

Cambridge O Level

HINDUISM

2055/01

Paper 1 Hindu Gods and Festivals

May/June 2024

MARK SCHEME

Maximum Mark: 60

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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This document consists of **31** printed pages.

PUBLISHED**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptions for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Marking instructions**General principles**

- You are urged to use the full range of marks, bearing in mind that it is not necessary for a response to be ‘perfect’ to get the top marks.
- If it is as good as might reasonably be expected from an O Level student who has studied this syllabus then it should be rewarded appropriately.
- Adopt a positive approach: award marks based on what the candidate can do, rather than deducting marks for errors. Accept any recognisable spelling of names and terms.

Part (a) and (b) Questions (Assessment Objective 1)

Depending on the format of the question marks are to be awarded:

Either: 1 mark for each valid response.

Or: for a combination of valid points, examples and development.

Part (c) and (d) Questions (Assessment Objectives 1 and 2)

Examiners should adopt a ‘best-fit’ approach. The Examiner must select the set of descriptors provided in the Mark Grid that most closely describes the quality of the work being marked. As the Examiner works upwards through the Mark Bands, s/he will eventually arrive at a set of descriptors that fits the candidate’s performance. When s/he reaches this point, the Examiner should always then check the descriptors in the band above to confirm whether or not there is just enough evidence to award a mark in the higher band.

To select the most appropriate mark within each set of descriptors, Examiners should use the following guidance:

- If most of the descriptors fit the response, the Examiner will award the top mark in the band.
- If there is just enough evidence (and the Examiner had perhaps been considering the band below), then the lowest mark in the band will be awarded.

Marking Bands and Descriptors**Table A Part (c) Questions** (Assessment Objective 1)

| Levels | Descriptions | Marks |
|---------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 3 | A good attempt to answer the question, demonstrating some or all the following: <ul style="list-style-type: none"> • a good range of relevant information • a high level of detail and development in relation to the question • a comprehensive account of the breadth and/or depth of the issues. | 5 |
| 2 | A competent attempt to answer the question, demonstrating some or all the following: <ul style="list-style-type: none"> • a range of relevant information • some detail or development in relation to the question • might be purely descriptive and/or fail to fully address the question. | 3–4 |
| 1 | A weak attempt to answer the question, demonstrating some or all the following: <ul style="list-style-type: none"> • a small amount of relevant information • points might be lacking in detail or development in relation to the question • might deal with the general topic rather than addressing the question. | 1–2 |
| 0 | No creditable response. | 0 |

Table B for Part (d) Questions (Assessment Objective 2)

| Levels | Descriptions | Marks |
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| 4 | <p>A good attempt to answer the question, demonstrating some or all the following:</p> <ul style="list-style-type: none"> • good use of relevant evidence/experience demonstrating understanding of the significance of issues raised • a variety of viewpoints explored with reasoned argument and discussion • a good evaluation of the argument raised showing an awareness of the issues involved • critical engagement with the question throughout the response. | 9–10 |
| 3 | <p>A competent response to the question, demonstrating some or all the following:</p> <ul style="list-style-type: none"> • appropriate use of relevant evidence/experience, clearly related to the question • different viewpoints offered, with some development and discussion • attempts an evaluation of different arguments • addresses the issues raised by the question. | 6–8 |
| 2 | <p>A limited response to the question, demonstrating some or all the following:</p> <ul style="list-style-type: none"> • some use of evidence/experience but response may contain inaccuracies, misunderstanding or irrelevance. Connection between evidence and question might be implied rather than explicit • different views might be offered but with little or no development • some unsupported argument or underdeveloped discussion • some engagement with the question. | 3–5 |
| 1 | <p>A weak attempt to answer the question, demonstrating some or all the following:</p> <ul style="list-style-type: none"> • little or no evidence or supporting religious knowledge • a single viewpoint might be stated with little or no support • no critical engagement with the question or views regarding it • response might be simplistic, confused and/or very brief. | 1–2 |
| 0 | No creditable response | 0 |

