

Spring 2022

Arch **248**

Enlightenment, Romanticism, and the Global Creation of Modernity



Course Instructor

Val Rynnimeri, Associate Professor
vrynnime@uwaterloo.ca

Course Teaching Assistants

Shannon Kennelly M Arch candidate
shannon.kennelly@uwaterloo.ca

Angus Dunn, M Arch candidate
aeddunn@uwaterloo.ca

In what seemed like ubiquitous fragmentation – Nietzsche and Marx agreed in calling it decadence – European high culture (in the 19th century) entered into a whirl of infinite innovation, with each field proclaiming independence of the whole, each part in turn falling into parts. Into the ruthless centrifuge of change were drawn the very concepts by which cultural phenomena might be fixed in thought. Not only the producers of culture, but also its analysts and critics fell victim to fragmentation. ... Every search for a plausible equivalent to heuristically indispensable categories as the “Enlightenment” seemed doomed to founder on the heterogeneity of the cultural substance it was supposed to cover. ...

What the historian must now abjure ... is the positing in advance of an abstract common denominator – what Hegel called the “Zeitgeist” and Mill “the characteristic of the age.” Where such an intuitive discernment of unities once served, we must now be willing to undertake the empirical pursuit of pluralities as a precondition to finding unitary patterns in culture. Yet if we reconstruct the course of change in the separate branches of cultural production according to their own modes, we can acquire a firmer basis for determining the similarities and differences among them. These in turn can bring us to shared concerns, the shared ways of confronting experience, that bind men together as culture-makers in a common social and temporal space.

**Carl Schorske,
Fin-de-Siècle Vienna**

When asked by French art historian, philosopher, and Minister of Cultural Affairs Andre Malraux, on the 200th anniversary of the French Revolution, what he thought of the historical impact of the that event, Zhou En Lai, the post-Mao Chinese leader at the time, responded that “it was too early to tell.”

Zhou En Lai, apocryphal news account

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Arch 248 Course Learning Objectives

This course critically examines the period from the 17th century to the first years of the 20th century. It introduces the 18th century Enlightenment and studies the 17th to 19th century revolutions in political thinking, agriculture, science, engineering and industry creating the modern globalized world that we live in and the architecture, cities and landscapes that forms our human environment.

It introduces the Romantic ideal of the autonomous personality as the creative artist in modern Western culture (and in today's global culture) as one in which the notion of natural order is the historical creation of autonomous creative wills.

Selected works from literature, philosophy, the arts, architecture, landscape and city design will be examined and reveal their origin in complex social and political upheavals, the increasing influence of technology, and the global power struggles around access to and extraction of the globe's resources.

It introduces the political and social conflicts created by the emancipative promise of the Enlightenment idea of political liberty and personal freedom, and further reviews the fall of that early Enlightenment idealism with the global realities of hegemonic capitalism, colonialism, racism, and the destruction of the natural environment.

It introduces the social, political, economic, and artistic changes engendered globally in the wake of the above transformations. It examines the encounters between peoples globally, as well as between people and the environment, and further studies both the promises and shadows of the complex global society that emerges in this time, and in which we still live.

A Brief Essay on the Subject of the Course

The old course description for Arch 248, formerly in the UW calendar, offers the student a description of our modern Western culture as **“one in which the notion of environmental order as the fulfilling of natural law is replaced by a notion of order as the historical creation of autonomous wills”**. Late 20th century historian Carl Schorske described that replacement as a disorganized one. In his mind, nonetheless, it is still the beginning of the shaping of a new ‘Zeitgeist’ or ‘spirit of the times’. For Schorske, this creation of the 19th century spirit, which begins in the Enlightenment of the 17th century is undertaken by a fragmented multiplicity of efforts by artists, architects, politicians and thinkers spanning European, American and global nations all with different origins and ambitions. Their thinking and creative work is, however, deeply embedded in older global systems of order. These older economic, political and social systems in turn, are given new scope and meaning by the new intellectual and artistic ferment, sometimes offering liberty and sometimes offering a deeper more comprehensive version of an already existing exploitation of a colonized people. On a mixed note, and placing an ambitious positive outlook on it, 19th century German philosopher Georg Wilhelm Friedrich Hegel, believed that such a ‘Zeitgeist’ for the age was to be distilled out of the works of a culture's philosophy, literature, art and architecture, a hopeful synthesis of those more scattered ‘pluralities’ described by Schorske.

