

# Teaching Art in the Age of Artificial Intelligence: Practical Dilemmas, Value Clarification, and Implementation Paths

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**Abstract:** The deep involvement of artificial intelligence in the teaching process has led to practical difficulties in teaching art at four levels: the source of creation, the domain of practice, the foundation of aesthetics, and the path of co frequency resonance. To overcome the dilemma, it is first necessary to recognize the unique value of teaching art that values originality, emphasizes practicality, is rich in aesthetics, and pursues resonance with the same frequency in artificial intelligence teaching, including the "verification" of teacher subjectivity, avoidance of "automation", intelligent design that reflects "teaching beauty", and the elimination of "pseudo interaction" in teaching. To achieve this, it is necessary to take educational anthropology as the guidance, embodied practice as the guidance, aesthetic perception as the guidance, and synchronous interaction as the direction to promote the new development of teaching art in the era of artificial intelligence.

**Key words:** Artificial intelligence teaching; Teaching Art; Teacher subjectivity

## 1 Question raising

Teachers always need to use certain technical tools to carry out teaching activities. From ancient knotted memorials to later printed media, and now to computer and network technology, every time a new technological tool is introduced into the field of teaching, it will impact the original teaching system, bringing new possibilities for teaching reform, and also "making life even more difficult for teachers". Nowadays, the iterative updating of technical tools has entered the stage of artificial intelligence. Unlike previous technological tools that have always been "safely" classified as tools, artificial intelligence aims to possess human like intelligence and thinking, which gives rise to the "ambition" of entering the subject category from the tool category. While impacting the original teaching system, it also challenges the teacher body. This highlights two aspects: firstly, reducing the educational subject (person) to an object, and secondly, elevating the educational object (object) to a subject. Therefore, artificial intelligence teaching is no longer just using artificial intelligence for teaching, but rather using its own teaching behavior to carry out teaching. If there is a slight carelessness, teachers will be "reverse domesticated" by artificial intelligence, abandoning their own adherence to teaching concepts and choices of teaching methods, and becoming a "tool" to assist artificial intelligence in teaching.

Once teachers are instrumentalized, their emphasis and pursuit of teaching art will also be affected. In fact, after entering the 21st century, the attention to teaching art has continued to decrease, and "it has evolved from a once popular trend to a recent rarity". The reason for this is, on the one hand, related to the operationalization and strategization of teaching art research itself, which ultimately leads to the degradation and transformation of teaching art into a form of operation, losing the inherent spirit and meaning of art, and even moving towards the opposite of teaching art, leading to the mechanization, closure, and singularity of teaching; On the other hand, it is also related to the technological tendency of teaching practice, where "teaching design with technicalism has shifted from a concept to routine work behavior, and teaching art is naturally pushed to the edge in the consciousness of teachers. In the era of

artificial intelligence, the technicalization of teaching practice will usher in a new development climax, and teaching art will also face greater challenges. As intelligent mentors enter the forefront and human teachers retire, there is even a risk of the teaching art coming to an end.

Our country has a fine tradition of valuing the art of teaching, and how to "teach cleverly", "teach effectively", "teach beauty", and "teach characteristics" are also the goals pursued by teachers. Therefore, in the face of the era of artificial intelligence, it is necessary for us to ask: What practical difficulties does teaching art face? Is the art of teaching really worthless? Where is the path to its value realization? This article will preliminarily explore these issues.

## 2 The Practical Dilemma Faced by Teaching Art in the Age of Artificial Intelligence

If a teacher wants to make their teaching artistic, they need to demonstrate teaching wisdom and skills, dare to create, personally practice, and pursue beauty, and strive to promote the resonance effect of understanding, thinking, emotions, and other aspects between teachers and students. Artificial intelligence poses a challenge to the subjectivity of teachers and reconstructs the existing teaching system, which will inevitably lead to practical difficulties in teaching art at four levels: the source of creation, the domain of practice, the foundation of aesthetics, and the path of resonance with the same frequency.

