

Under the Threshold of AIGC: The Influence of Qinling Traditional National Costume Culture on Children's Aesthetic Education

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Abstract

With the development of science and technology, art classroom teaching has moved from the traditional classroom blackboard demonstration to a new era of intelligence. In the children's teaching environment, the selection of students' art image samples has changed from the traditional pattern style of learning in books to the dynamic image display under the influence of AIGC science and technology. Through animations, micro-lessons, dynamic comments, and graphic story plot deduction, students' perspective can be enhanced to develop students' perception and understanding of culture, foster students' love for traditional Chinese national costume culture, enhance national self-confidence and pride, and further promote the inheritance and innovation of traditional Chinese costume culture. Therefore, under the influence of AIGC science and technology, this paper takes Qinling traditional national dress culture as the research point to study and discuss the influence of children's aesthetic education.

Keywords: AIGC; Qinling Traditional Ethnic Costumes; The Hui Nationality; Qiang Ethnic Minority; Aesthetic Education

1. Introduction

In the contemporary era of rapid development of intelligence and technology, educational teaching and students' aesthetic education are closely integrated with the development of science and technology. This research takes students from grades four to six in primary school as the main body, and takes classroom teaching practice as the approach. It takes the traditional ethnic clothing

culture of the Qinling Mountains combined with AIGC technology as the object of study (AIGC, short for Artificial Intelligence Generated Content, refers to the use of artificial intelligence technology to generate content. It refers to the automatic generation of various contents, including text, images, audio and video, through artificial intelligence technology.). It explores how to extract the beauty of color, lines, patterns, culture, and history from the artistic language of clothing, patterns, colors, and lines in the classroom practice teaching. By combining AIGC technology with teaching, it attempts to stimulate students' love for the traditional ethnic clothing culture of their hometown and enhance their sense of national pride and unity. Through the characteristics of traditional clothing of the Qiang and Hui ethnic groups in the Qinling region, students learn the beauty of clothing design, painting lines, and shapes, as well as the ethnic myths and stories behind the patterns, to stimulate their artistic creativity and enhance their love for the local culture, national confidence, and awareness of national unity. Through the collection and integration of various resources such as books, historical materials, information, and resources synthesized by AIGC technology, students can continue to learn independently outside the classroom and increase their love and interest in the traditional ethnic clothing culture of the Qinling Mountains.

2. Literature Review

This paper is based in the birthplace of the traditional clothing culture of the Qinling Mountains - Shaanxi Province. It takes the students from grades four to six in a primary school in Xi'an, Shaanxi Province as the target for cultivating aesthetic goals. Through teacher micro-lessons, AIGC animation teaching, AIGC game-based interactive classrooms, video story interpretation of the traditional ethnic clothing patterns of the Qinling Mountains, and the combination of the colors, composition, lines, and patterns of traditional ethnic clothing in the Qinling Mountains, it conducts research on the comparison between traditional aesthetic education and AIGC aesthetic education, and the awareness of the aesthetic education of the national community. It also stimulates students' awe and love for nature through the worship of nature,

animals, and plants in the patterns of traditional ethnic clothing of the Qinling Mountains. From the perspective of teaching, it aims to stimulate students' interest in the traditional ethnic clothing culture of Shaanxi, China - the traditional ethnic clothing culture of the Qinling Mountains, enhance their creativity in art, and achieve the aesthetic education goal of loving traditional Chinese excellent clothing culture and national unity.

3. Research Methods

3.1 Literature Research Method

By referring to published literature and books, and combining with personal thinking and research, it explores the application of the traditional ethnic clothing culture of the Qinling Mountains in teaching from the perspective of AIGC, to achieve the goal of cultivating children's aesthetic education. For example, Peng Guochao's "Reconstructing the Educational Landscape: AIGC Facilitating Educational Reform and Thinking Innovation" deeply analyzes the revolutionary impact of AIGC technology on the field of education through a large number of domestic and foreign cutting-edge cases; Liu Wenyong's "AIGC Reshaping Education: AI Large Model-driven Educational Reform and Practice" comprehensively guides teachers, parents, and students to systematically understand the profound impact of AIGC technology represented by ChatGPT on education and learning and quickly understand and master the application of mainstream AIGC tools in different educational and learning scenarios; Matt Miller's "AI for Educators" interprets AI from the perspective of teachers, provides practical ideas that can be immediately used in the classroom, introduces effective methods to simplify teaching and save time, and also depicts the future picture that students will face. Salman Khan's "Brave New Words: How AI Will Revolutionize Education (and Why That's a Good Thing)" explores how AI and GPT technology will transform learning methods and provides a roadmap for teachers, parents, and students to navigate this challenging and promising new world. In the study of traditional ethnic clothing culture in the Qinling Mountains, Tao Hong, Bai Jie, and Ren Weina's research on Hui ethnic clothing culture analyzes the characteristics of Hui culture from the perspectives of patterns,

