Then, the general influence of parents, teachers and peers on children's ethnic group identity will be discussed.

Differences between Indians and Creoles

The quantitative results were used to get a general idea of the extent to which ethnicity played a role in the answers given by the participants. However, the results showed only one

significant difference between the Indian and Creole group on the Likert scale questions: The Creole parents scored significantly higher than the Indian parents on the question: "When I teach my child(ren) a song, I tell them why I want them to learn that song". Why only this result was significant, was not clear from the content analysis and interviews. Possibly, Creole parents find it more important than Indian parents to talk about the importance of music or about the background of the songs they teach their children; however, no scientific research was found to back this up.

The values extracted from the mentioned songs showed similar results; there were hardly any differences in values found between the Indian and Creole groups. Only one value stood out, which was in the Creole group, where children mentioned a song they had taught to friends, which was about Dora the Explorer smoking chemicals. However, the fact that this song was mentioned so often can be explained by the fact that the children's surveys were filled out in class. During one of these sessions, one of the children mentioned the name of this song and the teacher wrote it down on the whiteboard, resulting in many children writing down this song title. Therefore, this result might not so much be a result of the fact that the children really liked this song themselves, but more due to peer pressure.

The fact that the values of the Indian and Creole groups barely differed was not in line with the expectations. It was expected that differences would be found, based on the mentioned research saying that music is a medium used by ethnic groups to keep the boundaries between the groups clear and to strengthen the affiliation among their group members (Soley & Spelke, 2016). However, as Jeffery (2010) noted in his research, the different ethnic groups in Mauritius are not homogeneous and especially the Creole group is diverse, due to group mixing that has occurred. This might have led to a value mixing as well, resulting in a significant overlap between the groups.

Influence of parents, teachers and peers on children's ethnic group identity through music

Despite the value of "smoking chemicals" standing out, most of the extracted values were relational or society-oriented, and were found in all groups and subgroups. Even between parents, teachers and children in general, without taking ethnic background into consideration, there were hardly any differences between the values. One important reason for this could be the fact that most parents and children mentioned songs they often heard on the radio. However, even though this could explain the overlap between the parents' and children's value lists, this

does not clarify why there were so many similarities with the teachers' value lists as well. However, another reason for the similarities could be the fact that parents also mentioned songs that the children had learned at school, because the parents would help the children practice these songs at home. Because of this, some songs were mentioned by the parents, the teachers and the children, which could explain the overlapping values.

One thing that should be noted in this respect too, is the fact that the teachers had a curriculum to follow. Even though there was no curriculum available for the holistic teachers yet, they did have to work in line with the materials that were provided by the government. Because of this, they could not teach their own values to the children, resulting in more similarities between the several participant groups. This is in line with the existing research, suggesting that curriculum choices can influence students' identity, since students can only learn the information that is made available by these choices (Renn, 2003). In this case, this means that the teachers mainly had an academic focus in their song choices, since they used music mainly as a "teaching aid", to help children learn. Therefore, the question remains to what extent the teachers even could teach their own norms and values through music.

Because of this, the holistic teachers were very aware of their own cultural influence on the children; they knew they had to set it aside during their teaching. However, the parents were less aware of their influence; they mentioned several functions of music, showing that they were aware of the influence of music on children, but they did not seem to consciously influence this. Finally, the children were not fully aware of the influence of music, nor of their influence through music on ethnic group identity. This makes sense, since they were only 9 to 11 years old; children this age are not yet very aware of the concept of ethnicity (Brown, Alabi, Huynh, & Masten, 2011).

Taken together, it is hard to establish to what extent parents, teachers and peers really influence children's ethnic group identity through music. Considering the results and conclusions, one could argue that in the case of Mauritius, the mesosystem plays a big role in the development of children's ethnic group identity, meaning that the Mauritian home and school environment are simply very congruent microsystems (Bronfenbrenner, 1979; 1994; Eames, Barker, & Scarff, 2018; Timmerman et al., 2016). This could have led to the value similarities that were found, and to the fact that there was barely a significant influence of ethnicity apparent in the quantitative data. However, it might also be a result of the academic focus of the teachers.

Another reason could be the fact that the Creole sample was much bigger than the Indian sample; for the qualitative data, this might have resulted in an overrepresentation of the Creole group and, consequently, led to more value similarity (Boer et al., 2011).

