



सावित्रीबाई फुले पुणे विद्यापीठ

(पूर्वीचे पुणे विद्यापीठ)

विद्यार्थी विकास मंडळ

गणेशखिंड, पुणे - ४११ ००७.

डॉ. अभिजीत कुलकर्णी
संचालक

संदर्भ क्र. विविमं/२०२३-२४/१०६

दिनांक : १२/०९/२०२३

प्रति,

मा. प्राचार्य/मा. संचालक/मा. विभागप्रमुख,

सावित्रीबाई फुले, पुणे विद्यापीठाशी संलग्नित सर्व महाविद्यालये व मान्यताप्राप्त परिसंस्था/

सावित्रीबाई फुले पुणे विद्यापीठातील सर्व पदवी व पदव्युत्तर विभाग.

विषय : 'स्वरंग-२०२३' विभागीय/जिल्हास्तरीय आंतरमहाविद्यालयीन युवक महोत्सव.

महोदय/महोदया,

शैक्षणिक वर्ष २०२३-२४ साठी सावित्रीबाई फुले पुणे विद्यापीठ विद्यार्थी विकास मंडळामार्फत 'स्वरंग-२०२३' विभागीय युवक महोत्सवाचे आयोजन खालील महाविद्यालयांमध्ये करण्यात आलेले आहे. या महोत्सवामध्ये सहभागी होणाऱ्या विद्यार्थी कलावंतांचा अगामी राज्यस्तरीय, राष्ट्रीय व आंतरराष्ट्रीय युवक महोत्सवाकरिता सावित्रीबाई फुले पुणे विद्यापीठाच्या संघात समावेश करण्यासाठी प्राधान्यानी विचार केला जाईल.

१. या युवक महोत्सवापैकी आपल्या दृष्टीने जास्तीत जास्त सोयीच्या व योग्य ठरणाऱ्या कोणत्याही एका आयोजक महाविद्यालयातील 'स्वरंग-२०२३' युवक महोत्सवात आपला संघ आपल्या प्रवास खर्चाने पाठवावा.
२. आपल्या दृष्टीने जास्तीत जास्त सोयीच्या व योग्य ठरणाऱ्या कोणत्याही एका आयोजक महाविद्यालयात आपल्या सहभागाची प्राथमिक नोंदणी सोबत जोडलेल्या विहित नमुन्याप्रमाणे आपण सहभागी होणाऱ्या आयोजक महाविद्यालयाच्या विद्यार्थी कल्याण अधिकारी/सांस्कृतिक समन्वयक यांच्या ई-मेल आयडीवर **वार शुक्रवार, दिनांक २२ सप्टेंबर, २०२३ रोजी दुपारी ०२.०० वाजेपर्यंत** पाठविणे अनिवार्य आहे.
३. सुलभ संदर्भासाठी प्राथमिक नोंदणी नमुन्याची दृष्ट्यप्रत संलग्न असून अर्ज भरण्यापूर्वी प्रस्तुत पत्राचे संपूर्णतः काळजीपूर्वक अवलोकन करणेबाबत संबंधितास आपल्या स्तरावर सूचित करण्यात यावे. विहित नमुन्याद्वारे नोंदणी केलेल्या संघाला या युवक महोत्सवात प्रवेश दिला जाईल. आपण भरलेल्या विहित नमुन्याच्या आधारे आयोजित महाविद्यालयास पुढील व्यवस्था करणे सुकर होणार आहे, याची कृपया नोंद घ्यावी.
४. या अर्जाद्वारे नोंदणी झालेल्या संघाचेच प्रवेश निश्चित मानले जाऊन त्या संघांनी त्यांच्या संघाची कलाप्रकार निहाय विस्तृत माहिती आयोजक महाविद्यालयांच्या समन्वयकांना सोबतच्या सुचितील ई-मेल वर **वार शुक्रवार, दिनांक २२ सप्टेंबर, २०२३ रोजी दुपारी ०२.०० वाजेपर्यंत** पाठवावी.
५. आपल्या महाविद्यालयातील या संघांचे नेतृत्व सांस्कृतिक समन्वयक/विद्यार्थी कल्याण अधिकारी यांनी करावे.

'स्वरंग-२०२३' विभागीय युवक महोत्सवात सहभागी होण्यासाठी सांस्कृतिक समन्वयक/विद्यार्थी कल्याण अधिकारी/संघ व्यवस्थापकांसह इच्छुक विद्यार्थ्यांना त्या त्या महाविद्यालयातील विभागवार खालील दर्शविलेल्या तालुक्यांनुसार युवक महोत्सवात संबंधित महाविद्यालयातील समन्वयकाशी संपर्क करून संबंधित महाविद्यालयात खालील वेळापत्रकाप्रमाणे उपस्थित रहाणेबाबत सूचित करावे.

आयोजक महाविद्यालयाचे नाव	सहभागी महाविद्यालयांचा संभाव्य विभाग/तालुका	विभाग/जिल्हा युवक महोत्सवाचा दिनांक	विभाग/जिल्हा युवक महोत्सव समन्वयक संपर्क
खडकी एज्युकेशन संस्थेचे, टिकाराम जगन्नाथ कला, वाणिज्य व विज्ञान महाविद्यालय, एलफिस्टन् रोड, खडकी, पुणे.	पिंपरी चिंचवड शहर, आंबेगाव, खेड, जुन्नर, मावळ तालुका/परिसरातील सर्व महाविद्यालये	सोमवार, दि. २५ सप्टेंबर, २०२३	प्रा. स्वामीराज भिसे ९६५७०७३३३३ swamirajb9@gmail.com
अमृतवाहिनी शेती व शिक्षण विकास संस्थेचे, अमृतवाहिनी अभियांत्रिकी महाविद्यालय, संगमनेर, जि. अहमदनगर	अहमदनगर शहर, संगमनेर, अकोले, कोपरगांव, नेवासा, पाथर्डी, राहता, राहूरी, शेवगांव, श्रीरामपुर या तालुका/परिसरातील सर्व महाविद्यालये	मंगळवार, दि. २६ सप्टेंबर, २०२३	डॉ. रमेश पावसे ९७६६५०१८०४ ramesh.pawase@avcoe.org प्रा. विलास शिंदे ९८३४१०६९०२ vilas.shinde@avcoe.org
मराठा विद्या प्रसारक समाजाचे, के. टी. एच. एम. महाविद्यालय, गंगापूर रोड, शिवाजीनगर, नाशिक.	नाशिक जिल्हातील सर्व महाविद्यालये	बुधवार, दि. २७ सप्टेंबर, २०२३	डॉ. तुषार पाटील ७०८३८६१२८३ proftepatil@gmail.com
अनेकान्त एज्युकेशन सोसायटीचे, तुळजाराम चतुरचंद महाविद्यालय, बारामती, जि. पुणे.	इंदापूर, बारामती, अहमदनगर जिल्हातील कर्जत जामखेड या तालुका/परिसरातील सर्व महाविद्यालये	शुक्रवार, दि. २९ सप्टेंबर, २०२३	डॉ. भगवान माळी ९८२२२१८२४९ bhagawanmali10@gmail.com प्रा. भिमराव तोरणे ९८५०७९२१६५ toranebhimrao@gmail.com
प्रोग्रेसीव्ह एज्युकेशन सोसायटीचे मार्टिन कला, विज्ञान व वाणिज्य महाविद्यालय, शिवाजीनगर, पुणे.	पुणे शहर, पुरंदर, हवेली, भोर, वेल्हे, मुळशी या तालुका/परिसरातील सर्व महाविद्यालये	शनिवार, दि. ३० सप्टेंबर, २०२३	प्रा. अशोक कांबळे ९४२३५७८११० kambleelectsci@moderncollegepune.edu.in डॉ. शुभांगी पुरानिक ९५५२८१२५४८ puranikzoology@moderncollegepune.edu.in
श्री. रामचंद्र एज्युकेशन सोसायटीचे, श्री. रामचंद्र अभियांत्रिकी महाविद्यालय, लोणीकंद, जि. पुणे.	अहमदनगर जिल्हातील श्रीगोंदर परनेर तालुका, पुणे जिल्हातील दौंड, शिरूर तालुका तसेच वाघोली परिसरातील सर्व महाविद्यालये	मंगळवार, दि. ०३ ऑक्टोबर, २०२३	डॉ. सुषमा तायडे ९७६२७७९५५५ sushma.tayade@gmail.com प्रा. प्रिया पाटील ९३२५८९९६५९ priyapatil.srcoe@gmail.com

