Reactualization of the *Sandur* Tradition Towards Multicultural Education

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Abstract. *The re-actualization* of the *Sandur* theatre is intended as a series of processes to refresh the *Sandur* traditional theatre into a theatre form with modern performance management methods and principles so that it is possible to contribute to multicultural education. The actualization of the form of *Sandur*'s performance is carried out to socialize multicultural values with a form of theatre cultivation acceptable to modern society, placing *Sandur* as a spectacle that is in harmony with the times. The method to describe the discourse is descriptive qualitative with data sources in the form of documents, places, and traditions of the observed events of the *Sandur* theatre. Data was collected using observation and a literature study. Data analysis was carried out using content analysis methods and interactive methods. It produces discussions on (1) the re-actualization of the *Sandur* traditional theatre and (2) the contribution of the *Sandur* traditional theatre to multicultural education. The conclusion is that the re-actualization of *Sandur*'s traditional theatre must be harmonized with its era, which is worked on with the principles of modern theatre management so that it can contribute as a medium for socializing multicultural learning—placing *Sandur* traditional theatre as a multicultural synthesis in channelling attitudinal, cognitive and instructional aspects of modern society.

Keywords: Re-actualization · Education · Multicultural · Tradition · Sandur

1 Introduction

The world is shocked by the emergence of the digitalization phenomenon, the entry of the era of internet-based information technology so that various forms of viewing are easily accessible. Placing the position of traditional theatre is gradually being ignored so that the value of the noble tradition passed down from generation to generation can stop and not be transmitted to the current millennial generation. It is difficult to imagine how the fate of the millennial generation will be if the traditional theatre is separated from the acceleration of the times; there may be a kind of lifestyle shift towards cultural negativity inherent in the lifestyle of hedonism, materialism, and cultural decadence [1]. It is because there is no counterbalance to the normativity of the cultural values of the society that are offered through traditional theatre. These problems can cause the sense of loyalty to Indonesia to fade gradually.

Anticipating the phenomenon of such a shift in people's lifestyles, this study intends to re-actualize the *Sandur* traditional theatre in Ledok Kulon Village, Bojonegoro, into a theatre form with modern performance methods and management as a multicultural learning medium. Considering the various limitations of the research, it is not possible to study the *Sandur* traditional theatre as a whole, but rather an initial study effort that can be continuously developed to serve as a multicultural learning medium. The problem that becomes the formulation is how to actualize the *Sandur* traditional theatre and how the contribution of *Sandur* traditional theatre is in the socialization of multicultural learning. Based on the belief that traditional arts can be used as a new consensus to build a deep sense of loyalty (nationalism) to Indonesian flavors [2].

Sandur, as a traditional theatre, offers a form of performance that includes drama, dance, and music. *Sandur* has conventional forms and presentation structures, such as the characters in the play *Pethak*, *Balong*, *Tangsil*, *Cawik*, *Pimp*, *Panjak Ore*, *Panjak Kendang*, *Panjak Gong*, *Kalongking*, *Tukang Njaran*. All plays are involved in the structure of the scene that offers various kinds of stories about the life problems of the supporting community. *Sandur*'s involvement as a theatre because in its form is a performance with elements of drama that offers stories and dialogue, combined with elements of dance and music drama through various kinds of presented songs. Meanwhile, the traditional value of *Sandur* is found in the continuity of *Sandur* as a performance passed down from generation to generation, offering the cultural values of the people of Ledok Kulon Village, Bojonegoro. According to Bandem and Murgiyanto [3], traditional theatre is a form of drama performance that has lived, developed, and been taught from generation to generation in certain regional communities.

As a traditional theatre, *Sandur* has a characteristic as according to Kayam [2], which is having affordability to the supportive cultural environment, a reflection of a culture that develops very slowly because it still adheres to cultural normativity and is not the result of individual creativity but is created anonymously. Together with the collectivity of the society that supports it. Traditional theatre also includes four things that are emotional, philosophical, spiritual, and intellectual, which are connected in the dimensions of taste, senses, soul, and mind [3].The times have placed traditional theatres such as *Sandur* at a crossroads between the two parties which carry out the mission of preserving tradition. One party born from a certain regional culture offers conventions, fosters them according to standards, while the other party seeks reconstruction or adapting back to the needs of a cultural expanse broader, namely Indonesia [4].

