



LEVEL OF AWARENESS ON PHILIPPINE FOLK DANCE AMONG GRADE 10 LEARNERS: BASIS FOR AN ACTION PROGRAM

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Abstract : The findings of the study indicated on the research themes were considered to answer the problems of the research. The level of personal experiences of the students specializing in MAPEH is low with an overall mean of 2.37. In detail, the level of personal experiences during their elementary years is low with a mean of 2.03. On the other hand, the mean of their experiences during their secondary years is 2.31 that indicates low level of experience. Concurrently, the mean of their experiences during their tertiary years is 2.77 which is moderate. The level of interest of the students specializing in MAPEH is high with the mean of 3.62. In particular, their level of interest in (1) learning the dance steps is high with the mean of 3.57, (2) music is high with the mean of 3.64, (3) costume is high with the mean of 3.72, and (4) dance history is high with the mean of 3.55. Overall the computed r value is 0.17 with a description of a small or weak positive correlation between their personal experience and the

I. INTRODUCTION

INTRODUCTION

One of the academe's missions is to preserve, promote and pass down folk tradition and culture is task is given to the Physical Education teachers for they specialize in human kinetics which includes dance as an art form, but with the strong influence of the modern culture specifically modern pop and hip hop dances, the P.E. Teacher's attitude and interest are diverted to adopt a dance activity that catches the attention and interest of its students sometimes jeopardizing the importance of its culture and tradition (Leal, 2011).

In the Philippine setting, tradition is believed to be taught in and out of school, in the academic discipline and social practices and customs. The school teaches formally while society teaches in communal activities manifested through community rights, games, children and youth play, in work practices and celebrations. Both, the school and community, is expected to preserve tradition. Schools can codify folk dancing while society can continue to change this in real life circumstance. Tradition is not to be static but should evolve according to the environment and belief of the people (Andin, 2003).

In Aurora, as observed, there are just a few schools based dance troupe catering to folk dances, this is due to the immense popularity of modern, pop and hip-hop dances. This problem may be attributed to the lesser exposure of students to folk tradition and culture such as folk dances. Either it is because of the P. E. teacher's personal view about folk dancing and the extent of imparting these traditions to them. While the school has included folk dancing in their P.E. curriculum as one of its lesson for rhythmic activities, sometimes it is not enough because the number of meetings given to it lies to the responsibility of the P.E teachers, where, in most common time it is the topic that is given the less meeting. Most especially if the P.E. teacher is uncertain of how it should be taught and conducted (Villaruz, 2011).

As a Physical Education teacher, it is our concern to ensure the preservation and integrity of the culture that led her to conduct this study. She wants to find out why students have lesser interest in learning folk dances and shows poor appreciation to it, and also to see the problems faced by P.E. teachers in imparting folk dances and their attitude towards it. She hopes to seek a solution to benefit them in understanding how they affect their teaching of folk dance. Also, this study sought solution and proposed forum necessary for the P.E. teachers to identify the problem areas they are experiencing specifically, the teaching of folk dance. This will somehow alleviate the teacher's predicament in imparting cultural heritage.

NEED OF THE STUDY.

The need for this study arises from the growing concern over the declining interest and awareness of Filipino learners in Philippine folk dances, despite their recognized role as a vital component of cultural heritage and identity. Philippine folk dance embodies the historical experiences, traditions, and values of the Filipino people; however, modernization and the increasing influence of contemporary dance forms such as hip-hop and pop culture have significantly shifted the preferences of the youth away from traditional practices. As observed in educational settings, students tend to show limited appreciation and engagement in folk dancing, which threatens the continuity of this cultural legacy .

Moreover, although folk dance is formally included in the Physical Education curriculum, its implementation appears insufficient. The limited time allocation, inconsistent instructional emphasis, and varying competencies and attitudes of teachers contribute to inadequate exposure and learning experiences among students. Consequently, learners develop only moderate interest and satisfactory awareness, indicating gaps between curricular intent and actual educational outcomes .

Another critical issue is the low level of personal experiences related to folk dancing among learners, particularly during their formative years. Research findings indicate that students' exposure to cultural presentations, participation in dance activities, and engagement in folk dance literature remain minimal. This lack of experiential learning weakens both their interest and cultural understanding, as prior experience is a significant determinant of sustained engagement and appreciation in dance education .