या विभागीय युवक महोत्सवातून निवडलेल्या विद्यार्थ्यांचा विद्यापीठस्तरीय युवक महोत्सव माहे ऑक्टोबर, २०२३ च्या प्रथम सप्ताहमध्ये घेण्यात येईल. विद्यापीठस्तरीय युवक महोत्सवाबद्दल सविस्तर व स्वतंत्र परिपत्रक काढले जाईल. कळावे, ही विनंती.

आपल्या संघातील गुणवंत विद्यार्थी स्पर्धकांना मनःपूर्वक शुभेच्छा!!!

सोबत : १. विहित अर्जाचा नमुना मसुदा

२. युवक महोत्सवाची मार्गदर्शक तत्वे व नियमावली



(डॉ. अभिजीत कुलकर्णी)

संचालक, (अतिरिक्त कार्यभार)

विद्यार्थी विकास मंडळ

महाविद्यालयाचे लेटर हेड

‘स्वरंग-२०२३’ विभागीय/जिल्हास्तरीय आंतरमहाविद्यालयीन युवक महोत्सव

विद्यार्थी कल्याण अधिकारी नाव व संपर्क क्रमांक :-

सांस्कृतिक समन्वयक नाव व संपर्क क्रमांक :-

महाविद्यालय सहभागी होणाऱ्या आयोजक महाविद्यालयाचे नाव :-

अ. क्र.	कलाप्रकाराचे नाव	मुले	मुली	साथीदार	एकूण
१	वैयक्तिक सुगम गीत				
२	भारतीय समूह गायन (Group Song-Indian)				
३	भारतीय शास्त्रीय गायन (Indian Classical Vocal)				
४	उपशास्त्रीय गायन (Semi Classical Vocal Solo)				
५	भारतीय स्वर वाद्य वादन (Indian Classical Instrumental Solo(Non Percussion))				
६	भारतीय ताल वाद्य वादन (Indian Classical Instrumental Solo (Percussion))				
७	पाश्चिमात्य वैयक्तिक गीत (Western Vocal Solo)				
८	पाश्चिमात्य समूह गीत (Group Song -Western)				
९	लोक वाद्यवृंद (Folk Orchestra)				
१०	वैयक्तिक नृत्य/ संकल्पना नृत्य/ संहिता नृत्य (Theam Dance Solo)				
११	लोक नृत्य (Folk Dance)				
१२	शास्त्रीय नृत्य (Classical Dance Indian)				
१३	एकपात्री अभिनय (Mono Acating)				
१४	एकांकिका (One Act Play)				
१५	प्रहसन (Skit)				
१६	मूकनाटक/मूकनाट्य (Mime)				
१७	नकला (Mimicry)				
१८	प्रश्नमंजुषा (Quiz)				
१९	वक्तृत्व स्पर्धा (Elocution)				
२०	वादविवाद स्पर्धा (Debate)				
२१	स्थळ चित्र (On the Spot Painting)				
२२	चिकटकला/ कात्रण कला (Collage)				
२३	पोस्टर मेकिंग (Poster Making)				
२४	मृद मूर्ती/ माती कला (Clay Modeling)				
२५	व्यंगचित्र (Cartooning)				
२६	रांगोळी (Rangoli)				
२७	मेहंदी (Mehendi)				
२८	स्थळ छायाचित्रण (Spot Photography)				
२९	मांडणी कला (Installation)				
स्पर्धेत सहभागी होणाऱ्या एकूण स्पर्धकांची संख्या					

स्वाक्षरी
सांस्कृतिक समन्वयक

स्वाक्षरी व शिक्का
प्राचार्य

स्वाक्षरी
विद्यार्थी कल्याण अधिकारी

Guidelines, Rules and Regulations

Sr	Particulars
1.	Students, who are less than 27 years of age can participate. Students should not have been born before 1 st July 1995.
2.	In Light Vocal (Indian) and newly introduced Mono Acting and Theme Dance Maximum Two Participants (1 Male and 1 Female) can Participate individually. Only one entry of Two Participants per Institution is allowed. Both the Participants can not be only male or only female from a co education institute. Two female Participants will be allowed only from womens' college.
3.	Use of Electronic Taanpura is allowed.
4.	Dhrupad – Dhamar Forms are also included in A) Indian Classical Vocal Solo: (Uttar Hindustani / Dakshin Hindustani – Carnatic Music)
5.	<u>Natyasangeet included in</u> Semi Classical Vocal (Solo)
6.	<u>Sattriya included in</u> Classical Dance (Indian)
7.	Use of scissor or cutter, blade etc is not allowed in Collages.
8.	In Spot Photography The participant has to bring his / her own digital camera of not more than 108 mega pixels. However The evaluation will not be based on the Camera quality but it will be based on the most proper and suitable use of the Camera.
9.	Mono Acting / Solo Performance is introduced

Use of Electronic Taanpura or only Taanpura in any other electronic form (i.e. Electronic Taanpura, Mobile App, Pre-Recorded Audio) is allowed for the accompaniment in all the events of Indian Music and Dance forms.

Use of electronic media or instrument in all the events of Indian Music and Dance forms is limited to Taanpura only. Participants are required to satisfy the stage manager or organiser's representative before use of such instrument. Electronic media or electronic based Swaramandala, Tabala, lehra machine etc. are not allowed in any event of Indian Music and Dance forms.

Participants are required to verify such instruments with the stage manager or organiser's representative before use.

भारतीय संगीत प्रकारच्या संगीत अथवा नृत्य विभागातील कोणत्याही स्पर्धा प्रकारासाठी इलेक्ट्रॉनिक तानपुरा (तंबोरा) अथवा इतर कोणत्याही प्रकारचे इलेक्ट्रॉनिक उपकरण उदा.: इलेक्ट्रॉनिक तानपुरा, मोबाईल ॲप, तानपुऱ्याचे पुर्व ध्वनिमुद्रण इत्यादी स्वरूपातील फक्त तानपुरा साथ अनुज्ञेय असेल.