In the end, the traditional theatre experienced an expansion of ownership, which was originally only owned by a supporting community, but is now gradually being pushed into a form of culture shared within the body of the Indonesian nation. Therefore, traditional theatre from the culture of specific regional communities can be interwoven in the form of innovative cultural concepts from other regions.

The traditional theatre is now wide open to accept ideas or become inspired by global culture without the tendency to disrupt or destroy the cultural forms of the original culture. Such a view can place *Sandur* no longer as a form of theatre that is only owned by the supporting community but has become common ownership by fellow Indonesians. Because Indonesian culture is the entirety of all cultures found in regions within the Indonesian territorial scale [4]. *Sandur*'s presence as a form of spectacle that people

from other regions can enjoy can be part of the process of growing a sense of Indonesian nationalism.

The continuation of this socio-cultural transformation will build the spirit of Indonesian unity and gradually fade regional fanaticism, which often triggers conflicts and divisions in the name of certain ethnicities and religions within the Indonesian nation. This hope requires a change in the concept and appearance of the *Sandur* tradition to be more bicultural. It means that if *Sandur*'s origins are thick with the culture of the supportive community, it is necessary to innovate the concept of a more subnational culture to form an Indonesian character, offering a multicultural taste. Refers to *cultural pluralism* as the view that individuals who have various religious, ethnic, linguistic, and cultural backgrounds have the right to express their cultural identity democratically [5].

Cultural pluralism does not mean to corner a particular cultural identity. Still, openness and tolerance to both understand that every individual has the right to show their cultural identity and develop it. This multiculturalism should be developed from an educational perspective through the re-actualization of the *Sandur* traditional theatre. As an effort to form *Cultural Synthesis*, namely assimilation and pluralism, in emphasizing the importance of the synthesis process in individual communities so that changes occur in various subnational cultures [6]. This perspective can be a basic review for building a multicultural society. Backhouse [6] defined three objectives: attitudinal, cognitive, and interactional.

Attitudinal aims to develop sensitivity to cultural tolerance as a form of respect for cultural identity and develop attitudes responsive to cultural values and conflict resolution. Cognitive seeks to build the achievement of academic abilities as a form of knowledge about cultural pluralism, competence to perform analysis, interpretation of cultural behavior, and critical awareness of culture. Meanwhile, interaction aims to carry out various forms of correction of distortions and stereotypes about an ethnic and religious group, to develop strategies for multicultural association in the form of communication, and to clarify the dynamics of a dynamic culture. If this goal is achieved, it will lead to an understanding that differences in cultural backgrounds must be understood as a necessity, not as something that needs to be completed and competed against superior and backward judges.

In essence, every individual in society departing from different cultural backgrounds must be able to accept all these differences without favouring their respective cultural backgrounds. The existence of the concept of pluralism leads to the understanding that every individual has the right to be cultured based on his background and openness to the existence of culture outside the individual as a form of multicultural attitudes and thoughts.

Therefore, multiculturalism becomes a learning concept for individuals in society to be able to accept cultural diversity as a reality of life and a fundamentally modern perspective. The multicultural concept, which can be explained through the *Sandur* traditional theatre with more subnational expressive media according to the times, can educate individuals in the community from attitudinal, cognitive, and interactional perspectives to build national and state harmony.

2   Methods

The research method refers to descriptive qualitative as an analysis and description effort that puts forward *embedded research and case studies* because the problems and objectives of this research have been determined since the beginning of the study before going into the field and being tested directly [7]. The research object used is the *Sandur* traditional theatre from the village of Ledok Kulon, Bojonegoro, and its function as a regional art that contains the value of cultural normativity for the supporting community.

