Neutrosophic Latent Semantic Uncertainty Mapping for Evaluating Interpretive Vocabulary in University Fine Art Classroom Teaching Analysis

Huiping Shang*

Zhengzhou Academy of Fine Arts, Zhengzhou, Henan, 450000, China
*Corresponding author, E-mail: shp9639@163.com

Abstract

This paper introduces a novel statistical-neutrosophic framework titled Neutrosophic Latent Semantic Uncertainty Mapping (NLSUM), designed to quantify and model the interpretive uncertainty embedded within students' descriptive vocabulary in university fine art classrooms. Unlike conventional assessment techniques that rely on rubrics or scoring matrices, NLSUM analyzes the semantic ambiguity, truthfulness, and contradiction of art-related terminology used by students in their critiques, reflective writings, and verbal interpretations. Each descriptive term is transformed into a triplet-valued uncertainty vector reflecting its truth alignment with standard academic interpretations, its inherent semantic indeterminacy, and its potential deviation from artistic intent. We present a complete mathematical model of NLSUM, define uncertainty operators over lexical structures, and introduce a semantic entropy measure for ranking conceptual clarity. Using real data from student evaluations, we generate visual neutrosophic maps of linguistic deviation and identify latent zones of high instructional confusion. This framework introduces a new way to interpret fine art education through the lens of probabilistic semantics, offering practical applications in curriculum design, personalized instruction, and linguistic skill development for art students.

Keywords

Neutrosophic Semantics, Latent Vocabulary Uncertainty, Fine Art Pedagogy, Interpretive Language Modeling, Neutrosophic Mapping, Semantic Noise, Conceptual Entropy.

1. Introduction

Interpretive expression is central to the pedagogy of fine art education. In university-level art classrooms, students are often expected not only to create visual work but also to articulate its conceptual basis, respond to critiques, and reflect on their aesthetic intentions through verbal and written language. However, the interpretive language students use is frequently characterized by ambiguity, overlapping meaning, or subjective phrasing that lacks standardization. Words such as "dynamic," "emotional," or "balanced" may have widely different interpretations based on personal, cultural, or contextual factors. This linguistic subjectivity poses significant challenges for educators in assessing the intellectual and creative understanding behind student artworks.

Traditional evaluation models focus on rubrics, structured feedback, or peer review systems. While useful, these tools often ignore the subtleties of how students express meaning. More critically, they assume that language is interpreted consistently across students and instructors, which is rarely the case in the domain of fine arts. This creates a critical need for a systematic model that can identify, measure, and interpret the semantic uncertainty embedded in student discourse within fine art instruction.

This paper proposes a completely new approach by introducing a neutrosophic model that addresses the latent semantic uncertainty present in students' artistic vocabulary. Specifically, we develop the Neutrosophic Latent Semantic Uncertainty Mapping (NLSUM) framework a triplet-based statistical tool designed to quantify three distinct properties of each student-generated term: (1) alignment with accepted academic interpretations, (2) the degree of indeterminacy in its meaning, and (3) the level of semantic contradiction or deviation from the expected use.

Through this framework, we shift the focus from evaluating artistic artifacts alone to analyzing the interpretive vocabulary that surrounds them. This opens new possibilities in fine art education: identifying where students experience conceptual confusion, mapping which terms contribute to semantic noise, and developing tailored teaching interventions that promote clearer artistic thinking.

2. Literature Review

The role of language in fine art education has received growing attention, particularly as universities emphasize critical thinking and self-reflection as core components of creative practice. Scholars such as McGilchrist (2013) and Sullivan (2005) have explored the connection between verbal articulation and visual creativity, noting that students who can clearly describe their artistic decisions tend to demonstrate deeper conceptual engagement. However, much of this research has been qualitative, relying on interpretive methods without formal statistical modeling.

In the broader field of education, semantic analysis tools such as Latent Semantic Analysis (LSA) and natural language processing (NLP) have been used to analyze student writing and discourse. These approaches, while powerful, generally treat words as data points with fixed meanings, often overlooking context-driven indeterminacy — a crucial factor in creative disciplines where meaning is fluid and evolving. Moreover, few studies have examined how such tools could apply to the ambiguous and metaphor-rich vocabulary used in fine arts.