Strengths and limitations

A limitation that should be considered when interpreting these results are the samples of the parents and teachers. For both the surveys ($n = 17$; $n = 9$) and the interviews ($n = 4$; $n = 7$), the samples were small. Moreover, the parents were not randomly sampled, but, for practical reasons, gathered by the headmasters and headmistresses, who mainly used the criterion that the parents should be able to speak English. This selectivity decreases the external validity of the parents' surveys and interviews, because chances are that these parents are (a) higher educated than the average parent, and (b) more involved in their child's school life than the average parent, making the sample less representative for all parents. Because of this, it is highly recommended for future research to randomly sample the Mauritian parents.

Another limitation lies in the way the children filled out the surveys. This was mainly done in class, meaning that the teacher read the question aloud and that the children wrote down their answers all at the same time. However, it was observed that the children tended to discuss the questions while filling out the surveys. Furthermore, for the open questions, the teachers tended to ask in class which songs the children had learned and write it down on the blackboard or whiteboard, which might have resulted in a social desirability bias in the open questions. This could have been avoided if the children would have completed the surveys all by themselves, maybe even in different rooms. However, this was not possible due to practical reasons and because it would have interrupted the classes too much. This all led to valuing the parents' and teachers' answers more than the children's surveys.

A final limitation was the English language. Especially for the children, English proved to be difficult, which was a problem during the interviews. Since no translator was available, children were selected by the teachers based on who understood English the best. However, most children still had trouble understanding the interview questions, which raises the question to what extent the children were able to say everything they wanted to say. All this makes the interview data less reliable. Future research should take this into account and use a translator when interviewing children, so that they are able to use their own mother tongue and become more comfortable with the interview as well. Nonetheless, the interviews did show that children

mainly learned French and Creole songs at home and at school, so the fact that the participants had the option to write down song titles in their preferred language increased the reliability of the final value lists.

However, there are some strengths to this research that weigh up against the mentioned limitations. First, even though the samples of parents ($n = 17$) and teachers ($n = 9$) were small, the parents and teachers were related to the children from this research; all 286 children were taught music by the 9 teachers in the sample, and all parents were parents from children in the children's sample. Thus, statements about influences of parents and teachers on children are more reliable. Furthermore, the evaluation of several perspectives (namely parents, teachers and children) and the use of multiple measuring instruments allowed for a comparison of the outcomes and for a broader overview of the research subjects. Moreover, the content analysis that was added to the survey and interview data provided a more in-depth view into the research subject. Finally, the fact that participants from all different zones were studied resulted in a better representativeness of the study.

Implications and recommendations

Current research showed a great overlap between the values of the parents, teachers and children, making it hard to draw a distinction between the different ethnic groups. As mentioned, ethnicity and identity are unclear concepts, making the concept of ethnic group identity even more vague (Anderson, 2016; Folkestad, 2002). Besides, people's values are an important aspect of this ethnic group identity, but values of people are hard to fully measure (Boer et al., 2011). Because of this, the current research could only cover the general values of the participants; it was still too broad to really measure this. Therefore, it is highly recommended that in the future, more in-depth research will be done on specific sets of values, comparing these based on ethnic background. Furthermore, for time reasons, the current study did not look into the notion of shared descent, which is also an important aspect of ethnic group identity (Eriksen, 2010; Rice, 2007). Thus, it is advised that future research will do this, to get a better understanding of the actual influence of music on ethnic group identity.

Moreover, this study has shown that the curriculum is a leading factor in the teachers' choice of songs. Their current song choices are not fully in line with the principle of "unity in diversity" which is leading in Mauritian politics (Jeffery, 2010; Soper, 2007). In the Mauritian context, this would mean that the teachers teach "unity" and the parents teach "diversity".

However, this research puts question marks with the level of local “diversity” teaching because the Mauritian parents tended to adjust their song choices to the songs their children learned at school. As such, the Mauritian practice seems to be more complicated than the official politics suggest; the national and local level are more intertwined than it may seem. This could even raise the possibility that, even though identity formation is a crucial part of their socialization, the children’s ethnic group identity is not developing optimally, since they might not learn as much about the Mauritian diversity as they should (Hargreaves & North, 1999; Tarrant, North & Hargreaves, 2002). Therefore, since the curriculum for the holistic teachers is still being developed, it is recommended that the Mauritian government keeps this influence in mind and not just focuses the curriculum on unity, but gives space to the teachers to teach the children about diversity as well, for example in the course of “citizenship education”, which is also taught by the holistic teachers.