The research sample was obtained through a *purposive sampling technique* to obtain data in the form of information about the *Sandur* traditional theatre, sourced from the concept of *Sandur* performances observed through several *Sandur* performances in the village of Ledok Kulon, Bojonegoro. The data used are sourced from several literature documents regarding traditional theatre, places, staging events, and the response of the supporting community to the *Sandur* traditional theatre and then analyzed using content analysis techniques, and interactive methods, by applying inductive thinking methods.

3   Results and Discussion

Reactualization is believed to be a process and a way to actualize the return or refreshment of certain objects that influence the values of people's lives. The object of actualization in this research is theatre *Sandur* tradition towards theatrical form with modern management methods and bicultural principles. Making *Sandur* a more innovative traditional theatre by incorporating various elements of sub-national culture to form the character of "Ke-Indonesia," offering a multicultural taste. The *Sandur* traditional theatre, which was previously thick with the cultural values of the supporting community, can become a universal medium for socializing multicultural education according to the times.

3.1   Actualization of *Sandur's* Tradition Theatre

The re-actualization of traditional theatre into a multicultural education medium has several steps. In offering its form, it can be an allure for modern society, especially for the millennial generation. Re-actualization can be done by first knowing the form and elements of the *Sandur* traditional theatre scene. The elements of the scene that have been understood lead to a re-interpretation of the formulation of the problem by actualizing the *Sandur* theatre's production, establishing professional expectations management, and establishing synergies and supporting cooperation. The form of reactualization carried out in this research is an initial study which, of course, can continue to be developed according to the perspectives of each cultivator by incorporating various concepts and other cultural forms which are believed to be able to place *Sandur* as a multicultural learning medium.

3.1.1   Elements of the Formation of *Sandur*

Sandur can be placed as one of the traditional arts offered in the form of theatrical performance art with various supporting elements, such as dance and music. *Sandur*

conventionally has a stage technique related to stage decoration, costumes, make-up, lighting, and composition. The stage setting in *Sandur* is called *Belabar Janur Kuning,* a full-area stage; the audience can watch the performance from various sides. The stage is presented in a field bounded by a rope fence in the form of a square with a length of 8x8 meters. The rope is decorated with yellow leaf arches, and various market snacks are hung on the rope, limiting the performance arena. The costumes used in *Sandur* refer to puppet clothing, while make-up refers to *straight make-up* to emphasize the face. *Sandur*'s performance is called *Mrutu Sewu*, in the form of torches installed in every corner of the performance venue and additional spotlights to illuminate the entire stage arena and audience.

The *Sandur* Performance has a stage composition divided into three acts: the first is the opening, the second is the story's core, and the third is the closing act. The first round offers scenes of *Panjak Ore* (song singer), *Panjak Kendhang* (drum player), *Panjak Gong* (gong player) involved in the act of presenting music and songs to accompany the entry and exit of roles and changing scenes or stages followed by the inclusion of the Jaranan dance scene to fill the void *of Blabar Janur Kuning* when the actors were making up. Then all the actors entered *Blabar Janur Kuning* and were handed over to *Pimp* as the mastermind of the *Sandur* stage. *Pimp* performs a *nggundhisi* offering, a speech act telling the story of the descent of 44 female holy spirits (goddesses) down to earth.

The second act offers the core scene. The story plays in the *Sandur* stage and offers the dynamics of the life of an agrarian society. The storytelling in *Sandur* has characters that are conventional elements, such as *Pethak*, *Balong*, *Cawik*, *characters* interacting in dialogue actions that refer to the concept of realist acting. The language used refers to the Ngoko Javanese language with a typical dialect of the Mataram community. The third act, in closing, offers the Kalongking scene, which is an acrobatic act performed by the Kalongking dancer on a rope connected between two bamboo poles on the *Blabar Janur Kuning*. The *Sandur* performance is formed from various theatrical elements presented on stage and has story elements played by actors by presenting action, expression, and movement through dialogue.

