

TEACHING PORTFOLIO

JUNE YOON

DIGITAL + MEDIA 2020

Teaching Philosophy

Learning is a life-long process all must go through and we all are learning from each other from any moments. In academia, particular/intensive learning happens. Students learn from their teachers and teachers learn from students. As powerful as this mutual relationship is, it is vital for the most rewarding learning experience from both parties. Through these relationships, it is imperative as an instructor to provide the method that is derived from the understanding of the personality of each student and their art. Inflexible tutoring can only pull out the least potential of students and misguide them towards confined perspectives.

The way to make the most out of learning experience depends on individual characteristics and thus specialized guidance. The most insightful experience between me and the students occurred this summer during my TA job for pre-college film and video course in RISD. Every student had their special abilities and interests that their learning experience throughout the summer was to vary from each other. Clara was one of my students who was driven by her unique sense of visual communication and ample contemplation. She wouldn't attempt to give out too much of her initial opinion nor take in every discipline the instructor was suggesting, but she would rather wait and brew her ideas on each projects until she came up with critical questions. Olivia was a student who had fairly distinct personality than Clara. She was driven by a fair amount of conversation and brainstorming with people whether it be the instructors or her friends. Their distinct thought process and abilities demanded distinct approach on their learnings as anyone else in order to bring the most out of their creativity.

My own experience as an assistant tutor of a life-drawing class in a private pre-college art institution in Seoul, on the other hand, represents how inflexible tutoring limits one's potential to its least. One of the students I had in the class particularly excelled at meticulous depiction of objects. Her way of seeing was different than the others – she would spread out from depicting the details to the whole figure of a subject and she wouldn't miss the structural accuracy. However, the head instructor had the standardized discipline forcibly instilled to the students so that the students would pass the entrance test of art colleges. The student got discouraged, in the end, to the point where she quit her pursuit for the art college and disappeared from the scene. A generalized, inflexible strategy for drawing should not be considered more than a rudimentary skill training. Drawing is one of many fundamental skill sets of an artist, and if a student is to be suggested to train and refine their skills, it should still be an exciting form of expression instead of being a mere tool that needs to be conquered. My perspective on the artistic methodologies aims to maintain each students' potential for the practices and refrain from coercing rigid approach.

Maintaining healthy relationships with students doesn't mean that the instructor should merely be a friendly, forgiving figure. High and critical standards on students' work is crucial as an instructor, and it is possible to while being friendly. In my instance, faculties with the highest standards are the ones who pushed me to my get the best outcome among many

learning experiences. Back in the days when I was majoring in painting, one of the professors was infamous for her strict rules and the highest possible bars for good grades. On the other hand, she would gladly acclaim the works done with deliberate intentions and bold trials. Her intolerance on lethargic or/and conceited attitude was essential for juniors in undergraduate painting department in this highly-respected university I've spent my undergraduate years. Intelligent yet shy students would become more confident with their introspective practices; talented yet unmotivated students would start to spend more time in rigorous productions. As an instructor, I aim to keep high standards so that students can be led to a creative development of their practices and personal growth.

As a media artist and filmmaker, as a painter, and as a researcher, I value the originality, healthy relationships, and ample stimulations to enrich one's originality the most. In order to achieve them, there should be no high walls of impetuous judgements between students and instructor, or among students. In order to grow as artists, we should not tolerate any disrespectful acts and words against each other or one's works. Learning is a life-long process. In order to navigate through this full-time learning experience, the right amount of flexibility and high standards from the educator is the key to cultivate one's ability to grow as a person as well as an artist. Honoring uniqueness of any member of my classroom is fundamental rule to build a healthy, creative community to maintain creative environment for everyone who's willing to be on board of this journey. And as an instructor, my goal is to guide students to achieve the same value.

Inclusivity Statement

Inclusivity is oftentimes ignored in a place like art institutions, where the most talented, intelligent, and original people from every corner of the world gather and compete in unique way than other institutions. Although, we must not forget that we all are here with the best intentions and personal goals that can be achieved by benefiting from each other in a safe environment. We cannot do this alone; we cannot do this when the other members are left alone. We need each other's insights to grow; we need each other when we are stumbling. We are here to establish a better, safer, and healthier learning community.