All in all, this study is the first of its kind in Mauritius. Because of the ambiguity of the concepts that were measured and the time frame of this study, this research can only provide general conclusions. Whether music is currently as important for showing and developing ethnic group identity as it was during the history of Kaya is still unclear. Nonetheless, its influence on people cannot be neglected, because, as Bono once said: “Music can change the world, because it can change people”.

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Appendix A: Schools background information

The schools were accessed through the Ministry of Education and Human Resources, Tertiary Education and Scientific Research, and through the Catholic organization “Le Service Diocésain de l’Éducation Catholique” (SeDEC). Both types of schools are funded by the government, and follow the same curriculum. The main difference between the schools is that SeDEC are private-aided schools and that the governmental schools are either regular public schools or ZEP schools. Specifically, SeDEC schools are private, but financially aided by the government. They are open for all, but have a preference for the poorer children, because they aim to act for the common good and therefore want to provide free education to poor children (Diocèse de Port Louis, n.d.). ZEP-schools being governmental schools that provide education to children from poor areas who experience learning difficulties at school. Of the 7 schools that were visited, 5 were private-aided by SeDEC, 1 was a regular governmental school, and 1 was a ZEP-school.

Moreover, the island is divided into 4 different zones by the Ministry. Of the 7 schools that were visited, one school was located in zone 1, one school was located in zone 2, three schools were located in zone 3 and two schools were located in zone 4.

Appendix B: Informed consent student questionnaire

Authorization letter for questionnaires for primary school students

This letter of authorization informs parents of fourth- to sixth- grade students. This form will be used as permission for the participation of these children in research on attitudes towards the English language, oral language support, and music and identity.

Attached, you will find the relevant information and the letter of authorization.

FOR INFORMATION

Introduction

I am Lisanne Mak, a student of a Master's program (Youth, Education and Society) in the Netherlands. In order to be able to complete my study, I am doing research in Mauritius. The purpose of this questionnaire is to investigate the influence of music on children's identity.

With this in mind, I would be very grateful if you would allow your child(ren) to complete the questionnaire in class. The questionnaire will consist of two parts. The first part will be about more general information, such as the child's age and grade. The second part will be about music and identity. Both parts will consist of around 10 to 15 questions each. There will be a few open questions and a few questions that will be answered by choosing a smiley.

Importance

It is desirable for students to participate in this research by completing the questionnaire, in order for us to get an answer to my research question.

For the study, it is important to assess the extent to which music can have an influence on identity development of children, because research has already proven this influence for adolescents but not yet for children. I need to know the child's perspective for this, because it is their identity development that might be influenced through music, and they are familiar with their identity better than anyone.

Duration

Filling out the questionnaire will take around approximately 30 minutes. Since it will be done in class, I will not need additional time.

Confidentiality

The questionnaire will be entirely anonymous and I will have no way to identify the students. The only required information by this questionnaire will be the grade of the child. Any other information provided by your child will not be disclosed. Any information received will be analyzed in general and will be interpreted as a percentage in the report.

Voluntary participation

It is you who will decide whether your child will participate in this research or not. If you give your child permission to participate, but during the questionnaire he/she feels uncomfortable with one or more questions, he/she will have the right to not finish the questionnaire.

If you have any questions or if you would like to have more information on this research, you can contact the school.

If you agree to your child's participation in this research, I would be grateful if you would sign the certificate below.

I thank you in advance for your cooperation.

LETTER OF AUTHORIZATION

I confirm that I have read the letter above. I have had the opportunity to ask questions, and these were answered. I therefore give my child permission to complete the related questionnaire in class.

Name of child: _____

Name of parent: _____

Signature of parent: _____

Date (day, month, year): _____

Appendix C: Children’s Survey

Part A. General information

A1. What is your age? _____

A2. What is your gender?

Male

Female

A3. Where do you live (in what city/village)? _____

A4. What is your ethnicity?

Creole (Afro-Mauritian)

French (Franco-Mauritian)

Indian (Indo-Mauritian)

Chinese (Sino-Mauritian)

Other: _____

A5. In what grade are you now? _____

A6. What is the religion of your family?

Hinduistic

Muslim

Christian

None

Other: _____

Part B. Music

B1. Do your parents teach you songs?