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| Question | Answer | Marks | Notes |
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| 1(a) | <p>Give <u>two</u> features that might be shown on a murti of Durga.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> • Seated on a tiger or lion • Many arms • Holds a variety of weapons, for example a bow and arrow, javelin, trident • lotus flower <p>1 mark for each valid response.</p> | 2 | Any correct feature should be credited. One mark for each correct weapon. |
| 1(b) | <p>Outline the meaning of Ganesha's vehicle.</p> <p>Responses might include:</p> <p>Ganesha's vehicle is a rat or mouse, and therefore it represents the qualities and abilities of a rat or mouse. These include being able to get anywhere the rat or mouse might want to go, including very small or hidden spaces. These qualities are available to Ganesha when he rides his vehicle and this helps him fulfil his role as the remover of obstacles.</p> <p>Rodents can also be obstacles in themselves, since they eat crops people need to survive. Ganesha's riding on one shows his ability to control such problems.</p> | 3 | Marks awarded for any valid combination of points, development and examples. |

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| Question | Answer | Marks | Notes |
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| 1(c) | <p>Explain Hindu beliefs about the concept of the Trimurti.</p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>The Trimurti is a collective name describing Brahma, Vishnu and Shiva whose roles are, respectively, the Creator, the Maintainer and the Destroyer. These three deities together explain the Hindu view of the cyclical nature of the universe: it is created by Brahma, maintained by Vishnu for one of his breaths, which is also several trillion years, and then destroyed by Shiva so that it can be created again. The three forms together are often seen as demonstrating three aspects of Brahman, making the three deities different ways of understanding a single Ultimate Reality.</p> <p>These three forces of creation, maintenance and destruction, are always at work in the world, making all three deities relevant and important for many Hindus. Shiva and Vishnu each have many devotees, who might see them as the best way of understanding all three forces rather than separating them entirely. The concept of Trimurti is one way of explaining that each of these forces needs the others to exist.</p> | 5 | <p>Candidates might choose to cover several points or explain one or two points in more detail.</p> <p>Answers do not need to cover all the points to gain full marks.</p> |

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| 1(d) | <p>‘Shiva is the most powerful of the gods.’</p> <p>To what extent do you agree with this view? You should use evidence from your study of gods in Hinduism to support your argument.</p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>As one of the Trimurti, Shiva is one of the best known and most widely recognised Hindu deities and as the destroyer, his power might seem most fearsome to some. However, this does not necessarily amount to his having greater power to wield. For Shaivites, Shiva is the Supreme Godhead, making him the source from which all other divine power is derived. Shiva is also the name given to the masculine principle which complements and combines with Shakti to create reality in some Hindu philosophies, although whether Shiva in this context is the same as an anthropomorphic Shiva is open to debate.</p> <p>For Vaishnavas though it is Vishnu who takes this central role as the Supreme One, sometimes through his avatar Krishna. Devotees of Vishnu, or indeed any other deity are unlikely to regard Shiva as the most powerful god although they might well accept the importance of his power as part of a complex whole. Brahma, the other deity included in the Trimurti, is not the primary deity for a bhakti tradition in the same way. However, as the creator he is undoubtedly powerful and it could be argued that without his work Shiva would be unable to perform his role as the destroyer.</p> | 10 | <p>Candidates are free to agree or disagree with the statement. Whatever route is chosen, essays that examine different views and support the arguments with evidence from study or personal experience will be rewarded.</p> <p>There might be detailed consideration of a few points or a less detailed discussion of several points.</p> |

