

# Cambridge O Level

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**HINDUISM**

**2055/01**

Paper 1 Hindu Gods and Festivals

**October/November 2024**

MARK SCHEME

Maximum Mark: 60

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**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.

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This document consists of **19** printed pages.

**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, teacher/Examiners should use the following guidance:

- If most of the descriptors fit the work, then the teacher/Examiner will award the top mark in the band.
- If there is just enough evidence (and the teacher/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)

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

**Table B for Part (d) questions** (Assessment Objective 2)

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

Question	Answer	Marks
1(a)(i)	<p><b>Name the deity who gave Ganesha his elephant head.</b></p> <p>The deity who gave Ganesha his head is:</p> <ul style="list-style-type: none"> <li>• Shiva</li> </ul>	1
1(a)(ii)	<p><b>State the relationship between Ganesha and the deity who gave him his elephant head.</b></p> <p>The relationship between them is:</p> <ul style="list-style-type: none"> <li>• Shiva is Ganesha's father</li> </ul>	1
1(b)	<p><b>Outline the meaning of the conch shell that is held by Vishnu in some murtis.</b></p> <p>Responses might include:</p> <p>The shell is a symbol of Vishnu himself. Conch shells can be blown like a trumpet and the sound of it is believed to remove evil influences and promote healing, things which are part of Vishnu's role as the Maintainer/Preserver.</p> <p>There is also believed to be a relationship between the sound of the conch and the sacred sound of Aum, and so with creation. Vishnu's conch is said to contain all the elements within it. In the hands of Vishnu the conch is considered a weapon against the forces of evil and adharma.</p> <p>Marks awarded for any valid combination of points, development and examples.</p>	3
1(c)	<p><b>Explain why Durga is shown holding different weapons.</b></p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Durga's name means 'impassable', 'invincible' or 'difficult to access'; it may also be related to the word 'durg' which means a fortress. These things all imply Durga's protective role, defending the world from evil and this, in turn, implies a need for weapons. The number and range of weapons Durga is shown holding demonstrates her fearsome nature and ability to fight all kinds of evil. In addition her many arms demonstrate that she can defeat enemies coming from all directions at once.</p> <p>The story of Durga's creation to defeat the demon Mahishasura, who could not be killed by a man, illustrates why Durga has so many weapons. She was created by the male gods as a warrior with many arms, and she is shown holding their traditional weapons: discus (Vishnu); conch shell (Vishnu, Krishna); trishul/trident (Shiva); bow (Krishna, Shiva); sword (Ganesha); noose (Ganesha, Yama); vel/spear (Kartikeya); thunderbolt (Indra); mace (Krishna, Hanuman). The gods gave her these because she is the personification of Shakti. Each weapon has its own range of symbolic associations as well, for example the noose represents mental discipline and control, and these are qualities Durga also has or bestows upon her devotees.</p>	5

Question	Answer	Marks
1(d)	<p><b>‘Hindus cannot know what the gods are like without murtis.’</b></p> <p><b>To what extent do you agree with this view? You should use evidence from your study of gods in Hinduism to support your argument.</b></p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Murtis are iconographic representations of deities, and each deity has a particular set of features likely to be found on murti of them. Some of these are always present – Ganesha always has his elephant’s head, and Shiva always has his dreadlocks – while others vary with the particular form of the deity being depicted. This could be used to argue that murtis communicate important information about the nature, attributes and powers of the deity to their devotees.</p> <p>While some Hindus might consider the murti to be an image of how the actual person of the god would look; for others they might be considered more symbolic or metaphorical images, intended to give a sense of their nature rather than to represent them visually. However, this is still sharing aspects of their nature with their worshippers.</p> <p>In addition, since murtis are the living presence of the deity and worship involves darshan (meeting their eyes), it could be argued that a murti enables a direct personal connection between a devotee and their Ishvara. Darshan means more than simply looking, although this is the literal translation of the word, it means both seeing and being seen by, so it is active and creates a relationship between the participants.</p> <p>In some forms of Hinduism though all such representations are misleading, distracting Hindus from realising the ultimate truth of nirguna Brahman (Brahman without attributes). In this view murtis do the opposite of helping Hindus see what divinity is truly like.</p>	10