3.1.2 *Sandur's* Filming

Sandur's filming is meant as a concept for *Sandur*'s directing to a theatrical form with modern performance management methods and principles. Re-actualization can be carried out based on the renewal of the elements of the formation of *Sandur* without losing its conventional value as the character of *Sandur*. *Sandur*'s performance is performed in a place called *Belabar Janur Kuning* in the form of an arena stage in a field bounded by a rope fence in the form of a square, which can be actualized in various kinds of general theatre stage layouts. For example, the *proscenium* is a general theatre presentation referred to as a framed stage because the audience watches the actors' actions in the play through a *proscenium* [8].

Stage *proscenium* is used in theatre to create distance between performers and audiences. The separation between performer and audience can help achieve the desired artistic effect, especially in realist theatrical storytelling. It wants to create a picture of the realities of life stage *proscenium that* can be used as an actualization of *Sandur*'s performance expectations to be aligned with theatrical performances in general, on the

proscenium has a commercial value that can be offered to millennial generations who are members of theatre groups, both student and student levels and appreciators in general.

The reference for the reactualization of *Sandur*'s performance on the *proscenium* can be done based on the theatrical performance technique, which includes stage decoration, make-up, costumes, lighting, and stage composition. The concept of the *proscenium* can help achieve the audience's interpretation of the artistic symbols offered by *Sandur*'s stage. For example, the placement of the rope decorations in the form of a square, decorated with yellow palm leaves at every corner, and decorated with various market snacks hanging from the ropes. It must still be presented on the *proscenium* so that *Sandur*'s performance remains conventional and closely related to Javanese philosophical values. Apart from the conventional elements, various forms of decoration and properties can also be added to support the atmosphere of space and time to make the play clearer and easier to understand.

The make-up and costumes of *Sandur*'s play refer to wayang clothing to form the strength of the character that is his trademark so that the characters in *Sandur*'s play can be recognized in general. Therefore, the actualization of the make-up and costume arrangements can only be done by adding make-up and costume attributes with a more modern arrangement, as long as the convention for the appearance of the play's characters can still be recognized as *Sandur*'s playable characters. Meanwhile, the lighting on *Sandur*'s stage did not use any special lighting techniques, only lamps to illuminate *the yellow leaf blades* and the audience, as well as the addition of the *mrutu sewu*.stage *proscenium* techniques *lighting* can be added to emphasize the storytelling atmosphere based on the dramatic ladder and the time sequence of events.

Sandur's actualization can also be done on scene composition elements. *Sandur*, which has three acts consisting of an opening, storytelling round, and a closing act, can be actualized by focusing the show on the storytelling round. In this storytelling stage, the full theatre form begins to appear because *Sandur* is more dominant in presenting music, songs, and dances in the opening and closing stages. To meet the efficiency of the show's duration, it is necessary to compact the performance according to the environmental conditions of the stage. For example, if *Sandur* is shown in a school or campus stage environment, it will be more efficient if *Sandur* is focused on staging a storytelling act. The inclusion of characters such as *Pethak*, *Balong*, *Tangsil*, *Cawik* interacted to present dialogues with various themes of new creations that were more actual, no longer referring to the origin of *Sandur*, which is closely related to stories of an agrarian society.

However, in order not to reduce the exact value of the *Sandur* stage, the storytelling still has to present the character of *Pimp* as the puppeteer at the beginning of the story and the accompaniment of music and songs from *Panjak Ore* (song singer), *Panjak Kendang* (drum player), *Panjak Gong* (gong player) to create a dramatic atmosphere for the stage. Suppose you still have to refer to *Sandur*'s conventional values. In that case, the *Jaranan* and *Kalongking* scenes must still be presented even though they are not included in the opening and closing stages according to the structure of *Sandur*'s performance.