### 2.1 The "Separation" of Intelligent Tutors from the Source of Teaching Art Creation

Teaching art is created by teachers based on their own personality, motivation, emotions, knowledge and experience, as well as their reactions to specific teaching situations. A teacher who adheres to conventions, does not have a sincere love for teaching, does not seek novelty and change, but simply imitates others, will inevitably not create creative teaching art. That is to say, "The true existence of teaching art can only be supported by certain thinking

qualities, humanistic sentiments, and value philosophies. A certain teacher can naturally create it in a certain teaching scene, and ultimately transform it into the teaching process itself of teachers and students' aesthetic feelings in teaching. Therefore, teaching art has always been regarded as the exclusive domain of teachers, and our analysis of how teaching art is created must always be traced back to the analysis of the main body of teaching art creation, teachers. However, when the development of artificial intelligence technology drives intelligent mentors to replace teachers and become teaching subjects, the source of creative teaching art falls into a situation of being "removed". The personality, motivational emotions, knowledge and experience that teachers should demonstrate in teaching, as well as their reactions to specific teaching situations, are replaced by algorithms and programs designed into the intelligent mentor system. Teachers themselves become the operators of intelligent mentors and the assistants and supplements of the teaching behaviors carried out by intelligent mentors. That is to say, intelligent mentors have algorithmically and programmatically emphasized emotional and spiritual activities in traditional teaching. The teaching process, which should reflect teaching personality, demonstrate teaching wisdom, and be filled with teaching emotions, is pre-set by a rigorous intelligent system. "The classroom becomes the home ground for intelligent machines to answer questions and solve problems, but teachers become the 'transparent people' in the educational field, falling into a passive state of 'physical and mental separation', and ultimately becoming the 'holding object' of technology. When teachers no longer directly participate in learning diagnosis, teaching decision-making, and knowledge teaching, they gradually abandon their subjective initiative and professional sensitivity in teaching, and lose the creative source of constructing a self teaching philosophy and exploring teaching art.

## 2.2 The "Invasion" of Intelligent Devices on the Field of Teaching Art Practice

Teaching art is created by teachers through continuous exploration of teaching practice, and it also needs to be improved and enhanced in teaching practice. As the saying goes, "Only the results obtained through continuous exploration in practice and proven to be effective through practical testing can be considered as superb and exquisite teaching art. The teaching practice referred to here mainly refers to classroom teaching practice, as scholars have pointed out, "the classroom is the eternal teaching art laboratory... The behavior of teachers in classroom teaching is like the performance of actors on stage. The reason why the practical domain of teaching art is called "laboratory" and "stage" is because classroom teaching is full of uncertainty, and teachers reflect teaching art in the process of responding to "unexpected events" that may occur at any time in classroom teaching. In traditional teaching, non intelligent devices such as multimedia and projectors that are limited to content presentation functions mostly exist as auxiliary tools for teachers' teaching. Teachers still bear the main responsibility of teaching and occupy the center of the "stage". However, in artificial intelligence teaching, intelligent devices with powerful functions such as precise analysis, augmented reality, and virtual reality, such as intelligent robots and wearable sensors, have been deeply integrated into the teaching process and replaced the functions of teachers in learning analysis, knowledge Q&A, data transmission, and scenario creation. Teachers have gradually been

squeezed out of the center of the "stage", The practical realm of teaching art has also been gradually encroached upon. Specifically, intelligent devices can collect and analyze real-time data on students' learning processes, and transmit learning resources based on precise diagnosis. Teachers' "knowledge," "experience," and "strategies" are no longer relevant, and their teaching practices are limited to narrow areas unrelated to "teaching". If the thinking about teaching art is not integrated with specific teaching operations, it immediately loses its vitality. In the teaching practice without "teaching", teachers' exploration of teaching art can only stay in the "conception" of teaching, becoming an artistic imagination filled with nothingness and detached from practice.

