



# EXPLORING AND MEASURING CREATIVE ANDRAGOGY PRACTICES OF ALTERNATIVE LEARNING SYSTEM (ALS) TEACHERS: A SEQUENTIAL EXPLANATORY MIXED METHODS APPROACH

Lea N. Mendones<sup>1</sup>

<sup>1</sup>Student, Graduate School, Rizal Memorial Colleges, Inc.

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## ABSTRACT

The study explored the status of the creative andragogy practices of ALS teachers in the selected public schools of Panabo City Division. Also, it investigated the significant difference of the creative andragogy practices when analyzed by schools category. With the use of probability sampling, 156 public school ALS teachers were selected as the respondents in the quantitative phase while 10 informants were invited in the in-depth interview. Utilizing the sequential explanatory mixed methods approach, the data collated were analyzed through the use of Mean and ANOVA while thematic analysis was used in qualitative phase. Results revealed that there was a high creative andragogy practices among ALS teachers which was confirmed by the responses of the informants. Furthermore, there was no significant difference in the creative andragogy practices when analyzed by school category. In the qualitative phase, the informants confirmed that ALS teachers exemplified creative andragogy practices. These emerging themes include commitment to innovative instructional design, excellence in strategy implementation, effectiveness in delivery and engagement, thoughtful and diverse assessment practices. Based on the findings, it was further suggested that higher officials in the Department of Education and school heads may identify means on how to provide further support to ALS teachers in order to strengthen their creative andragogy practices.

**KEYWORDS-** Creative Andragogy Practices, Sequential Explanatory Mixed Methods, Panabo City Division, Philippines

## INTRODUCTION

Creative andragogy practices refer to innovative and learner-centered approaches in adult education that foster engagement, critical thinking, and practical application of knowledge. These practices recognize the unique needs of adult learners, who bring diverse experiences, goals, and learning preferences to the educational setting. However, teachers often face challenges in applying creative andragogy practices due to a lack of sufficient training, resources, and time to develop innovative teaching strategies tailored to adult learners. Additionally, they struggle with balancing diverse learner needs, managing varying levels of motivation, and integrating technology effectively, all while ensuring that lessons remain relevant, engaging, and aligned with curricular goals.

The creative andragogy practices of teachers have been put into test depending on the circumstances. In Malaysia, schooling during the pandemic exposed the challenges in creative andragogy practices, particularly the teachers' readiness and mastery of twenty-first century teaching. Islamic education teachers also face an additional challenge due to the lack of teachers' training using technology in the Islamic education subject (Hanapi et al., 2020). These teachers believe that online content decreases the idea of creativity, and therefore, they lack technological rigor and neglect the innovation of applications (Suhid et al., 2021). In Hong Kong, teachers lack a comprehensive understanding of creativity education. Teachers' creativity still needs to be supplemented and improved. Another reason why some Hong Kong teachers are confused about creative teaching is that it is difficult to assess the creative learning outcomes in a short time (Zhao, 2022).

In the Philippines, the teachers were discovered to struggle in delivering the content of class materials and possess poor teaching strategies/skills. Due to the lack of professional development opportunities, teachers were unprepared to teach the content based on the assigned schedule and have a more diversified teaching methodology. Moreover, the absence of proper support and materials led to lesser time for teachers to efficiently instruct the content. Dizon et al. (2019) further supported this claim stating that there is a lack of preparation for teaching development. It is necessary that teachers themselves must be well-equipped with proper teaching strategies that maximize teacher-student participation.

In the Division of Cotabato, ALS teachers have been experiencing problems like lack of learning facilities and materials, difficulty in the integration of learning competencies within and across learning strands, absenteeism of learners, and difficulty in the use of differentiated instruction to address the multi-level group of learners. With these existing challenges, teachers' creative andragogy practices are also affected (Flores, 2022).



Per observation, ALS (Alternative Learning System) teachers in Panabo City face challenges in sustaining andragogy practices due to limited resources, such as teaching materials and access to technology, which are essential for creating engaging and learner-centered activities. Furthermore, they often struggle with the diverse needs and schedules of adult learners, making it difficult to implement flexible and innovative teaching strategies while meeting program goals and maintaining learner motivation.

While there was increasing interest in creative andragogy practices within education, a notable gap existed in research specifically examining how Alternative Learning System (ALS) teachers applied creative andragogy practices by utilizing sequential explanatory mixed methods. Most studies on creative teaching focused on traditional classroom settings and often rely on quantitative or qualitative approaches in isolation, neglecting the potential benefits of combining both methodologies.