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| 1(d) | <p>Shiva is a complex deity with aspects that can appear contradictory, for example as Nataraja he dances a wild dance of destruction, but he is also an ascetic, known for his self-control and intense periods of meditation. He is also considered a protector in many stories, for example by swallowing poison that would have destroyed the world and catching the torrential flow of the Ganges from the heavens in his hair. These apparent contradictions could be said to make him more powerful since they combine fundamental forces of the universe within one deity.</p> <p>It could also be argued that any individual deity is only a part of the whole that is Brahman; their nature, and any power arising from it, is a reflection of a single aspect of what Brahman is and therefore any differences are only apparent or illusory.</p> | | |

| Question | Answer | Marks | Notes |
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| 2(a)(i) | <p>Give the role that Brahma has in the Trimurti.</p> <p>Creator</p> | 1 | |
| 2(a)(ii) | <p>Give <u>one</u> iconographic feature of a murti of Brahma.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> • Four heads/faces • Four arms/hands • Carries various objects including a bow, a book/The Vedas, a goblet/Water-pot • Seated on a lotus • Accompanied by his consort Saraswati <p>1 mark for each valid response.</p> | 1 | Any correct feature should be credited. |

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| 2(b) | <p>Outline <u>one</u> story about Ganesha’s elephant head.</p> <p>Responses might include:</p> <p>One common story is of how Ganesha came to have an elephant’s head: Ganesha was given his elephant’s head after his original head was cut off by Shiva when he prevented Shiva visiting Parvati (his mother) in her bath. The elephant head was the only one available.</p> <p>Other stories involving the elephant head concern Ganesha’s broken tusk. Several stories explain this. One is that he broke it off to finish writing the Mahabharata when his pen broke during Vyasa’s dictation of the Epic.</p> <p>Another is that he broke it off and threw it at the moon for laughing at him when he fell off his vehicle. There is also a story about Krishna throwing Shiva’s axe at him when Ganesha prevented him interrupting his parents; Ganesha allowed his tusk to be broken by it so that no one could question the power of his father’s weapon.</p> | 3 | <p>Any story which is concerned with an aspect of the elephant’s head should be credited.</p> <p>Marks awarded for any valid combination of points, development and examples.</p> |

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| 2(c) | <p>Explain why a murti of Shiva might show him dancing.</p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>When shown dancing Shiva is sometimes called Nataraja, the Lord of Dance. He is usually shown balanced on one foot, with flying hair suggesting the wild nature of the dance he is performing.</p> <p>This is often described as the cosmic dance, representing the idea of Shiva as the source of all movement in the cosmos. Shiva dances within a circle of flames which, in Hindu cosmology, both creates and destroys.</p> <p>The pose with one foot on the ground and one raised is sometimes connected with embodiment or being trapped within samsara and release from it, which indicates Shiva's involvement in both the creation and the destruction of the material world. Some murtis show Shiva dancing upon the back of a dwarf, who represents spiritual ignorance; by trampling upon it, Shiva shows that people can be freed from maya and become liberated.</p> <p>As well as the symbolic meanings of the dance there is also a more literal connection because Shiva is the lord of music, dance and other dramatic arts and some legends attribute the origins of music itself to him.</p> | 5 | <p>Candidates might choose to cover several points or explain one or two points in more detail.</p> <p>Answers do not need to cover all the points below to gain full marks.</p> |

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| 2(d) | <p>'It is not important to worship each member of the Trimurti separately.'</p> <p>To what extent do you agree with this view? You should use evidence from your study of gods in Hinduism to support your argument.</p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>The Trimurti is three different deities each with their own nature and powers. Shiva and Vishnu certainly are worshipped separately to the Trimurti as a whole, while Brahma is seldom worshipped independently at all. For devotees of Shiva or Vishnu that deity is considered the Supreme Godhead and so as containing in themselves all the powers and qualities of the Trimurti. Whether the other deities are viewed as different manifestations of the same Ultimate or more as metaphorical ways to understand the different powers of that deity will vary, but either case could be said to support the statement.</p> <p>For some Hindus the Trimurti, as with all other named deities, are related to the Ultimate in the same way that human beings are as other beings existing in Samsara and needing to be liberated from it. In this view worship of the Trimurti is unlikely to result directly in liberation but could be seen as an opening step on the path to that over-arching truth.</p> | 10 | <p>Candidates are free to agree or disagree with the statement. Whatever route is chosen, essays that examine different views and support the arguments with evidence from study or personal experience will be rewarded.</p> <p>There might be detailed consideration of a few points or a less detailed discussion of several points.</p> |