regional culture, and customs; Meng Yan's "Kang Ethnic Clothing Culture Atlas" reveals the development origin of Kang ethnic clothing culture through on-site investigation and collection; Xiao Jun's "Hui Ethnic Group in Xi'an" discusses the mutual influence between the Hui ethnic group and the regional culture of Xi'an from aspects such as cultural inheritance and regional characteristics. By using the method of literature research, this paper summarizes and integrates the current research status of the Hui and Kang ethnic groups by previous scholars in literature and books, and collects relevant materials in the practical application of AIGC-related functions. Combined with the theoretical basis of aesthetics and art education, it deeply studies the impact of AIGC technology on children's art education in the traditional ethnic clothing culture of the Qinling Mountains.

3.2 Comparative Research Method

The application of the comparative research method in this paper mainly involves comparing traditional classroom teaching with AIGC teaching. Traditional classroom teaching is mainly characterized by the teacher teaching and the students learning, with a fixed thinking and expression mode such as blackboard writing or books and paper pictures. AIGC stands for Artificial Intelligence Generated Content, which refers to content generated by artificial intelligence. Under AIGC teaching, several new teaching models such as micro-lectures, animation teaching, AI game interaction classrooms, and video learning have emerged, which utilize network information technology to enhance students' understanding and acceptance of the traditional ethnic clothing culture of the Qinling Mountains. By analyzing the two teaching approaches, this paper explores the influence and effects of traditional teaching and AIGC teaching on the historical origin, pattern styles, composition of points, lines, and surfaces, and color expression of the traditional ethnic clothing culture represented by the Hui and Kang ethnic groups. It also investigates the impact of traditional teaching and the integration of AIGC technology on the education practice of students regarding the traditional ethnic clothing culture of the Qinling Mountains, as well as the effect of cultivating children's artistic talents through the beauty of Qinling clothing.

4. Research Result

4.1 The Impact of AIGC Technology on Children's Art Education

4.1.1 Micro-lessons for Teachers

A micro-lesson refers to a video-based teaching activity that records the entire process of teaching and learning around a specific knowledge point, such as key points, difficult points, or teaching links, both inside and outside the classroom. It features short teaching duration, concise content, small resource size, diverse teaching forms, and prompt feedback. The drawing and evolution process of traditional ethnic costumes in the Qinling Mountains can be taught through micro-lessons, which offer convenience. First, the teaching duration is short. In traditional model drawing teaching, if teachers explain the patterns of costume types to students, they have to demonstrate on the blackboard or on-site on sketchbooks or sketch papers. Due to the limited space or the positions of students and teachers, there may be blind spots, restricting students' learning scope. Moreover, due to various constraints such as the venue and environment, the creation process often cannot be efficient and timely. Slow teacher demonstrations may not allow all students to observe clearly. However, with micro-lessons for demonstrating traditional Qinling costume patterns, students can learn under a high-definition view. The video is edited and processed with software to meet the required duration, allowing teachers to focus on explaining a specific issue, which aligns with students' attention span. Moreover, the traditional Qinling costume patterns are preserved in the form of micro-lesson videos, enabling students to review and study them multiple times. Second, the content is concise. In the demonstration of traditional Qinling costume patterns, the preparation and setting up of materials and teaching scenarios in traditional model drawing teaching are excluded. The essence is directly presented, allowing students to learn the characteristics of the patterns and their artistic expression methods or the historical stories and cultural scripts they embody. The theme is clear, and the content is concise, avoiding the complexity and lengthiness of traditional classroom teaching. Third, the resource size is small. In the design of micro-lesson scenarios, various teaching methods such as lecture, question-and-answer, inspiration, and discussion can be adopted, combined with elements like

animations, pictures, and audio to enhance the interest and appeal of teaching. Fourth, the teaching forms are diverse. Various teaching methods such as lecture, question-and-answer, inspiration, and discussion can be adopted, combined with elements like animations, pictures, and audio to enhance the interest and appeal of teaching. Fifth, feedback is prompt. After students watch the micro-lessons on traditional Qinling costume patterns, they can directly provide learning feedback to the classroom, allowing teachers to promptly understand students' learning dynamics and knowledge mastery, and provide timely answers and guidance, improving teaching effectiveness. Thus, in the learning process of primary school students, they have a more intuitive understanding of the ethnic costumes in the Qinling Mountains, and their artistic creation has made significant progress. For example, in the creation of patterns for Qiang ethnic costumes, students have increased their creation time and can think about the rules of two-dimensional or four-dimensional continuity based on the pattern styles, highlighting the value of formal beauty.