Being a member of the academic community means that all members are required to work on preserving healthy atmosphere to learn from each other. In order to learn, we must break the walls between ourselves. In order to grow, we must not tolerate any disrespectful acts and words against each other. Honoring uniqueness of any member of the community is fundamental rule for any respectful communication. In this designated time and space we share together, I will not tolerate demeaning comments or disrespectful behaviors of any kind. As an instructor, it is my responsibility to determine the standards of acceptable behavior and learning attitude to preserve an enriching environment for learning.

As a Korean and a woman in academia, I've experienced and witnessed countless occasions of violent judgement towards my ethnicity, my gender, and my profession. My ethnicity is considered minor among the western stage; my gender is treated as minor throughout the history; my profession is judged from the capitalistic perspective. Despite crude whipping on my identities, the relationships with respectful people always kept me on my path. They are the ones who respect difference among the members of the community. They are the ones who honor the open-mindedness and vigorous efforts to build healthy, creative community. As an instructor, I aim to be one of those people for the students. I aim to guide students to grow to be one of those. It is my intent that students from all backgrounds maintain their identities without being attacked, and benefit from the inclusive atmosphere of the class.

The Moving Image: as a form of audio-visual expression

Our contemporary culture cannot be pictured without the moving image. As a form of visual and auditory expression, whether it's journalistic or filmic (*yes, we're going to talk about that too!*), video has been one of the most loved forms of contemporary media. Over the course of fifteen weeks, students will develop their practice through an extensive analysis of video as a compelling time-based narrative form.

From pre-production to shooting and editing, students will be guided thoroughly. No previous knowledge about filmmaking is required. Professional screenwriting tools such as Final Draft, professional video cameras, and editing software such as Adobe Premiere Pro CC will be provided. With particular emphasis on authorship, students will have an in-depth understanding of the history of moving image, gain a better sense of control over video-making, and learn the role video-making can play in their future practice as an artist.

We will be screening various films and videos and students will be expected to vigorously participate in regarding discussion. Students will present their progress regularly in class for critique sessions. For 1:1 meetings and group feedback sessions, students should be prepared to present their work at the stage it is in (e.g. ideation, screenwriting, location hunt, auditioning, production, editing, final cut). A final project is expected to be completed by the end-of-semester group critique and final screening in RISD auditorium.

2020 Summer

Digital + Media First Year Major Requirement

appointments required for non-major students before registration

Tuesdays 13:00-16:00

CIT 403

Office Hours: Wednesdays 11:00-13:00 and by appointment

Estimated Cost: approx. \$200 (**equipment insurance for students is required**)

3 Credits

Grading:

Absence or lateness to class for any reason will affect grades.

- 30% Participation and involvement in class activities, discussions, communication via individual meetings
Peer evaluation and contribution through critiques
- 40% Conceptual development, experimentation, risk taking, and communication of project assignments.
(10% per each project and critique participation; 20% for final project)
- 20% Documentation of final and each assigned project. Documentation is mandatory and will be considered as part of the final grade.
- 10% Participation in screening the final project in RISD auditorium(TBD).

Blood in the Louvre, Butt in Vimeo

Have you ever watched a gore movie and rewind to the most disturbing part over and over again? Do you follow Instagram accounts that are full of disturbing 3D models? Have you ever googled weird medieval paintings and shared them with friends? We, humans, make art that chills us to the bone and we can't take our eyes off of it. This studio course explores dark humor within artistic context throughout history to understand its role and potential within artistic practice.

In order to explore dark humor as an artistic methodology, we will start by questioning 'dark' imagination throughout history and the psychology behind it. The class will gain a deeper understanding of how dark humor has been used throughout history- from myths to memes; from the paintings of Hieronymus Bosch to the 'Hi Stranger' video. We will investigate how its usage varies between genres, traditions, time periods and cultures through class lectures, assigned readings, and guest speakers. The readings/viewing materials of broad range - from cognitive studies to contemporary web subculture; criminology studies to poems - will be provided for further discussion and exploration.

The majority of this course will focus on multiple hands-on workshops such as material workshops and discomfort workshops, for further exploration related to the theme of this course. Students will present work regularly in class for critique. The work can take any form - students are encouraged to fold the topics and themes discussed in the course into their own practice. By the end of the course, students will be able to grasp the complex and changing symbology of elements of dark humor in relation to human experience, and comprehend their own place in that context in order to sharpen their critical capacity and sense of inquiry.