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| 2(d) | It is also often the case that offerings are made to specific deities when a particular situation demands it. This is different from worshipping that deity as one's Ishvara, to whom devotion would be offered at all times and regardless of personal circumstances. Sometimes though it might make sense to approach a specific deity to ask for help with a specific problem. Shiva might be approached about matters regarding his power of destruction but also as a deity associated with the arts, with meditation and yoga and with karma while Vishnu is associated primarily with protection and dharma. | | |

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| Question | Answer | Marks | Notes |
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| 3(a) | <p>Name <u>two</u> people who chose to go to the forest with Rama when he was exiled.</p> <ul style="list-style-type: none"> • Sita • Lakshmana <p>1 mark for each valid response.</p> | 2 | |
| 3(b) | <p>Outline <u>one</u> event from the life of Rama.</p> <p>Responses might include:</p> <p>There are many stories from the life of Rama, and any might be chosen. Popular examples might include his meeting with Sabri where she makes him an offering of fruits which she had tasted, his competing in and winning King Janaka's archery contest so that he could marry Sita, his rejection of Shurpanakha which ultimately leads to Ravana's kidnap of Sita, his rescue of Sita aided by Hanuman, his requiring Sita to undergo the agni pariksha (trial by fire) on their return to Ayodhya.</p> | 3 | <p>Any correct story about Rama should be credited.</p> <p>Marks awarded for any valid combination of points, development and examples.</p> |

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| 3(c) | <p>Explain why some Hindus might choose to worship the child Krishna.</p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Devotion to Krishna as a divine child is one of the earliest forms of Krishna worship and it is an important aspect of understanding Krishna as the supreme Bhagavan, God in a monotheistic sense. As with any avatar having lived a full human life helps people feel connected to Krishna as he can understand them and their lives. Worshipping him as a child as well as an adult means people can experience different kinds of love in relation to him.</p> <p>Krishna's playful nature as a child is important to Hindus because it demonstrates how to play for the fun of it, rather than for any kind of gain or sporting aim. This is an important part of Krishna's nature because God is spontaneous and joyful in his creation, also free of the anxieties and constraints that inhibit human play. By seeing this quality in Krishna people can feel freed to explore them in themselves.</p> <p>Children are often described as being a blessing, and this is no less true in Hinduism. Caring for children and seeing them grow and develop can be a source of great satisfaction but for those who experience loss and regret as their children become adults and leave innocence behind the infant Krishna can be a comfort.</p> | 5 | <p>Candidates might choose to cover several points or explain one or two points in more detail.</p> <p>Answers do not need to cover all the points below to gain full marks.</p> <p>Simply retelling a story of Krishna as a child is a limited response to the question, which requires explanation.</p> |

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| 3(d) | <p>'It is better to worship Vishnu than his avatars.'</p> <p>To what extent do you agree with this view? You should use evidence from your study of avatars in Hinduism to support your argument.</p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>A case could be made that there is no difference between worshipping Vishnu himself and worshipping his avatars, since each avatar is the god incarnate. Many Hindus worship Rama and/or Krishna as the supreme or original form of the deity also known as Vishnu. Most Hindu gods appear in multiple forms (even if those forms aren't mortal avatars) and have many names. Devotees may have a preferred form to address their prayers to but can still be understood that the specific form is one part of a larger whole.</p> <p>The concept of Ishvara (or Ishtadevata) could be used to argue that it matters on a personal level to the individual devotee. Devotion to a personal god is likely to be a matter of emotion and a feeling of rightness as much as a reasoned judgement and choice. A person might be intellectually aware that Rama and Vishnu are the same being and yet still feel more drawn to Rama as the form most relevant to their life and needs.</p> | 10 | <p>Candidates are free to agree or disagree with the statement. Whatever route is chosen, essays that examine different views and support the arguments with evidence from study or personal experience will be rewarded.</p> <p>There might be detailed consideration of a few points or a less detailed discussion of several points.</p> |