The *Jaranan* and *Kalongking* dance scenes can be included in the story elements. For example, the Kalongking scene was a response that Germo hired to entertain local

residents, so *Pethak*, *Balong*, *Tangsil* and *Cawik* were present to witness the Kalongk-ing action. Of course, this could be interspersed with various dialogues to introduce the Kalongking performance to appreciators. As well as placing the *Jaranan* dance as a busker when dialogue occurs between characters, it can create an atmosphere of comedy or tragedy in the story interludes offered. The placement of the *Jaranan* and *Kalongking* dance scenes in the storytelling will open up space for imagination and creativity for performers or stage directors as an innovative value created by the *Sandur* traditional theatre. Likewise, the actors' acting in *Sandur*'s stage on the *proscenium* can be pre-sented with various methods of acting according to the cultivator's wishes, especially in cultivating realist theatre.

The actualization of the *Sandur* Theatre can also be done by changing the language that becomes the identity of *Sandur*, namely Javanese, into a language that can be accepted by all groups regardless of a certain ethnicity. Regarding the national language, dialogue between characters uses Indonesian and the songs sung can be translated into Indonesian. So that all elements of Indonesian society can understand the stories and meanings offered by *Sandur*. In particular, if *Sandur*'s work is placed on the theatre stages of schools and campuses, the Indonesian language becomes a communication medium for the unity of student elements and students from various regions throughout Indonesia.

In addition to the re-actualization of *Sandur*'s traditional theatre in the form of theatre performances on the *proscenium*. It is also possible to actualize the *Sandur* traditional the-atre as a form of shows offered through digital technology. Such as actualizing *Sandur*'s traditional theatre into a form of film showing, considering that there are many forms of adaptation or transfer of rides from various traditional arts so that the re-actualization of *Sandur* in the form of films is no longer a difficult problem to do. The film is believed to be a form of cultural media familiar with the progress and development of digital technology by the era's spirit. It makes *Sandur* more accessible to various elements of society because it can be enjoyed with modern tools and methods as a medium for multicultural learning and the purpose of preserving traditions.

3.1.3 Management and Synergy of Re-actualization

To realize the re-actualization of the *Sandur* traditional theatre according to the concept of re-actualization described above, a professional management concept is needed. The cultivation of *Sandur* must be managed seriously with planned and structured manage-ment principles. For example, if *Sandur* is appointed in the *proscenium*, a structured staging schedule and training management plan are needed for all actors involved in *Sandur*'s re-actualization to get mature and in-depth results. The need for marketing management through various digital information media that are *trending* according to the times so that the form of *Sandur*'s re-actualization that will be staged can be conveyed to theatre appreciators, both the general public, students, and students.

In addition, for *Sandur*'s re-actualization to attract the interest of many people, it is necessary to have a synergy with various well-known theatre actors as actors, or if *Sandur*'s re-actualization is carried out in film media, various well-known artists can be involved as film actors. The cooperation that determines the actualization of *Sandur* is the need for synergy with various institutions, such as educational and cultural institutions

to jointly prioritize the mission of grounding the *Sandur* traditional theatre as a medium for learning multicultural values. The planning for the reactualization of the *Sandur* traditional theatre can be offered to the millennial generation through extracurricular theatre activities at schools and campus theatre SMEs to instill a noble ancestral heritage and socialize the multicultural values embedded in the *Sandur* traditional theatre.

3.2 Multicultural Education in *Sandur*

Theatre tradition amid social life has several functions, like as a medium of education, collective solidarity, conveying the cultural normativity of society, conveying criticism, and as a medium of entertainment to relieve fatigue from work, relieve stress, make the heart happy, as well as a vehicle for escapism (helping for a moment to escape from life's problems) [9]. The function of the traditional theatre can be reactivated to place the traditional theatre in competition with other shows in various digital media as a result of modernization as long as the re-actualization of traditional theatre is carried out by packaging a more actual form of a presentation by presenting various Indonesian sub-national cultural themes. It is supported by the belief that traditional theatre can get input from more universal and multicultural cultural concepts [2].