## 2.3 The "Destruction" of Intelligent Design on the Foundation of Teaching Art Aesthetics

Aesthetics are the foundation of teaching art, and teaching without aesthetics cannot be called teaching art. The creative teaching labor of teachers creates a sense of beauty in the "teaching" end, while the aesthetic feelings of students create a sense of beauty in the "learning" end, ultimately forming the overall aesthetic sense of teaching art. Therefore, while making their teaching labor creative, teachers still need to have an aesthetic pursuit in order to make teaching infectious to students' minds and emotions on the basis of nature, rules, and novelty. That is to say, the aesthetic sense of teaching art comes from the teacher's exquisite explanation and innovative insights into the teaching content, the exquisite design of the teaching process, the proficient application of teaching skills, and the immersive experience and aesthetic appreciation of students' participation in teaching.

However, intelligent design has transformed artistic creation from a personalized, emotional, and genius like emotional activity into a computable and evidence-based intellectual behavior, "disrupting the aesthetic foundation of teaching art. On the one hand, intelligent design simplifies the creative labor of teachers into a modular program operation process, where teachers only need to follow the pre set intelligent system program for "flow through" teaching. In such teaching, teachers only partially participate in the organization work directly facing students, and their overall grasp of the teaching process, sensitive attention to teaching details, and clever response to teaching events have no room for expression. Therefore, the aesthetic sense of teaching cannot be generated in the "teaching" end. On the other hand, although intelligent design is precise and fast, and can solve students' questions with maximum efficiency, it is emotionless. "It is only a simulation and simulation of human thinking and consciousness, a tool and means for humans, and an integrated innovation of technology based on big data, deep learning, and algorithms as the operational logic and technical foundation. Faced with intelligent systems without emotions and their designed teaching processes, students are unable to generate aesthetic feelings, and teaching aesthetics naturally cannot be generated at the "learning" end.

## 2.4 The "Blocking" of the "Teacher Machine Student" Interaction on the Same Frequency Resonance Road of Teaching Art

The ability to generate co frequency resonance between teachers and students is a validation of the effectiveness of teaching art. The so-called co frequency resonance refers to "when the teaching art of a teacher and the ideological understanding of students are at the same 'frequency', there will be a 'resonance' or

'resonance' between teachers and students in terms of cognition, thinking, emotions, and other aspects. It can be seen that the synchronous interaction between teachers and students in the teaching site is a prerequisite for the occurrence of co frequency resonance between teachers and students. Without the on-site experience of teachers and students, teaching art is theoretically untenable. This not only requires teachers and students to jointly participate in the same teaching process, but also to achieve thinking resonance and emotional resonance in the interactive activities carried out. However, as intelligent machines become an important medium for teacher-student interaction, the traditional "human human" interaction mode has begun to evolve into a "human machine human" interaction mode. The addition of intelligent machines not only reduces the frequency of interaction between teachers and students, but also deprives them of the opportunity and opportunity to think, discuss, and exchange emotions around the same practical problem, "blocking" the path of co frequency resonance. The interaction of "human machine human" requires teachers and students to use intelligent machines to understand each other and the educational reality they are facing. Teachers and students are separated at both ends of the intelligent machine. The teaching program implanted by the intelligent machine constitutes the teacher's teaching design, and the personalized and customized knowledge provided by the intelligent machine based on big data analysis constitutes the content of student learning. Teachers and students no longer need to engage in various forms of interaction through language arts such as explanation and Q&A, as well as the application of nonverbal arts such as eyes and gestures, nor do they need to engage in creative thinking and emotional engagement to generate and maintain mutual interaction. Over time, the programmed interaction that separates the core of thinking and emotion will inevitably lead to the degradation of teachers' teaching skills and even their deintelligence and 'dementia'. Teachers and students can only achieve the "same frequency" of being present under the control of intelligent machines and cannot achieve the resonance of thinking and emotions.

### 3 Clarification of the Value of Teaching Art in the Age of Artificial Intelligence

Faced with the above practical difficulties, has teaching art lost its value in the era of artificial intelligence? The answer to this question will help us re-examine the value of teaching art in the new era and clarify the necessity of its revival in teaching in the new era.