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| 3(d) | Krishna says in the Bhagavad Gita that whatever is offered with pure intention and devotion is accepted by him, even if the person offering it thinks they are worshipping another god. This could be used to argue that whatever form the Supreme Being takes, the genuine feelings of a devotee are what really matters rather than the name or form they ascribe to the object of their devotion. | | |

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| Question | Answer | Marks | Notes |
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| 4(a) | <p>Give <u>two</u> reasons Hindus believe Vishnu might choose to incarnate as an avatar.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> • To restore the balance of dharma and adharma • To protect his devotees • To defeat demons • To set an example of dharmic living <p>1 mark for each valid response.</p> | 2 | |
| 4(b) | <p>Outline <u>one</u> story about a human avatar.</p> <p>Responses might include:</p> <p>Human avatars of Vishnu include Rama and Krishna and stories could be taken from any part of their lives. Stories about Rama include events during his exile to the forest, during which time Sita was kidnapped and rescued by Rama after a war with the demon Ravana. Popular stories about Krishna include his stealing butter as a child, his encounters with the Gopis or his battle with the serpent Kaliya.</p> | 3 | <p>Any correct story about any human avatar should be credited.</p> <p>Marks awarded for any valid combination of points, development and examples.</p> |

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| 4(c) | <p>Explain why stories about the human avatars might be significant to Hindus.</p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Since Hindus reading, watching or otherwise engaging with stories of avatars are themselves human it might seem inevitable that they would find those concerned with human avatars more significant. They are more likely to address or recognise concerns which Hindus can relate to their own lives, perhaps not some of the more dramatic or heroic events in the avatars' lives but those to do with human relationships, dharma and moral decision making. Rama, for example, is known as the Maryada Pursohattam (ideal man) and his actions as a husband, son and brother might be significant and/or inspirational for Hindus fulfilling those roles in their own lives.</p> <p>The progression of Vishnu's avatars from fully animal to fully human is sometimes said to be representative of the process of evolution or the progression through successive rebirths to reach the human birth one is in now. Either perspective might give the human avatars greater significance by signalling the importance and relative rarity of human rebirth.</p> | 5 | <p>Candidates might choose to cover several points or explain one or two points in more detail.</p> <p>Answers do not need to cover all the points below to gain full marks.</p> <p>Simply retelling a story of a human avatar is a limited response to the question, which requires explanation.</p> |

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| 4(d) | <p>‘There are no avatars present in the world today.’</p> <p>To what extent do you agree with this view? You should use evidence from your study of avatars in Hinduism to support your argument.</p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>If the focus is on avatars of Vishnu, and on the most common list of ten of those (Dashavatara), then there are not currently believed to be any in living form in the modern world. There is however one who’s coming is predicted at the end of the Kali Yuga, Kalki. From this perspective if there were a living avatar of Vishnu in the world it would be a sign that the material world was about to be destroyed and remade. All these avatars are concerned with dharma and addressing the balance of dharma and adharma, their concerns are on a cosmic rather than a personal scale and it might be argued that this makes their incarnations more likely to be infrequent.</p> <p>It might also be noted that Vaishnavism probably has more devotees than other theistic forms of Hinduism and believing Vishnu to be present and active in the world is likely to be a part of many Vaishnavas beliefs, with many gurus considered to be avatars. However the most widely known stories about his avatars are set in the past and not every Vaishnava follows or accepts the teachings of every contemporary guru.</p> | 10 | <p>Candidates are free to agree or disagree with the statement. Whatever route is chosen, essays that examine different views and support the arguments with evidence from study or personal experience will be rewarded.</p> <p>There might be detailed consideration of a few points or a less detailed discussion of several points.</p> |

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| 4(d) | <p>However, Vishnu is not the only deity believed to be able to incarnate as an avatar, nor are his possible incarnations limited to ten. There are different lists of past avatars as well as living people who are regarded by their followers as avatars. For example Sathya Sai Baba was believed to be both an avatar of Shiva and the reincarnation of an earlier Guru with the same name. Mother Meera is believed to be an avatar of Shakti, as is Mata Amritanadamayi (Amma). For their followers these individuals are living avatars so, since the people exist, the presence of avatars in the world is indisputable.</p> <p>These living individuals are more concerned with teaching people and sharing divine love than with heroic actions to save the world as a whole. It could therefore be argued that the heroic kind of avatar about whom Epic stories are told is not currently present in the world but that other kinds of avatar are present, doing different kinds of work.</p> | | |

