

GCSE

Edexcel GCSE

English (1203/4H)

November 2005

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Mark Scheme (Results)

Edexcel GCSE

**English (1203/4H)**

## SECTION A: MODERN POETRY

There are six questions in this section. You should answer ONE of them.  
You should spend about 40 minutes on this question.

### *In Such a Time as This*

1. Look again at *Hide and Seek* (page 1) and *Brendon Gallacher* (page 4).

In what ways do the poets show the importance to children of the power of imagination?

In your answer you should make close reference to the language of the poems.

**(Total for Section A: 25 marks for Reading)**

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#### **Main Assessment Objective:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

#### **Supporting Assessment Objective:**

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

#### **A successful answer will focus on:**

- the poets' ability to capture the feelings of a child
- the way in which children use their imaginations, including entering an imaginary world
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

### **Hide and Seek**

The child's initial feelings of excitement  
The evocation of smells of the sea  
Imagining the others' movements  
Thinking of them close by

Believing that they are beaten  
Sense of triumph...  
...Followed by let-down, disappointment

### **Textual Evidence**

Call out... 'I'm ready'  
  
sacks ... smell...  
They'll probably be searching...  
And here they are ... You've never heard...  
They must be thinking...  
'I've won!'  
where are they...

### **Brendon Gallacher**

Imaginary friend  
Details of his identity  
Imagined joint activities/conversations  
Talking to mother about the friend  
The spell broken  
The 'death' of the friend

my Brendon Gallacher  
He was Irish... His father... brothers  
He would hold my hand...

I'd tell my mum  
no Gallachers at 24 Novar  
he died then

**The use of language**  
visual imagery  
tone  
diction  
use of direct speech  
apostrophe

**Please refer to the common grid on page 13 when deciding the marks to be awarded for the chosen poetry question.**

In applying the grid, bear in mind the need for the 'best fit' approach.

2. Look again at *The Send-off* (page 12) and **ONE** other poem from *In Such a Time as This* which deals with a departure or an arrival.

Examine the ways in which these poems explore the significance of the events for those departing for, or arriving at, a new place.

In your answer you should make close reference to the language of the poems.

**(Total for Section A: 25 marks for Reading)**

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**Main Assessment Objective:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

**Supporting Assessment Objective:**

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

**A successful answer will focus on:**

- how people in the poems feel about leaving or arriving
- the atmosphere, tone and mood created
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

**The Send-off**

Soldiers singing (to try to keep cheerful)  
Pretending they were happy  
Watched by very few  
Sent out in secret  
Mostly destined for death  
No triumphant return for the survivors

**Textual Evidence**

they sang their way  
faces grimly gay  
Dull porters ... casual tramp  
secretly, like wrongs hushed-up  
A few, too few...  
...for drums and yells

**The use of language**

alliteration  
choice of adjectives  
personification  
imagery  
oxymoron

**NB** for the other poem, candidates may choose any ONE from the section *In Such a Time As This*, as long as a choice can be justified.

**Please refer to the common grid on page 13 when deciding the marks to be awarded for the chosen poetry question.**

In applying the grid, bear in mind the need for the 'best fit' approach.

## **Identity**

3. Look again at *Once Upon A Time* (page 24) and *Still I Rise* (page 27). Compare the ways in which the two poets deal with the setbacks and challenges which they have experienced in their lives.

In your answer you should make close reference to the language of the poems.

**(Total for Section A: 25 marks for Reading)**

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### **Main Assessment Objective:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

### **Supporting Assessment Objective:**

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

### **A successful answer will focus on:**

- the nature of the difficulties faced
- the coping strategies adopted
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. **They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.**

The following section illustrates some points candidates may make, **but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:**

### Once Upon a Time

Social rejection (after initial acceptance)  
Falsity/hollowness of apparent welcome  
Adopting masks for self-protection  
Learning how to make insincere greetings  
Regrets loss of real relationships  
Wishes to revert to earlier natural feelings

### Textual Evidence

but now they only laugh...  
'Feel at home'...  
wear many faces...  
'Glad to meet you'...  
I want to relearn...  
show me, son, / how to laugh