The seismic shift towards the mind and culture of our Modern era, and the societies that were created by that transition, was a profound change in the human outlook from that of our deeper past, especially for the global West in the last thousand years following the fall of Rome. As inheritors of that shift of mind and culture, and being so embedded in its outcomes, we remain today relatively unaware of its absolutely novel nature. In its philosophical, social and political conceptualizations, and especially in its institutions and organizations, much of the modern world that we live in today is still

trying to work out what was begun first in the 17th and 18th century Enlightenment, and continued in the Romantic reaction to the Enlightenment's overly optimistic view. This view was complete, however, and encompassed mankind's future and the place of societies and the individual in that future. It culminated finally in the hegemonic apotheosis of the Western world in the late 19th century as its control shaped the first synthesis of a global society, as dark as that exploitive colonialist society's flaws may have been and still are. This is still our world and from climate change to the proximity of catastrophic nuclear war, we are living with the consequences of that period.

The terrorism in today's daily news is matched by the birth of the word itself in the newspapers of the French Revolution, the "Terror" of which further rocked the confidence of the Enlightenment's political philosophers of the late 18th century, who themselves had barely digested the optimistic but contradictory meaning of the American and French Revolutions, their new freedom and independence built on a foundation of chattel slavery in near and far plantations. This terror did not cease but grew and changed with the shifting transformations of the century to become the 1914 terrorist assassination of the Austrian Imperial heir that ignited the First World War in 1914. Long before the expansion of ISIS, terror also jumped to global settings like the Middle East and Mesopotamia (now Syria, Kurdistan and Iraq), Afghanistan, the Congo and India, presaging the cruel global exploitations of today by more than a century. Our global shock at the September 11th World Trade Centre terror attacks in 2001, and the ISIS attacks in Paris, Brussels, San Bernardino, Mali and other places, the right wing neo-fascist attacks in the US and European countries on non-white populations and the institutions of government, and the never ending continuation of imperial wars and politics in the Middle East, Africa, Iraq, and Afghanistan - to name only a few societies disrupted by the West's continuing imperial and colonial expansion.

Man-made and natural disasters like the South-East Asian tsunami, the New Orleans' flood, and the crash of the stock markets in late 2008, the expansion of ISIS and its cruelty and cultural destructions, and the depth of dying in the global COVID pandemic are all prefigured and mirrored in past events. Climate change also began with the industrialization of this pre-20th century period, but it is truly today's problem. Remember that today's COVID-19 pandemic is the product of globalization and the reach of global travel, an economic, political and social framework that we cannot give up to save ourselves. Remember also, the rapidity of the vaccine development is a product of science and its Enlightenment ideals in their respect for empirical data and evidence. Despite the success of science, the unevenness of the vaccines distribution is also a product of the lingering effects of colonial frameworks of the past.

At the start of this period of transition in the 1700s, there was the singular but widely felt horror at the middle of the 18th century at the total devastation of one of the most beautiful and wealthy of the European capitals by the Lisbon earthquake of 1755. The tsunami that followed devastated much of the Portuguese and Spanish coastlines and was also felt in France and England. The destruction of a powerful and devout centre of Christian faith seemingly at random by a pitiless God simply made no sense both for the faithful and the skeptics. Despite the claims of Enlightenment philosophers, we were not in the best of all possible worlds.

Over the next century and a half, the religious, political and social order that had sustained Europe since the fall of Rome, through the Middle Ages, the Renaissance and even the Reformation, was dismantled and replaced by a scientific, technologically driven global society. The change was a quick one. Already by 1800 the old order lay in tatters. Over two hundred years, kings had fallen in both England and France, and in both cases had been executed. God was declared dead by Nietzsche, or at least irrelevant, sometime in the latter part of the 19th century. By the end of 1914 the old order completely self-destructed in the agony of the four long years of World War One, which in turn set the conditions of the Second World War, the Cold War which followed, and today's fractured global society. Western societies dragged the globe into this family dispute. History is persistent and unforgiving as is evident in the Ukraine war of

today, fought over lands which were the main battlefield of the Second World War, or Russia's "Great Patriotic War" with Nazi Germany.

The images of the destruction wrought on Lisbon by the 1755 earthquake could just as easily be an image of London, Berlin, Aleppo or Kyiv, or any city bombed in the 20th and now the 21st century. Ironically, it could also easily stand in as an image of the destructive urban renewal of Paris by Baron Haussmann, or for that matter, any global Modern city undergoing urban renewal in the 1950s and 1960s, or in the Beijing of China's Olympic demolitions.