Question	Answer	Marks
2(a)	<p><b>Name <u>two</u> roles performed by the gods of the Trimurti.</b></p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• Creator</li> <li>• Maintainer/Preserver</li> <li>• Destroyer</li> </ul>	<b>2</b>
2(b)	<p><b>Outline <u>one</u> story about the gods of the Trimurti.</b></p> <p>Marks awarded for any valid combination of points, development and examples.</p> <p>Responses might include:</p> <p>There are a variety of stories around the creation of these three gods and their relationship to one another. Examples include Brahma was hatched from a golden egg floating on an endless ocean, nothing else existed until he came into being. Other stories describe Brahma emerging from a lotus that grows out of Vishnu. Sometimes the endless ocean is included in accounts of the cycle of creation and destruction with Brahma creating from it and Shiva returning the world to it to be recreated.</p> <p>Other stories about interactions between the deities of the Trimurti include Shiva cutting off one of Brahma's heads after Parvati mistook him for Shiva and Vishnu offering Shiva one of his eyes in place of a missing lotus flower during an act of devotion.</p>	<b>3</b>
2(c)	<p><b>Explain how a murti of Kartikeya (Murugan) represents Hindu beliefs about him.</b></p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Kartikeya (Murugan) is a god of war and therefore his murtis show him as young and strong. He is usually depicted as a warrior, holding his chosen weapon of a vel (spear). He also has a banner with a rooster on it, representing his victory over the demon Taraka.</p> <p>Sometimes he is shown with six heads and twelve hands, which represents the story of his birth via the six Kritika nymphs. This attribute is also sometimes associated with his skills as a warrior, because he can see an attack coming from all directions at once.</p> <p>Kartikeya (Murugan) is also believed to be a warrior in a more metaphorical battle, against vice and evil intentions. His six heads are thus each on the alert for one of the six major vices (lust, anger, greed, distraction/infatuation, ego, jealousy). This role is also demonstrated by his vehicle, a peacock, sometimes shown gripping a snake; together they represent control over the ego and the elimination of harmful desires.</p>	<b>5</b>



Question	Answer	Marks
2(d)	<p><b>‘Understanding the iconographic features of a murti is not important for worship.’</b></p> <p><b>To what extent do you agree with this view? You should use evidence from your study of gods in Hinduism to support your argument.</b></p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Since murti puja is a practice usually associated with the bhakti marga (path of devotion) it could be argued that all that is necessary is for the worshipper to be devoted. Pure intentions and a desire to serve and please the deity would be a part of this, but an intellectual understanding of what is symbolised by a murti is not.</p> <p>However, the source of many iconographic attributes is found in stories about the deities and devotees are likely to be familiar with stories about their Ishvara. Similarly, worshippers might have very clear ideas about the nature and attributes of the deity, since these will be an element in their devotion. They might not be able, or wish, to explicitly connect those qualities with the murti before them but the understanding is nevertheless present.</p> <p>It could also be argued that many worship practices, such as making offerings, burning incense, or washing the murti, are performed with the intention of pleasing and serving the deity. Worshippers may not be likely to approach their god with a mind intent on philosophical questions, all they need to know during the worship itself is that the deity is present in the murti. This is supported by the fact that murti need not be representations of the deity in a human form, surrounded by various symbolic elements. For example, the Shiv Linga can be treated as a murti during worship.</p>	<b>10</b>

Question	Answer	Marks
3(a)	<p><b>State what Vamana covered with his first two steps.</b></p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• The earth</li> <li>• The heavens/the skies</li> </ul> <p>1 mark for each valid response.</p>	<b>2</b>
3(b)	<p><b>Outline reasons why Narsimha might be a popular focus for devotion.</b></p> <p>Responses might include:</p> <p>Narasimha is an avatar of Vishnu and as such is likely to be popular with Vaishnavas. He demonstrates Vishnu’s protective role, and he is therefore often prayed to by those feeling at risk or persecuted. He is sometimes considered as embodying the triumph of good over evil and so gives devotees hope.</p> <p>The boon granted to Hiranyakashipu had been granted a boon, which necessitated the incarnation of Narsimha to kill him, meant that he could not die inside or outside of buildings, during the day or at night, on the ground or in the air and that his death could not be caused by either human or animal or with weapons. Narasimha was able to find a place between all these absolutes making an association with finding clear paths through difficulties and removing the obstacles between a devotee and their goals.</p> <p>Marks awarded for any valid combination of points, development and examples.</p>	<b>3</b>