The actualization of traditional theatre is an important step in developing national culture. Considering that traditional theatre can be placed as a balancing norm from the entry of various global cultures may cause national cultural decadence. Globalization is capable of producing millions of panic panoramas. Conditions accompany daily activities in the discourse of capitalism, postmodernism, and *cyberspace* that produce an "ecstasy mentality" as a celebration (pragmatism) of excitement and peak speed [10]. The acceleration of globalization in Indonesian society has led to a state of material madness; economic madness, politics, commodities, fashion, and *cyberspace.* This state of insanity leads humans into a state of no ego, no identity, no territoriality, and no meaning [11]. Therefore, the reactualization of the *Sandur* traditional theatre can be a bargaining chip for the balance of people's lives on the understanding of cultural normativity. It can channel attitudinal, cognitive, and instructional activities in the currents of modern life. The following is the potential of *Sandur* traditional theatre to socialize multicultural values:

3.2.1 *Sandur* Cultural Synthesis

The departure of traditional theatre as a multicultural education medium is based on its elastic nature, tends to have a relaxed form, brings togetherness and embraces all groups [3]. Therefore, it is very possible for traditional theatre to experience combinations and changes through ideas, ideas, normativity and *bicultural*, the entry of cultural normativity from various regions and is open to the entry of global culture. Historically, this possibility can occur because Indonesia has become a gateway for the entry of various cultural influences through trade, colonialism, and political and diplomatic relations during the kingdom, the Dutch East Indies, and the independence period. Meanwhile, today, Indonesia is the gateway for various global cultures to enter through economic and technological developments, bringing Indonesians in droves to admire the new lifestyle offered.

Influences that come and go in the past and the present offer cultural novelty and do not cause confrontation in our society. Even under the influence of various religions and cultures in various regions of Indonesia, every nation can show its flexibility and agility in dialogue on the influence of the religion [2]. Not a single religion enters Indonesian society and stops at its original form. Official religions have developed in harmony with the cultural values of their society, have lived with an attitude of openness, and can synthesize with their old normativity. Public understanding of pluralism will be the key to the wisdom value of Indonesian society. Based on this understanding, many terms of religious synthesis are synergistic with culture, such as Javanese Islam, Kejawen Christianity, Balinese Hinduism, etc.

Meanwhile, various syntheses have emerged in Indonesian Islamic society that synergizes with the concept of thought, Liberal Islam, Conservative Islam, Moderate Islam, and so on. All can coexist and sometimes contradict, which can be resolved through dialogue. This form of religious synthesis appears and will continue to develop based on a multicultural society's attitudinal, cognitive and interactional perspective.

Various religious and cultural syntheses have emerged and developed because of the role of traditional arts. The spread of Islam in Java was carried out through the media of *wayang*, *tembang*, and folklore so that Islamic teachings were synthesized with Javanese tradition along with animistic beliefs and dynamism that arose before some Javanese people could accept Islam at that time. In its development, the Islamic teachings adopted are no longer based on the traditions of Arab society but have become a synthesis of Javanese Islam, then, the term Javanese syncretism emerged as a process of combining concepts between norms, understanding, and beliefs in Javanese and Islamic traditions.

The concept of syncretism seems to be found in several functions and meanings of *Sandur*'s performance. Sadur originated from the ritual function of an agrarian society. The concepts and values applied contained Javanese philosophies such as *papat qibla, limo pancer* and norms connected to the interests of humans, ancestral spirits, and gods. These cultural norms are a legacy of understanding how the Javanese life cycle should be. In contrast, the songs sung in the *Sandur* stage contain various meanings of Islamic teachings, such as the opening song presenting *"Bismillah"* as an offering of gratitude based on the intention to mention the name of Allah (in Islam), which means asking for blessings and blessings. In various songs, remembrance sentences are also embedded in Islamic teachings such as *"La Hawla Wala Quwwata Kersaning Allah"* which means the power and greatness of the creator, that all affairs run according to his will. The functions and meanings offered place *Sandur* as a product of cultural synthesis connected to the concept of a blend of norms, understandings, and beliefs in Javanese and Islamic traditions (syncretism).