In 1755 Lisbon, however, the mechanized destruction of French and German armies in Verdun, and the Russians and Ukrainians in the Ukrainian East was still over a century and a half to two centuries away. Instead, after the senseless destruction of the Lisbon earthquake, the minds of poets, artists, architects, scientists and philosophers were rocked by a loss of faith and were left with an enormous task of reconstructing the fallen "big picture" of the world. They all still lived in that older, long standing, world and it had not gone away quickly, and it has still persisted in our world in the defense of traditional value by global communities seeking to stop or delay the advance of the modern.

This loss of faith in God and his institutions, and a new skepticism, had already begun to develop earlier in the 17th and 18th century with Enlightenment philosophies and especially in science and the birth of the Newtonian clockwork universe. There would be no return to old values once the Lisbon earthquake finished the work of tipping over the old order and its centuries' old structure of Christian faith, a structure of life that for those long centuries had been seen unequivocally as God's work. It was a structure which had itself been a continuity of the earlier Classical world of Rome and Greece. As well as loss of faith, the socio/political order that it upheld was shaken to its foundations, and the life it organized was loosened to transform itself.

This course will examine the period of what could be called the Enlightenment and the Romantic cultural reconstruction, that period from the 17th to the 19th centuries that saw Western European societies moved to becoming industrial economies driven by reason and science. The Romantic mind was born in the Enlightenment as the world of the 17th century first reacted to the erosion and collapse of history's universal truths, and then, sensing that loss, it reacted to the perceived lack of deeply felt spiritual values in science. Despite the anxiety of purposelessness, that mind went on take the new science wrought by the Enlightenment in hand, give it purpose and passion, and then shape the modern art, industry, science and philosophy of the late 19th century. And then, that Romanticism went on to do the same for the entire 20th century as it transformed into what we now understand as Modernism. We still live and work in it.

To conclude, in that period beginning in the 17th century, and despite years of war and political and social upheaval culminating in the fall of Napoleon in 1814, European nations and their North American progeny built on the new ideals and promises of that revolutionary social and political change that had begun at the end of the 18th century in both the New World and Old. Moving into that new century of promise, Europeans began the 19th century still part of agrarian or mercantile societies, but with the unleashing of new energy sources, like coal, transformed themselves within decades into a new type of industrial society not yet seen in history. The political and social upheavals of the late 18th century continued throughout the 19th century but the direction of change was unstoppable, and, when examined by the new breed of philosophers, politicians, scientists, engineers and poets of the mid-19th century, the new world being created promised great global power for Europe and America.

The result of this century and a half transition is a situation where European nations went into the autumn of 1914 as seemingly sophisticated, stable, industrial societies, their national lives centred on enormous metropolitan cities built and improved over the previous century by technological expansion and dreams of progress not just for them but with the same paternalistic wish for the exploited colonized nations of their global empires. In the midst of the brave new modern worlds that they had created, however, the European societies met their own tragic "twilight of the gods" in World War One, unlike Lisbon, a convulsive act of their own making.

List of Readings and Other Course Sources

Reading

Any version of the following readings will be fine. I will provide free open source PDF files of all the books on LEARN once the term starts. You will have to purchase Shields and Cao Xueqin books online, I recommend a digital version available on sites like Amazon.ca. They are both very low cost. There are no preferred editions in this course in order not to stress budgets. You may find all the books online in free sources. Some books will not be read in their entirety. The works by Goethe, Mary Shelley, Balzac, Marx, and Thoreau, however, need to be read completely, Thoreau in selections. There's no need to read Thoreau's "Civil Disobedience" if it's part of your book purchase. If you read ahead of the schedule in your spare time, you should focus on those authors.

The main reading texts in the approximate order they will be covered:

- Erin Shields, Paradise Lost, based on Paradise Lost by John Milton
- Johannes Wolfgang Goethe, Sorrows of Young Werther
- Mary Shelley, Frankenstein
- Cao Xueqin, Dream of the Red House or Story of the Stone, selections
- Honoré de Balzac, Pere Goriot
- Charles Darwin, Origin of the Species, selections
- Karl Marx and Friedrich Engels, Communist Manifesto
- Henry Thoreau, Walden Pond, selections
- Baudelaire, poems from Les Fleurs du Mal, selections

Included in the lecture PowerPoints, or in course PDFs found on Teams there will be short pieces from authors like Jean Jacques Rousseau and William Morris, excerpts from various philosophers like Descartes, Voltaire, Hegel, and Kant, some scientific excerpts from Isaac Newton, and Charles Darwin's contemporaries such as Charles Lyell and Alfred Wallace, political writing from early US and French Revolutions, and early feminist, and mother of Mary Shelley, Mary Wollstonecraft, selected poetry from the English Romantics and Walt Whitman, and a large selection of images of paintings and sculpture of the period covered in the course.