### Still I Rise

Has been treated as though 'downtrodden'  
Used to receiving hatred and rejection  
Aware of painful history of past slavery  
Now walks with great confidence/swagger  
Has adopted haughty, laughing manner  
Aware of her own sexuality  
Proud to be black  
Triumphing over past

You may trod me in the very dirt  
You may shoot me...  
Out of the huts ... rooted in pain  
sassiness... oil wells / Pumping  
haughtiness... laugh like I've got...  
sexiness... dance ... diamonds  
black ocean  
I rise

### **The use of language**

direct speech  
repetition  
portmanteau words  
rhetorical questions

**Please refer to the common grid on page 13 when deciding the marks to be awarded for the chosen poetry question.**

In applying the grid, bear in mind the need for the 'best fit' approach.

4. Look again at *An Unknown Girl* (page 23) and **ONE** other poem from *Identity* which deals with experiencing different cultures or situations. Show how each poet deals with the differences and how these differences affect individuals.

In your answer you should make close reference to the language of the poems.

**(Total for Section A: 25 marks for Reading)**

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**Main Assessment Objective:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

**Supporting Assessment Objective:**

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

**A successful answer will focus on:**

- how poets look at the distinctive features of different cultures or situations
- what their treatment shows about attitudes and expectations of individuals
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

**An Unknown Girl**

The techniques of body decoration  
Ethnic costumes  
Scenes from the bazaar  
  
Clash of Eastern/Western cultures  
Pleased with new appearance  
  
Yearning for India and Indian symbols

**Textual Evidence**

...is hennaing my hand...  
shadow-stitched kameez  
studded with neon... Dummies in shop-  
fronts  
Western perms... Miss India  
I have new brown veins... I am clinging  
/ to these firm peacock lines  
When India appears ... my hands  
outstretched / longing...

**The use of language**  
visual imagery  
alliteration/assonance  
short lines  
tone



**NB** for the other poem, candidates may choose any ONE from the section *Identity*, as long as a choice can be justified.

**Please refer to the common grid on page 13 when deciding the marks to be awarded for the chosen poetry question.**

In applying the grid, bear in mind the need for the ‘best fit’ approach.

## ***Nature***

5. Look again at *The Horses* (pages 33-34) and *Roe-Deer* (page 38).  
How do both poets show the importance of their meetings with the animals?

In your answer you should make close reference to the language of the poems.

**(Total for Section A: 25 marks for Reading)**

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### **Main Assessment Objective:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

### **Supporting Assessment Objective:**

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

### **A successful answer will focus on:**

- the ways in which the animals are introduced
- their impact on the poems' narrators
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. **They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.**

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

### The Horses

Significance of timing of horses' arrival  
Mysterious nature of their appearance  
Incongruous setting (midst of war)  
Silence caused by radio blackout  
Changes to countryside  
Reiteration of the horses' arrival  
Dramatic, awe-inspiring nature of their appearance

Unfamiliarity - horses a thing of past/  
legend

### Roe-Deer

Initial scene - snow  
Colour of the deer  
Coincidental timing

Unusual, striking sight  
Felt it was a sign/they had come for him  
Their departure across the fields

The magic of the moment faded

### **The use of language**

imagery  
metaphors  
similes  
conversational language

### Textual Evidence

Barely a twelvemonth after / The ...  
war  
strange horses  
Dead bodies piled on the deck...  
The radios failed... dumb  
The tractors lie about... let them rust  
And then, that evening...  
distant tapping ... deepening  
drumming ... hollow thunder... wild  
wave charging ... were afraid  
We had sold our horses... fabulous  
steeds

dawn-dirty light ... biggest snow  
Two blue-dark deer  
had happened ... The moment I was  
arriving  
snow-screen vision of the abnormal  
the password and sign... had come for  
me  
ducked through the hedge ... Away  
downhill ... field ... tree ... Seeming to  
eddy and glide... The snow took them  
Back to the ordinary

**Please refer to the common grid on page 13 when deciding the marks to be awarded for the chosen poetry question.**

In applying the grid, bear in mind the need for the 'best fit' approach.

6. Look again at *Break of Day in the Trenches* (page 46) and **ONE** other poem from *Nature* where there is a scene which involves nature and death. Show how the poets link the natural scenes or objects to the idea of death.

In your answer you should make close reference to the language of the poems.

