

## **MARK SCHEME for the October/November 2014 series**

### **8058 HINDUISM**

**8058/01**

Paper 1, maximum raw mark 100

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 will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2014 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level components and some Cambridge O Level components.

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**Band A 16–20\***

A commendable answer for an eighteen-year-old; shows a high level of detailed and accurate knowledge, displayed with confidence, clear reasoning and relevance to the question; articulate, well constructed.

For 18, 19 and 20 marks shows evidence of independent interest or background reading.

\*Examiners should award 19 or 20 as appropriate. A candidate's script may not be 'perfect', but if it is as good as may reasonably be expected from an A level student who had studied this Syllabus then it must be highly rewarded.

**Band B 14–15**

A very competent answer, with some evidence of critical judgement attempted; covers the main points in reasonable depth; relates the material coherently to the question on the paper, rather than writing about the topic in general.

**Band C 12–13**

Gives an adequate list of the main relevant information, without much additional comment or explanation; possibly a fair repetition of class/teacher's/textbook notes; answer may be uneven: good in parts but missing an important point or ignoring what the question is actually asking.

**Band D 10–11**

Shows a fair understanding of the topic; material mostly relevant, although lacking in detail and/or specific examples; possible weaknesses: misses one whole aspect of the question; writes only in a narrative style, 'telling the story'; ignores the set question apart from a final paragraph; presents material as a list rather than a sustained argument.\*

\*When this has happened because time was running out, it is important to pay careful attention to the quality of the 'list' given, and to look out for clues to understanding (which can be credited).

**Band E 8–9**

Basic knowledge only, but what appears is fairly accurate; shows just enough understanding of the topic, though possibly not of the question being asked; possible weaknesses: a seemingly pre-prepared answer copied out; a short answer 'padded out' with irrelevant material; weakly argued, contains material which contradicts the accurate part, or in some other way raises doubts about the candidate's understanding.

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**It is particularly important to be fair at the lowest level. Differentiation must be as accurate as possible here as everywhere else across the mark range. There is a significant qualitative difference between an answer scoring 7 and one scoring 3.** Marking very weak answers is difficult because they tend to be weak in different, unpredictable and idiosyncratic ways. Some are 'last minute' answers from good candidates, abandoned for lack of time. The following are guidelines, but **answers/scripts which are particularly problematic should always be referred to the Principal Examiner.**

- 6–7** Knowledge too limited; answer thin on detail; understanding in doubt (of the topic itself and/or of what is being asked); standard of writing/approach to the question is more appropriate to O Level; very short (typically, one page of script).
- 4–5** A minimal attempt made to address the topic; recognition of several key terms (e.g. karma, dharma, Upanishad); a few sentences written which show evidence of recognising the topic/or show an attempt to give a 'common sense' answer; short (at least half, but less than one page of script).
- 2–3** Shows recognition of meaning of at least two key terms relevant to the question, even if what is written is incoherent or fails to make a point; one or two paragraphs only (perhaps half a page in total).
- 1** At least one sentence containing a pertinent point or key term and showing some understanding of its meaning/relevance.
- 0** No discernible relevance at all to the topic or the question.

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Answer any **five** questions, choosing at least **one** from each section.

### Section A

- 1 'Varuna is more worthy of worship than Indra.'**  
**Discuss, with reference to the qualities and deeds of these two Vedic gods.**

Candidates should show knowledge of the main attributes of the two gods, as they are depicted in the Vedic hymns addressed to them: for Indra, lord of the thunderstorm, in the stories of his warlike encounters, particularly the slaying of Vrta, variously interpreted as the demon of drought, the lord of fortresses which had to be conquered and the holder of cattle which Indra set free; for Varuna, his status as a 'moral god', commanding both love and fear owing to his upholding of the law of *ṛta* and his knowledge of a person's deeds and intentions. Candidates are not required to 'take sides' but good candidates should make an attempt to compare the appeal of the heroic soma-drinking Indra with the respect accorded to the 'moral' Varuna. Conflict between Indra and Varuna on a cosmic scale, with Indra emerging as victor, could also be noted.

- 2 'The Brahmacharya Sukta celebrates the creative power of both teacher and student.'**  
**Discuss.**

Answers should show that candidates are familiar with the set text from the Atharva Veda in detail (and in particular are not confusing it with what they may have learned about the Brahmacharya Ashrama). Interpretation of the more obscure aspects of the imagery is not expected. It is clear, however, that the creative element of the Brahmacharya experience cannot proceed without the teacher, who deserves the respect he is due. On the other hand, the student, who has been thus prepared for the 'creative' (*grihastha*) stage in life, is depicted as becoming superior, honoured by the gods. Good candidates might note that as a 'creation text' this is unusual, in that it does not describe the making of a world from a 'beginning'. It celebrates the sustaining and renewal of an existent universe, thanks to the power of the physically and morally prepared student.

- 3 'Even the gods of old had doubt on this point.' (Katha Upanishad 1.1.21)**  
**To what extent did Yama supply a satisfactory resolution for the 'doubt'?**

Though candidates will want (narratively) to set the scene, they should not spend too much time in getting to the question and showing understanding of Naciketas's earnest desire (from which he could not be deflected) to know what happens after a person's death. The surprising aspect is that the answer is not known to the gods, even, it appears, to the God of Death himself. In one sense, the question is answered by Yama's account of the moral life and the discovery of the Self, leading to realisation. It could also be said that Yama side-steps the question, implying that there is no need to inquire further if it is certain that the person has achieved moksha.