#### 3.1 Emphasizing the teaching art of originality is a "validation" of the teacher's subjectivity in artificial intelligence teaching

In artificial intelligence teaching, the composition of subjects participating in teaching is more complex, and other subjects besides teachers also take on the role of educators, such as virtual teachers, artificial intelligence robots, etc., which makes teachers face an unprecedented dilemma of losing their subjectivity. To address this dilemma, some scholars have proposed the concept of "new subject teachers", It is believed that this is a diverse entity composed of human teachers and their intelligence and complex skills, machine mentors and their functional attributes, and advanced technologies such as artificial intelligence. Through various educational and teaching activities, complex 'human

machine' collaborative relationships are established, forming an organic aggregation with a certain structural form and functional combination mechanism. The so-called "new subject teacher" actually adds external forms of intelligent technology subjects such as intelligent mentors to the traditional teacher body. This means the transfer and compromise of teachers' subjectivity status. In this way, the "technological artifact" that has always been regarded as an object has been elevated to the subject of teaching. The new pattern of dual teaching subjects seems to be able to achieve the collaborative development of intelligent mentors and human teachers through human-machine collaboration, and "unleash a Moore level educational force". However, in teaching practice, this new pattern will further exacerbate the loss of teachers' subjectivity. In the process of teachers withdrawing from the role of "teaching" and retreating to the role of "educating", it is actually a division of the traditional main role of "teaching and educating". Without the support of the role of "teaching", the role of "educating" can only be a castle in the air. Therefore, in the era of artificial intelligence, teachers urgently need to "verify" their subjectivity in teaching more than ever before.

Whether teachers reflect subjectivity in artificial intelligence teaching cannot be verified externally, but can only be verified through their own creative subjectivity teaching practice. The reason why a teacher's teaching art can be called is because it is based on the individual teaching style and philosophy of the teacher, and is formed through the creative subject teaching practice carried out by the teacher. Therefore, valuing the art of originality in teaching is the best "verification" for teachers to exist as the main body and reflect the value of the main body in teaching, which can constantly remind teachers to confirm their position as the main body in teaching practice. Especially when faced with the powerful functions presented by artificial intelligence, such as functional simulation of teacher teaching methods, big data analysis of student learning, and simulated reconstruction of life situations, teachers should maintain their own subjective consciousness and will, and maintain a strong practical awareness of independent creation and exploration. If a teacher can always pursue the formation and development of innovative teaching art as the spiritual pursuit of teaching, then no matter how the external environment and technological conditions change, he will not give up his own teaching style and philosophy, as well as the right to carry out creative teaching activities. In the new era of artificial intelligence teaching, naturally, he will not be "reverse domesticated" by artificial intelligence, Becoming an affiliated subject or object in teaching.

#### 3.2 Emphasizing practical teaching art can avoid AI teaching moving towards "automation"

Artificial intelligence teaching utilizes the powerful knowledge storage function and fast input and output functions of various intelligent devices to simplify or even eliminate the previously time-consuming and labor-intensive processes of knowledge memorization, data search, and question answering. While effectively improving teaching efficiency, it also makes teaching more "automated". In fact, the so-called "automation" of teaching is based on the complex teaching software design and intelligent device production of a small number of technical elites. The knowledge accumulation, learning situation analysis, teaching decision-making and other processes that should be undertaken by

teachers are entrusted to technical elites to complete outside the classroom through technical means, thereby ensuring that actual classroom teaching can be carried out efficiently according to established algorithms and procedures. In this process, it seems that the teaching wisdom of teachers has been grafted onto smart devices, but in reality, smart devices are just "shadow puppets" on stage, and the true "thread handlers" are the technical elites behind the scenes. That is to say, the technical experience and wisdom of technological elites have replaced the teaching experience and wisdom of teachers. Weakening or even isolating practical "automated" teaching will gradually lead to teachers losing their ability to recognize, understand, and teach students according to their aptitude, as well as their ability to independently think and judge educational situations and issues, hindering the accumulation of teaching experience and the generation of teaching wisdom.