2020 Winter

Digital + Media Major Elective

open for non-major students

Tuesdays 7:00-10:00pm

CIT 403

Office Hours: Tuesdays 11:00-1:00 and by appointment

Estimated Cost: approx. \$100

3 Credits

Grading:

Absence or lateness to class for any reason will affect grades.

- 30% Participation and involvement in class activities, discussions, communication via individual meetings
Peer evaluation and contribution through critiques
- 50% Conceptual development, experimentation, risk taking, and communication of project assignments. (10% per each project and critique participation; 20% for final project assignment)
- 20% Documentation of final and assigned project. Documentation is mandatory and will be considered as part of the final grade.

Nonlinear Narrative Practice for Video-Making

As the emerging technologies, such as Virtual Reality, programming, digital fabrication and more, has been opening up the possibilities of the way of storytelling, now is a good time to reimagine the role and the shape of film, video, and cinema. By deconstructing the linear narrative within video-making process, we can explore the new possibilities of storytelling and develop the conceptual and technical skills to create compelling, meaningful, and rigorously executed work through time-based media.

In this experimental video-making class, advanced students will explore alternative ways of video-making and screening of the video, in order to examine the conditions of nonlinear storytelling and develop alternative platforms for video-viewing experience. Students will be expected to take a rigorous look at the various ways time-based imagery functions in their own and others work. In addition to the regular classes, attendance in weekly technology workshops such as VR, web-based VR, basic coding enabling Processing and Arduino, digital fabrication, motion-capture will be required.

With an emphasis on post-cinema, research-based, site-specific, and performative practices, students in this course will examine their studio projects in-depth through group critiques, a close analysis of critical concepts, and working with focusing on their own thematic direction. By the end of the semester, students should be able to present their final project for group critique involving guest critics and a final show.

2020 Fall

Digital + Media Major Elective

open for non-major students

Tuesdays 13:00-16:00

CIT 403

Office Hours: Wednesdays 11:00-13:00 and by appointment

Estimated Cost: approx. \$200 (**equipment insurance for students is required**)

3 Credits

Grading:

Absence or lateness to class for any reason will affect grades.

- 30% Participation and involvement in class activities, discussions, communication via individual meetings
Peer evaluation and contribution through critiques
- 40% Conceptual development, experimentation, risk taking, and communication of project assignments.
- 20% Documentation of final and each assigned project. Documentation is mandatory and will be considered as part of the final grade.
- 10% Participation in the final show(location TBD).

Course Title: Blood in the Louvre, Butt in Vimeo

Abbreviated Title for WebAdvisor: Blood : Louvre = Butt : Vimeo

Course #tbd

Term: Wintersession 2020

Credits: 3 Credits Meeting

Time: TBD

Location: TBD

Office Hours: TBD

Instructors:

Hee-Joon June Yoon (Grad D+M)

Contact: hyoon03@risd.edu

Course Description

Have you ever watched a gore movie and rewound to the most disturbing part over and over again? Do you follow Instagram accounts that are full of disturbing 3D models? Have you ever googled weird medieval paintings and shared them with friends? We, humans, make art that chills us to the bone and we can't take our eyes off of it. This studio course explores dark humor within artistic context throughout history to understand its role and potential within artistic practice.

In order to explore dark humor as an artistic methodology, we will start by questioning 'dark' imagination throughout history and the psychology behind it. The class will gain a deeper understanding of how dark humor has been used throughout history- from myths to memes; from the paintings of Hieronymus Bosch to the 'Hi Stranger' video. We will investigate how its usage varies between genres, traditions, time periods and cultures through class lectures, assigned readings, and guest speakers. The readings/viewing materials of broad range - from cognitive studies to contemporary web subculture; criminology studies to poems - will be provided for further discussion and exploration.

The majority of this course will focus on multiple hands-on workshops such as material workshops and discomfort workshops, for further exploration related to the theme of this course. Students will present work regularly in class for critique. The work can take any form - students are encouraged to fold the topics and themes discussed in the course into their own practice. By the end of the course, students will be able to grasp the complex and changing symbology of elements of dark humor in relation to human experience, and comprehend their own place in that context in order to sharpen their critical capacity and sense of inquiry.