Question	Answer	Marks
3(c)	<p><b>Explain why some Hindus might choose to worship Krishna instead of other avatars.</b></p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>For some Hindus Krishna is the Supreme Godhead. This means that he is both an all-pervading divinity, saguna Brahman, and a personal form of God. He is also Bhagavan, the supreme person. He has attributes and qualities, and he is able to have a relationship with his devotees. For Hindus who see him this way Krishna is the original source of all other forms and personalities divinity might take and worshipping him encompasses worshipping all his aspects.</p> <p>Krishna is often described as an avatar of Vishnu, but for Hindus worshipping Krishna as Svayam Bhagavan, Vishnu and Krishna are two different names for the same divine being, dependent on nothing else for his existence and responsible for the creation of the world. Krishna describes himself in these terms in the Bhagavad Gita, saying he is present in the heart of all living things. He also says that he possesses all the knowledge of the Vedas which he has summarised in the Bhagavad Gita, making him the ultimate authority on Vedanta.</p> <p>As an avatar Krishna is associated with the innocence and playfulness of childhood, with love in its many forms, with the qualities of a warrior and with the wisdom he shares in the Bhagavad Gita. He is therefore worshipped in a range of forms by devotees seeking to connect with specific aspects of his character.</p>	5

Question	Answer	Marks
3(d)	<p><b>‘Appearing as the charioteer is the most important episode in the life of Krishna.’</b></p> <p><b>To what extent do you agree with this view? You should use evidence from your study of avatars in Hinduism to support your argument.</b></p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Krishna appears as the charioteer in the Bhagavad Gita, which is an important sacred text for many Hindus. Because the Bhagavad Gita is an account of the words Krishna spoke to Arjuna many Hindus consider it to be a shruti (revealed) text. It is also often described as a synthesis or summary of the Vedas, presenting their most important teachings in a concise and accessible way. This is also significant because it explicitly recognises different paths to moksha as valid and appropriate, providing a foundation for the diverse forms Hinduism takes in the modern world. It could be argued that these things do not simply make the text an important one, they also render Krishna's appearance to deliver the text his most significant one.</p> <p>However, murtis of Krishna emphasise that he can be approached in different forms, emphasising different qualities. He is a playful child, a lover and a warrior as well as a charioteer. For Hindus devoting themselves primarily to Krishna in one of the other forms his actions in that period of his life might be considered more important as the messages they bring make more personal sense to the devotee. It could also be argued that these are only apparent differences, while the underlying messages and ideas communicated by Krishna's life are shared; for example the idea of divine play as the central creative force is found within stories of Krishna at any age.</p>	10

Question	Answer	Marks
4(a)(i)	<p><b>What form did Vishnu take as Rama?</b></p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• A human/Maryada Purushottam</li> </ul> <p>1 mark for each valid response.</p>	<b>1</b>
4(a)(ii)	<p><b>What form did Vishnu take as Narsimha?</b></p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• A man-lion/half man and half lion</li> </ul> <p>1 mark for each valid response.</p>	<b>1</b>
4(b)	<p><b>Describe how Krishna might be shown in a murti.</b></p> <p>Responses might include:</p> <p>Krishna usually has blue skin and is clothed in yellow, often with a crown or necklace of peacock feathers. Murti of Krishna show him at different ages, so he might be depicted as an adult or a child, as well as in different roles. As an infant he might be crawling, dancing or holding a butter ball. As a young man he is often depicted playing a flute for the gopis, or with cows around him. He is also often shown together with Radha, sometimes as Ardhanari (a single figure, split down the middle into a male side and a female side). He is also sometimes shown as a charioteer.</p>	<b>3</b>
4(c)	<p><b>Explain what Hindus can learn from Rama’s relationship with Sita.</b></p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Rama is often called the Maryada Purushottam, the ideal or perfect man. As such he is seen as the embodiment of dharma and all his actions are considered by many Hindus to be exemplary. This means that Hindus can learn how to behave dharmically should they find themselves in comparable situations. Of course Rama was a king and so aspects of his dharma are irrelevant to most Hindus today, but general moral and behavioural principles about how to treat others or how to act in the world can still be learned. In addition, as husband to Sita he provides examples of behaviour that might be more applicable and from which Hindus can learn how to treat their wives.</p> <p>Sita is also seen as an ideal, performing her sthridharma as a wife perfectly. Individually the two of them embody qualities of masculine and feminine lives that Hindus might consider aspirational, while together they exemplify how these two forms of humanity are meant to interact within a marriage. Since, during their exile, they have many encounters with other people Hindus might also learn how to treat other people and how married people should act when with people other than their spouse.</p>	<b>5</b>