Practicality is a distinct feature of teaching art. In artistic teaching practice, teachers view knowledge as an uncertain unfinished state, and use artistic means such as introduction, interpretation, listening, humor, empathy, and motivation to achieve teaching goals through emotional interaction between teachers and students. Therefore, emphasizing practical teaching art will effectively balance the relationship between the "automation" of teaching and the "generative" of teaching. Uncertainty, ambiguity, whitewashing, and waiting are also part of artificial intelligence teaching and have important teaching significance. Knowledge learning in teaching is not a simple automated process of input and output. It requires teachers to personally participate in teaching practice and enhance the manifestation of their nature and vitality by making the expression of teaching content artistic. This will enable students to naturally move towards deep learning in the classroom. Therefore, as long as teachers always maintain their enthusiasm for exploring teaching art practice, they can avoid artificial intelligence teaching from deviating from the logic of teaching practice and simply following the logic of algorithms. They can constrain the "automation" function of intelligent devices within a moderate range, leaving sufficient space for teachers to seek innovation and change, and placing context, interaction, and exploration at the center of teaching.

### **3.3 Aesthetic teaching art helps to promote intelligent design that embodies "teaching beauty"**

In the era of artificial intelligence, with the advantages of intelligent technology in visualizing knowledge, integrating virtual and real teaching scenarios, and providing specific interactive experiences, teaching design has pushed the pursuit of "technological beauty" to a new level. In intelligent design empowered by new technologies, knowledge can be presented in a three-dimensional and contextualized manner or the knowledge production process can be reproduced. Teachers and students can witness the occurrence of historical events or converse with ancient people in the context of surreal reconstruction, thereby experiencing the new aesthetic experience and impact brought by technology. However, "technological beauty" cannot be equated with "teaching beauty". Teaching beauty "is the process of creating beauty in the teaching process, not a simple process of technological display. Intelligent design can only have teaching significance and educational value if it simultaneously embodies the "beauty of teaching" and its "technological beauty". Teaching art is a creative teaching carried out by teachers following the laws of beauty. This

requires teachers not only to pursue effectiveness in their teaching, but also to be aesthetically pleasing. The essence of the so-called law of beauty is the moderate unity that can be achieved in practice between the inevitability of the objective world and the free creation of the subject human, while beauty is the self reflection of one's own essential strength as the subject of practice. That is to say, after intelligent design enters teaching practice, it needs to undergo a transformation of the subject of beauty creation, that is, from technical designers to teachers. Intelligent design with "technical beauty" will become the object of teachers' creation of "teaching beauty". Therefore, exploring aesthetic teaching art can remind teachers to be the practical subject of creating "teaching beauty", rather than simply admirers of "technical beauty" or executors of intelligent design with "technical beauty". Specifically, it can enable teachers to not succumb to the technological power demonstrated by intelligent design, but to examine and apply intelligent design with their own subjective spirit. For example, based on the latest teaching concepts, specific teaching content characteristics, teaching conditions, local culture, and analysis of the learning situation, independent judgment is made on the "teaching adaptability" of intelligent design with "technological beauty", and intelligent design is considered as a part of the entire teaching design. Thus, based on the laws of beauty and teaching, the "technological beauty" presented by intelligent design can be transformed into a secondary aesthetic to reflect the "teaching beauty".

### **3.4 The pursuit of the same frequency resonance in teaching art can eliminate the risk of "pseudo interaction" in teaching**

In order to demonstrate the innovation of traditional teaching that emphasizes teaching and neglects teaching interaction, artificial intelligence teaching emphasizes its advantages in promoting teaching interaction. For example, using intelligent machines as interactive media can break through the time and space limitations of teaching interaction, making the teaching interaction method more innovative, and also improving the frequency and efficiency of teaching interaction. However, if the teaching interaction led by intelligent machines only blindly pursues innovative interactive methods, overemphasizes the media role played by intelligent machines in interaction, and underestimates the conscious interactive activities carried out between teachers and students around the teaching content, then the teaching interaction will be formalized, with only human-machine interaction in teaching and no teacher-student interaction. Thus, there is a risk of "pseudo interaction". In fact, "interaction" and "interaction" are two different concepts. The former is a social behavior in learning, emphasizing conscious interaction between people; The latter is instrumental behavior in learning, emphasizing the process of information exchange between humans based on interface response. For example, if a person consciously operates a computer, but the computer does not have subjective consciousness, it only executes an instruction or completes an objective calculation according to an algorithm, then it can only be considered as interaction between humans and cannot be called interaction between humans. Therefore, in order to eliminate the risk of "pseudo interaction" in teaching, we cannot rely too much on the powerful interactive functions of intelligent machines, thereby weakening the dialogue and communication activities between teachers and students around the teaching content that permeate thinking collision and