Yes (*Continue with question B2*)

No (*Continue with question B5*)

B2. Which songs have you learned from your parents? Please give a top 3 of song titles you like the most.

For the next two questions, please select the smiley that best describes your opinion.



= I do not agree at all



= I agree



= I do not agree



= I agree completely



= I am neutral

B3. My parents explain the songs they teach me.



B4. I like the songs my parents teach me.



B5. Does your teacher teach you songs?

Yes (Continue with question B6)

No (Continue with question B9)

B6. Which songs have you learned from your teacher? Please give a top 3 of song titles you like the most.

For the next two questions, please select the smiley that best describes your opinion.

B7. My teacher explains the songs he/she teaches us.



B8. I like the songs my teacher teaches us.



B9. Do your friends teach you songs?

Yes (Continue with question B10)

No (Continue with question B13)

B10. Which songs have you learned from your friends? Please give a top 3 of song titles you like the most.

For the next two questions, please select the smiley that best describes your opinion.

B11. I like the songs my friends teach me.



B12. My friends and I talk about songs we listen to.



B13. Do you teach songs to your friends?

- Yes (Continue with question B14)
- No (Continue with Part C)

B14. Which songs have you taught your friends? Please give a top 3 of song titles you like the most.

For the last question of this part, please select the smiley that best describes your opinion.

B15. When I teach my friends a song, we talk about what the song is about.



Appendix D: Parents' Survey**Part A. General information**

A1. What is your age? _____

A2. What is your gender?

Male

Female

A3. What is your city of residence? _____

A4. What is your ethnicity?

Creole (Afro-Mauritian)

Indian (Indo-Mauritian)

French (Franco-Mauritian)

Chinese (Sino-Mauritian)

Other: _____

A5. What is the highest level of education you have completed?

A6. What is your current occupation? _____

A7. What is your current relationship status?

Married

Widowed

Divorced

Separated

Domestic partnership

Single

A8. What is your religion?

Hinduistic

Christian

Muslim

None

Other: _____

A9. How many children do you have? _____

A10. What is the gender of your children? _____

A11. What is the age of your children? _____

Part B. Music

B1. Do you teach your child(ren) songs?

- Yes (Continue with question B2)
 - No (Continue with question B7)
- If no, please state why not:

B2. Which songs have you taught your child(ren)? Please give a top 5 (or less) of song titles you think are most important.

For the following questions, please select the answer that best describes your beliefs about teaching music to your child(ren).

B3. When I teach my child(ren) a song, I focus on what the song means.				
Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

B4. If a song has lyrics that I believe are wrong, I do not teach that song to my child(ren).				
Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

B5. I teach my child(ren) songs that are related to our cultural background.				
Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

B6. When I teach my child(ren) a song, I tell them why I want them to learn that song.				
Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

B7. I talk to my child(ren) about the style of the songs that they listen to.				
Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

<i>B8.</i> I talk to my child(ren) about the content of the songs that they listen to.				
Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

Appendix E: Teachers' Survey**Part A. General information**

A1. What is your age? _____

A2. What is your gender?

Male

Female

A3. What is your city of residence? _____

A4. What is your ethnicity?

Creole (Afro-Mauritian)

Indian (Indo-Mauritian)

French (Franco-Mauritian)

Chinese (Sino-Mauritian)

Other: _____

A5. What is the highest level of education you have completed?

A6. What is your religion?

Hinduistic

Christian

Muslim

None

Other: _____

A7. What grade(s) do you teach? _____

A8. What is the age range of your students? _____

A9. What type of teaching qualification did you obtain?

A10. How long have you been a teacher? _____

Part B. Music

B1. Do you teach your students songs?

Yes (Continue with question B2)

No (Continue with question B7)

→ If no, please state why not:

B2. Which songs have you taught your students? Please give a top 5 (or less) of song titles you think are most important.

For the following questions, please select the answer that best describes your beliefs about teaching music to your students.

B3. When I teach my students a song, I focus on what the song means.

Strongly disagree

Disagree

Neither agree nor disagree

Agree

Strongly agree

B4. If a song has lyrics that I believe are wrong, I do not teach that song to my students.

Strongly disagree

Disagree

Neither agree nor disagree

Agree

Strongly agree

B5. I teach my students songs that are related to our cultural background.

Strongly disagree

Disagree

Neither agree nor disagree

Agree

Strongly agree

B6. When I teach my students a song, I tell them why I want them to learn that song.