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| Question | Answer | Marks | Notes |
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| 5(a)(i) | <p>Name <u>one</u> deity associated with Divali (Deepavali).</p> <p>The festival is associated with many deities in different parts of the world.</p> <p>Examples include:</p> <ul style="list-style-type: none"> • Lakshmi • Vishnu • Durga • Shiva • Rama • Ganesha <p>1 mark for each valid response.</p> | 1 | |
| 5(a)(ii) | <p>State <u>one</u> thing that Hindus celebrate on Divali (Deepavali).</p> <p>Hindus celebrate a range of different things including:</p> <ul style="list-style-type: none"> • Victory of light over darkness or knowledge over ignorance, good over evil • Prosperity • Rama's return to Ayodhya • Start of a New Year <p>1 mark for each valid response.</p> | 1 | |

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| 5(b) | <p>Outline <u>one</u> story about the origins of Divali (Deepavali).</p> <p>Responses might include:</p> <ul style="list-style-type: none"> • Rama’s return to his kingdom of Ayodhya after fourteen years of exile in the forest, a period of time which includes the rescue of his wife, Sita, from the demon Ravana • Krishna’s defeat of Narakasura, who held 16000 women prisoner in his palace and stole from the goddess Aditi • The banishment of Bali to the underworld by Vamana, an avatar of Vishnu, who tricked Bali into agreeing to give him whatever he could cover in three strides. | 3 | Marks awarded for any valid combination of points, development and examples. |

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| 5(c) | <p>Explain why clay murtis are made and destroyed for Ganesh Chaturthi.</p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Ganesh Chaturthi is the festival which marks Ganesha's birthday, or the day on which he was restored to life with the elephant's head. The temporary murtis are sculpted by devotees to welcome Ganesha into their homes for the duration of the festival. Making them is an act of devotion in itself, and the presence of the murti then inspires specific acts of devotion throughout the ten days of the festival. Offerings are made twice daily and in this way the blessings of Ganesha are brought into the lives of the devotees.</p> <p>The procession and immersion of the murtis marks the end of the festival; traditionally the murtis are immersed in water and allowed to dissolve back into the formless clay they were sculpted from. This ritual (Ganesh Visarjan) allows Ganesha to return to his own home from his temporary abode in the murti and the homes of his devotees.</p> <p>The creation and dissolution of the murtis also represents the continual cycle of creation and destruction which characterises the nature of the universe in Hindu metaphysics.</p> | 5 | <p>Candidates might choose to cover several points or explain one or two points in more detail.</p> <p>Answers do not need to cover all the points below to gain full marks.</p> |

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| 5(d) | <p>‘There is no need for Hindus to celebrate festivals.’</p> <p>To what extent do you agree with this view? You should use evidence from your study of festivals in Hinduism to support your argument.</p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Hinduism encompasses such diversity of practice that it would probably be impossible for someone to celebrate every single festival within its many religious traditions. Hindu festivals often mark events such as the birthday of a deity or an event in the deity’s story, others are associated with broader themes like seasonal celebrations or general principles such as good overcoming evil. There are also, in some places and for some groups of Hindus, festivals to mark events in the lives of gurus or saints. Some of these festivals are only celebrated in particular geographical areas or are associated with something or someone that is not significant for an individual Hindu. However, being able to choose not to observe some festivals is not the same as saying that festivals should not be celebrated at all.</p> <p>The term ‘festival’ generally implies celebration and enjoyment. This might be used to argue that they are not obligatory for religious reasons – it would be hard to force someone to enjoy themselves – but that Hindus might need to celebrate them to have a chance to relax and escape the demands of everyday life. Festivals are associated with things other than simple enjoyment; they create opportunities to show devotion to a deity, to make vows, be cleansed or purified, or to ask for divine help.</p> | 10 | <p>Candidates are free to agree or disagree with the statement. Whatever route is chosen, essays that examine different views and support the arguments with evidence from study or personal experience will be rewarded.</p> <p>There might be detailed consideration of a few points or a less detailed discussion of several points.</p> |