Furthermore, the study is necessary to address the broader educational and societal mandate of preserving and promoting Filipino culture. Schools and educators are expected to play a central role in cultural transmission; however, without a clear understanding of the factors influencing students' awareness and interest, interventions remain fragmented and ineffective. There is a pressing need to identify key variables—such as instructional strategies, teacher competencies, student skills, and exposure—that affect learners' awareness of Philippine folk dances.

In this context, the present study becomes essential as it seeks to systematically assess the level of awareness and interest of Grade 10 learners and use the findings as a basis for developing an evidence-based action program. Such an initiative is crucial not only for enhancing pedagogical practices in Physical Education but also for strengthening cultural preservation efforts within the educational system. Ultimately, this study responds to the urgent need to bridge the gap between cultural education and student engagement, ensuring that Philippine folk dance remains relevant and valued among future generations.

3.1 Population and Sample

The respondents are the 241 Grade 10 learners. Majority were 15 years old (90), followed by 14 years old (65), 16 years old (53), 17 years old (23) and the least 18 years old (10) with total number of 241.

3.2 Data and Sources of Data

This study analyzed the student's awareness and performance in Philippine folk dances using the quantitative descriptive research design. According to Enriquez (2005), descriptive research is characterized as a survey to the study of condition, which is an essential guide to one's thinking. It is used to describe characteristics of a population or phenomenon being studied.

The purpose of descriptive research is to examine a phenomenon that is occurring at specific place and time. This research design was used to describe the level of awareness and performance of the students.

3.3 Theoretical framework

Acculturation as viewed by anthropologist Franz Boas (1941), all people acculturate, and not only savages and minorities. He also quoted that there are no people whose customs have developed uninfluenced by foreign culture, moreover, has not borrowed arts and ideas which have developed in its own way using the steel harpoon as his example used by American and Scotch whalers as a slightly modified imitation of the Eskimo harpoon (Moos et. al, 2005).

In the discussion of why acculturation deviates from culture, according to Kramer (2003) an offshoot term arises, and that is cultural appropriation. Kramer (2003) explains that it is a phenomenon wherein one specific cultural group adopts to some extent practices and elements of another group. This can be in a form of clothing, personal adornment, music, art, religion, language or behavior. All of these elements are imported into the existing culture but could have wildly different meanings or lack the subtleties in the context of originality (Knauff, 2002). Folk dancing is not just a way of showing the dance itself, but also as a way of showcasing the dancers. It is one way of flaunting elegance and beauty that is truly Filipino (Obusan, 1992). The following is the different classification of Philippine Folk dances: Mountain or Ifugao Dances. Long before the Spanish occupation, the indigenous people in the mountain province had their own dance which reflects their worship, celebrations, wars and even common chores of their daily lives. Most common of the dance they have is to appease their gods and ancestors to cure ailments, ensure success in war, or ward off bad luck and natural calamities. Also, they dance to insure bountiful harvest, favorable weather or a mark milestone in the cycle of life. They used these dances for general welfare, to socialize, recreate and congregate which eventually makes an outlet for their repressed feeling. So, the dances evolved as a means of expressing their feelings, their sadness, happiness or anger (Lee & Nadeau, 2012).

Spanish Influenced Dances. The coming of the Spaniards in the 16th century brought a new influence in the Philippines. Aside from converting majority of the Filipinos to Roman Catholic, European cultural ideas spread and was adapted by most of the people blending in with their local practices. This is evident to urban Filipinos where most of their dances use bamboo castanets, Manton, abanico or Asian fans and Spanish foot works. Typical costume for this dance is the formal Maria Clara dress for women and Barong Tagalog for men.

Muslim and Moro Dances. NCCA (1995) cited that Mindanao Island and Sulu was not conquered by the Spaniards during their regime. This is probably because of the topographical location of the island. Before Magellan discovered the Philippines in 1521, most of the island was already converted to Islam especially those groups living in the lowland and seafronts. The dance of the Muslim group is usually very conservative portraying religious and ceremonial practices.

Tribal Dances/Ethnic Dances. Same source said that those cultural minorities living in the upland and mountains manifest animistic practices and beliefs which predated Christianity and Islam considers dancing as part of their lives. As in most ancient cultures, their dances are closely intertwined with ceremonials of rituals and sacrifices which make it more interesting. Their dances are essentially performed always to appease their gods and nature.