The exploration of creative teaching practices employed by Alternative Learning System (ALS) teachers was socially relevant as it would address the unique educational needs of marginalized and non-traditional learners, ultimately contributing to more equitable educational outcomes. This research could inform educators, policymakers, and stakeholders about effective pedagogical approaches that enhance learning experiences and promote inclusivity.

By employing a sequential explanatory mixed methods design, researchers could gain deeper insights into the creative practices ALS teachers implement to engage diverse learners and adapt to their unique educational needs. This approach did not only allow for the collection of comprehensive data but also facilitated a richer understanding of the effectiveness of these creative strategies in improving student outcomes in alternative learning environments, highlighting the need for more targeted research in this area.

In this undertaking, the researcher planned to share the findings through workshops and professional development sessions for ALS teachers, where they could learn from each other's practices and implement successful strategies in their classrooms. Additionally, the results would be published in peer-reviewed educational journals and presented at national and regional education conferences, ensuring that insights reach a broad audience committed to improving alternative education. This multi-faceted approach to dissemination would foster collaboration among educators and create a platform for ongoing dialogue about best practices in creative teaching within the ALS framework.

## LITERATURE REVIEW

In a world dominated by technological innovations and rapid change, creativity is a critical component; human skills and people's imaginative and innovative powers are key resources in a knowledge-driven economy (Miller et al., 2023). As social structures and ideologies continue to change, the ability to live sustainably with uncertainty and deal with complexity is essential. So organizations and governments all over the world are now more concerned than ever to promote creativity (Sokoi & Figurska, 2021).

Academic explorations of creative teaching and teaching for creativity continue to expand and teachers still seek innovative ways to shape the curriculum in response to children's needs. Creative Teaching should not be placed in opposition to the teaching of essential knowledge, skills and understandings in the subject disciplines; neither does it imply lowered expectations of challenge or behavior. Rather, creative teaching involves teaching the subjects in creative contexts that explicitly invite learners to engage imaginatively and that stretch their generative, evaluative and collaborative capacities (Ismayilova, 2022; Simpson, Newton, & Newton, 2022; Zulkifli, Tamuri, & Azman, 2022).

The main purpose of education worldwide is seen as preparing students to participate fruitfully in society and lead independent lives (Valtonen et al., 2021). To be successful, students will need to construct and apply knowledge, understand and contribute to the solution of problems of the future (Van Laar et al., 2020), and make informed and wise decisions. However, the widespread use of standardized tests, prescribed curricula, and high-stakes accountability creates tensions for teachers and school leaders in their attempts to meet these aspirational educational outcomes. Habits of thought and practice also add to a teaching inertia which maintains the status quo. Changing how teachers see and engage in their role is fundamental to breaking free from unproductive practices and achieving educational goals (Margaliot & Magid, 2020).

Globally, a teacher's role has changed over time; once seen simply as a knowledge provider, a teacher is now considered to be a learning activator, and designer of meaningful learning tasks that require students to make knowledge-based decisions (Dan et al., 2021; Valtonen et al., 2021; Bobi & Ahiavi, 2023). Crucially, for students to be successful, teachers need extensive subject and pedagogical knowledge (Brauer, Ormiston, & Beusaert, 2024), and, for instance, an ability to model purposeful, productive thinking skills and decision-making competencies (Zydzianaitė & Arce, 2021).

However, they also need to be creative problem-solvers to meet the diverse learning needs that face them. Merely repeating last year's lessons is not enough: teaching needs to be creative, responsive and dynamic as students, expectations, and the world change. Furthermore, an open-minded willingness to adapt and the capacity to do so



equips teachers with a frame of mind and skills that will prepare them for the inevitable changes they will meet in their working lives (Hopfenbeck et al., 2022).

Creativity now is considered essential for innovation, excellence, and success, which in turn leads to progress and prosperity (Oliveira et al., 2023). Creative teaching is the instruction that develops the student's ability to connect and reorganize different elements in new ways which are characterized by fluency, flexibility and originality. Furthermore, it is a set of unconventional procedures that are carried out by the lecturer to develop students' innovation.

Creative teaching is considered an educational activity that is carried out by the faculty member using three steps: planning, implementation and evaluation to make a qualitative change in the learners' behavior. The faculty member performs a range of creative methods during his/her teaching to achieve the desired goals. Creative methods are based on making changes in social, educational and socialization processes through educational programs based on productive thought development, provoking creative thinking, training on fertile imagination and creative problem-solving (Alali, 2020). Creative teaching practices are those teaching methods and patterns of behavior practiced and preferred by the faculty member and distinguish him/ her from others (Khalid et al., 2020; Rowais, 2019). Teaching practices should focus on creativity and innovation (Levanon, 2021).