emotional resonance. The emergence of teaching art cannot be separated from teaching interaction, and the pursuit of achieving the same frequency resonance effect between teachers and students in teaching interaction. Co frequency resonance can only occur between individuals with thoughts and emotions, and cannot be achieved between humans and machines. To this end, the pursuit of teaching art that resonates with the same frequency can ensure that intelligent machines are always in the position of interactive media, without arrogating themselves as interactive subjects, and avoid the "human machine human" interaction mode being simplified into a "teacher machine" and "machine student" interaction mode in actual teaching interactions. That is to say, the "human machine human" interaction mode refers to the interaction between teachers and students using intelligent machines, rather than replacing teachers or students with intelligent machines. In other words, no matter how intelligent machines intervene in teaching interaction, they are only strengthening tools for teaching interaction and cannot replace the basic way of direct interaction between teachers and students through language and writing. With the help of intelligent machines, teachers and students can interact on a multi-functional interactive platform based on precise understanding of each other and accurate analysis of learning content. However, the stimulation of teachers and students' thinking and emotional engagement are still crucial in teaching interaction, and the non set, non deterministic, and non consistent interactive content presented by teachers and students in teaching interaction is also indispensable. On the contrary, it is precisely the "non intelligent factors" that these intelligent machines strive to eliminate that trigger thinking resonance and emotional resonance between teachers and students in teaching interaction, avoiding the emergence of formal and procedural "pseudo interaction".

## 4 The Implementation Path of Teaching Art in the Age of Artificial Intelligence

In the era of artificial intelligence, the art of teaching will not only not come to an end, but will also usher in new developments. Faced with the continuous updates of artificial intelligence technology and the deepening involvement in the teaching process, we must soberly realize that no matter how artificial intelligence technology develops, it cannot replace the teaching art creation activities carried out by teachers. Instead, it will stimulate teachers' enthusiasm for exploring teaching art and create new teaching art in the new technological environment.

### 4.1 Guided by educational anthropology, establish the role cognition of teachers as the creative subject of teaching art

The fundamental essence of education lies in the presence of people, but education often forgets people, resulting in a "learning gap". In this type of education, people are no longer present, they are just attachments to things, controlled and customized objects. Educational anthropology is an educational theory explored to return education to the perspective of people. This theory believes that education should be based on the generation and improvement of people as its mission and purpose. Only in this way can "individuals become present, liberated from the previously dominant and elevated social entities, and transformed from an abstract symbol that has been digested by society to a true existence". Educational anthropology can provide theoretical guidance for teachers to correctly recognize their roles in the exploration of teaching art in

the era of artificial intelligence. Artificial intelligence is a human like intelligence created by humans. Artificial intelligence teaching not only fails to eliminate the role of teachers as the main creators of teaching art, but also promotes its manifestation at a higher level. In the perspective of educational anthropology, this manifestation does not occur naturally and requires teachers' proactive action and bold innovation. Therefore, teachers should establish their own role cognition as the main creative subject of teaching art. Intelligent technologies, including intelligent mentors, are essentially just a teaching tool that will not actively replace teachers and occupy a dominant position. The reason why teachers have reduced or even lost their subjectivity is mainly because they have voluntarily abandoned their teaching responsibilities. Teachers should be aware of the limitations that intelligent mentors cannot overcome. As an abstract subject, a pseudo subject, due to its inherent lack of subjective spiritual content and objective social environment, it permanently loses the key conditions for cultivating creative traits, and thus loses the basic conditions for becoming the subject of teaching art creation. As Lu Jie said, "Only through creation can a person become a person, have a human world, and have a human life. For teachers, no matter how intelligent an intelligent mentor is, no matter how innovative artificial intelligence teaching is compared to traditional teaching, the role of teachers as the creative subject of teaching art is irreplaceable. The recognition of teachers as the creative subject of teaching art is not only a commitment to their responsibilities, but also a self-awareness of the existence of teachers as human beings in teaching. At the same time, it is also the necessary meaning of education to "make people human".