Rural and Barrio. Lastly, NCCA (1995) that dances of the rural Christian lowlands is the most popular and well-loved dances of the Filipinos. It is because these dances illustrate a fiesta spirit and demonstrates a mood where it showcases the love of life. It expresses joy in work, love for music, pleasures in life and simplicity of nature.

RESEARCH METHODOLOGY

The methodology section outline the plan and method that how the study is conducted. This includes Universe of the study, sample of the study, Data and Sources of Data, study's variables and analytical framework. The details are as follows;

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The purpose of descriptive research is to examine a phenomenon that is occurring at specific place and time. This research design was used to describe the level of awareness and performance of the students.

Mean and standard deviation and Pearson r correlation using an alpha level of .05 were used as the statistical tools. For the Level of awareness of the students to folk dance related variables. In terms of the following variables: objectives, has an over-all mean strategy, skills in folk dancing, availability of dance materials and training.

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3.4 Statistical tools and econometric models

Mean and standard deviation and Pearson r correlation using an alpha level of .05 were used as the statistical tools. For the Level of awareness of the students to folk dance related variables. In terms of the

following variables: objectives, has an over-all mean strategy, skills in folk dancing, availability of dance materials and training.

3.4.1 Statistics

All statistical analyses were conducted using Predictive Analytics Software Statistics (Version 22; SPSS: IBM Company, New York, NY, USA) software. Repeated-measures analysis of variances (time x group) were used to assess any differences between the exercise conditions. Significant interactions were followed up using post hoc tests with Bonferroni adjustments for multiple comparisons. A significance level of $P < 0.05$ was set. Partial η^2 was used to assess the size of effect for any interactions.

IV. RESULTS AND DISCUSSION

4.1 Results of Descriptive Statics of Study Variables

Interest of the learners in Folk Dancing

Table 1 shows the respondents perceived interest of learners in folk dancing. The indicators that state that folk dances have been one of the most valuable ways for them to learn and experience culture and history and folk dance is an enjoyable experience were interpreted as *Satisfactory* and *Very Satisfactory* respectively. The high rating was because students were given lessons about folk dances, which include the appreciation of Philippine folk dance, indigenous and traditional dance and other dance forms. While the indicator, folk dances are only performed for foreigners and are not inviting were interpreted as *Satisfactory*.

Table 1. Level of Interest of the Learners in Folk Dancing

| Statements | Mean | SD | Verbal Interpretation |
|--|------|------|------------------------------|
| Folk dances for me... | | | |
| are good forms of entertainment. | 4.23 | 0.95 | Interested |
| are better than any other genre of dance | 3.99 | 0.89 | Interested |
| have very boring steps. | 2.19 | 1.40 | Not Interested |
| are shameful experience when performed. | 2.27 | 1.19 | Not Interested |
| is an enjoyable activity which can be enjoyed by all? | 4.20 | 0.96 | Interested |
| are not inviting. | 2.02 | 1.21 | Not Interested |
| can be a medium for cultural education among youth. | 4.02 | 1.09 | Interested |
| are only performed for foreigners. | 3.58 | 1.03 | Interested |
| Have been one of the most valuable ways for us to learn and experience our culture and history | 3.96 | 1.06 | Interested |
| Are too difficult to learn | 2.54 | 1.35 | Somehow Interested |
| Weighted Mean=3.30 SD=1.43 | | | Moderately Interested |

| Scale | Range | Description | Interpretation |
|-------|-----------|-------------------|-----------------------|
| 5 | 4.50-5.00 | Strongly Agree | Very Interested |
| 4 | 3.50-4.49 | Agree | Interested |
| 3 | 2.50-3.49 | Moderately Agree | Moderately Interested |
| 2 | 1.50-2.49 | Disagree | Lightly Interested |
| 1 | 1.00-1.49 | Strongly Disagree | Not Interested |

Level of Awareness of the learners of Dipaculao, Aurora to Philippine folk dances related variable in terms of Objectives.

Table 2 shows the results got an over-all mean of 3.87 (SD=1.02) and interpreted as “Aware”. All of the indicators given were part of the K to 12 curriculum guides for PE aimed to achieve by their MAPEH teachers in teaching folk dances. The objectives were discussed and explained to them during their PE class which explained the results high rating.