Course Goals

Students will be exposed to varying forms of artistic research in order to stimulate their studio practice. They will start to identify relevant and appropriate approaches to their practice. The goal of this course is:

- To understand the history of dark humor in art & culture and comprehend their own place in that context.
- To grasp the complex and changing symbology of elements of 'darkness' in relation to human experience.

- To gain a better sense of control over materials they choose for their practice.
- To value the artistic research and the role research will play in their future practice as an artist.
- To sharpen their critical capacity and encourage their sense of inquiry.

Learning Outcomes

- An understanding of the broad usage of dark humor within art-making practices in the materials discussed. (10%)
- Rigorous participation and involvement in class activities, discussions, communication via individual meetings. (20%)
- An ability to think critically and address opinions in productive, respectful way. (20%)
- Conceptual development, experimentation, risk taking, and communication of project assignments. (20%)
- Final Portfolio as documentation of final and assigned project. (30%)

Course Organization/Requirements

This is a studio course combined with seminar, conversation with guest lecturer, and material workshops.

Readings or other materials will be assigned throughout the semester. Two material workshops on mud and elements; two studio workshops on visual storytelling and non-visual storytelling are to be held. Students will complete three small projects and one final project. Each project will be discussed in the respective critiques. Cumulative documentation of the work undertaken throughout the semester including three small projects and a final project is required.

Each week, students should be making significant developments in their work. For individual reviews and group critiques, students should be prepared to present their work at the stage it is in (e.g. concept, prototype, in-progress, complete). A final project is expected to be completed, which is due by the end-of-semester group critique.

Students are responsible for attending and participating in all class sessions. Depending on the week, this will take the form of lectures, individual meetings, discussion groups, collaborative workshops, and group critiques. Please be attentive to the schedule and arrive on time for all course activities.

Reading, Material, Resources

Umberto Eco "On Ugliness" (selection)

Hito Steyerl "In Defense of the Poor Image"

Roland Barthes "the death of the author"

Arthur C. Danto "After the End of Art: Contemporary Art and the Pale of History" (selection)

Walter Benjamin "The Author as Producer"

Roger Fry “An Essay in Aesthetics”

Frederick Luis Aldama and Herbert Samuel Lindenberger “Aesthetics of Discomfort: Conversations on Disquieting Art”

Viewing of the films of Ryan Trecartin, Jon Rafman, John Waters, etc

Medieval prints and paintings about gore images

Course Calendar/ Schedule

Class #1 Syllabus Overview

In class: Introduction to the course,
Presentation of their previous work

Class #2

Due: Reading Assignment
In class: Group Discussion on reading assignment,
Material Workshop #1 Mud: A warming-up activity with a material, which requires dirtiness.

Class #3

Due: Reading Assignment
In class: Group Discussion on reading assignment,
Material Workshop #2 Elements
: By focusing on visual, sound, and other sensory elements, students will create a project that shows the experimentation.
Explain Assignment: Project #1
: In their own perspective, students will develop an art practice related to the two material workshops.

Class #4

Due: Complete Project #1
In class: Critique on Project #1

Learning Outcomes:

- *Students will have a better understanding of the usage of dark humor within art-making practices in the materials discussed, and develop a better idea of relating the choice of materials and the concept of the practices. Each student will present their thorough research on related artists/ works of their choice.*

Class #5

In class: Studio Workshop #1: Visual Storytelling
Explain Assignment: Project #2

: Along with the Studio Workshop #1, students will create or develop their own ways of visual storytelling.

Class #6

In class: Guest Lecture(TBD),
Skype with Instagram Artist (TBD)

Class #7

Due: Complete Project #2, Reading Assignment
In class: Group Discussion on reading assignment, Critique Project #2

Class #8

In class: Studio Workshop #2: Non-Visual Storytelling
Explain Assignment: Project #3
: Students will create or develop their own ways of non-visual storytelling.

Learning Outcomes:

- *Students will be able to rethink the methods of storytelling and reimagine their own storytelling methodologies. Sensory systems of humans and non-human beings will be discussed, and students will be able to reflect their understandings on creating new sensory experiences. Current landscape of emerging media will be examined and the individual interpretation of new-media experiences will be reflected in their practices.*

Class #9

Due: Share Final Project presentation
In class: Final Project Plan Presentation, Group Discussion
Final Project: Students will choose one of the projects from the course and develop it into a final project. The final project should show one's artistic research, experimentation and effort.