Strongly disagree

Disagree

Neither agree nor disagree

Agree

Strongly agree

B7. I teach my students songs related to all cultures on Mauritius.

Strongly disagree

Disagree

Neither agree nor disagree

Agree

Strongly agree

B8. I talk to my students about the content of the songs that they listen to.

Strongly disagree

Disagree

Neither agree nor disagree

Agree

Strongly agree

Appendix F: Children's Semi-Structured Interview

- 1. Introduction of research and researcher.** I am Lisanne and I am from the Netherlands. I really love making music, so I want to ask you some questions about music. Is that okay?
Then we will start.
- 2. Introduction of children and opening questions.** Can you tell me something about yourself? For example, how old are you, and where are you from? → Here, try to find out ethnic group.
And what do you like to do after school? Do you like music as well?
- 3. Further questions about songs they learned from their parents.** In the questionnaire, you wrote down a couple of songs that you have learned from your parents.
 - What song did you learn from your parents that you like the most?
 - What is the song about?
 - Why do you like the song?
 - What do you think the song means? Do you agree with that?
- 4. Further questions about songs they learned from their teachers.** You also wrote down some songs that you have learned at school, from your teacher.
 - What song that you learned from your teachers do you like the most?
 - What is the song about?
 - Why do you like the song?
 - What do you think the song means? Do you agree with that?
- 5. Further questions about songs they learned from peers.** You also wrote down a couple of songs you learned from your friends.
 - What song that you learned from your friends do you like the most?
 - What is the song about?
 - Why do you like the song?
 - What do you think the song means? Do you agree with that?
- 6. Further questions about songs they taught their peers.** Finally, you also wrote down some songs you have taught your friends.
 - What song did you put on number one?
 - What is the song about?

- Why did you teach your friends this song?
- What do you think the song means? Do you agree with that?

7. Final questions.

- Is there something else you would like to talk about?

Appendix G: Parents' Semi-Structured Interview

1. Introduction of research and researcher. Thank you for helping me out in my research.

I am Lisanne and I am a Master's student in the Netherlands. I do my internship here, at Middlesex University, and I do my research here as well. For this research, I would like to know more about what kinds of music parents teach their children and why.

First, I will give you some practical information. Participation in this research is voluntary. Everything that will be said during this conversation will be confidential and anonymized. Feel free to say whatever you want and to give your honest opinion at any time. There is no right or wrong answer.

If you agree, I will record the conversation. This way, I won't have to take notes now, so I will be able to really focus on your answers. Is that okay?

Then we will start.

2. Introduction of parents. First, can you introduce yourself a bit and tell me something about your family? → Here, try to find out ethnic group as well.

3. Opening questions. In the questionnaire, you wrote down a couple of songs that you have taught your child(ren). → If not: Give piece of paper and ask them to write them down.

- Which song did you put in the first place?
- What is the song about?
- Why did you put this song in the first place?

4. Further questions.

- What is the meaning of the song?
- Why did you teach this song to your child(ren)?
 - Why do you think ... (*depends on answer*) is important?
 - Why do you want to teach your child(ren) ... (*depends on answers given*)?
- How is this song different from the second song you wrote down?
- From this point on, repeat the questions for the second song, then for the third.

5. Final questions.

- Is there another song you would like to tell me something about?
- Is there anything else you want to discuss?

Appendix H: Teacher's Semi-Structured Interview

1. **Introduction of research and researcher.** Thank you for helping me out in my research. I am Lisanne and I am a Master's student in the Netherlands. I do my internship here, at Middlesex University, and I do my research here as well. For this research, I would like to know more about what kinds of music parents teach their children and why. First, I will give you some practical information. Participation in this research is voluntary. Everything that will be said during this conversation will be confidential and anonymized. Feel free to say what you want and to give your honest opinion at any time. There is no right or wrong answer. If you agree, I will record the conversation. This way, I won't have to take notes now, so I will be able to really focus on your answers. Is that okay? Then we will start.
2. **Introduction of teachers.** Can you introduce yourself and tell me something about your class?
3. **Opening questions.** In the questionnaire, you just wrote down a couple of songs that you have taught your students. → If not: Give them piece of paper to write it down.
 - Which song did you put in the first place?
 - What is the song about?
 - Why did you put this song in the first place?
4. **Further questions.**
 - What is the meaning of the song?
 - Why did you teach this song to your students?
 - Why do you think ... (*depends on answer*) is important?
 - Why do you want to teach your students ... (*depends on answers given*)?
 - How is this song different from the second song you wrote down?
 - From this point on, repeat the questions for the second song, then for the third.
5. **Final questions.**
 - Is there another song you would like to tell me something about?
 - Is there anything else you want to discuss?