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| 6(a)(i) | <p>Name a festival observed by staying awake all night.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> • Maha Shivaratri • Cavadi <p>1 mark for each valid response.</p> | 1 | Any other correct response will be credited. |
| 6(a)(ii) | <p>Name a deity who is associated with that festival.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> • Shiva | 1 | Any other correct response will be credited. |
| 6(b) | <p>Outline <u>one</u> belief associated with Cavadi.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> • The story of how Kartikeya (Murugan) tested Idumban by increasing the weight of two mountains he was carrying for his Guru; Idumban later asked that anyone carrying a cavadi (symbolising the mountains) in the name of Kartikeya would receive his blessings • Physical austerities such as piercing the skin are believed by some devotees to cleanse sins and to please Kartikeya (Murugan); enduring pain is associated with the qualities of a warrior • Piercing through the tongue or cheeks is associated with the silence of deep meditation; devotees are literally prevented from speaking during the procession which many believe enables them to experience the presence of Kartikeya. | 3 | Marks awarded for any valid combination of points, development and examples. |

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| 6(c) | <p>Explain why lamps are lit during Divali (Deepavali).</p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Lighting lamps (diyas) is the custom most widely associated with Divali (Deepavali) and it is the lamps which give the festival its name – Deepavali is the Sanskrit word meaning ‘row of lights’. There is also a clear association between the symbolism of making light and the idea of the festival as marking the triumph of good over evil or light over darkness. For some Hindus the lamps themselves are also a protection against evil spirits or intentions. The lights are often placed on thresholds, or along boundaries such as windows, preventing evil from entering the home.</p> <p>The lamps are sometimes described as symbolising the nature of humanity, with the oil being the material nature and the burning wick being the atman. Lighting the lamps can be seen as symbolic of getting rid of greed, anger and other negative emotions.</p> <p>Lamps lit on each of the days of the festival might also be considered to have different meanings. For example, the second day of the festival is connected to Yama, the god of death, and the lamps which are burned on this night are believed to remove fear of an early death. On the third day they welcome the presence of Lakshmi, inviting her blessings.</p> | 5 | <p>Candidates might choose to cover several points or explain one or two points in more detail.</p> <p>Answers do not need to cover all the points below to gain full marks.</p> |

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| 6(d) | <p>‘It is essential for Hindus to know the story of why a festival is being celebrated.’</p> <p>To what extent do you agree with this view? You should use evidence from your study of festivals in Hinduism to support your argument.</p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Festivals which celebrate a specific event associated with a particular deity will often involve retelling of the story so that people can better understand the significance of the celebration. It could be argued that without such knowledge the festival is just an excuse for a party and any greater meaning or spiritual benefit is lost.</p> <p>However, not all festivals have a clear origin story, or they are associated with many different stories, as Divali (Deepavali) is. It is often the case that a particular geographical area has a tradition associating the festival with one story rather than the other possibilities.</p> <p>This does not mean that individual Hindus celebrating the festival have to know and choose between all possible origin stories; they might follow their local tradition or they might be more interested in the broader concerns and concepts associated with the festival. It is, for example, possible to celebrate the coming of Lakshmi on the third day without spending time on stories from the past. It is also possible that experiencing the living presence of the goddess in the world right now might simply be deemed more significant than retelling old stories.</p> | 10 | <p>Candidates are free to agree or disagree with the statement. Whatever route is chosen, essays that examine different views and support the arguments with evidence from study or personal experience will be rewarded.</p> <p>There might be detailed consideration of a few points or a less detailed discussion of several points.</p> |

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| 6(d) | Other elements of festivals, such as bringing the community together, might also be argued to be of greater importance than knowing stories about why people celebrate on a particular day. | | |