In early literature, creative teaching was seen as a performance, a quality possessed by a gifted few and with a potentially high level of risk (Ismaila, & Akakpo, 2024; Wei & Chuang, 2024). Now, creative teaching is seen as an appropriate skill for all teachers to develop and use with wise decision-making minimizing the risk (Huang, 2019). Current thinking is also moving away from an emphasis on isolated experiences used to maximize students' engagement, to the continual use of creative teaching skills to develop effective learning experiences that meet students' needs (Beghetto, 2021).

This, however, assumes that a teacher's creative thinking can be developed and used intentionally and successfully. It is argued that training and opportunities are needed for teachers to understand, acquire, practice, and improve their competence of creative teaching (Li, Kim, & Palvar, 2022). Although there is growing interest in the notion of creative teaching, there is little evidence that it is finding a place in training or practice so any potential benefits for both teachers and students may be lost. Some may even be skeptical about the value of fostering creative teaching at a time of intense monitoring and measurement of teacher performance in many education systems (Holloway, 2019).

Creative teachers are noted by many writers to be comfortable with risk-taking in both their private and professional lives (Martin, 2019; Readman, 2021). Arguably they are at ease with demonstrating their creative engagement and exposing the ambiguity and uncertainty inherent in creative endeavour, and are likely to perceive failure as a learning opportunity. Several writers also emphasise the combination of childlike play and exploration with adult-like self-awareness, and stress that such teachers are curious individuals. In addition, Rensijing & Hongbiao, (2022) highlight the humanist approach of creative teachers, their openness to emotions and feelings, and their strong moral and political investment in their work.

Creative teachers' pedagogic practice is seen to be most effective when they help children find relevance in their work either through practical application or by making emotional and personal connections (Vens, 2019). Although it might be argued emotional engagement is a requirement of all good teaching, creative teaching depends upon it more because creativity is, as Beese & Martin (2019) observed, a 'central source of meaning in our lives'. Identifying the purpose and relevance of work may help prompt 'flow', which they note as a common characteristic of creative people.

Practice that fosters children's self-direction and agency as learners is also recognized as central (Huang, 2019; Cremin & Chappell, 2019), this arguably arises most effectively from a pedagogy that seeks to involve them as co-participants, offering work that is of personal significance and ensuring there is time and space to experiment. Such an inclusive approach expects and fosters independence from the very earliest years of schooling (Wei & Chuang, 2024)

Chen and Yuan (2021), on the other hand, assessed creative teaching based on the teachers' ability to use their imagination and employ engaging methods, and possess the value of originality and judgment. Imagination was defined as "a mental ability that can transcend spatial and temporal limitations to form images. The ability is based on the combination of an individual's experience. This mental ability integrates the perceptual ability to visualize dynamic processes, such as processing, transformation, reorganization, and mental innovation. Imagination enables an individual to have new ideas on things that they have never experienced, where these ideas are reflected in an individual's work, life, and plans for the future". Being closely related to creativity, imagination has a positive effect on teachers' creative teaching and it contributes to innovation and idea generation.

Creative teaching can improve collaborative, critical thinking, creative thinking, and communication skills; for example, the research by Susetyarini et al. (2022) claimed that there was an increase in the first and second cycles through problem-based learning. Creative teaching can also trigger the effectiveness of conducive and meaningful student learning as well as stimulate students' creative thinking (Sutjonong et al., 2022).



Creative instructors are needed to enhance students' creativity and to implement modern curricula more effectively. Creativity is considered an important skill of all students (Hirsch, 2023), and should be given the same status as literacy. Although creative instructors play an important role in developing students' creativity (Long et al., 2022) and creativity is seen as an important dimension in education, there is little research on creative teaching practices. Furthermore, the instructor's creativity is required so that a more effective strategy can be formulated in line with current thinking about learning. The paradigm shift on student-centered constructivism requires the instructor to modify the curriculum to meet the interests and needs of individual students, and meet the needs of the growing media hungry for information. However, the guidelines for its implementation in the classroom are less widespread (Gnann & Sevan, 2022).