Appendix I: Setlists and extracted values

The following tables show the setlists per subgroup, a short summary of the contents and the extracted values. Note that the lyrics of 5 songs could not be found. For the content and values columns of these songs, question marks have been used to show the missing information.

1. Creole children: learned from parents

Song title	Times mentioned	Content	Values
Éternel	14	Love song for marriage partner	Love Marriage
Dodo baba	13	Song about sega and its impact on people	Music (relatability)
Le Morne	11	Song about history of Le Morne, resulting in freedom, resulting in Mauritian identity	Slavery Freedom Mauritian identity
Other things mentioned: Bigg Frankii (18 times), cantique (12 times), sega (17 times)			

2. Creole children: learned from teachers

Song title	Times mentioned	Content	Values
Rouz, ble, zonn, ver	38	Song about the colours of the Mauritian flag	Pride of country Love for country
Dodo baba	36	Song about sega and its impact on people	Music (relatability)
Island in the sun	22	Song about the good island life	Happiness Enjoy life

3. Creole children: learned from friends

Song title	Times mentioned	Content	Values
Mo capitaine	18	Love song of someone whose husband is at sea	Love
Taki taki	12	Song about dancing, moving your body	Dance
Dodo baba	12	Song about sega and its impact on people	Music (relatability)

4. Creole children: taught to friends

Song title	Times mentioned	Content	Values
Zenfan candos	22	?	?
Dora fim simik	20	Song about Dora the Explorer smoking chemicals	Smoking chemicals
Jaloux	17	Jealous husband sings to wife who has been in contact with other men	Jealousy Love

5. Creole parents

Song title	Times mentioned	Content	Values
Dodo baba	2	Song about sega and its impact on people	Music (relatability)

Zezi ou mem sa semin	2	Praise song	God's blessing Forgiveness Healing Peace Salvation
You raise me up	2	Love song about help from others	Love Helping others

6. Creole teachers

Song title	Times mentioned	Content	Values
National Anthem	3	Song about love for the country, Mauritian national identity	Justice Liberty Love for country Peace Unity
Imagine	2	Song about what the world would look like if it was all good	Peace Unity Love
Les roues de l'autobus	2	Song about the bus	X
Twinkle, twinkle, little star	2	Song about a star, lullaby	X

7. Indian children: learned from parents

Song title	Times mentioned	Content	Values
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The prayer	6	Prayer song for God's love, grace and guidance	Faith Grace Kindness Love
Taki taki	4	Song about dancing, moving your body	Dance
Le Morne	3	Song about history of Le Morne, resulting in freedom, resulting in Mauritian identity	Slavery Freedom Mauritian identity
Other things mentioned: Bigg Frankii (15 times)			

8. Indian children: learned from teachers

Song title	Times mentioned	Content	Values
Moris mo mama	23	?	?
Desh mahaan	14	?	?
Mo rev enn Moris	13	?	?

9. Indian children: learned from friends

Song title	Times mentioned	Content	Values
Dodo baba	4	Song about sega and its impact on people	Music (relatability)
L'oiseau et l'enfant	3	Love song	Love
Mo capitaine	3	Love song of someone whose husband is at sea	Love

Other things mentioned: Bigg Frankii (6 times)

10. Indian children: taught to friends

Song title	Times mentioned	Content	Values
Taki taki	3	Song about dancing, moving your body	Dance
Jaloux	2	Jealous husband sings to wife who has been in contact with other men	Jealousy Love
Zenfan candos	2	?	?

Other things mentioned: Bigg Frankii (3 times)

11. Indian parents

Song title	Times mentioned	Content	Values
National Anthem	1	Song about love for the country, Mauritian national identity	Justice Liberty Love for country Peace Unity
La ronde des légumes	1	Song about vegetables	Health

12. Indian teachers

Song title	Times mentioned	Content	Values
Auld lang syne	1	Song about the good old times, remembering the good things from the past	Good memories
Chicken dance	1	No lyrics	X
I am so happy	1	Song about joy and happiness	Joy Happiness
We are the world	1	Song about caring for the world and giving to others	Selflessness