Class #10

Due: Complete Project #3
In class: Critique Project #3,
Mandatory one-on-one visit on Final Project

Class #11

In class: Final Project Development, Optional one-on-one visit

Class #12

Due: Final Documentation to Google Drive
In class: Final Project Presentation

Learning Outcomes:

- *Students will complete their final project and submit final portfolios that include documentation of previous projects. They will develop an advanced and wholesome idea on what it means to utilize dark humor in art, and gain their own tool box for future art research practices.*

Attendance Policy

Attendance is mandatory. There is not an allowed number of absences. Prompt (on-time) arrival to class is expected. Arriving to class late (tardiness) is not acceptable. Three late arrivals will be considered an unexcused absence. If you must miss a class for any reason, notify faculty in advance and as soon as possible. Should you miss a class, you are responsible for gathering missed material and getting back on track. Please be aware that if you have 2 or more unexcused absences you may be withdrawn from class. If you are not withdrawn due to absences, you can expect grade reductions. An unexcused absence will result in a 25% reduction in your final grade. This equates to a full drop in letter grade on a 4.0 scale. Please see the full RISD Class Attendance policy at: <https://policies.risd.edu/academic/class-attendance/>

Academic Policies and Standards of Conduct

Your participation and projects must abide by the following: RISD Academic Code of Conduct: <https://policies.risd.edu/academic/academic-code-of-conduct/> RISD Code of Student Conduct: <https://policies.risd.edu/student-life/code-of-student-conduct/> Policies as detailed in the current RISD course announcement: <http://departments.risd.edu/registrar/web/index.html> An Installation Site Permit is necessary for any projects that require the use of non-classroom space or that could potentially pose a safety risk. A form is available here with further details: <http://info.risd.edu/environmental-health-safety/> Projects may not pose hazards that threaten or cause physical harm to yourself or others. Projects may not cause damage to studio, shop, and lab equipment or school facilities.

Plagiarism Statement

The passing off of someone else's ideas, writing, or work as one's own is plagiarism. Appropriate methods and forms of attribution vary by discipline. Some courses will include instruction in appropriate conventions for citation and attribution within the field. Students are expected to seek out relevant guidelines on their own (the RISD Writing Center offers resources and guidance), to ask faculty when in doubt about standards, and to recognize that they are ultimately responsible for proper citation. (RISD Academic Code of Conduct) You must know what constitutes plagiarism and avoid it. Attribute and cite your sources. All student work is expected to follow RISD's Academic Code of Conduct.

Diversity and Inclusion

The RISD community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. A culture of respect that honors the rights, safety, dignity, and worth of every individual is essential to preserve such freedom. We affirm our respect for the rights and well-being of all members.

Disability Support

Disability Support Services (DSS) creates an accessible community at RISD that provides all students with the support needed to succeed academically. The office works to accommodate students with cognitive (learning), psychological and/or physical disabilities. Please see this link for more information:
<https://www.risd.edu/student-life/wellness/>

Monsters in the Machine

How are we going through the era of constant development of media technologies? In the midst of seemingly infinite emergence of new technologies, we are far behind in terms of critical adoption of the technology into our everyday life – aren't we all too easily opening our life up for them? In this assignment, you will choose a media technology – whether it's emerging or existing one – to make a commentary about it. The technology of your choice should be the one arousing you a strong feeling – e.g. a sense of connection, disconnection, anger, joy, poignancy, frustration, estrangement, freedom, et cetera. You will respond to the technology through making – you will be encouraged to write, perform, produce – any discipline of choice is welcomed.

Goals:

- To gain a deeper awareness of current technologies
- To enable critical thinking
- To articulate an authentic response
- To learn a unique way of response
- To develop an effective methodology for your future practice

Outcomes:

- An ability to write the statement of concept ---- 20%
- A thorough project proposal ---- 20%
- A final project that indicates the experiments and conceptual development ---- 40%
- A final documentation of the project including process documentation and digital record (video/sound/photo/text) ---- 20%

Methods:

According to *Simplicable's* definition of media technology,

“Media technology is any hardware, software or tool that is used to compose, create, produce, deliver and manage media including audio, video, images, information, interactive media, video games, virtual reality and augmented reality environments.”¹

Pick a particular media technology of various time and purpose. You can start by thinking about what type of technology you want to comment on. The range is broad – e.g. telecommunication technologies including radio, telephone, satellite; algorithmic computation including machine learning, JavaScript, artificial intelligence; display technology including projection and monitor; printing technology including printing press, inkjet printers, laser printers; fabrication and modelling technology including sewing machine, 3D printer, Maya. Pick

¹ <https://simplicable.com/new/media-technology>

one that you've been suspicious about, or absolutely in love with, or deeply integrated with your daily life but without critical examination of it. Are they upsetting you on a daily basis? Are they necessary in your/others' lives? Are you fascinated by their existence?