**(Total for Section A: 25 marks for Reading)**

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**Main Assessment Objective:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

**Supporting Assessment Objective:**

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

**A successful answer will focus on:**

- the description of nature
- how the idea of death is related to it
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. **They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.**

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

### Break of Day in the Trenches

Dawn, linked to ancient times

One living object: the rat  
The poppy (symbolic flower)  
Speaks to rat - imagines it being shot  
for its internationalism/neutrality  
Rat can laugh at humans, because it  
has better chance of life  
The earth/fields witness the deaths

Fear of death in men's eyes  
Poppies die, like the men's bodies in  
which they have their roots  
But his poppy is safe - although still  
linked to death through the dust

#### **The use of language**

apostrophe  
rhetorical questions  
imagery of death

### Textual Evidence

darkness crumbles ... same old druid  
Time  
Only a live thing ... queer sardonic rat  
pull the parapet's poppy  
cosmopolitan sympathies... English  
hand ... German  
inwardly grin ... Less chanced than you  
for life  
Sprawled in the bowels of the earth ...  
torn fields  
in our eyes... What quaver...  
Poppies whose roots...

But mine ... white with the dust

**NB** for the other poem, candidates may choose any ONE from the section *Nature*, as long as a choice can be justified.

**Please refer to the common grid on page 13 when deciding the marks to be awarded for the chosen poetry question.**

In applying the grid, bear in mind the need for the 'best fit' approach.

## READING MARK SCHEME

### The 'Best Fit' Approach

An answer may not always satisfy every one of the assessment criteria for a particular mark in order to receive a mark within that mark range. The 'best fit' approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

Mark Range	Understanding and interpretation of text	Understanding and evaluation of writer's use of language	Selection and development of appropriate material/textual references
8-10	fair understanding of the text some interpretative comment	some understanding of language an attempt to evaluate use of language	valid points some development some relevant textual support
11-13	generally sound grasp of the text reasonably secure interpretation	fair understanding of language reasonably sound evaluation of the use of language	mostly clear points some reasonable development generally appropriate examples/references
14-16	sound grasp of the text secure interpretation	clear understanding of language sound evaluation of the use of language	a range of relevant points reasonable development appropriate examples/references
17-19	thorough understanding of the text thoughtful interpretation	good analysis of language thoughtful evaluation of the use of language	a good range of well-focused points sustained development apt use of examples/references
20-22	assured understanding of the text perceptive interpretation	confident analysis of language sensitive evaluation of the use of language	a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references
23-25	impressive command of the text cogent interpretation	penetrating analysis of language sophisticated evaluation of the use of language	a variety of astute and discriminating points commanding exploration of ideas deft use of apposite examples/references

**This extension to the scale is only for use in circumstances where candidates clearly perform below the normal range on this question for this tier.**

0-1	rudimentary understanding	minimal grasp of language	extremely limited content
2-4	basic understanding	little awareness of language	unclear and/or undeveloped points
5-7	some understanding an attempt at interpretation	limited awareness of language	some relevant points little development

## SECTION B: NON-FICTION

You must answer the question in this section.  
You should spend about 40 minutes on this question.

7. Look again in *The Edexcel Anthology* at *Mongolian Wedding* by Stanley Stewart (pages 47-49).  
What do you learn from this extract about the writer's reactions and attitudes towards the events he witnessed?  
Give evidence from the text to support your views.

(Total for Section B: 25 marks for Reading)

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### Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

### Supporting Assessment Objective:

- understand and evaluate how writers use linguistic and presentational devices to achieve their effects

### A successful answer will focus on:

- what was interesting in what the writer saw
- how he reacted to the sights
- his attitudes to what he encountered
- using textual evidence to substantiate points made.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

People's self-confessions before the wedding

Wedding traditions: bride hiding; preparation of the *ger*; exotic food; bridal party

Author's ironic comments and use of exaggeration for humorous effect, comic descriptions

His own importance in the events, as a foreigner

The groom's drinking session, the music and the fighting

The author's whimsical comments on the overall effect

References to Wyatt Earp and Lenin.

**NOW REFER TO PAGE 15 FOR THE ASSESSMENT OBJECTIVE GRID**

In applying the grid, bear in mind the need for the 'best fit' approach.