Table 2: Level of awareness of the students to Philippine folk dances related variable in terms of Objectives.

| Statements | Mean | SD | Verbal Interpretation |
|---|------|------|-----------------------|
| The Philippine folk dance helps to... | | | |
| Foster patriotism and nationalism through the study of our dances | 4.04 | 1.03 | Satisfactory |
| Arouse better appreciation of Philippines music and folk dances | 3.81 | 1.14 | Satisfactory |
| Provide, through dancing, a helpful form of relaxation and recreation | 3.99 | 0.95 | Satisfactory |
| Develop a graceful and rhythmic coordination of body movements that will improve postures | 3.92 | 0.97 | Satisfactory |
| Preserve posterity, folk dances and music indigenous to the different region of the Philippines | 4.04 | 1.00 | Satisfactory |
| Demonstrate the growth of Filipino culture through the evolution of Philippine dances | 4.11 | 0.92 | Satisfactory |
| Interpret dance literature correctly | 3.61 | 0.86 | Satisfactory |
| Demonstrate mastery of basic steps in folk dancing | 3.51 | 1.03 | Satisfactory |
| Explain the role of folk dancing in promoting physical fitness and wellness of the family | 3.88 | 1.17 | Satisfactory |
| | 3.83 | 0.98 | Satisfactory |
| Weighted Mean=3.87 SD=1.02 | | | Satisfactory |

| Scale | Range | Description | Interpretation |
|-------|-----------|-------------------|-------------------------|
| 5 | 4.20-5.00 | Strongly Agree | Very Satisfactory |
| 4 | 3.40-4.19 | Agree | Satisfactory |
| 3 | 2.60-3.39 | Moderately Agree | Moderately Satisfactory |
| 2 | 1.80-2.59 | Disagree | Less Satisfactory |
| 1 | 1.00-1.79 | Strongly Disagree | Not Satisfactory |

Level of Awareness of the students to Philippine folk dances related variable in terms of Strategies

Table 3 indicates the perceived level of awareness of students of Dipaculao, Aurora in Folk Dance as to strategies. As shown in the results, the respondents show Satisfactory in folk dancing. Also, the respondents shows that they have enough knowledge about folk dances are performed, as they have a high level of awareness about the following indicators: time, energy, and space are the elements needed in folk dancing and the body language must be powerful, full of energy and strength. The student level of awareness

in folk dance as to strategies was rated with an over-all mean of 3.71 (SD=.1.10) and interpreted as *Satisfactory*. A high rating can be explained by the teaching strategies done by the dance instructor.

Table 3: Level of Awareness of the students to Philippine folk dances related variable in terms of Strategies

| Statements | Mean | SD | Verbal Interpretation |
|---|---------------------|------|-------------------------|
| We can easily learn through the rhythm of folk-dance music | 4.08 | 1.09 | Satisfactory |
| Folk dancing is a story telling using body movement | 3.73 | 1.01 | Satisfactory |
| Precise movement is needed in folk dancing compared to the present dances of today. | 3.70 | 1.13 | Satisfactory |
| Movements/steps in folk dance are very simple and easy | 3.44 | 1.00 | Satisfactory |
| Time, energy, and space are the elements needed in dancing | 4.05 | 1.01 | Satisfactory |
| In folk dancing, the body movement of the dancer is poetic | 3.97 | 1.18 | Satisfactory |
| In folk dancing, the body language must be powerful, full of energy and strength | 3.78 | 0.90 | Satisfactory |
| Folk dances have unpredictable pattern of steps | 3.70 | 1.01 | Satisfactory |
| Folk dances use symbolic movements | 3.79 | 0.97 | Satisfactory |
| In folk dances, repetition of movements is a way to create rhythmic structure | 2.83 | 1.12 | Moderately Satisfactory |
| Weighted Mean=3.71 SD=1.10 | Satisfactory | | |

| Scale | Range | Description | Interpretation |
|-------|-----------|-------------------|-------------------------|
| 5 | 4.20-5.00 | Strongly Agree | Very Satisfactory |
| 4 | 3.40-4.19 | Agree | Satisfactory |
| 3 | 2.60-3.39 | Moderately Agree | Moderately Satisfactory |
| 2 | 1.80-2.59 | Disagree | Less Satisfactory |
| 1 | 1.00-1.79 | Strongly Disagree | Not Satisfactory |

Level of awareness of the students to Philippines Folk dances related variables in terms of Competencies of the Dance Instructor

All the items given in Table 4 were all interpreted as *Satisfactory* and the over-all mean of 3.81 and standard deviation of 1.03 only shows that the MAPEH teacher which is also the respondents dance instructor is highly competent or skilled in teaching folk dance.