Creative teachers tend to place the learners above the curriculum and combine a positive disposition towards creativity and person-centered teaching that actively promotes pupils who learn and think for themselves (Zhang & Wang, 2024). Relaxed, trusting educator–learner relationships exist in creative classrooms, and the role of the effect and children's feelings play a central role in learning in such contexts. Such relationships foster children's agency and autonomy as learners and enable for example children to respond to literature personally, imaginatively and effectively. A learner-oriented ethos will also involve you showing patience and openness, reinforcing children's creative behaviour, celebrating difference, diversity and innovation, as well as learning to tolerate mild or polite rebellion. If you adopt such a person-centered orientation, you will be shaping the children's self-esteem and enhancing their intrinsic motivation and agency (Cremin & Chappell, 2019).

For adult learners, creative andragogy practices are essential. At this point, the learner is no longer a child, but an adult who is ready to enter the workforce and face the world. Thus, the teaching methods that worked well to educate the person in elementary school, high school, and even college, may not work anymore. Andragogy, which is the art of teaching adults, is the opposite of pedagogy, the traditional approach to teaching children. The core principle of andragogy is that adults are more motivated and self-aware than children, so they need to learn in ways that center their lives, instead of their academic potential. As a result, andragogical teaching methods focus on hands-on learning experiences, which encourage learners to be fully present and participate (Storm, 2023).

Adult learners should not be considered as grown-up versions of small children. Adult learners have complete autonomy, come to the learning environment deliberately, and actively participate in the learning process, which distinguishes them from child learners. A dependent child learner must be transported to a classroom. Adult learners may withdraw from participating in learning activities if their expectations are not met, as they are also quite clear about the outcomes they expect from the learning process. The majority of theories that apply to young students can not apply to adult students. Furthermore, teaching methods and approaches used in a classroom of children cannot be the same as those used in a classroom of adults. Teachers and facilitators of adult learners must first understand the Theory of Adult Learning before establishing, planning, or implementing learning programmes for their adult learners or clients. Malcolm Knowles' andragogical theory of adult learning, which is based on the unique characteristics of adults as learners, clearly distinguishes between the adult and child learner (Chavan & Khandagale, 2022).

Andragogical principles require the collaboration of both teachers and learners to actively carry out learning processes. Also, it is not only the learner that needs a course correction. The educators are also required to improve their performance relative to the needs of the learner. Moreover, in relation to the tendency of adults to be more ready to learn about things that matter to them and have immediate applications in their lives, Galustyan et al. (2019) asserted that education should provide a learner with the opportunities to solve societal problems.

### Statement of the Problem

This study determined the status of creative andragogy practices of Alternative Learning System (ALS) teachers in public secondary schools of Panabo City Division using mixed methods approach specifically the sequential explanatory methods. In particular, it sought to answer the following questions:

1. What is the level of creative andragogy practices of ALS teachers in terms of:
  - 1.1 creative planning for teaching;
  - 1.2 creative teaching methods and strategies;
  - 1.3 creative presenting for teaching; and
  - 1.4 comprehensive assessment?
2. Is there a significant difference on the level of creative andragogy practices when analyzed by the school category?
3. What are the standpoints of the participants on the salient points of the quantitative results?

## METHODOLOGY

### Research Design

This study employed a mixed methods research approach, specifically using a sequential explanatory design. Mixed methods research is characterized by its unique philosophical foundations and investigative techniques. As a methodology, it incorporates philosophical principles that guide the collection and analysis of data from various sources within a single study. This approach provides a sound rationale, methodological versatility, and a comprehensive understanding of specific cases. Essentially, utilizing mixed methods allows researchers to address research questions with both depth and breadth, facilitating the generalization of findings and implications to the broader population (Dawadi et al., 2021).



The sequential explanatory mixed methods research design consists of two phases, beginning with the collection and analysis of quantitative data, followed by the collection and analysis of qualitative data informed by the initial quantitative findings. The qualitative data serves to further elucidate the quantitative results. This approach is justified because the quantitative analysis offers an overarching understanding of the research issue, while the qualitative data and its analysis enhance and clarify those statistical outcomes by delving deeper into the perspectives of participants (Creswell & Creswell, 2018).

Figure 2 illustrates the methodological processes involved in this study. Within this framework, the quantitative phase emphasized the collection of data through a survey questionnaire, where respondents were asked to assess the extent of creative teaching practices employed by ALS teachers. Additionally, it determined if there were significant differences in the creative teaching practices of ALS teachers when categorized by school type. This phase was descriptive in nature, as it primarily aimed to portray the current situation.