Required Course Work

Mid term reading assignment A1	30
End of term reading assignment A2	30
Creative Work, be part of a Zoom play, a Paper, any other Project <i>your choice, see the note below</i>	40
Total	100

Reading Assignments, A1 and A2

There will be two reading assignments, each with multiple questions, each assignment worth 30 point towards your final course grade. The material covered will be the readings, lectures and films as outlined in the questions on the assignment sheet. A1 will be available on Friday the 6th of May. On submission of A1, A2 will be available online. The assignments will be submitted online on LEARN on or before their due dates listed in the course schedule.

In the next week, I will offer two reading guides on Teams for your use. These will point out what to look for in each work and, hopefully, will guide you in the interpretation of the readings and films.

The Creative Work Project

The single biggest work and grading item for your term work will be your personal creative project. I offer a few options below for your consideration. You may make your own suggestions:

- A play on Zoom or a short digital film, a group work for approximately 15 to 20 students. Two years ago, during the 2020 pandemic summer, a group did a Zoom version of Erin Shield's **Paradise Lost** based on the poet John Milton's epic 17th century work. Three years ago a group did a self authored film called **WARM**. Last year a group of dancers did an outdoor ballet. I will post access to WARM and the ballet. The play was taken down from Youtube. I will look for a copy.
- Physical models with (digital development) of entire or detailed parts of historical buildings, cities or landscapes of the period, the scale is up to you in discussion with us. These may be done in groups of no more than three students. The models will be accompanied by a minimum ten page historical background (five pages), and a modelling process report (five pages).
- Individual academic research or critical papers on a topic of your choice. These will be a minimum of 6000 words or about 20 pages (approximately 300 words single spaced per page).
- Personal creative work in music, poetry etc. that reflects on the period. There have been at least two interactive games developed by groups of three to four students in the past.

I will place a selection of very good work of the last two terms on LEARN as examples for you. Over the next weeks the TAs and I will work with you to select your project work.

On May 13th please submit by class time, on Teams, a one page description of the work and the process that you will follow whether in group or individual.

Please have your final creative work selection in place by May 20th and submitted on Teams so we can begin to schedule workshop and seminar sessions for Fridays.

Date	Lectures and Topics Tuesdays, some Fridays	Films, Plays and Projects, on Fridays List of Readings/Images/Poems.. Books in bold.
Week 1 May 3 May 6	Course Introduction The Canon Capital, Industry and Empire	Don Giovanni, Part 1, opera 1.5 hrs Class Project introduction
Week 2 May 10 May 13	The Sublime and the Artist Mary Shelley, Frankenstein Piranesi	Don Giovanni, Part 2, opera 1.5 hrs Mary Shelley, Frankenstein Class project organization discussions with the TAs I need to be at an Arch Eng set of reviews this class.
Week 3 May 17 May 20	Court Society and Good Manners Classical and English Gardens Sharawdgi and the influence of Chinese Gardens	Goethe, Werther Friday lecture, Gardens continued Belle (film)
Week 4 May 24 May 27	Prometheus the Light Bringer Rebellion in Heaven, The Plan of Rome of Sixtus V Baroque Architecture	Erin Shields (Milton), Paradise Lost , discussion Emma (film)
Week 5 May 31 June 3	The Rights of Man Jefferson, Monticello Second Death of a King	Friday, Project consultation, sch. in groups or individual
Week 6 June 7 June 10	Architecture of Revolution Palais Royal and U of Virginia Adam's House in Paradise Regents Park and Brighton Pavilion	Balzac, Honoré de, Pere Goriot Lecture 3h Wed, 1h Friday (if necessary) Friday, Project consultation, sch. in groups or individual Assig. 1 Questions
Week 7 June 14 June 17	Self-made Society and the Bourgeoisie Soane and Gandy Balzac, Old (Pere) Goriot	Friday, Project consultation, sch. in groups or individual Assig. 1 submission, Fri. 17 June, 11:30 pm, on LEARN
Week 8 June 21 June 24	The System of the World Reason, Science, History, Metaphysics	Scientists and Philosophers Friday, Project consultation, sch. in groups or individual
Week 9 (Canada Day) June 28 July 1	Court Society and Good Manners Confucius and Taoism Chinese Gardens	Friday, Canada Day, UW closed Cao Xuequin, The Story of the Stone , Vol 1, Penguin Classics edition translated by David Hawkes (also known as The Dream of the Red Chamber , Joly transl.)
Week 10 July 5 July 8	Capitalism Science, Tech, Industry and Empire Crystal Palace, St. Pancras and King's Cross Stations	Friday, Project consultation, sch. in groups or individual
Week 11 July 12 July 15	Darwin and Wonderous Things Most Beautiful	Darwin, The Origin of Species , selections in PowerPoint Friday, Project consultation, sch. in groups or individual Assig. 2 Questions
Week 12a July 19 July 22	Revolution and the Dictatorship of the Proletariat	Marx, Communist Manifesto Friday, Project consultation, sch. in groups or individual Assig. 2 submission, Fri. 22 July, 11:30pm on LEARN
Week 12b (Canada Day sched.) July 26, Tuesday End of classes	Morris/ Ruskin/ Wright/ Olmsted Thoreau, Walden Pond Baudelaire, selections Gottterdammerung	Exam Period begins
Final Exam Weeks Aug 13 end of exams	Studio Reviews, 3 August Hand-in for Projects on August 13th	Play(s) or films will be performed by Aug 5 and/or 6, so they can have an audience. The rest of the projects will be due on the last day of exams, 13 th August.at 11:30pm on LEARN.