Take a deep breath and dive into the research process. Search for articles, zines, instructions and documentations of the technology of your choice. Feel free to make notes on every discovery of new facts. Continue until you find the most provoking facts or history of your selected technology.

Set the tone of your voice. How do you want to respond to what you learned from your research? How would you communicate to others about it? Are you still upset? Are you feeling differently about the technology after the research? Are you falling in love with them?

Write a short statement of what you have in mind for your final project (1-2 paragraph is fine). This statement can be at a very formative stage; it is understood that your proposal is subject to change, based on the decisions you are led to by the processes of creation and iteration, as well as the discussions we have in class. The purpose of this is simply to get you started thinking about the direction you are heading for your final project, and to get ideas rolling.

Write a project proposal that includes more details of your plan. This can be a brief and clean description of technical aspect of your project (1page is fine). Think about what medium you would choose for the creation. If it is a time-based medium, plan how long the duration of the piece will be. If it is an installation, think of what kind of space and site you will need.

And...start making! The fun begins!

Assessment:

Basic Competency:

- All assignments are completed and submitted: a statement of concept, a project proposal, final documentation of the project.

Advanced Competency:

- You've set the tone of your response that communicates through the final piece.
- Progression is evident from concept statement, project proposal to final iteration.
- Critical thinking and original analysis of technology of your choice is in evidence.

Midterm Feedback

Blood in the Louvre, Butt in Vimeo

Learning objectives:

- An understanding of the broad usage of dark humor within art-making practices in the materials discussed. (10%)
- Rigorous participation and involvement in class activities, discussions, communication via individual meetings. (20%)
- An ability to think critically and address opinions in productive, respectful way. (20%)
- Conceptual development, experimentation, risk taking, and communication of project assignments. (20%)
- Final Portfolio as documentation of final and assigned project. (30%)

Please respond to the following statements by circling 1-5, with 5 indicating you strongly agree and 1 indicating you strongly disagree.

The course is helpful to my own art practice 1 2 3 4 5

The course meets the expectation I had when I signed up for it 1 2 3 4 5

The instructor is approachable, helpful, and willing to clarify ideas 1 2 3 4 5

The critiques are helpful and promote new ideas. 1 2 3 4 5

How could this class improve?

What are the qualities of the instructor that's been most helpful? Suggestions:

What do you hope to accomplish in the remaining weeks of this course?

Other comments:

Course Rubric

	Advanced 3	Competent 2	Developing 1	Beginner 0
Class and Critique participation	Always participates and uses constructive criticisms to critique and encourage others. Always participates in class activities and discussions.	Mostly participates and uses constructive criticisms to critique and encourage others. Mostly participates in class activities and discussions.	Occasionally participates in class activities and discussions.	Never participates in any class activities or discussions.
Critical / Creative Thinking	One's idea behind each assignment and project is outstandingly insightful and original. Gives constructive feedback to peers.	One's idea behind each assignment and project is insightful and original, and has potential to be improved.	One's idea behind each assignment and project lacks originality and has to be improved.	One lacks ability to convey one's idea onto the project.
Preparedness and Attendance / in-class Etiquette	Always on time and prepared for each class. No classes missed. Always respectful for the others and contributes in maintaining a productive class atmosphere.	Mostly on time and prepared for each class. One contributes in maintaining a productive class atmosphere.	One is late for class more than 3 times.	Barely on time and prepares for each class.
Assignments	Demonstrates one's ability to execute one's idea into each assignment and project. All assignments are submitted on time.	One has ability to execute one's idea into each assignment and project. Most of the assignments are submitted on time.	Only some of the assignments are submitted on time.	None of the assignments are submitted on time.

A: 12 / A-: 11 / B+: 10 / B: 9 / B-: 8 / C+: 7 / C: 6 / C-: 5 / D+: 4 / D: 3 / D-: 2 / F: 1 or less