Sandur traditional theatre's role in socializing multicultural values seems to focus on the function and meaning of its synthesis as community wisdom that prioritizes the procession of dialogue rather than confrontation. Borrowing Kayam's [2] term, Indonesian people prefer to avoid hard collisions, and if there is a need for a collision, they will prefer a less painful collision so that other influences or differences will be accepted as something new and enjoyable. So, the role of *Sandur*'s re-actualization as a traditional theatre will have more meaning in its ability to build the meaning of *Cultural Synthesis*. It chooses the peaceful path through the wisdom of dialogue in solving problems of

differences in norms, understanding, and beliefs so that people's understanding of multicultural values is born at the attitudinal, cognitive, and interactive levels. In addition, *Sandur*'s re-actualization can become a reliable orator who can combine conservative and progressive concepts, balancing that traditional values remain the reference for the pattern of development of modern life.

3.2.2 *Sandur's* Discussion

The era of globalization in its association and interaction system can undeniably fade the ethnic and tribal identity of the Indonesian people, leading to the abandonment of regional languages by speakers. In particular, associations and hereditary relationships in multi-ethnic urban communities place the national language (Indonesian) and the international language (English) as the main and general means of social interaction. This reality is not intended as cultural decadence. Still, it must be understood as a form of pattern for the development of a multicultural society in the name of the unity of the Indonesian nation. However, the problem is that the occurrence of language shifts can gradually corner traditional theatre's position as a performance with a regional language foundation. Therefore, the *Sandur* traditional theatre needs to follow the pattern of its era development by understanding that the language shift is a multicultural achievement from the development of multi-ethnic Indonesian society. A form of actualization of regional languages is needed to become a national language so that the *Sandur* traditional theatre is realized in a pluralistic theatre form that can make people aware of multicultural understanding.

The achievement of linguistic re-actualization of the *Sandur* traditional theatre, which originally used Javanese with concepts and meanings of cultural normativity for its supportive communities, became a national-language *Sandur* theatre with more subnational concepts and meanings, has contributed in the form of efforts to socialize multicultural values. Because of the actualization of the *Sandur* stage, multi-ethnic people will be able to enjoy and understand the content of meaning contained in it. The public will question the origin and existence of the *Sandur* traditional theatre, thus raising admiration when they learn that *Sandur* is a form of traditional theatre owned by the Indonesian people. This admiration gave birth to a sense of pride in him being part of the Indonesian people and a loyalty to Indonesianness.

The achievement of linguistic actualization of the *Sandur* traditional theatre must also be based on the understanding that the hallmark of traditional theatre is the local language. So Indonesian, as a form of verbal interaction between the characters of the play in *Sandur*, still has to pay attention to the regional language, which is an aesthetic value that one needs to be maintained by continuing to speak Javanese because Indonesian is felt to be less flexible in conveying the contexts of *Sandur*'s normativity.

According to Sedyawati [4], wealth such as imagery, parables, proverbs, wangsalan, parikan, and word play that has various meanings, if mastered by the players or puppeteers, will add to the aesthetic value of traditional theatre. Thus, even though *Sandur*'s language can be actualized in Indonesian, various variations of language which have aesthetic value and the mention of the term normativity must be maintained so that its traditional identity can be recognized from its origins of birth and original existence.

3.2.3   Cultural Arts Learning in Schools

The development of teaching materials in the prototype curriculum refers to the application of project-based learning to support character development under the profile of Pancasila learning. In the prototype curriculum, schools are free to provide learning projects that are relevant and close to the environment [12]. The concept of the prototype curriculum set by the ministry of education and culture in 2022 opens up as many opportunities as possible for learning arts and culture to carry out a project for the reactualization of traditional theatre as a multicultural learning medium, including the reactualization of the *Sandur* traditional theatre, which is an important project to support character development according to the principle of Pancasila diversity which is of course closely related to multicultural values.