Table 4: Level of awareness of the students to Philippines Folk dances related variables in terms of Competencies of the Dance Instructor

| | Mean | SD | Interpretation |
|--|------|------|----------------|
| My teacher encourages us to analyze the historical development of dance forms like social, cultural, and political influences. | 3.71 | 1.08 | Satisfactory |
| My teacher makes us realize the importance of folk dances/traditional dancing as an expression of cultural identity | 4.03 | 0.97 | Satisfactory |

| | | | |
|--|---------------------|----------------|--------------|
| My teacher believes that it is important to communicate traditional folk-dance roots as a part of common past. | 3.62 | 1.07 | Satisfactory |
| My teacher provides us reading materials about the Philippine cultures and folk dances. | 3.42 | 1.03 | Satisfactory |
| My teacher can demonstrate properly the steps in folk dances | 3.74 | 0.93 | Satisfactory |
| My teacher emphasizes the importance of completing a step or figure before going to the next. | 3.95 | 1.03 | Satisfactory |
| My teacher emphasizes the difference in men and women styling within the same dance. | 4.12 | 1.00 | Satisfactory |
| My teacher knows the music well for the dances she teaches. | 3.93 | 0.99 | Satisfactory |
| My teacher discusses how a particular costume affects the movement of a dance. | 3.98 | 0.97 | Satisfactory |
| My teacher knows and explains the differences between movements types like “step”, “hop”, “leap” and “jump”. | 3.59 | 1.06 | Satisfactory |
| Weighted Mean=3.81 | Satisfactory | SD=1.03 | |

Level of awareness of the students to Philippine folk dances related variables in terms of Skills in Folk Dancing.

Table 5 reveal the perceived level of awareness in Philippine folk dance in terms of skill in folk dancing. The results show *Satisfactory* as to skills in folk dancing which was manifested by an over-all mean of 3.77 and standard deviation of 1.08. The students show skills in their Folk-Dance performance because they were given time to practice before their practical test.

Table 5. Level of awareness of the students to Philippine folk dances related variables in terms of Skills in Folk Dancing.

| Statements | Mean | SD | Verbal Interpretation |
|---|---------------------|-----------------|-----------------------|
| As a folk dancer, I can... | | | |
| Recognize patterns and combinations steps in dancing folk dance | 3.63 | 1.02 | Satisfactory |
| Identify factors that can affect the quality of a dance performance (energy, focus, expression) | 3.90 | 1.01 | Satisfactory |
| Properly execute fundamental positions of arms and feet in folk dancing | 3.56 | 0.99 | Satisfactory |
| Synchronize my body movements with music in folk dancing | 3.91 | 0.99 | Satisfactory |
| Create and perform simple folk-dance steps | 4.00 | 1.06 | Satisfactory |
| Repeat a dance phrase shown to me and perform it accurately | 3.73 | 1.15 | Satisfactory |
| Warm up and cool down my body properly and safely | 3.85 | 1.10 | Satisfactory |
| Move my body in a clear and well-defined way | 3.83 | 1.14 | Satisfactory |
| Use appropriate dance vocabulary when describing dances | 3.68 | 1.17 | Satisfactory |
| Develop, sequence, and refine movement | 3.59 | 1.11 | Satisfactory |
| Weighted Mean= 3.77 | SATISFACTORY | SD= 1.08 | |

| Scale | Range | Description | Interpretation |
|-------|-----------|-------------------|-------------------------|
| 5 | 4.20-5.00 | Strongly Agree | Very Satisfactory |
| 4 | 3.40-4.19 | Agree | Satisfactory |
| 3 | 2.60-3.39 | Moderately Agree | Moderately Satisfactory |
| 2 | 1.80-2.59 | Disagree | Less Satisfactory |
| 1 | 1.00-1.79 | Strongly Disagree | Not Satisfactory |

Level of Awareness of the students to Philippine Folk Dances related variables in terms of Exposure to Philippine Folk Dancing

Table 6 shows the perceived level of awareness in Philippine folk dance in terms of exposure to Philippine folk dances. The over-all mean of 3.43 and standard deviation of 1.19 illustrates the level of awareness of the students and was interpreted as *Satisfactory*.