तानपुऱ्या (तंबोरा) व्यतिरिक्त वरील प्रकारचे कोणतेही वाद्य इलेक्ट्रॉनिक स्वरमंडळ, इलेक्ट्रॉनिक तबला, लेहेरा मशिन इत्यादी वाद्यांचा उपयोग संगीत विभागातील भारतीय संगीत प्रकारच्या कोणत्याही स्पर्धा प्रकारासाठी अनुज्ञेय नसेल. स्पर्धकांनी अशा उपकरणांच्या वापरापूर्वी संयोजक प्रतिनिधी अथवा रंगमंच व्यवस्थापक यांच्या मार्फत वापराच्या अनुज्ञेसाठी खातरजमा करून घ्यावी.

1 MUSIC संगीत विभाग**१.१.० आणि १.१.१ तसेच १.१.२ वैयक्तिक सुगम गीत Light Vocal Solo**

(१.१.० वैयक्तिक सुगम गीत (पुरुष), १.१.१ वैयक्तिक सुगम गीत (स्त्री), १.१.२ फक्त महिला महाविद्यालय परिसंस्था यांच्या करिता वैयक्तिक सुगम गीत(स्त्री))

- (1) This is a solo performance event.
- (2) Maximum Two Participants (1 Male and 1 Female) can Participate individually.
- (3) Only one entry of Two Participants per Institution is allowed.
- (4) Both the Participants can not be only male or only female from a co education institute.
- (5) Two female Participants will be allowed only from womens' college.
- (6) Time for Stage/ Instruments setting is maximum 3 minutes
- (7) The number of accompanists would not be more than two.
- (8) Duration of the song shall be up to 6 minutes.
- (9) Only non-film, word oriented songs, geet, ghazal, bhajan, shabad, abhang, bhavgeet, bhaktigeet, Devotional, poetic or word prominent forms and songs can be presented.
- (6) Use of any electronic instrument or accompaniment (except Taanpura as described above) is not allowed.
- (7) Judgment will be based on following qualities.

१.१.० आणि १.१.१ तसेच १.१.२ वैयक्तिक सुगम गीत Light Vocal Solo			
Sr.	Head	Particulars	Marks
1.	Swar स्वर	Correctness and Purity of the Notes and Swaralagaw. सुरेलपणा, स्वरलगावातून स्पष्ट होणारी स्वरांची जाण, निकोपता, आणि शुद्धता. स्वतःच्या आवाजाचा सुयोग्य वापर	10
2.	Taal ताल	Command on taal, sense and style of laya-taal and thought of the artist behind the use of accompaniment. तालावर पकड, लय ताल विचारानुरूप गायनाची क्षमता.	10
3.	Verbal pronunciation of the song.	Verbal pronunciation elaboration and aesthetic development of the song. शब्दांचे अर्थवाही उच्चार, शब्द प्राधान्याने गीताची मांडणी आणि विस्तार.	10
4.	Presentation of the Song. Proper use of musical composition	Presentation of the song. शब्द-स्वर समन्वयातून गीताचे सादरीकरण गीताची मांडणी, विस्तार आणि सौंदर्य विचार. गीताची संगीतरचना, सुरावट तसेच साथ संगत यांचा समर्पक वापर करण्याची क्षमता.	10
5.	Overall impact एकत्रित परिणाम	सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

१.२ समूह गायन भारतीय (Group Song- Indian)

1. Only one entry per Institution is allowed.
2. Use of Electronic instrument or accompaniment (except Taanpura as described above) is not allowed in this category.
3. A team has to present any Indian Oriented song.
4. There shall be maximum 6 singers in a group & maximum number of accompanist playing instruments shall be three. However, singers may play instruments while singing.
5. The group song should be taken from only Indian songs, which can be in Hindi or any regional language.
6. No film song should be presented as a group song.
7. Maximum time allowed for the group song is 6 minutes, which does not include setting time.
8. The setting time for a group shall not exceed 4 minutes.
9. Judging of these items will be on the basis of quality of singing only & not on make-up or other property.
10. Judgment will be based on following qualities.

१.२ समूह गायन भारतीय (Group Song- Indian)			
Sr.	Head	Particulars	Marks
1.	Swar Taal स्वर ताल	Correctness and Purity of the Notes and Swaralagaw. सुरेलपणा, स्वरलगावातून स्पष्ट होणारी स्वरांची जाण, निकोपता, आणि शुद्धता. स्वतःच्या आवाजाचा सुयोग्य वापर. Command on taal, sense and style of laya-taal and thought of the artist behind the use of accompaniment. तालावर पकड, लय ताल विचारानुरूप गायनाची क्षमता.	10
2.	Synchronization सांघिक समन्वय	Synchronization गायक वादक यांचा समूह, परस्पर आणि एकत्रित सांघिक समन्वय	10
3.	Verbal pronunciation of the song.	Verbal pronunciation elaboration and aesthetic development of the song. शब्दांचे अर्थवाही उच्चार, शब्द प्राधान्याने गीताची मांडणी आणि विस्तार आणि प्रकटीकरण.	10
4.	Presentation of the Song. Proper use of musical composition गीताचे सादरीकरण अथवा गायन शैली	Presentation, Verbal elaboration and aesthetic development of the song. शब्द-स्वर समन्वयातून गीताची मांडणी, विस्तार आणि सौंदर्य विचार. गीताची संगीतरचना, सुरावट तसेच साथ संगत यांचा समर्पक वापर करण्याची क्षमता.	10
5.	Overall Impact एकत्रित परिणाम	सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

१.३ शास्त्रीय गायन भारतीय (Indian Classical Vocal)**Indian Classical Vocal Solo: (Uttar Hindustani / Dakshin Hindustani – Carnatic Music)**

1. Only one entry per Institution is allowed. Duration of performance- 15 min,
2. Time for stage/ Instruments setting is maximum 5 minutes.
3. Maximum number of accompanists is two.
4. Item can be presented in either Uttar Hindustani / Dakshin Hindustani – Carnatic Music style.
5. Dhrupad – Dhamar Forms are also included in this category.
6. Cinema songs are not allowed under this item.
7. Sufficient thought and care must be exercised in the choice of Raga and composition.
8. Use of any electronic instrument or accompaniment (except Taanpura as described above) is not allowed.
9. Judgment will be based on following qualities.

१.३ शास्त्रीय गायन भारतीय (Indian Classical Vocal)**Indian Classical Vocal Solo: (Uttar Hindustani / Dakshin Hindustani – Carnatic Music)**

Sr.	Head	Particulars	Marks
1.	Swar स्वर	Correctness of the Notes and Purity of the Raga through Swaralagaw. सुरेलपणा, स्वरांची निकोपता, आणि स्वरलगावातून स्पष्ट होणारी रागस्वरुपाची शुद्धता.	10
2.	Aalap Taan आलाप -तान	Emergence and Development of the structure of the Raga through Swarawistar, Aalapi, Taankriya, and other Varnalankars . आलापचारी-स्वरविस्तार या माध्यमातून रागस्वरुपाची मांडणी आणि विस्तार. यासह तानक्रिया आणि इतर वर्णालंकारांचा सहज, अचुक आणि वैविध्यपूर्ण वापर.	10
3.	Presentation of the Bandish / Bandishes बंदिश / बंदिशींची मांडणी	Presentation, elaboration and aesthetic development of the bandish / bandishes. बंदिश / बंदिशींची मांडणी, विस्तार आणि सौंदर्य विचार.	10
4.	Taal ताल	Command on taal, sense and style of laya-taal and thought of the artist behind the use of accompaniment. तालावर पकड, लय ताल विचारानुरूप गायनाची आणि साथ संगतीचा समर्पक वापर करण्याची क्षमता.	10
5.	Overall Impact एकत्रित परिणाम	सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

१.४ उपशास्त्रीय गायन Semi Classical Vocal (Solo)

- (1) Only one entry per university is allowed.
- (2) Maximum number of accompanists is two.
- (3) Item can be presented in either Uttar Hindustani / Dakshin Hindustani – Carnatic Music style. (नाट्यसंगीत, ठुमरी, दादरा, होरी, चैती, कजरी, बारह मासी, हीर इत्यादी.)
- (4) Cinema songs are not allowed
- (5) Maximum time will be of 10 minutes, while the minimum time will be of 6 minutes.
- (6) Use of any electronic instrument or accompaniment (except Taanpura as described above) is not allowed.
- (7) Judgment will be based on following qualities.