### 4.2 Guided by embodied practice, inspiring teachers' teaching wisdom in exploring teaching art

Embodied practice refers to the practical activities carried out by establishing an interactive relationship between the body and the environment, and utilizing various functions of the body to achieve understanding and understanding of things. Artificial intelligence is built on the simulation of various bodily functions and utilizes technological means to break through the limitations of the body and enhance its perception and experience abilities. However, artificial intelligence and human intelligence are fundamentally different. The former is a simulated intelligence without a body, which itself lacks life and intelligence. It can only rely on various algorithms and programs to present the characteristics of intelligence and cannot generate new intelligence independently; The latter is based on the body's life intelligence, which can continuously generate new intelligence through real-time perception and discrimination, deep experience and learning, emotional understanding and interaction, cultural cognition and integration, and other human intelligence in practice. If all activities in practice are entrusted to artificial intelligence, it actually abandons the originality and generative nature of human intelligence, "weakening people's embodied practical ability, making the physical relationship between the body and natural things increasingly weak, leading to the nihility of life value and meaning. In artificial intelligence teaching, it is necessary to avoid in the practice of using intelligent devices to replace teachers' physical perception and response, in which teachers become low-skilled "operators" and students are passively fed by intelligent devices. Therefore, it is necessary to take embodied practice as the guidance, attach importance to teachers' physical presence

in teaching practice, and stimulate teachers' teaching wisdom in exploring teaching art. On the one hand, teaching art is a "embodied skill" formed by teachers through personal participation in teaching practice, constantly summarizing, reflecting, improving their own knowledge and experience, and skillfully applying teaching skills. This requires teachers to dialectically view the relationship between humans and intelligent devices, always placing intelligent devices in the position of teaching tools and means, establishing the concept that intelligent devices should be used by oneself, and emphasizing the tangible teaching experience. On the other hand, teaching art reflects the teaching wisdom of teachers, which is presented in the process of understanding and processing knowledge intelligently and solving various teaching problems through hands-on practice. This requires teachers to 'not abandon their martial arts skills' and willingly' transfer 'their practical wisdom' when facing various intelligent devices. Intelligent devices are controlled by program code, which is mainly formed by probability statistics of collected teaching data based on certain algorithms. These teaching data are collected in past teaching practices, reflecting past teaching design and corresponding experience. This means that in the face of the current teaching practice, the technology of intelligent devices is advanced, but the response strategies are lagging behind. The presented content may have a certain artistic quality, but the execution process is patterned. This requires teachers to unleash their teaching wisdom and creatively apply intelligent devices by grasping the entire process of teaching situations and teacher-student interaction, so that teaching practice not only embodies the brilliance of technology, but also shines with the brilliance of teachers' teaching wisdom.

#### **4.3 Guided by aesthetic perception, transforming intelligent design from beautiful design to beautiful teaching**

The generation of beauty is not a one-way presentation of beauty as an aesthetic object of things, but rather a wholehearted emotion generated when the subject meets the aesthetic object. As Wang Changling said in "The Book of Songs", "Search for the image, enter the mind into the realm, and God will come to the object through the mind. That is to say, beauty is generated in the two-way interaction between the subject and the aesthetic object, which is a process of mutual induction, entry, and emotion. We cannot simply equate conducting a beautiful intelligent design with conducting a beautiful teaching, just as "drawing a beautiful old man" and "drawing a beautiful old man" are completely different. Drawing a 'very beautiful old person' does not necessarily mean creating an artistic work, because the old person is very beautiful, and perhaps the painting is not beautiful; The works that are "beautifully painted" convey the artist's own feelings and also meet people's aesthetic needs, which is a process of artistic creation. Therefore, the intelligent design of beauty only completes the "image" that can be used for aesthetics. If we truly want to achieve the generation of aesthetic feeling, we also need teachers to "meet" with intelligent design, and invest in imagination, emotion, and understanding, in order to achieve an aesthetic experience of "taking out of the image" and entering the context and artistic conception in the teaching of beauty.