University of Waterloo/ Waterloo Architecture Academic Policies

Course Time Zone: All dates and times communicated in the document are expressed in Eastern Daylight Time (EDT, GMT-4).

Spring 2022 COVID-19 Special Statement:

Given the continuously evolving situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

Remote Course Delivery Platforms & Communication

The term material will be delivered in in-person lectures and seminars. We will be using additional platforms to deliver, organize and share course content, learning and work. Here is a breakdown of tools we will use in this course:

Support for course lectures, announcements and group seminar contact will be on MS Team. Course administration, submission of assignments and projects will be via LEARN content and LEARN email.

Student Notice of Recording

There will be some recording of class lectures. The course's official Notice of Recording document is found on the course's Teams site. This document outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document. In the event classes pivot to online delivery, instructors may need to record lectures. In this case, the course's official Notice of Recording document will be found on the course's Teams site.

Late Work

Grades for late work submitted for Arch 248 on LEARN **without advance notice** to the course instructor or teaching assistants will be 5% of the grade lost per day late (with the exception of the "late passes" described below). There will also be a reasonable amount of flexibility framed around the hand-in time and date to accommodate the more general issues associated with digital submissions.

Only in the case of justified medical or personal reasons will these penalties be waived, and only if these have been officially submitted to the Undergraduate Student Services Co-Ordinator, and accepted by the Undergraduate Office. Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (<https://uwaterloo.ca/coronavirus/academic-information#accommodations>).

There will be an inclusion of two "late passes" per student – whereby students can opt to submit up to two Arch 248 course deliverables at a later date without penalty or justification. This revised date must be approved by the course instructor and adhered to. We hope this slight easing will be helpful for student stress and health management.

Passing Grades for the UWSA

The standard minimum passing grade in each ARCH course is 50% with the following exceptions: the minimum passing grade is 60% for all studio courses (ARCH 192, ARCH 193, ARCH 292, ARCH 293, ARCH 392, ARCH 393, ARCH 492, and ARCH 493). Grades below the specified passing grade result in a failing grade for the course.

Mental Health Support

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (<https://uwaterloo.ca/campus-wellness/>) and Counselling Services (<https://uwaterloo.ca/campus-wellness/counselling-services>).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (<https://good2talk.ca/>) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

Equity, Diversity and Inclusion Commitment

The School of Architecture is committed to foster and support equity, diversity and inclusion. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against 2SLGBTQ+, or disability, there are several pathways available for addressing this:

A) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.

B) you can reach out to either the Undergraduate office, Graduate office, or Director (Anne Bordeleau). If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report.

C) You can choose to report centrally to the Equity Office. The Equity Office can be reached by emailing equity@uwaterloo.ca. More information on the functions and services of the equity office can be found here: <https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office>.

D) Racial Advocacy for Inclusion, Solidarity and Equity (RAISE) is a student-led Waterloo Undergraduate Student Association (WUSA) service launching in the Winter 2019 term. RAISE serves to address racism and xenophobia on the University of Waterloo campus with initiatives reflective of RAISE's three pillars of Education and Advocacy, Peer-to-Peer Support, and Community Building. The initiatives include but are not limited to: formal means to report and confront racism, accessible and considerate peer-support, and organization of social events to cultivate both an uplifting and united community. You can report an incident using their online form.

Academic integrity, grievance, discipline, appeals and a note for students with disabilities:

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check the Office of Academic Integrity for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4. When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check the Office of Academic Integrity for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline. For typical penalties, check Guidelines for the Assessment of Penalties

Note for students with disabilities: AccessAbility Services, located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term.

Turnitin.com: Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course.

It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.