१.४ उपशास्त्रीय गायन Semi Classical Vocal (Solo)			
Sr.	Head	Particulars	Mark s
1.	Swar स्वर	Correctness and Purity of the Notes and Swaralagaw. सुरेलपणा, स्वरलगावातून स्पष्ट होणारी स्वरांची जाण, निकोपता, आणि शुद्धता. स्वतःच्या आवाजाचा सुयोग्य वापर	10
2.	Taal ताल	Command on taal, sense and style of laya-taal and thought of the artist behind the use of accompaniment. तालावर पकड, लय ताल विचारानुरूप गायनाची क्षमता.	10
3.	Verbal pronunciation of the song.	Verbal pronunciation elaboration and aesthetic development of the song. शब्दांचे अर्थवाही उच्चार, शब्द प्राधान्याने गीताची मांडणी आणि विस्तार आणि प्रकटीकरण.	10
4.	Presentation of the Song. Proper use of musical composition	Presentation, Verbal elaboration and aesthetic development of the song. शब्द-स्वर समन्वयातून गीताची मांडणी, विस्तार आणि सौंदर्य विचार. गीताची संगीतरचना, सुरावट तसेच साथ संगत यांचा समर्पक वापर करण्याची क्षमता. गीताचे सादरीकरण आणि गायन शैली	10
5.	Overall Impact एकत्रित परिणाम	सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

१.५ भारतीय स्वर वाद्य वादन (Indian Classical Instrumental Solo (Non percussion)**Indian Classical Instrumental Solo (Non- Percussion - Swar Vadya)
(Uttar Hindustani / Dakshin Hindustani – Carnatic Music)**

- (1) Only one entry per Instruction is allowed. Duration of performance is 15 min.
- (2) Time for stage/ Instruments setting is maximum 5 minutes.
- (3) Maximum number of accompanists is two.
- (4) Participants must bring their own instruments, Synthesizer is not allowed.
- (5) Instruments of western origin adopted to the India Raga system are allowed.
- (6) Item can be presented in either Uttar Hindustani / Dakshin Hindustani – Carnatic Music style.
- (7) Use of any electronic instrument or accompaniment (except Taanpura as described above) is not allowed.
- (8) Judgment will be based on following qualities.

१.५ भारतीय स्वर वाद्य वादन (Indian Classical Instrumental Solo (Non- Percussion - Swar Vadya) (Uttar Hindustani / Dakshin Hindustani – Carnatic Music)			
Sr.	Head	Particulars	Marks
1.	Swar स्वर	Correctness of the Notes and Purity of the Raga through Swaralagaw. सुरेलपणा, स्वरांची जाण, निकोपता, आणि स्वरलगावातून स्पष्ट होणारी रागस्वरुपाची शुद्धता	10
2.	Aalap Taan आलाप -तान	Emergence and Development of the structure of the Raga through Swarawistar, Aalapi, Taankriya, and other Varnalankars. आलापचारी-स्वरविस्तार या माध्यमातून रागस्वरुपाची मांडणी आणि विस्तार. यासह तानक्रिया आणि इतर वर्णालंकारांचा सहज, अचुक आणि वैविध्यपूर्ण वापर.	10
3.	Presentation of the Bandish / Bandishes बंदिश / बंदिशींची मांडणी	Presentation, elaboration and aesthetic development of the bandish / bandishes for Gayaki Anga and Gats for tatrakari Anga. गायकी अंगाने बंदिश / बंदिशींची मांडणी, विस्तार आणि सौंदर्य विचार. अथवा तंत्रकारी अंगाने गत बंदिश / गत बंदिशींची मांडणी, विस्तार आणि सौंदर्य विचार.	10
4.	Taal ताल	Command on taal, sense and style of laya-taal and thought of the artist behind the use of accompaniment. तालावर पकड, लय ताल विचारानुरूप वादनाची आणि साथ संगतीचा समर्पक वापर करण्याची क्षमता.	10
5.	Overall Impact एकत्रित परिणाम	सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

**१.६ भारतीय ताल वाद्य वादन (Indian Classical Instrumental Solo (Percussion - Tal Vadya)
(Uttar Hindustani / Dakshin Hindustani – Carnatic Music)**

1. Only one entry per Institution is allowed, Duration of performance- 15 min.
2. Time for stage/ Instruments setting is maximum 5 minutes.
3. Maximum number of accompanists is two.
4. Participants must bring their own instruments.
5. Item can be presented in either Uttar Hindustani or Dakshin Hindustani – Carnatic Music style.
6. Use of any electronic instrument or accompaniment (except Taanpura as described above) is not allowed.
7. Judgment will be based on following qualities.

१.६ भारतीय ताल वाद्य वादन (Indian Classical Instrumental Solo (Percussion - Tal Vadya) (Uttar Hindustani / Dakshin Hindustani – Carnatic Music)			
Sr.	Head	Particulars	Marks
1.	Position of Hands हाताची ठेवण	Position of Hands, Sweetness and Purity in handling the instrument. हाताची ठेवण, वादनातील गोडवा, नादमाधुर्य आणि वाद्याच्या ध्वनीचा सुरेलपणा.	10
2.	Clarity of the Boals बोल	clarity and Correctness of the Akshars and Boals. वादनातील अक्षरे, बोल यांची स्पष्टता आणि शुद्धता.	10
3.	Use of Peshkar and kayadas कायदा, पेशकार	Presentation, elaboration and aesthetic development of the Peshkar and kayadas. कायदा, पेशकार इत्यादी सादरीकरणातील प्रमाण, अचूकता आणि वैविध्य आणि सौंदर्य .	10
4.	Tukde – Mukhade etc. तुकडे, मुखडे इत्यादी	Command on the Instrument, application and presentation style of Tukde, Mukhade, Paran, Chakradaar, Bol Padhant etc. तालावर पकड, लय ताल विचारानुरूप तुकडे, मुखडे, चक्रदार, परण, बोलपढंत इत्यादी यांचा समर्पक आणि आकर्षक वापर करण्याची क्षमता.	10
5.	Overall Impact एकत्रित परिणाम	नादमाधुर्य, लयकारी, नाविन्य, सादरीकरणातील सौंदर्य विचार या आधारे वादनाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

१.७ पाश्चिमात्य वैयक्तिक गीत (Western Vocal Solo)

1. Only one entry per institution is allowed.
2. Use of relevant and necessary electronic instruments is allowed in this category.
3. Time for stage / instruments setting is maximum 5 minutes.
3. The number of accompanists would not be more than two.
4. Duration of the song shall be up to 6 minutes.
5. Language of the song shall be English.
6. Judgment will be based on following qualities.