Meanwhile, the qualitative phase of this study employed a phenomenological approach. This qualitative research method was based on the premise that the essence of any phenomenon was shaped by how it was experienced by those observing it. Researchers using this approach focused on capturing and analyzing the beliefs, emotions, and perceptions of individuals regarding the phenomenon under investigation. The perspectives of those who have directly experienced the phenomenon are the primary focus of this analysis (Delve et al., 2022).

In the context of this study, the researcher conducted an in-depth interview using an interview guide tool. The researcher interviewed participants about their perception of the creative teaching practices of ALS teachers considering the results in the quantitative phase. Their shared experiences and sentiments were used to explain the quantitative data results.

### Research Respondents

In the quantitative phase, the researcher focused on the 110 identified public secondary ALS teachers within the Panabo City Division. Using the Slovin Formula, the 152 total population of ALS teachers was narrowed down to 110. This sample size was consistent with Akman's (2023) recommendation that a minimum sample size of 100 was generally required for larger populations. Additionally, factors such as data analysis techniques and expected response rates could affect the necessary sample size. Most statisticians concurred that having at least 100 participants was essential for generating meaningful results. In the qualitative phase, the researcher conducted in-depth interviews with 10 participants. As noted by Ahmed (2025), a phenomenological approach typically involved 3 to 10 individuals.

For sample selection in the quantitative, the researcher employed a simple random sampling. Simple random sampling was used to make statistical inferences about a population. It helped ensure high internal validity. It was the best method to reduce the impact of potential confounding variables. In addition, with a large enough sample size, a simple random sample had high external validity: it represented the characteristics of the larger population (Thomas, 2023).

In the qualitative phase, the researcher employed purposive sampling. This non-probability sampling method involves selecting participants based on specific characteristics relevant to the population and the study's goals. Unlike convenience sampling, purposive sampling was also referred to as judgmental, selective, or subjective sampling. This approach was particularly advantageous in scenarios where there was a need to quickly access a targeted group, and proportional representation was not a primary objective (Nikolopoulou, 2022).

In the quantitative phase, all ALS teachers were considered, regardless of their years of teaching experience or area of specialization. This approach ensured that the perspectives of all teachers within the ALS program were represented. For the qualitative phase, the researcher interviewed ten (10) ALS teachers. In this study, it was also essential to emphasize that participants had the freedom to discontinue their involvement if they experienced any discomfort or hesitation regarding the survey. Any choice to withdraw was honored without question, reflecting the high value placed on participant well-being and respect throughout the research.

### Research Instrument

For data collection, this study made use of quantitative data results and qualitative data results. In the quantitative phase, it made use of survey questionnaire. In the qualitative phase, it utilized interview guide tool.

#### Creative Andragogy Practices

The creative andragogy practices questionnaire was adapted from Alali (2020). The instrument consisted of 49 items. It was composed of four (4) indicators, namely: creative planning for teaching (1-10), creative teaching methods and strategies (1-12), creative presenting for teaching (1-14), and comprehensive assessment (1-13).

The interview guide was a researcher-developed tool based on the key questions for the qualitative phase. It contained two main questions, centering on participants' perspectives regarding significant aspects of the



quantitative findings and their insights on how the qualitative data further interpreted those results. This interview guide was reviewed and validated by expert assessors.

The study's research instruments were carefully adjusted to match its specific objectives and goals. Feedback, suggestions, and insights from the advisor, panel members, and expert reviewers were integrated through a detailed, iterative process. This refinement was essential to ensure the tools accurately measure the targeted constructs, thereby enhancing their precision and applicability.

### Data Analysis

For more comprehensive interpretation and analysis of the data, specific statistical tools for quantitative and data analysis were used for this mixed methods research.

### Quantitative Phase

In the quantitative phase, the researcher made use of the Mean in order to evaluate the level of creative andragogy practices of public secondary ALS teachers of Panabo City Division.

### Qualitative Phase

In the qualitative phase, the researcher utilized thematic analysis based on participant responses. This systematic approach involved deconstructing and organizing extensive qualitative data by labeling individual observations and quotes with relevant codes, thereby aiding in the identification of key themes (Rosala, 2022). In this study, the researcher established predetermined themes based on the informants' responses.

## RESULTS AND DISCUSSION

Presented in this chapter are the findings based on the results of data gathered, the conclusions drawn from the findings and the recommendations for consideration.