Question	Answer	Marks
4(d)	<p><b>‘Hindus can learn more from Krishna’s childhood than his later life.’</b></p> <p><b>To what extent do you agree with this view? You should use evidence from your study of avatars in Hinduism to support your argument.</b></p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>There are many popular stories of Krishna as a child, stealing butter with his friends or eating mud and his foster-mother Yoshoda seeing the universe when he opened his mouth. These stories illustrate both his playful and divine nature which can be related to various philosophical concepts, but they might also make him more appealing or approachable. People might feel they can relate more easily to a playful child or that the carefree innocence of childhood is something to be valued as an adult.</p> <p>However, as a human avatar, there are many other episodes of Krishna’s life which people might consider as having things to teach them: his interactions with the gopis and particularly his relationship with Radha illustrate his divine love, but also a human relationship between men and women.</p> <p>Krishna is the author of the Bhagavad Gita, which distils all the wisdom of the Vedas for Hindus. Therefore it could be argued that no story about him is more important than that of his role as Arjuna’s charioteer at the battle of Kurukshetra where the Bhagavad Gita was revealed. This is the story that teaches Hindus the most, because it directs them to the Bhagavad Gita, which will answer all their questions.</p>	<b>10</b>

Question	Answer	Marks
5(a)	<p><b>Give <u>two</u> things an individual Hindu might do on Maha Shivaratri.</b></p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• Fast</li> <li>• Keep awake/hold a vigil</li> <li>• Meditate on virtue</li> <li>• Offer milk, leaves or flowers of the bael tree to Shiva</li> <li>• Bathe the Shivalinga or a murti of Shiva (abhisheka)</li> </ul> <p>1 mark for each valid response.</p>	<b>2</b>
5(b)	<p><b>Outline <u>one</u> story about Shiva that is remembered on Maha Shivaratri.</b></p> <p>Responses might include:</p> <p>Shiva married Parvati on the night of Maha Shivaratri; Shiva's first wife, Sati, burned herself on a sacrificial fire when her father failed to offer Shiva prasad. She was reborn as Parvati and worked hard to awaken Shiva from the deep meditation he had gone into after destroying the kingdom of Sati's father.</p> <p>The story of how Shiva caught the flow of the Ganges in his hair when she descended from heaven to earth is also told on Maha Shivaratri. The goddess Ganga descended at the request of King Bhagirath to restore the souls of his ancestors after a curse but her waters were so strong Shiva was needed to channel and contain them.</p> <p>Another popular story is of a devotee climbing a bilva/bel tree to escape some danger. He hid in the tree all night, plucking leaves from it and dropping them. Although he did not know it they fell onto a Shivalinga and Shiva rewarded him for his night of devotion.</p> <p>Marks awarded for any valid combination of points, development and examples.</p>	<b>3</b>

Question	Answer	Marks
5(c)	<p><b>Explain why some Hindus pierce their skin for the procession on Cavadi.</b></p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>The festival is associated with sacrifice and the carrying of burdens as an offering to Kartikeya (Murugan). Piercing the skin, cheeks or tongue with hooks or skewers shaped like Kartikeya's vel (spear) is not a compulsory practice, but many Hindus choose to do it to honour the god of war and the power of his spear to vanquish demons.</p> <p>For some Hindus piercing is a form of austerity, creating a deliberate discomfort in the body in order to overcome it and strengthen the mind or the spirit. For some it demonstrates their devotion to Kartikeya, showing what they will endure to carry offerings to him. For others the pain is part of the offering itself and they hope to earn blessings by enduring it until the end of the procession.</p> <p>For many devotees the experience can result in transcendence, feeling entirely beyond the body, so there is no pain. For these devotees the altered consciousness might make them feel closer to the god or simply give them a new perspective on their lives.</p>	<b>5</b>