१.७ पाश्चिमात्य वैयक्तिक गीत (Western Vocal Solo)			
Sr.	Head	Particulars	Marks
1.	Pitch स्वर	Correctness and clarity of the Notes.	10
2.	Rhythm ताल	Command on rhythm, sense and style of beats and rhythm.	10
3.	Articulation and voice modulation	Verbal pronunciation elaboration and aesthetic development of the song.	10
4.	Selection of composition	Selection, Presentation and Verbal elaboration of the composition.	10
5.	Improvisation and Overall Impact	Improvisation and Overall Impact सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

१.८ पाश्चिमात्य समूह गीत (Group Song- Western)

1. Only one entry per Institution is allowed.
2. Maximum 6 singers in a group & maximum number of accompanist playing instruments shall be three.
3. The group songs should be taken from English language.
4. Maximum time allowed for the group song is 10 minutes which does not include setting time. The setting time for group shall not exceed 5 minutes.
5. Judging of these items will be on the basis of quality of singing only and not on make-up, costumes and actions of the team.
6. Judgment will be based on following qualities.

१.८ पाश्चिमात्य समूह गीत (Group Song- Western)			
Sr.	Head	Particulars	Marks
1.	Pitch स्वर Rhythm ताल	Correctness and clarity of the Notes. Command on rhythm, sense and style of beats and rhythm	10
2.	Synchronization and group coordination सांघिक समन्वय	Synchronization and group coordination वाद्यवृंद, वाद्यमेळ, वादक यांचा समूह, परस्पर आणि एकत्रित सांघिक समन्वय गायक वादक यांचा समूह, परस्पर आणि एकत्रित सांघिक समन्वय	10
3.	Harmonization	Application of Harmony and Melody, Use of Chords, Choir, synchronization etc.	10
4.	Selection of composition	Presentation, Verbal elaboration and aesthetic development of the composition.	10
5.	Improvisation and Overall Impact	Improvisation and Overall Impact सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

१.९ लोक वाद्यवृंद (Folk Orchestra)

1. Each University can send only one team.
2. The team shall consist of up to 12 participants.
3. The group can consist of all boys or all girls or combined.
4. The duration of the performance will be minimum for 7 and a maximum for 10 minutes.
5. This does not include setting time, which shall not be more than 10 minutes.
6. Up to three professional accompanists are allowed who should be in different dress from the student participants so that they could be easily identified.
7. The professional accompanists shall sit / stand separately from the participants and shall not lead the team.
8. The team may present preferably those folk tunes, which are recognized as folk tunes of the state.
9. Use of any electronic instrument or accompaniment (except Taanpura as described above) is not allowed.
10. Judgment will be based on following qualities.

१.९ लोक वाद्यवृंद (Folk Orchestra)			
Sr.	Head	Particulars	Marks
1.	Theme	लोक वाद्यवृंद अथवा वाद्यमेळ परिकल्पना अथवा विशेष	10
2.	Synchronization and group coordination सांघिक समन्वय	Synchronization and group coordination वाद्यवृंद, वाद्यमेळ, वादक यांचा समूह, परस्पर आणि एकत्रित सांघिक समन्वय	10
3.	Traditional aspects सादरीकरणातील पारंपारिक वैशिष्ट्ये	परंपरा, संस्कृति इत्यादींचा अंतर्भाव आणि दर्शन	10
4.	Variety सादरीकरणातील वैविध्य अथवा नवता	सादरीकरणातील वैविध्य अथवा नवता, प्रभाव आणि दर्शन	10
5.	Overall Impact एकत्रित परिणाम	सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

2 DANCE नृत्य विभाग**२.१.० आणि २.१.१ तसेच २.१.२ वैयक्तिक नृत्य / संकल्पना नृत्य / संहिता नृत्य Theme Dance Solo**

२.१.० वैयक्तिक नृत्य / संकल्पना नृत्य / संहिता नृत्य (पुरुष)

२.१.१ वैयक्तिक नृत्य / संकल्पना नृत्य / संहिता नृत्य (स्त्री)

२.१.२ फक्त महिला महाविद्यालय परिसंस्था यांच्या करिता वैयक्तिक नृत्य / संकल्पना नृत्य / संहिता नृत्य (स्त्री)

1. This is a solo performance event.
2. Maximum Two Participants (1 Male and 1 Female) can Participate individually.
3. Only one entry of Two Participants per Institution is allowed.
4. Both the Participants can not be only male or only female from a co education institute.
5. Two female Participants will be allowed only from womens' college.
6. Live Music accompaniment is mandatory. Use of pre-recorded Music in any form and Electronic instruments is not allowed.
7. The maximum number of accompanists permissible is five.
8. The dance can be either primitive or a folk dance (Indian Style) but not a classical one.
7. Duration of dance should not be more than 5 minutes.
9. Three copies of a brief note giving the theme and the text of song if any, is to be submitted along with the entry form at the time of registration.
10. The participating team will be responsible for removal of their sets / properties etc. immediately after the completion of their performance.
11. Time for sets/ Instrument setting is maximum 10 minutes.
12. Use of any electronic instrument or accompaniment (except Taanpura as described above) is not allowed.
13. Judgment will be based on following qualities.

२.१.० आणि २.१.१ तसेच २.१.२ वैयक्तिक नृत्य / संकल्पना नृत्य / संहिता नृत्य Theme Dance Solo			
Sr.	Head	Particulars	Marks
1.	Synchronization and coordination समन्वय	Synchronization coordination वाद्यवृंद, वाद्यमेळ, गायक, वादक यांच्याशी समूह आणि एकत्रित समन्वय.	10
2.	Taal and improvisation लय-ताल भाव , अभिनय पक्ष	तालावर पकड, लय ताल विचार आणि नृत्य प्रकारानुरूप पदन्यास, हालचाली, भावाव्यक्ती, अभिनय आणि साथ संगतीचा समर्पक वापर करण्याची क्षमता.	10
3.	Choreography	नृत्य संरचना, नृत्यरचना दिग्दर्शन.	10
4.	Technicalities	Music, sound, drapery, makeup, property, light etc. संगीत, पार्श्वध्वनी, वेशभूषा, रंगभूषा, इतर नृत्य सामुग्री, प्रकाश योजना इत्यादी तांत्रिक बाजू.	10
5.	Overall Impact एकत्रित परिणाम	सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

२.२ लोक नृत्य (Folk / Tribal Dance)

1. Only one entry per institution is allowed.
2. Maximum 10 participants allowed per team. The team may consist of all boys, all girls or a combination of both.
3. The maximum number of accompanists permissible is five.
4. The dance can be either primitive or a folk dance (Indian Style) but not a classical one.
5. Duration of dance should not be more than 10 minutes.
6. Three copies of a brief note giving the theme and the text of song if any, is to be submitted along with the entry form at the time of registration.
7. The participating team will be responsible for removal of their sets / properties etc. immediately after the completion of their performance.
8. Judgment will be based on the basis of Rhythm, Formation, Expression, Costumes, Makeup, Sets and overall effect.
9. Time for sets/ Instrument setting is maximum 10 minutes.
10. Use of any electronic instrument or accompaniment (except Taanpura as described above) is not allowed.
11. Judgment will be based on following qualities.