These projections can be implanted through intra-curricular and extracurricular activities. Even theatre extracurricular activities in schools are effective learning groups to appreciate and create the re-actualization of traditional theatre for students. Through intensive art and culture learning in the classroom, traditional theatre can be appreciated by inviting students to be introduced to traditional theatre such as *Sandur*. For example, teachers can invite students to conduct an assessment of *Sandur* traditional theatre in East Java analyze the form, character, and structure, and meaning conveyed. Considering that digital information media is easily accessible and facilitates the search for all kinds of knowledge, including through YouTube*,* various documentations of *Sandur*'s performances are widely available and *Google Scholar,* various journals about *Sandur* traditional theatre are widely written, making it easier for students to appreciate, analyze and study *Sandur* traditional theatre.

After conducting various studies of the *Sandur* traditional theatre, students were introduced to the method of working on the theatre in various ways, including re-actualizing the form of *Sandur*'s performance. Students are divided into several groups according to the competence of each student. Each group is free to work on the concept of *Sandur*'s performance as simply as possible according to their wishes, and the teacher guides concept expectations by giving full direction.

Following that, the teacher started managing both training time and performance time. The teacher extended an invitation to participate in the student labor appreciation event to every component of the school, and the teacher suggested that the Sandur tradition performance event serve as the culminating examination of cultural arts. When it comes time for the presentation, each student in the group is given the opportunity to express their gratitude to their fellow classmates by critiquing the work of the other groups. The performance of each group is evaluated by the instructor, and the teacher places importance on the students' participation in working on the Sandur traditional theater, both on stage and behind the scenes.

Moreover, if the *Sandur* tradition theatre learning project is implemented in extracurricular theatre at school, it will get results that many people should appreciate. Because students' involvement in theatre extracurriculars is based on students' interests, thus forming theatrical talent. Based on this talent, the procession of the reintroduction of *Sandur*'s traditional theatre will be easier to direct, and the results of his work achievement will certainly be maximized. The results of the re-actualization of *Sandur* traditional theatre can then be distributed in school art performances so that all students and

teachers can appreciate it. Of course, it is worthy of being included in various student theatre competitions.

Learning about traditional theater in schools is the most important factor in attaining the projection of the actualization of traditional theater, regardless of whether it's traditional theater in Sandur or traditional theater in another region. Let's say that students, who represent the generation after us, have an interest in and an appreciation for a variety of classic art genres. Therefore, the reactualization of Sandur's traditional theater can be expanded to include a variety of other forms of reactualization. This can be accomplished through cultivating performances at well-known theater venues, or by being featured in films or on other digital platforms. Sandur plays a role in conveying the perspective of the multicultural synthesis of society at the attitudinal, cognitive, and interaction levels. He is responsible for carrying out the purpose of socializing multicultural ideals within the context of the multi-ethnic society that exists in Indonesia.

4   Conclusion

The findings of this study provide light on the phenomena of globalization, which coincides with the beginning of the era of information technology that is based on the internet. The delivery of the existence of the Sandur traditional theater has been met with many challenges. These challenges have centered on positioning the concept and management of the Sandur traditional theater's performances in the context of the current pattern of the times. This is done in order to ensure that the Sandur traditional theater can be appreciated in accordance with the preferences of contemporary society.

As a result, there is a requirement for a re-actualization of the strategies and procedures that are used to manage Sandur's performance. Knowing in advance the various elements of Sandur formation, such as stage technique, storytelling, acting, and language, can help with the re-actualization of traditional Sandur theater. These elements of Sandur formation can start to be actualized in the form of methods and management of modern theater cultivation so that traditional Sandur theater can be enjoyed and appreciated in a manner that is more current in accordance with advances in technology.

Based on the actualization, *Sandur* can contribute as a multicultural learning medium, considering that *Sandur* can be used as *Cultural Synthesis*, solving problems of differences in norms, understanding, and beliefs. *Sandur* can combine conservative and progressive concepts, balancing that traditional values remain the reference for the pattern of development of modern life. The discussion of *Sandur* in the national language, as well as several regional linguistic elements that must be maintained, places multicultural values in a way that multi-ethnic communities can understand. Traditional theatre learning in schools is the main determinant in achieving the projection of the actualization of *Sandur*'s stage so that *Sandur* can play a role in bringing the perspective of the multicultural synthesis of society at the attitudinal, cognitive, and interactional levels.

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