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### Section B

- 4 ‘Chapter 9 of the Bhagavad Gita reveals Krishna’s message to all human beings.’  
Discuss, with reference to the set text.**

Candidates should show in their answer that they have studied the set text in detail and understand the *bhakti* which Krishna explains. Broad generalisations on the BG as a whole will attract few marks. The universal scope of Krishna’s message is the outstanding theme in this Chapter, offering salvation simply for acceptance of God in humility and sincere worship.

- 5 ‘It is Yudhistira’s weaknesses rather than his virtues that make his story instructive.’  
Discuss.**

The various accounts in the Mahabharata of Yudhistira’s character and reputation should be well known. Though constantly praised as virtuous and ‘dharmic’, his ‘fatal flaw’ leads to damaging consequences and does not seem to fit with his exemplary character. On a simple level it could be said that readers can empathise with his human weakness, if less so with his inability to protect Draupadi and his telling of a ‘lie’. On the other hand, his unswerving loyalty is finally rewarded. Good candidates might note that the epic can be read and understood on many levels, which explains the many possible interpretations.

- 6 ‘Lord Rama suffered exile as the result of human failings.’  
Discuss, with reference to the concept of *dharma*.**

The concept of *karma* should be well understood and explained in the context of the epic. The question can then be tackled by giving various anecdotal examples, as long as too much time is not spent on narrative. The form of the question is intended to widen the scope of answer from the necessity of Rama’s exile and the death-bed regrets of Dasaratha to the recognition that the citizens of Ayodhya had to accept Bharata as regent, that Urmila had to see her husband follow Rama to the forest etc.

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### Section C

- 7 On what grounds can the bhakti preaching of the Alvars be considered as a movement of protest?**

Answers should show understanding of who the Alvars were, in what circumstances they wrote and taught, and why their message was influential in the medieval period. The concept of *bhakti* should be clearly explained. Elements of ‘protest’ could be said to include the popular appeal of the singing and poetry of the Alvars, of their encouragement of worship which did not depend on the Brahman priests and temples, and which gave status to Sudras and to women from a Hindu (rather than a Buddhist or Jain) perspective. There is no real suggestion of organised protest, rather of spontaneous attachment by followers to freer modes of devotion. Some of the Alvars were, however, explicit in their opposition to Buddhism.

- 8 ‘Of the many versions of the Ramayana that have been written, that of Tulsidasa stands supreme.’  
Give reasons why the Ramcaritamanas has achieved this acclaim.**

Candidates should not devote much time to biographical details regarding Tulsidasa but should concentrate on the question. The usual reasons given for the popularity of this work are expected, such as the poet’s story-telling ability, but candidates should be able to highlight, for example, the fact that Tulsidasa wrote in the vernacular, making his work accessible throughout north India. Opinions will vary on other points, such as the promotion of Rama as the supreme God. All valid points will be acceptable, as long as they are supported by knowledge of the text.

- 9 ‘Surdasa succeeds by revealing his own striving for salvation.’  
Discuss, with reference to the concept of *maya* in his poetry.**

Some discussion of the accounts of the poet’s life would be acceptable here, as long as it is related to his work. Candidates should be able to show from the poetry how Surdasa expresses his personal bhakti in his imaginative treatment of the youthful Krishna and of Krishna’s love for Radha. Equally important is the poet’s own sense of unworthiness, his being under the spell of *maya* and his earnest prayers for enlightenment, with which readers down the ages have been able to identify.

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### Section D

- 10 'A mystic who rejected scholarship, religious status or a political platform.'**  
**Assess this description of Ramakrishna Paramahansa in the light of his life and achievements.**

Candidates should show knowledge of Ramakrishna's biography in order to explain each of the elements in the question. For example, although he was for a time officiating in a temple, he never pursued a career as a priest. His mystical experiences are relevant but should not form the bulk of the answer. The question aims to explore how he became recognised as a sage world-wide and remains so today. Answers should show knowledge of the inspiration which his sayings gave to his influential followers, particularly to Swami Vivekananda as founder of the Ramakrishna Mission, in the attempt to present Hindus and others with the ideal of a good life in the service of humanity.

- 11 What measures were required to improve the lives of Indians of low social status in the 19<sup>th</sup> and 20<sup>th</sup> centuries, and why was change difficult to achieve?**  
**Refer to the work of one or more reformers you have studied.**

Candidates must be selective here and not offer an 'all-purpose' answer on the reformers. The caste system and resistance to relaxing caste privileges and traditions was a major hurdle affecting all areas of life: employment, marriage, inheritance, education etc. The position of Sudras and untouchables was seen to degrade Hindu society in the eyes of the West. Treatment of widows and dowry demands made life a burden for many women. Details of some of the efforts made by reformers such as Rammohan Roy and Swami Dayananda and Dr Ambedkar to ensure basic rights for the disadvantaged should be known. The difficulties they encountered owing to various vested interests should be discussed. Good candidates should be able to show that reasons for resistance to change were complex, often owing to the conservatism, and poverty, of communities in a largely rural Indian society.

- 12 Explain why M.K.Gandhi's guiding principles for a self-governing India were welcomed by his followers, but were unacceptable to many Hindus.**

Answers should show knowledge of Gandhi's life and teachings and understanding of his desire to see India ruled by *sanatana dharma*, observing *ahimsa* and *brahmacarya* as guiding principles. While many Indians could identify with his vision of a just society, free from British rule and retaining the best of Hindu traditions, others saw him as betraying Hinduism. Fasting and civil disobedience persuaded many of the evils of untouchability etc., but some saw his asceticism and the principles of his ashram as unhelpful in an increasingly industrialised world.