२.२ लोक नृत्य (Folk / Tribal Dance)			
Sr.	Head	Particulars	Marks
1.	Synchronization and group coordination सांघिक एकता समन्वय	Synchronization and group coordination नर्तकांचा आपसात परस्पर तसेच वाद्यवृंद, वाद्यमेळ, गायक, वादक यांच्याशी समूह आणि एकत्रित सांघिक समन्वय.	10
2.	Taal and improvisation लय-ताल भाव , अभिनय पक्ष	तालावर पकड, लय ताल विचार आणि नृत्य प्रकारानुरूप पदन्यास, हालचाली, भावाव्यक्ती, अभिनय आणि साथ संगतीचा समर्पक वापर करण्याची क्षमता.	10
3.	Choreography	नृत्य संरचना, नृत्यरचना दिग्दर्शन.	10
4.	Technicalities	Music, sound, drapery, makeup, property, light etc. संगीत, पार्श्वध्वनी, वेशभूषा, रंगभूषा, इतर नृत्य सामुग्री, प्रकाश योजना इत्यादी तांत्रिक बाजू.	10
5.	Overall Impact एकत्रित परिणाम	सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

२.३ शास्त्रीय नृत्य Classical Dance (Indian)

1. Each institute can send only one entry.
2. The classical dance can be from any of the approved schools of dance. Such as Kathak, Kathakali, Bharat Natyam, Manipuri, Kuchipudi, Mohiniattam, Odissi and Sattriya etc.
3. The duration of performance is up to 15 minutes.
4. Maximum three accompanists are permissible.
5. Use of any electronic instrument or accompaniment (except Taanpura as described above) is not allowed.
6. Judgment will be based on the qualities like Tal, Technique, Rhythm, Abhinaya or Expression, Costumes, Footwork and general impression, etc.
7. Three copies of a brief note on the description of dance story involved in it, if any, and of accompanying song, with its meaning in Hindi or English must be submitted at the time of registration.
8. Judgment will be based on following qualities.

२.३ शास्त्रीय नृत्य Classical Dance (Indian)			
Sr.	Head	Particulars	Marks
1.	Taal लय-ताल पक्ष	Rhythm तालावर पकड, लय ताल विचार आणि नृत्य प्रकारानुरूप पदन्यास, हालचाली, साथ संगतीचा समर्पक वापर करण्याची क्षमता.	10
2.	Improvisation भाव , अभिनय पक्ष	Improvisation भावाभिव्यक्ती आणि अभिनय	10
3.	Choreography	नृत्य मुद्रा, नृत्यरचना, नृत्य संरचना.	10
4.	Technicalities	Music, sound, drapery, makeup, property, light etc. संगीत, पार्श्वध्वनी, वेशभूषा, रंगभूषा, इतर नृत्य सामुग्री, प्रकाश योजना इत्यादी तांत्रिक बाजू.	10
5.	Overall Impact एकत्रित परिणाम	सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

3 THEATER नाट्य विभाग**३.१.० आणि ३.१.१ तसेच ३.१.२ एकपात्री अभिनय (Mono Acting)**

३.१.०. एकपात्री अभिनय (पुरुष) (Mono Acting Male)

३.१.१ एकपात्री अभिनय (स्त्री) (Mono Acting Female)

३.१.२ फक्त महिला महाविद्यालय परिसंस्था यांच्या करिता एकपात्री अभिनय (स्त्री) (Mono Acting Female)

एकपात्री अभिनय (Mono Acting)

1. This is a solo performance event.
2. Maximum Two Participants (1 Male and 1 Female) can Participate individually.
3. Only one entry of Two Participants per Institution is allowed.
4. Both the Participants can not be only male or only female from a co education institute.
5. Two female Participants will be allowed only from womens' college.
6. Time allotted for each Performance will be minimum 3 to maximum of 6 minutes.
7. Participants can present any one from following Art Forms.
 - Solo Performance of Singular, Double or Multiple character or characters.
 - An excerpt from any literature such as drama, poetry, epic etc.
 - A full length Dialogue of a single character.
 - Conversation between multiple characters.
 - A soliloquy of any living or past person, Freedom Fighter, Historical person etc.
 - An Occult or an Address by any alive or an inanimate. (For Example. Animals, Birds, The Sun, The Moon, The Nature, River, Ocean, Fort, Building, Ground, Road, Machine etc.)
8. Use of makeup, drapery and background music is allowed. No personal Remarks, Aspersion, character assassination etc are allowed.
9. Participant should submit three copies of the synopsis / theme of the script, at the time of registration.
10. Judgment will be based on following qualities.

३.१.० आणि ३.१.१ तसेच ३.१.२ एकपात्री अभिनय (Mono Acting)			
Sr.	Head	Particulars	Marks
1.	Script, Theme and content.	Elaboration of the theme. नाट्य कल्पना विषय आशय	10
2.	Characterization	Establishment of character or characters adopted.	10
3.	Acting	Body language, Voice Modulation, Dialogue delivery, Expressions, etc.	10
4.	Stage craft and technicalities	Music, property, light, sound. proper use of drapery and makeup etc.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

३.२ एकांकिका (One Act Play)

1. Only one entry shall be accepted from each Institution.
2. The duration of the play should not exceed 30 minutes.
3. Time will be counted as soon as the signal is given or the team starts giving introduction, whichever is earlier. Empty stage to empty stage shall be followed strictly, for stage setting and removal of set and properties, maximum 10 minutes will be given after taking charge of stage.
4. The number of participants should not exceed nine and the maximum number of accompanists should not exceed three. The participating team shall bring their own set / stage property, make up material etc. Lights and general property such as ordinary Furniture may be provided on advance information.
5. Participants may speak in Hindi, English or Marathi.
6. The participating team / team manager must report to the In-charge of the competition at least one hour before the commencement of the competition.
7. Judgement will most likely be based on the qualities of the play like theme, work on acting, stagecraft, design and general impression etc.
8. Accompanists will either speak from the background or will play upon musical Instruments for background music. They shall not appear on the stage.
9. Judgment will be based on following qualities.

३.२ एकांकिका (One Act Play)			
Sr.	Head	Particulars	Marks
1.	Elaboration of the theme. नाट्य कल्पना विषय आशय	Elaboration and value of the theme. message/story through group interaction and reaction, precise movement and timing, and effective facial and bodily expressions. A strong and clear use of the theme.	10
2.	Direction दिग्दर्शन	Creativity, artistry, Performance Energy, Synchronization, Movement and interaction between the actors. Director's final touch on everything of the play.	10
3.	Acting अभिनय	Character Development, Use of body to convey character, Facial Expression, Clear and precise gestures, Use of space.	10
4.	Stage Craft and Technicalities	Music, drapery, property, light, sound, makeup etc.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

३.३ प्रहसन (Skit)

1. Only one team per institute will be allowed.
2. Maximum of six participants are allowed in this event.
3. Maximum time allotted for each team is 10 minutes.
4. Use of makeup, drapery and background music is allowed. No personal Remarks, Aspersion, character assassination etc are allowed.
5. Participating team should submit three copies of the synopsis / theme of Skit, at the time of registration.
6. The item will be judged basically on the qualities like theme, work on acting, stagecraft, design and general impression.
7. Vulgarity or bitter insinuation should be avoided. Only innocent satire or humor is expected.
8. Judgment will be based on following qualities.