Although the students show awareness to folk dances, the school still needs to encourage them to join a cultural dance presentation or contest at least once a month.

Table 6. Level of Awareness of the students to Philippine Folk Dances related variables in terms of Exposure to Philippine Folk Dancing

| As a student, I... | Mean | SD | Verbal Interpretation |
|--|---------------------|------|-------------------------|
| can associate costumes with the dances. | 3.71 | 1.00 | Satisfactory |
| can distinguish between the dance styles of different ethnic groups. | 3.49 | 0.98 | Satisfactory |
| have attended a summer class in folk dancing | 2.22 | 1.32 | Less Satisfactory |
| was encouraged by my school to dance folk dances during Intermission numbers in our school programs | 3.46 | 1.19 | Satisfactory |
| Have one activity in our MAPEH subject which is folk dance presentation | 3.93 | 1.04 | Satisfactory |
| Can dance Tinikling, Itik-Itik, Maglalatik and the likes | 3.93 | 1.05 | Satisfactory |
| Always join cultural dance contests in our school | 3.73 | 1.05 | Satisfactory |
| Am exposed more on the history and literature about folk dances and lesser on the visual arts | 3.28 | 1.10 | Moderately Satisfactory |
| Know that a larger amount of time in teaching folk dances are used to give us more idea about folk dancing | 3.12 | 1.14 | Moderately Satisfactory |
| Know that emphasis is given about the importance of preserving our culture through folk dance | 3.98 | 1.00 | Satisfactory |
| Weighted Mean= 3.43 | SATISFACTORY | | SD=1.19 |

Legend

| Scale | Range | Description | Interpretation |
|-------|-----------|-------------------|-------------------------|
| 5 | 4.20-5.00 | Strongly Agree | Very Satisfactory |
| 4 | 3.40-4.19 | Agree | Satisfactory |
| 3 | 2.60-3.39 | Moderately Agree | Moderately Satisfactory |
| 2 | 1.80-2.59 | Disagree | Less Satisfactory |
| 1 | 1.00-1.79 | Strongly Disagree | Not Satisfactory |

Table 7 shows the scale used to analyze the students' level of the Personal Experiences in Folk Dance
Table 7. Likert's Scale shows the numerical equivalent, the statistical limits and descriptive equivalent for the level of the Personal Experiences in Folk Dance.

| Numerical Equivalent | Statistical Limits | Descriptive Equivalent |
|----------------------|--------------------|------------------------|
| 5 | 4.50-5.00 | Very High |
| 4 | 3.50-4.49 | High |
| 3 | 2.50-3.49 | Moderate |
| 2 | 1.50-2.49 | Low |
| 1 | 1.00-1.49 | Very Low |

Table 8 shows the scale used to analyze the students' level of Interest in Folk Dance

Table 8. Likert's Scale shows the numerical equivalent, the statistical limits and descriptive equivalent for the level of interests in Folk Dance.

| Numerical Equivalent | Statistical Limits | Descriptive Equivalent |
|----------------------|--------------------|------------------------|
| 5 | 4.50-5.00 | Very Interested |
| 4 | 3.50-4.49 | Interested |
| 3 | 2.50-3.49 | Somehow Interested |
| 2 | 1.50-2.49 | Not Interested |
| 1 | 1.00-1.49 | Indifferent |

Pearson r Correlation. The bivariate Pearson Correlation measured the strength and direction of linear relationships between the level of the Personal Experiences and level of the Interest of the students specializing in MAPEH.

Table 9 shows the corresponding interpretation of the computed values of r.

Table 9. Pearson r correlation critical range and corresponding description.

| Computed Value | Description |
|----------------|-------------------------------------|
| -1 exact | Perfect negative correlation |
| -1 to -0.5 | High or strong negative correlation |
| -0.5 to 0 | Small or weak negative correlation |
| 0 | No Correlation |
| 0 to +0.5 | Small or weak positive correlation |
| +0.5 to +1 | High or strong positive correlation |
| +1 exact | Perfect positive correlation |

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