The main focus of the study was to determine the status of creative andragogy practices of ALS teachers in public schools. The study was conducted in the selected public schools of Panabo City Division. There were one hundred fifty-two (152) ALS teachers in the quantitative phase and ten (10) informants in the qualitative phase. Sequential explanatory mixed methods approach was used in this study utilizing adapted research instrument for the quantitative phase and an interview guide tool in the qualitative phase. The said instruments were validated by the panel of experts and subjected to pilot testing before it was made ready for administration. Mean and ANOVA were the statistical tools used in analyzing the data in the quantitative phase. The hypothesis raised in this study was tested at 0.05 level of significance. Meanwhile, the thematic analysis was used in the qualitative phase.

The level of creative andragogy practices is high which was confirmed by the informants in the qualitative phase. The alignment between quantitative and qualitative data underscores the consistent and effective application of creative andragogy in the ALS context.

Meanwhile, it was found out that there is no significant difference in the creative andragogy practices when analyzed by school category since its  $f$ -value is .87 and the  $p$ -value of 0.42 is lower at the 0.05 level of significance, implying that all schools as perceived by the teachers regardless of the school type have the same level of creative andragogy practices. Apparently, the hypothesis of no significant difference on the level of creative andragogy practices is accepted.

### Conclusions

Based on the findings of this study, the following conclusions were offered:

The level of creative andragogy practices is high which means that it is oftentimes evident. Notably, the domain, creative teaching methods and strategies is always evident while creative planning for teaching, creative presenting for teaching, and comprehensive assessment are oftentimes evident. As affirmed by the informants, these creative andragogy practices are evident which led to the following themes commitment to innovative instructional design, excellence in strategy implementation, effectiveness in delivery and engagement, and thoughtful and diverse assessment practices.

Meanwhile, the results imply that there is no significant difference in the creative andragogy practices of ALS teachers when analyzed by school category suggesting that teachers from big, medium, and small schools have the same level of creative andragogy practices registering a  $p$ -value of .42 which is greater than .05 in the level of significance. This leads to the rejection of the null hypothesis.

### Recommendations

The following suggestions were offered based on the conclusions of the study:

Based on the findings, it is recommended that DepEd officials strengthen and institutionalize professional development programs focused on sustaining and enhancing creative andragogy practices among ALS teachers across all school categories. Given the high levels of creativity already evident, particularly in teaching methods and strategies, DepEd may provide continuous training, mentoring, and access to innovative teaching resources that support excellence in instructional design, delivery, and assessment. The consistency of practices across big, medium, and small schools also suggests a strong foundation that can be scaled further through policy support and recognition programs that encourage innovation. Moreover, crafting a structured framework for sharing best



practices among ALS educators nationwide can help deepen their commitment to learner-centered, flexible, and engaging education, ultimately improving outcomes in the Alternative Learning System.

Moreover, school heads are encouraged to actively support and sustain the high level of creative andragogy practices among ALS teachers by fostering a school environment that values innovation, collaboration, and continuous improvement. They may provide opportunities for teachers to share best practices, engage in peer mentoring, and participate in relevant training programs focused on creative lesson planning, dynamic teaching strategies, and meaningful assessment methods. Given that creative teaching methods are consistently evident, school heads may ensure that necessary teaching aids, multimedia tools, and flexible scheduling options are accessible to teachers. Since there is no significant difference in creative andragogy practices across school categories, school heads may maintain equitable support and supervision regardless of school size to ensure that every teacher can continue to implement effective, learner-centered approaches that meet the diverse needs of ALS learners.

Furthermore, ALS teachers are encouraged to further strengthen their creative andragogy practices by continuously enhancing their skills in instructional design, content delivery, and learner assessment. Since creative teaching methods and strategies are consistently demonstrated, teachers should sustain this momentum by exploring new, learner-centered approaches that align with the real-life contexts of ALS learners. They are also urged to deepen their efforts in lesson planning, content presentation, and assessment by integrating more flexible, engaging, and differentiated techniques that accommodate diverse learning needs. Given that all school categories reflect similar levels of creative practice, teachers across all settings should collaborate and share successful practices to build a supportive community of innovation and excellence in alternative learning delivery.

Lastly, future researchers are encouraged to build upon these findings by exploring other variables that may influence creative andragogy practices among ALS teachers, such as teaching experience, professional development exposure, or access to learning resources. Since the study revealed no significant difference across school categories, future studies may consider conducting comparative analyses across different regions or cultural contexts to determine if these factors influence instructional creativity. Researchers may also adopt mixed-method or longitudinal approaches to examine how creative practices evolve over time and impact learner outcomes. Additionally, further studies could focus on developing intervention programs or training modules that enhance specific domains of creative andragogy to support more targeted and evidence-based improvements in ALS instruction.

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