३.३ प्रहसन (Skit)			
Sr.	Head	Particulars	Marks
1.	Elaboration of the theme. नाट्य कल्पना विषय आशय	Strong, clear use of the theme. Originality, interesting and innovative value of the theme.	10
2.	Direction and Acting दिग्दर्शन अभिनय	Creativity, Casting, Synchronization, Director's final touch on everything of the play. Artistry, Performance Energy, Synchronization, Movement and interaction between the actors. Character Development, Use of body to convey character, Facial Expression, Clear and precise gestures, Use of space.	10
3.	Team Work	Team contribution and team work to establish the message of the theme. Synchronization, Use of space.	10
4.	Stage Craft and Technical support	Music, drapery, property, light, sound, makeup etc.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

३.४ मूकनाटक / मूकनाट्य (Mime)

1. Only one entry per institute will be entertained.
2. Maximum of six participants are allowed in this event.
3. Judgement will most likely be based on the qualities like idea, creativity of presentation, use of makeup, music and general impression.
4. Duration of performance shall be maximum 5 minutes.
5. Maximum two accompanists are allowed.
6. It is desirable to perform wearing white / black skin tight dresses, faces painted and with raised eyebrows and broadened lips.
7. Judgment will be based on following qualities.

३.४ मूकनाटक / मूकनाट्य (Mime)			
Sr.	Head	Particulars	Marks
1.	Elaboration and improvisation of the theme. नाट्य कल्पना विषय आशय आणि प्रकटीकरण	Strong, clear use of the theme. Originality, interesting and innovative value of the theme.	10
2.	Direction and Acting दिग्दर्शन आणि अभिनय	Creativity, Director's touch on everything of the play. Character Development, Use of body to convey character, Artistry, Performance Energy, Synchronization, Movement and coordination between the actors	10
3.	Team Work	Team contribution and team work to establish the message of the theme. Synchronization, Use of space.	10
4.	Stage Craft and Technicalities	Music, property, light, sound. Proper and precise use of Drapery and makeup etc.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

३.५ नकला (Mimicry)

1. Only one entry per institution is allowed.
2. Each student artist shall be given maximum 5 minutes.
3. Participants may mimic sound of machines and voices of well-known personalities etc. including film personalities.
4. Judgment will be based on following qualities.

३.५ नकला (Mimicry)			
Sr.	Head	Particulars	Marks
1.	Script Theme &	Elaboration of the theme. नाट्य कल्पना विषय आशय	10
2.	Voice	Skill imitating, Voice Modulation, command on voice, imitative ability, variety of sound and voices imitated	10
3.	Natural Voices and Sounds	Imitation of Human Voices, Imitation of other Natural Voices and Sounds.	10
4.	Imitation of Sounds of Machines etc.	Imitation of other Un-Natural, Artificial Sounds. Sounds of Machine, substances, equipments, instruments etc.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

4 LITERARY EVENTS साहित्य विभाग**४.१ प्रश्नमंजुषा (Quiz)**

1. Each institute can send a team of three persons.
2. There will be a written preliminary round and teams will be elected for the final.
3. Finals will be oral with audio-visual questions.
4. The specific rules regarding evaluation procedure, time to reply a particular answer and the type round will be given before the actual start of the competition.

४.२ वक्तृत्व स्पर्धा (Elocution)

1. Each institute will be represented by one speaker.
2. Medium of expression will be Hindi, English or Marathi.
3. Each speaker will be allowed to speak for maximum five minutes.
4. Subject / Topic of Elocution will be announced in manager's meeting.
5. The presentation shall be in the form of prose or poetry and not song.
6. The sequence of speakers will be decided by a draw of lots.
7. Judgment will be based on following qualities.

४.२ वक्तृत्व स्पर्धा (Elocution)			
Sr.	Head	Particulars	Marks
1.	Contents / substance	Contents / substance. Clarity of thought knowledge & understanding of the topic, the amount of research put into it, and the amount of work involved in preparing the material	10
2.	Material Formation. Time management.	Subject matter relevance, introduction / development of ideas material formation, conclusion, time management.	10
3.	Oratory skills, voice	Voice modulation, voice command and delivery of the speech	10
4.	Presentation Skill, Style, and appearance	Presentation Skill, Style, Stage courage and appearance. Voice, Fluency, Body language, posture, facial and hand gestures eye contact etc.	10
5.	Eloquence and Overall Impact एकत्रित परिणाम	Eloquence and Overall Impact वक्तृत्व आणि सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

४.३ वादविवाद स्पर्धा (Debate)

1. Each institute will be represented by two debaters; one will speak FOR, while another will speak AGAINST the motion.
2. Medium of expression will be Hindi, English or Marathi.
3. Topic of debate will be announced in team manager's meeting.
4. Each debater will be allowed to speak for maximum five minutes.
5. Paper reading is not allowed.
6. Judgment will be based on following qualities.

४.३ वादविवाद स्पर्धा (Debate)			
Sr.	Head	Particulars	Marks
1.	Organization & Clarity	Clarity and order in the organization of Main arguments and responses. Contents , Clarity of thought, knowledge & understanding of the topic.	10
2.	Use of Argument	Reasons are given to support or oppose the resolution. Justification of the support or oppose.	10
3.	Use of cross-examination and rebuttal	Identification of weakness in Affirmative or Negative team's arguments and ability to defend against attack.	10
4.	Presentation	Tone of voice, clarity of expression, precision of arguments. Presentation Style, Skill and appearance.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact सादरीकरणाचा सर्वसाधारण आणि एकत्रित प्रभाव	10
Total			50

5 FINE ARTS ललितकला विभाग**५.१ स्थळ चित्र (On The Spot Painting)**

1. Each institute will be represented by one participant.
2. Event will be conducted on the spot and participants will be required to make a Painting on the subject given by the in-charge(s) of the competition.
3. Duration will not be more than 2 hours 30 minutes.
4. Size of the painting will be half imperial size drawing paper i.e. 22" X 15".
5. Painting can be done in oil, water, poster or pastel colors.
6. Candidates shall bring their own material like brushes, paints etc. Only the paper / sheet will be provided by the host institute.
7. Judgment will be based on following qualities.

५.१ स्थळ चित्र (On The Spot Painting)			
Sr.	Head	Particulars	Marks
1 .	Theme	Interpretation and the clarity of the theme to the viewer. Creativity and originality of the depicted theme	10
2 .	Elements of art	The visual components of color, form, line, shape, space, texture, and value.	10
3 .	Composition and design	Quality of artistic composition and overall design based on the theme.	10
4 .	Artistic skill.	level of creativity and originality, and the quality of the artwork and artistic skill demonstrated. Colour and image quality.	10
5 .	Overall Impact एकत्रित परिणाम	Overall Impact Effect of the artwork in general and as a whole.	10
Total			50

५.२ चिकटकला / कात्रण कला (Collage)

1. Each institute will be represented by one participant.
2. Item will be conducted on the spot on the given topic / subject, sheet size 15" X 22".
3. Duration will not be more than 2 hours 30 minutes.
4. Participants shall bring their own pasting and other material required for the contest.
5. Use of scissor is not allowed
6. Collage has to be prepared from old magazines. The host University will provide the drawing paper of the size 22" X 15".
7. Judgment will be based on following qualities.