The beauty presented by intelligent design is essentially the beauty created by technological elites using artificial intelligence technology. This beauty is created by designers rather than teachers, in the design room rather than in the classroom. The

intelligent design produced according to unified code and algorithm rules entering different classrooms will bring homogeneous and programmed teaching, rather than beautiful teaching. To achieve the transformation of intelligent design from beautiful design to beautiful teaching, first of all, it is necessary to empower and empower teachers to participate in intelligent design, improve the relevance and pertinence of intelligent design to real teaching, and avoid intelligent design moving towards technicalism. This is a prerequisite for teaching beauty based on intelligent design. Secondly, it is necessary to guide teachers and students to break away from their dependence on intelligent design and avoid overlooking the exploration and application of the inherent teaching beauty in the surprise of the technological beauty presented by intelligent design. It can be said that the recognition of the value of teachers and students as aesthetic subjects and the enhancement and release of their own aesthetic abilities are the key to teaching beauty based on intelligent design. Finally, beauty is generated in the practice of beauty. Teachers not only need to learn to appreciate and discover beauty, but also actively participate in the teaching practice of integrating and creating beauty. They should skillfully use intelligent design to carry out teaching activities, and also skillfully handle teaching problems that are generated in real-time in teaching activities, promote the generation of beauty in teaching practice, and transform beautiful teaching concepts into beautiful teaching realities.

#### **4.4 Guided by synchronous interaction, returning teacher-student teaching interaction to the real teaching world**

Synchronous interaction refers to interactive activities that occur at the same time. Asynchronous interaction refers to interactive activities that do not occur at the same time. Traditional teaching interaction mainly involves synchronous interaction, where teachers and students interact face-to-face in real-life situations. Blackboards and slides serve as interactive media to assist in presenting interactive content. Artificial intelligence teaching uses intelligent machines with functions such as virtual imaging, interactive scenario creation, and intelligent question answering. On the one hand, it separates intelligent machines between teachers and students, blocking face-to-face interaction between teachers and students. Most of the interactions between teachers and students will be connected and transmitted through intelligent machines, and face-to-face interaction will instead become auxiliary interaction; On the other hand, it makes synchronous interaction between teachers and students less important. Teachers and students no longer need to respond immediately to each other's interaction, and can respond through intelligent machines or delay responses in the form of replies. Therefore, to re-establish the direction of synchronous interaction in artificial intelligence teaching, in order to achieve the effect of teacher-student resonance at the same frequency, corresponding measures need to be taken from two aspects. On the one hand, regardless of the new form of teaching interaction, face-to-face interaction between teachers and students must be the main way of teaching interaction, while other methods can only serve as auxiliary means of interaction. In face-to-face interaction, teachers should develop and express genuine emotions, reverse the degradation of teacher-student interaction to interaction between objects, and increase the life experience of teachers and students through lively communication and dialogue between the two subjects, highlighting the life dimension of

teacher-student interaction. On the other hand, no matter how advanced the intelligent machines used for teaching interaction are, the value of synchronous interaction between teachers and students is irreplaceable. Intelligent machines can only enhance, but cannot replace or eliminate synchronous interaction between teachers and students. Faced with the trend towards automation in artificial intelligence teaching, only by re establishing synchronous interaction between teachers and students, and allowing teachers

to directly face students' questions and confusions and provide immediate feedback and responses, can we 'recall people's' abilities'. Only in this way can teachers and students feel each other's existence, emotions, and wisdom in the real teaching world, and then reach consensus and development in the same frequency resonance, so as not to lose the interest and ability of real interaction due to being addicted to virtual interaction.

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