## READING MARK SCHEME

### The 'Best Fit' Approach

An answer may not always satisfy every one of the assessment criteria for a particular mark in order to receive a mark within that mark range. The 'best fit' approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

Mark Range	Understanding and interpretation of text	Understanding and evaluation of writer's use of language	Selection and development of appropriate material/textual references
8-10	fair understanding of the text some interpretative comment	some understanding of language an attempt to evaluate use of language	valid points some development some relevant textual support
11-13	generally sound grasp of the text reasonably secure interpretation	fair understanding of language reasonably sound evaluation of the use of language	mostly clear points some reasonable development generally appropriate examples/references
14-16	sound grasp of the text secure interpretation	clear understanding of language sound evaluation of the use of language	a range of relevant points reasonable development appropriate examples/references
17-19	thorough understanding of the text thoughtful interpretation	good analysis of language thoughtful evaluation of the use of language	a good range of well-focused points sustained development apt use of examples/references
20-22	assured understanding of the text perceptive interpretation	confident analysis of language sensitive evaluation of the use of language	a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references
23-25	impressive command of the text cogent interpretation	penetrating analysis of language sophisticated evaluation of the use of language	a variety of astute and discriminating points commanding exploration of ideas deft use of apposite examples/references

**This extension to the scale is only for use in circumstances where candidates clearly perform below the normal range on this question for this tier.**

0-1	rudimentary understanding	minimal grasp of language	extremely limited content
2-4	basic understanding	little awareness of language	unclear and/or undeveloped points
5-7	some understanding an attempt at interpretation	limited awareness of language	some relevant points little development



## SECTION C: WRITING TO INFORM, EXPLAIN, DESCRIBE

There are two questions in this section. You should answer ONE of them.  
You should spend about 40 minutes on this question.

8. A teenager from another part of the world is coming to live near you. Write a letter to help the teenager settle in. Your letter should include information about what it is like to be a teenager living in your area, and what you think he or she might like or dislike about it.

**(Total for Section C: 25 marks for Writing)**

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Candidates are required to inform a specified reader of their views about life in their area. They are asked to look at both positive and negative features. An appropriate written register will need to be adopted to suit a teenage reader from a different country, relatively unfamiliar with life in their area, with language suitable to the task and age-group.

### Likely approaches:

- information might include such features as education, facilities, leisure activities, weather, public transport, but many other suggestions are possible
- what they may like - could vary greatly, but might refer to the people, comparative absence of violence/crime, standard of living, television/radio choice, range of entertainment, pleasant countryside, cosmopolitan cities
- less pleasant features - again could be of various kinds: heavy traffic in cities; weather; food; people; violence/crime; tabloid press intrusion; or other personal dislikes.

Lower band answers will probably be limited to a few undeveloped points under each heading, and may not offer anything substantial on drawbacks, especially.

Higher band answers should convey more detailed suggestions under each heading in a way which shows a clear awareness of the audience and mature reflection on the topic. These responses will bring out clearly the nature of life in England or the candidate's own locality and its good and less good features, drawing relevantly on personal experience and with the information directed appropriately towards the selected reader.

The above points are possible indicators of content and approach, but examiners are asked to be open-minded and to accept any relevant and/or unusual examples, approaches or viewpoints. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the letter.

**NOW REFER TO PAGES 18-19 FOR ASSESSMENT OBJECTIVE GRID**

In applying the grid, bear in mind the need for the 'best fit' approach.

**9. “Saving our planet from humans.”**

Write a magazine article setting out your views on how we could help to protect our planet from the damage caused by human actions.

**(Total for Section C: 25 marks for Writing)**

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Candidates are required to explain to an unspecified readership their views on protecting the planet from dangers. There is no requirement to give technical information, and no specific content is expected. A wide range of examples may be selected. An appropriate written register will need to be adopted for a magazine, with language suitable to the task.

**Likely approaches:**

- focus on damage caused by humans to environment
- threat to species - over-fishing, pollution, loss of natural habitats
- destruction caused by war - nuclear, chemical, biological threats, genocide
- threat to life from famine, disease (aids).

Lower band answers will probably be limited to a few undeveloped points, and may not offer anything substantial in the way of positive proposals.