५.२ चिकटकला / कात्रण कला (Collage)			
Sr.	Head	Particulars	Marks
1.	Theme	Interpretation and the clarity of the theme to the viewer. Creativity and originality of the depicted theme	10
2.	Elements of art	The visual components of color, form, line, shape, space, texture, and value.	10
3.	Composition and design	Quality of artistic composition and overall design based on the theme. Aesthetic display of the collage.	10
4.	Artistic skill.	level of creativity and originality, and the quality of the artwork and artistic skill demonstrated. Colour and image quality	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact Effect of the artwork in general and as a whole.	10
Total			50

५.३ पोस्टर मेकिंग (Poster Making)

1. Each Institute will be represented by one participant.
2. Item will be conducted on the spot and the participants will be requested to do poster Making on the subject / topic / theme given by In-charge of the competition.
3. Duration will not be more than 2 hours 30 minutes.
4. Participants shall bring their own material. Only the Drawing paper / Sheet 22"X 15" will be provided by the organizers.
5. Judgment will be based on following qualities.

५.३ पोस्टर मेकिंग (Poster Making)			
Sr.	Head	Particulars	Marks
1.	Theme	Interpretation and the clarity of the theme to the viewer. Creativity and originality of the depicted theme, delivery or interpretation of Message or content	10
2.	Elements of art	The visual components of color, form, line, shape, space, texture, and value.	10
3.	Composition and design	Quality of artistic composition and overall design based on the theme.	10
4.	Artistic skill.	level of creativity and originality, and the quality of the artwork and artistic skill demonstrated. Colour and image quality	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact Effect of the artwork in general and as a whole.	10
Total			50

५.४ मृद मूर्ती / माती कला (Clay Modeling)

1. Each Institute will be represented by one participant.
2. Item will be conducted on the spot.
3. Duration will not be more than 2 hours 30 minutes.
4. Topics / size and other specific rules shall be announced on the spot.
5. Clay shall be provided by the host institute.
6. Judgment will be based on following qualities.

५.४ मृद मूर्ती / माती कला (Clay Modeling)			
Sr.	Head	Particulars	Marks
1.	Subject relevance and justification	Interpretation and the clarity of the theme to the viewer. Creativity and originality of the subject, delivery or interpretation of Message or content	10
2.	Creativity and imagination	Appropriately finished Balance and harmony. Aesthetic value of the work.	10
3.	Perfection Composition and design	Quality of artistic composition and overall design based on the theme. Neatness & Presentation	10
4.	Artistic skill.	level of creativity and originality, and the quality of the artwork and artistic skill demonstrated. Quality of Workmanship.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact Effect of the artwork in general and as a whole.	10
Total			50

५.५ व्यंगचित्र (Cartooning)

1. Each institute will be represented by one participant.
2. Item will be conducted on the spot on the given subject / idea.
3. Duration will not be more than 2 hours 30 minutes.
4. Participants shall bring their own material. Only the Drawing paper 22"X 15" will be provided by the host University.
5. Judgment will be based on following qualities.

५.५ व्यंगचित्र (Cartooning)			
Sr.	Head	Particulars	Marks
1.	Theme	Interpretation and the clarity of the theme to the viewer. Creativity and originality of the depicted theme, interpretation of content	10
2.	Creativity	creativity, message delivery, visual communication, presentation.	10
3.	Composition and design	Quality of artistic composition and overall creation based on the theme,.	10
4.	Artistic skill.	level of creativity and originality, artistic skill demonstrated. persuasiveness, cleverness, relevance of content and execution.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact Effect of the artwork in general and as a whole.	10
Total			50

५.६ रांगोली (Rangoli)

1. Each Institute will be represented by one participant.
2. Duration will not be more than 2 hours 30 minutes. Participants shall bring their own material.
3. Only one medium shall be used – Rangoli Powder and Colored Powders or Flowers petals or Saw-dust or Pulses or Rice without pasting.
4. The participants shall have to prepare a Rangoli within the space provided by the organizers.
5. Judgment will be based on following qualities.

५.६ रांगोली (Rangoli)			
Sr.	Head	Particulars	Marks
1.	Theme relevance	Interpretation and the clarity of the theme to the viewer. Creativity and originality of the depicted theme, interpretation of content as applicable.	10
2.	Creativity	Creativity, message delivery, visual communication, presentation of new ideas.	10
3.	Details and Clarity in the Composition and design	Quality of artistic composition and overall creation.	10
4.	Color combination Artistic skill.	Color combination and artistic skill demonstrated. relevance of content and execution.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact Effect of the artwork in general and as a whole.	10
Total			50

५.७ मेहंदी (Mehendi)

1. Each Institute will be represented by one participant.
2. Duration will not be more than 2 hours 30 minutes. Participants shall bring their own material.
3. Only mehendi shall be used.
4. Judgment will be based on following qualities.

५.७ मेहंदी (Mehendi)			
Sr.	Head	Particulars	Marks
1.	Theme relevance	Interpretation and the clarity of the theme to the viewer. Creativity and originality of the depicted theme, interpretation of content as applicable.	10
2.	Creativity	Creativity, message delivery, visual communication, presentation of new ideas.	10
3.	Details and Clarity in the Composition and design	Quality of artistic composition and overall creation.	10
4.	Artistic skill	Artistic skill demonstrated. relevance of content and execution.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact Effect of the artwork in general and as a whole.	10
Total			50

५.८ स्थळ छायाचित्रण (Spot Photography)

1. Each Institute will be represented by one participant.
2. The participant has to bring his / her own digital camera of not more than 108 mega pixels. However the evaluation will not be based on the Camera quality but it will be based on the most proper and suitable use of the Camera.
3. Digital camera should have a memory card which will be formatted by the judges before the commencement of the contest.
4. The time limit will be 2.30 hrs.
5. The participants have to capture 5 photographs on the theme announced on the spot by the judges.
6. No mixing, matching or morphing will be permitted.
7. The software such as Photoshop, etc for enhancing images is not permitted.
8. The organizers will have all the rights for use of these pictures as and when they deem fit.
9. The additional instructions will be announced on the spot.
10. Judgment will be based on following qualities.

५.८ स्थळ छायाचित्रण (Spot Photography)			
Sr.	Head	Particulars	Marks
1	Impact	Impact. Interpretation and clarity of the theme to the viewer.	10
2	Composition	Artistic composition and conceptualization.	10
3	Technical Quality	Proper use of resources. level of technical quality of the artwork and artistic skill demonstrated. Colour and image quality.	10
4	Suitability	Suitability and relevance of the work.	10
5	Overall Impact एकत्रित परिणाम	Overall Impact Effect of the work in general and as a whole.	10
Total			50

५.९ मांडणी कला Installation

1. Each Institute will be represented by one team of 4 participants.
2. The participants will have to install or create an artwork/structure/environment related to the subject or title of the installation. The size of the installation should be maximum up to 5' X 5' X 5'.
3. Participants can use all the material, which they use in other Fine art compositions like cartooning, painting, rangoli, poster, collage and clay modelling.
4. Participants can use waste material also which is available in the surroundings or can take any material from outside as well.
5. Participants are not allowed to use any already composed images or forms available in the market. They should compose or create their own image with the raw material.
6. Judgment will be based on following qualities.

५.९ मांडणी कला Installation			
Sr.	Head	Particulars	Marks
1.	Subject	Justification of the subject. Interpretation and the clarity of the theme to the viewer. Creativity and originality of the depicted theme	10
2.	Idea conceptualization	Innovation, Idea conceptualization.	10
3.	Clarity and quality of submission	Clarity and quality of submission. Quality of artistic composition and overall structure based on the theme.	10
4.	Proper use of resources	Proper use of resources, level of creativity and originality, and the quality of the work and artistic skill demonstrated.	10
5.	Overall Impact एकत्रित परिणाम	Overall Impact Effect of the artwork in general and as a whole.	10
Total			50