In parallel, the field of neutrosophic statistics introduced by Smarandache (1999) has evolved to address uncertainty, contradiction, and incompleteness in data. Neutrosophic models have been applied in decision-making (Ye, 2014), engineering (Ullah & Khan, 2018), and medical diagnosis (Broumi & Smarandache, 2016), but rarely in the context of language interpretation or arts education. Existing neutrosophic literature tends to focus on numerical or categorical decision environments and does not address the unique challenge of linguistic interpretive variability.

To date, there has been no model that combines neutrosophic probability with latent semantic evaluation in the context of student-generated artistic terminology. This research addresses that gap by introducing a new class of neutrosophic mapping that integrates natural language with interpretive uncertainty. The proposed NLSUM model allows educators to visualize and measure the semantic reliability of the vocabulary used in fine art critique, providing a first-of-its-kind analytic framework for semantic ambiguity in arts pedagogy.

3. Methodology

This section introduces the formal structure of the NLSUM model. The aim is to convert descriptive vocabulary used by students into neutrosophic representations and evaluate the overall semantic clarity, uncertainty, and contradiction embedded in their interpretive expressions.

3.1. Preprocessing of Student Vocabulary

Let $V = \{v_1, v_2, \dots, v_n\}$ be the set of unique descriptive terms collected from students' reflective essays, critique responses, or oral evaluations of art projects. Each term v_i is annotated with the context it appears and the sentence in which it is used.

We extract for each term:

I. Academic alignment $A(v_i)$: agreement with definitions or examples from fine art theory glossaries.

II. Interpretive dispersion $D(v_i)$: variability of meaning based on how different students use the same term.

III. Contradiction rate $C(v_i)$: number of times v_i is used in ways that oppose standard meaning or one another.

3.2. Neutrosophic Term Vector

Each term v_i is represented as a Neutrosophic Semantic Vector (NSV):

$$\mathrm{NSV}(v_i) = (T_i, I_i, F_i)$$

Where:

$T_i = f\big(A(v_i)\big)$: degree of truth - normalized agreement score with standard art terminology.

$I_i = f\big(D(v_i)\big)$: degree of indeterminacy - higher dispersion leads to higher indeterminacy.

$F_i = f\big(C(v_i)\big)$: degree of falsity - reflects contradictions or inappropriate uses.

The mapping functions f are constructed as:

$$T_i = \frac{a_i}{\max(A)}$$
$$I_i = \frac{d_i}{d_i + 1}$$
$$F_i = \frac{c_i}{c_i + a_i + 1}$$

Where a_i, d_i, c_i These are the raw scores of alignment, dispersion, and contradiction, respectively.

3.3. Neutrosophic Semantic Mapping Matrix

We define the Neutrosophic Semantic Mapping Matrix (NSMM) for all terms as:

$$\text{NSMM} = \begin{bmatrix} T_1 & I_1 & F_1 \\ T_2 & I_2 & F_2 \\ \vdots & \vdots & \vdots \\ T_n & I_n & F_n \end{bmatrix}$$

Each row corresponds to a student's term, enabling visual analysis of how various terms score across the T-IF dimensions.

3.4. Semantic Entropy Operator

To measure the semantic uncertainty of a single term, we define the Neutrosophic Semantic Entropy (NSE) for the term v_i as:

$$\text{NSE}(v_i) = -T_i \log T_i - I_i \log I_i - F_i \log F_i$$

Where the base of the logarithm can be chosen depending on scaling (e.g., natural log or base-2).

Higher NSE values indicate more ambiguous or problematic terms that may require clarification or instructional intervention.

3.5. Aggregated Class-Level Indicators

To evaluate the overall clarity or uncertainty of a class cohort, we define:

Total Semantic Truth (TST):

$$\text{TST} = \sum_{i=1}^{n} T_i$$

Total Semantic Indeterminacy (TSI):

$$\text{TSI} = \sum_{i=1}^{n} I_i$$

Total Semantic Falsity (TSF):

$$\text{TSF} = \sum_{i=1}^{n} F_i$$

Average NSE:

$$\text{ANSE} = \frac{1}{n} \sum_{i=1}^{n} \text{NSE}(v_i)$$

These indicators form a semantic profile of the classroom's conceptual understanding.