Higher band answers should convey detailed proposals, in a way which shows a clear awareness of the various risks and mature reflection on the topic. These responses will bring out clearly the nature of the candidate’s own beliefs and views, drawing relevantly on personal experience and with the information directed appropriately towards the selected reader.

The above points are possible indicators of content and approach, but examiners are asked to be open-minded and to accept any relevant and/or unusual examples, approaches or viewpoints. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the article.

**NOW REFER TO PAGES 18-19 FOR ASSESSMENT OBJECTIVE GRID**

In applying the grid, bear in mind the need for the ‘best fit’ approach.

## WRITING MARK SCHEME

### The 'Best Fit' Approach

An answer may not always satisfy every one of the assessment criteria for a particular mark in order to receive a mark within that mark range. The 'best fit' approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

### Assessment Objectives 1 and 2

Mark Range	General Characteristics	Purpose and Audience	Communicative Effectiveness	Organisation
mark band one 0-3	the writing achieves <b>limited success</b> at a basic level	there is <b>little awareness</b> of the purpose of the writing	the writing uses a <b>limited</b> vocabulary and shows <b>little variety</b> of sentence structure	organisation of the material is <b>simple</b> with <b>limited success</b> in introducing and developing a response
mark band two 4-7	the writing expresses ideas which are <b>broadly appropriate</b>	there is <b>some grasp</b> of the purpose of the writing	the writing shows <b>some evidence of control</b> in the choice of vocabulary and sentence structure	organisation of the material shows <b>some grasp</b> of text structure, with opening and development, and <b>broadly appropriate</b> paragraphing
mark band three 8-11	the writing expresses and develops ideas in a <b>clear, organised</b> way	there is a <b>generally clear</b> sense of the purpose of the writing	the writing includes <b>well-chosen</b> vocabulary and shows <b>some evidence of crafting</b> in the construction of sentences	organisation of the material is <b>mostly sound</b> , with a <b>clear</b> text structure, <b>controlled</b> paragraphing to reflect opening, development and closure, together with <b>secure use</b> of cohesive devices
mark band four 12-15	the writing presents <b>effective and sustained</b> ideas	there is a <b>secure, sustained</b> realisation of the purpose of the writing	the writing has <b>aptly chosen</b> vocabulary and <b>well-controlled</b> variety in the construction of sentences	organisation of the material is <b>fully secure</b> , with a <b>well-judged</b> text structure, <b>effective</b> paragraphing and <b>successful use of a range</b> of cohesive devices between and within paragraphs
mark band five 16-17	the writing achieves <b>precision and clarity</b> in presenting <b>compelling</b> and <b>fully-developed</b> ideas	there is <b>strong, consistent fulfilment</b> of the writing task, <b>sharply focused</b> on the writer's purpose.	the writing has an <b>extensive</b> vocabulary and <b>mature</b> control in the construction of <b>varied</b> sentence forms	organisation of material is <b>assured</b> , with <b>sophisticated</b> control of text structure, <b>skilfully sustained</b> paragraphing and the <b>effective application of a wide range</b> of markers of textual cohesion

### Assessment Objective 3

Mark Range	Punctuation	Grammar	Spelling
mark band one 0-1	Basic punctuation is used with some control	Grammatical structuring shows some control	Spelling of common words is usually correct, though inconsistencies are present
mark band two 2-3	Full stops, capital letters, question marks are used, together with some other marks, mostly correctly	Grammatical structuring of simple and some complex sentences is usually correct	Spelling of simple words and more complex words is usually accurate
mark band three 4-5	Control of punctuation is mostly secure, including use of speech marks and apostrophes	Grammatical structures are accurate and used to convey meanings clearly, with only occasional errors	Spelling of a wide range of words is accurate
mark band four 6-7	Punctuation is accurate, with a wide range of marks used to enhance communication, according to the particular focus within this triplet	A wide range of grammatical structuring is used accurately and effectively to examine the writer's chosen issues	Spelling is almost always accurate, with only occasional slips
mark band five 8	Control of the full range of punctuation marks is precise, enabling intended emphasis and effects to be conveyed (eg by the deployment of semi-colons, pairs of commas or dashes to indicate apposition or interpolation)	Grammatical structuring is ambitious and assured, with sophisticated control of expression and meaning	Spelling of a wide and ambitious vocabulary is consistently accurate