Question	Answer	Marks
5(d)	<p><b>‘All Hindus should know the religious meaning of the festivals they celebrate.’</b></p> <p><b>To what extent do you agree with this view? You should use evidence from your study of festivals in Hinduism to support your argument.</b></p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Religious festivals are celebrations of ideas or events associated with the history or mythology of that religion. They often involve retelling religious stories or watching them recreated in some form. The various traditions and practices associated with the celebration might also be connected with those stories, recreating or symbolising the events in some way. For example the carrying of cavadi on Cavadi recreates the story of Idumban carrying the mountains. However, such connections are not always clear or obvious and it is entirely possible to do something simply because that is the tradition that has always been followed. It could be argued that people’s enjoyment of the festival is not dependent on knowledge about it and, since festivals are primarily celebratory occasions, their enjoyment is the most significant thing.</p> <p>In countries without majority Hindu populations, Divali (Deepavali) has become an occasion where non-Hindus celebrate alongside their Hindu neighbours. This brings communities together for a special event, regardless of any shared understanding. However, non-Hindus might consider it a gesture of respect to learn some of the stories and associations of the festival before joining in. If the religious meaning of a festival is considered a primary concern, then the involvement of people who are not members of that religion might be considered inappropriate.</p> <p>There is not always universal agreement on ‘the religious meaning’ of anything and different traditions within Hinduism might celebrate the same festival for different reasons or attaching different meanings to it. Similarly, individual people develop their own associations and meanings around annual events.</p>	10

Question	Answer	Marks
6(a)	<p><b>Name <u>two</u> things which are remembered on Cavadi.</b></p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• The story of Idumban</li> <li>• The power of Kartikeya (Murugan) to lessen burdens</li> <li>• The importance of paying debts</li> </ul> <p>1 mark for each valid response.</p>	<b>2</b>
6(b)	<p><b>Outline <u>one</u> story about the origins of Ganesh Chaturthi.</b></p> <p>Responses might include:</p> <p>Ganesh Chaturthi is a celebration of Ganesha's birthday, so the most common story is that of his creation by Parvati to guard her bath. When he refused to let Shiva interrupt her Shiva cut his head off but, when he saw how distressed by this Parvati was, he restored Ganesha to life by giving him the head of an elephant.</p> <p>Marks awarded for any valid combination of points, development and examples.</p>	<b>3</b>
6(c)	<p><b>Explain why Divali (Deepavali) is known as a festival of light.</b></p> <p>Responses will be marked using the AO1 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Divali (Deepavali) is known for the custom of lighting lamps (diyas). 'Deepavali' is a Sanskrit word that means 'a row of lights', so the festival is literally named for light and observed by creating light.</p> <p>Symbolically the festival is connected with light overcoming darkness, or good overcoming evil. There are a range of different stories associated with Divali (Deepavali) but all of them are connected in some way with this over-arching theme.</p> <p>The festival is set according to a lunar calendar and begins on the night of the new moon, the darkest night of any month. Divali (Deepavali) is often said to begin on the darkest night of the whole year, but as the festival progresses over several days the moon begins to reappear, again affirming the importance of light in this festival.</p>	<b>5</b>

Question	Answer	Marks
6(d)	<p><b>‘Festivals bring all Hindus together.’</b></p> <p><b>To what extent do you agree with this view? You should use evidence from your study of festivals in Hinduism to support your argument.</b></p> <p>Responses will be marked using the AO2 marking descriptors.</p> <p>Candidates might consider some of the following:</p> <p>Hinduism is an extremely diverse religion and there are many festivals which can be broadly described as Hindu. The diversity of the religion means that different festivals are celebrated across different geographical regions and within different traditions. Some are associated with specific deities, such as Ganesh Chaturthi and some are more concerned with concepts or ideas such as a sacrifice, like Cavadi. There are also festivals like Divali (Deepavali) that have many different explanations and associations but are almost universally celebrated.</p> <p>Divali (Deepavali) could certainly be said to bring all Hindus together, regardless of the different stories they might tell about it. The association with light and the forms of celebration are shared widely, not only within Hinduism but across other religions of Indian origin as well. By contrast, Cavadi might be seen as more divisive since its association with physical austerities might be off-putting for some.</p> <p>It could be argued that the concept of festival, with its associated ideas of deity, entails some beliefs and values that are widely shared by Hindus. The specific occasions through which these are expressed might differ, for various reasons, but this is not the same thing as there being a division between Hindus. A Hindu would not be excluded from a festival celebration on the basis that they are the devotee of a different deity, or because they follow a different marga to other celebrants.</p>	10