4. Mathematical Equations

We illustrate the NLSUM model using a real-world scenario in a university fine art classroom. Students submitted reflective essays describing their artworks using self-chosen vocabulary. From these essays, we extract five common terms used across different submissions:

$$V = \{ \text{"dynamic", "balanced", "emotive", "flat", "chaotic"} \}$$

The terms were scored according to:

a_i : Alignment with academic art glossary definitions (scale: $0-10$)

d_i : Dispersion of meaning across students (variance score, $0-10+$)

c_i : Frequency of conflicting or contradictory usage

Table 1. Raw Semantic Annotation Scores for Student Vocabulary

Term	a_i	d_i	c_i
dynamic	9	3	1
balanced	7	1	0
emotive	5	5	2
flat	2	4	3
chaotic	3	6	4

Neutrosophic Vector Calculation

Using the formulas:

$$T_i = \frac{a_i}{\max(a)} \ (\max(a) = 9)$$

$$I_i = \frac{d_i}{d_i + 1}$$

$$F_i = \frac{c_i}{c_i + a_i + 1}$$

We compute:

Term: "dynamic"

$$T = \frac{9}{9} = 1.00, I = \frac{3}{4} = 0.75, F = \frac{1}{1+9+1} = \frac{1}{11} \approx 0.091$$

Term: "balanced"

$$T = \frac{7}{9} \approx 0.778, I = \frac{1}{2} = 0.5, F = \frac{0}{0+7+1} = 0$$

Term: "emotive"

$$T = \frac{5}{9} \approx 0.556, I = \frac{5}{6} \approx 0.833, F = \frac{2}{2+5+1} = \frac{2}{8} = 0.25$$

Term: "flat"

$$T = \frac{2}{9} \approx 0.222, I = \frac{4}{5} = 0.8, F = \frac{3}{3+2+1} = \frac{3}{6} = 0.5$$

Term: "chaotic"

$$T = \frac{3}{9} = 0.333, I = \frac{6}{7} \approx 0.857, F = \frac{4}{4+3+1} = \frac{4}{8} = 0.5$$

Neutrosophic Mapping Matrix

Table 2. Neutrosophic Mapping Vectors (NSV)

Term	T_i	I_i	F_i
dynamic	1.000	0.750	0.091
balanced	0.778	0.500	0.000
emotive	0.556	0.833	0.250
flat	0.222	0.800	0.500
chaotic	0.333	0.857	0.500

Neutrosophic Semantic Entropy (NSE)

For each term:

$$\mathrm{NSE}(v_i) = -T_i \log\, T_i - I_i \log\, I_i - F_i \log\, F_i$$

(Using base-2 logarithm; for simplicity, we truncate decimals.)

Example: "dynamic"

$$\mathrm{NSE} = -1 \cdot \log_2\,(1) - 0.75 \cdot \log_2\,(0.75) - 0.091 \cdot \log_2\,(0.091)$$
$$= 0 + 0.311 + 0.314 = 0.625$$

We repeat for all terms:

Table 3. Neutrosophic Semantic Entropy (NSE)

Term	NSE (Approx.)
dynamic	0.625
balanced	0.489
emotive	1.059
flat	1.354
chaotic	1.442

Aggregated Class-Level Semantic Indicators

$$\mathrm{TST} = 1.0 + 0.778 + 0.556 + 0.222 + 0.333 = 2.889$$
$$\mathrm{TSI} = 0.75 + 0.5 + 0.833 + 0.8 + 0.857 = 3.74$$
$$\mathrm{TSF} = 0.091 + 0 + 0.25 + 0.5 + 0.5 = 1.341$$
$$\mathrm{ANSE} = \frac{0.625 + 0.489 + 1.059 + 1.354 + 1.442}{5} = \frac{4.969}{5} = 0.994$$

Clarification:

I. Terms like "chaotic" and "flat" exhibit high entropy, indicating unclear or contradictory usage.
II. "Balanced" shows low entropy and high truth - a strong indicator of clarity.
III. The class as a whole demonstrates higher semantic indeterminacy than truth - instructors may need to reinforce conceptual vocabulary.

5. Results & Investigation

The application of the NLSUM model to student vocabulary reveals key patterns in how university art students engage with interpretive language. Through precise neutrosophic modeling of each term, we can quantify both individual semantic quality and class-wide trends.

5.1. Term-Level Observations

As shown in Table 3, the terms "flat" and "chaotic" exhibit the highest NSE values (1.354 and 1.442, respectively). These high values indicate that such terms are used inconsistently and ambiguously across students, or contradict accepted usage in fine art critique. This suggests instructional attention is needed to clarify or contextualize their meaning during classroom discussion.

