

Title	中国高等美術教育における時間ベース・メディアアートの学生鑑賞に対する感情的再評価の影響
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Citation	
Issue Date	2025-12
Type	Thesis or Dissertation
Text version	ETD
URL	https://hdl.handle.net/10119/20318
Rights	
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Abstract

This dissertation investigates how emotional reappraisal during Time-Based Media Art (TBMA) appreciation influences students' emotional engagement, artistic understanding, interest, and liking in Chinese higher art education. It examines the dynamic processes through which repeated viewing and reflection influence emotional transformation and aesthetic appreciation. Emotion recognition technology was employed as a methodological instrument to capture and analyze these affective changes, thereby supporting a broader examination of how structured emotional reappraisal contributes to deeper and more reflective learning experiences in TBMA contexts.

This dissertation consists of three interrelated studies that collectively explore how emotional reappraisal during TBMA appreciation influences students' emotional and cognitive engagement. Study 1 investigated students' perceptions of the ethical and practical feasibility of integrating emotion recognition into TBMA education. The findings revealed conditional acceptance depending on factors such as device use, duration, transparency, and voluntary participation. These results provided a concrete foundation for the experimental design of the subsequent studies. Study 2 adopted a mixed-method approach that combined facial expression recognition with self-reported textual analysis to examine emotional dynamics during repeated viewing of TBMA works. By comparing students' immediate emotional responses with those observed after a temporal interval, the study traced how emotional responses developed across repeated viewing. The results showed that dominant emotions remained relatively stable over time, whereas non-dominant emotions became more diverse and more deeply elaborated, suggesting that guided repeated viewing supported processes of emotional reappraisal alongside cognitive regulation. Study 3, building on the preceding findings, further examined the relationship between emotional patterns and students' understanding, interest, and liking. Linear mixed model analysis revealed that, under certain conditions, greater emotional richness and intensity were associated with higher levels of understanding, interest, and liking. In addition, difference-score regression analyses indicated that increases in non-dominant facial emotions and the density of emotional words in self-reported texts positively predicted improvements in understanding, though not in interest or liking. These three studies form a coherent research progression. This progression begins with clarifying ethical feasibility in Study 1, moves to analyzing emotional processes in Study 2, and concludes with examining their educational implications in Study 3.

These three studies reposition emotional reappraisal as a temporal mechanism of art appreciation, demonstrating that art learning is not a purely rational process but an affective and cognitive cycle involving reflection. Methodologically, this dissertation develops an empirically grounded measurement approach that combines facial expression analysis and text-based emotion analysis, together with a data handling procedure designed to respect contextual and ethical constraints, thereby enabling transparent, interpretable, and reproducible emotion-related evidence in TBMA education. From a course design perspective, guided re-viewing is proposed as a pedagogical strategy, employing temporally spaced re-viewing and guided reflection tasks to intentionally increase emotional diversity and depth, with the aim of enhancing understanding rather than merely stimulating preference.

Overall, this dissertation advances research across Knowledge Science, art education, and Time-Based Media Art by articulating emotional reappraisal as a guided reflective process supported by temporal spacing, which connects affective experience with cognitive development during art appreciation. Emotion is thus reframed not as a peripheral or purely experiential aspect of aesthetic engagement, but as a constitutive component in the formation of meaning and interpretation.

Keywords: time-based media art, emotion recognition, artistic aesthetics, guided re-viewing, higher art education.