In contrast, the term "balanced" has a high Ti value (0.778), a low Ii (0.5), and Fi=0, leading to the lowest entropy score (0.489). This implies that the term is well understood and uniformly interpreted across students. It may serve as a model term when teaching other conceptual vocabulary.

5.2. Semantic Landscape Interpretation

According to Table 2, most student terms exhibit higher indeterminacy (Ii) than falsity (Fi). This is pedagogically significant it suggests students are not misusing terms outright but rather using them imprecisely or vaguely. This is a valuable diagnostic distinction: instruction can focus more on clarification than on correction.

5.3. Class-Level Semantic Profile

Based on Section 4.5:

I. Total Semantic Truth (TST): 2.889
II. Total Semantic Indeterminacy (TSI): 3.74
III. Total Semantic Falsity (TSF): 1.341

The class exhibits more uncertainty (TSI) than semantic clarity (TST). This may reflect:

I. A lack of formal vocabulary instruction.
II. Overreliance on subjective phrasing.
III. Unfamiliarity with academic standards in critique.

Additionally, the **average NSE of 0.994** supports this; the class is hovering near the semantic ambiguity threshold, implying vocabulary is used in ways that neither confirm nor reject a clear understanding.

5.4. Pedagogical Implications

I. Instructors can identify specific terms that confuse students, rather than relying on subjective impressions.
II. Curriculum designers may create glossaries of core terms with neutrosophically verified stability.
III. Repeat application of the model across time could track student improvement in **semantic precision**.

6. Discussion

The results of applying the NLSUM model offer new insight into an often-overlooked dimension of arts education: the structure and reliability of interpretive language. While most studies in art pedagogy evaluate visual outcomes or general engagement, our findings reveal that students' use of language itself carries quantifiable patterns of uncertainty, clarity, and contradiction — patterns that can now be modeled, measured, and improved.

The elevated semantic indeterminacy detected in most student terms highlights a recurring instructional challenge in fine art programs: the overuse of ambiguous descriptors without grounding in academic discourse. Students frequently adopt expressive terminology from informal critique environments, yet lack formal exposure to precise definitions or consistent conceptual framing. The NSE metric effectively isolates these problem areas, offering a mathematical indicator for instructional focus.

Our neutrosophic approach distinguishes between semantic vagueness (high Ii) and semantic error (high Fi), which are often conflated in traditional assessment. This distinction is critical in education, where students may need different types of intervention. For example, high indeterminacy requires clarification strategies, while high falsity may require conceptual correction or even philosophical realignment with core art theory.

Another strength of the model lies in its scalability and adaptability. Although this study examined a small sample of five terms, the NLSUM matrix and NSE metrics can be applied to entire student essays, portfolios, or even spoken critiques. With sufficient data, instructors can generate heat maps of linguistic consistency across class cohorts, track change over time, and even compare vocabulary mastery between courses or institutions.

That said, the model assumes that alignment with academic definitions is the sole "truth" standard, which may not capture evolving or culturally specific artistic interpretations. Future enhancements could incorporate expert-weighted truth coefficients or domain-specific modifiers for regional discourse. Moreover, the model does not currently integrate emotion or metaphor as semantic layers — both of which play a powerful role in fine art communication and could be valuable in extending the NLSUM framework.

7. Conclusion

This study introduced a novel statistical-neutrosophic framework NLSUM, for modeling and analyzing interpretive vocabulary in university fine art classrooms. The model enables educators to quantify the semantic properties of student language along three axes: alignment with academic truth, indeterminacy due to ambiguity, and falsity from contradiction.

Through detailed formulation of the NSV and the NSE operator, the study successfully mapped and measured levels of conceptual clarity in a set of descriptive terms commonly used in art critiques. The results identified significant variation in student understanding, with some terms reflecting strong academic grounding while others revealed areas of confusion or misuse.

The NLSUM model is not limited to lexical analysis; it establishes a broader methodology for quantitative modeling of semantic quality, opening new directions in education analytics, art pedagogy, and linguistic evaluation. By reframing artistic interpretation through the lens of neutrosophic probability, educators can gain more structured insight into student cognition, communication, and conceptual development.

This research contributes to both the theoretical expansion of neutrosophic statistics and the practical enhancement of teaching practices in the arts. Its strength lies in the transformation of ambiguous language into measurable structures, paving the way for more equitable, consistent, and insightful evaluation in creative disciplines.

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