Figure 1: Students have increased their creation
(Photo by the author)



Figure 2: Animation teaching method

(Photo by the author)

4.1.2 Animation Teaching

In PPT teaching courses, animation teaching can be inserted. Animation teaching is a method that uses animation technology to assist teaching. By presenting teaching content in a vivid and visual animation form, it enhances teaching effectiveness and students' interest in learning. It has the characteristics of being intuitive and visual, highly interesting, and having good interactivity. In the course of learning traditional clothing of the Qinling Mountains, animation teaching can be introduced in the initial situational introduction stage or when interspersing relevant content of art history. This simplifies complex issues and makes abstract concepts more intuitive, facilitating students' understanding of the deeper meaning of the class, as well as the techniques of patterns, lines, colors, and the symbolic meanings of the patterns. In terms of the interactivity of animation teaching, interesting storylines and AI character and scene designs can arouse students' enthusiasm and curiosity for exploring the culture of traditional clothing. Students can use their imagination and enter the next pre-set stage of the animation based on its progress, achieving the purpose of interaction. Meanwhile, with the continuous development of AI technology, some animation teaching software can support interaction between students and

the animation content through touch screens or audio input, such as clicking on elements in the animation to obtain explanations of related knowledge, enhancing the sense of participation in learning. During the learning process, students' interest is enhanced. The figures of ethnic groups in the Qinling Mountains, such as the Qiang people in Hanzhong and the Hui people in Xi'an, are presented in cartoon forms that are more acceptable to students. Students resonate with the videos and may even start designing clothing directly while enjoying and learning. At the same time, animation teaching provides a direct visual representation of the Qiang embroidery technique in ethnic clothing, increasing students' interest.

4.1.3 Interactive Classroom Incorporating Traditional Ethnic Costumes of the Qinling Mountains Through Games

In the teaching process of traditional costumes of the Qinling Mountains, small game dressing-up sessions are inserted. Through the design of technological network technology, the representative costumes of the Hui and Qiang ethnic groups, among others, are placed on electronic screens. The various parts of the costumes are disassembled, and students are asked to connect and combine them. Or, a scene with an electronic character, either male or female, is set up, and students are asked to dress the character in traditional costumes of the Hui and Qiang ethnic groups, among others, to make the class more interesting and enhance students' familiarity and understanding of the traditional costumes of the Qinling Mountains. Or, based on the learning in the early stage of the course, the patterns are placed on the electronic screen, and students are asked to find the patterns of the traditional costumes of the Hui and Qiang ethnic groups, among others, through "connecting" or "finding", to test their mastery of the course content and consolidate the learning through interactive electronic games. The interactive classroom incorporating traditional ethnic costumes of the Qinling Mountains is mainly designed through the Xibo system of classroom media equipment, and students are highly interactive. However, there are limitations in software development, and it has not been implemented and experienced yet.

4.1.4 Video Interpretation of the Iconography of Traditional Ethnic Costumes in

the Qinling Mountains

Video learning refers to a learning method that uses video resources to acquire knowledge, develop skills, and enhance cognition. In terms of learning resources, videos are used as the carrier, covering various types of content such as teaching courses, lectures, demonstration videos, documentaries, etc. These videos are usually produced by professional teachers, experts, or experienced individuals, and are systematic and authoritative. In terms of learning methods for the traditional ethnic costumes of the Qinling Mountains, students receive the content of the traditional costumes of the Qinling Mountains through watching videos, including images, sounds, and text, to achieve the learning goal. This method can combine visual and auditory stimuli to enhance the effectiveness and interest of learning. In the knowledge introduction stage of teaching the traditional costumes of the Qinling Mountains, it is difficult for teachers to form an intuitive and visual thinking understanding model for students through personal oral historical narratives or events. At this time, video interpretation of the background, reasons, and patterns of the traditional costumes of the Qinling Mountains, as well as the reasons for color and main tone selection, becomes intuitive and clear. By combining audio and video, it is presented to students through video, and they can learn about the traditional costumes of the Qinling Mountains. From a dynamic film perspective, it leaves a deep impression on students' senses and thinking. During the learning process of students, the class time is limited, so the video content needs to be condensed and refined. Some students have reported that they can also learn through the Internet in their spare time. By searching on websites or apps such as Baidu, Bilibili, 360, and Xiaohongshu, they can learn about related topics and increase their understanding of the traditional ethnic costumes of the Qinling Mountains. Video learning can also be achieved through online museum previews, allowing students to learn more about ethnic costumes through the perspective of lens records.

4.2 Under the AIGC Perspective: Traditional Ethnic Clothing Culture in Classroom Teaching in the Qinling Mountains

4.2.1 Under the AIGC Perspective: Historical Tracing of Traditional Clothing

Culture in the Qinling Mountains

By using the new AIGC technology, the historical tracing of traditional ethnic clothing cultures represented by the Hui and Qiang ethnic groups in the Qinling Mountains is integrated. Museum images, related Qinling ethnic clothing pottery figurines, murals, stone carvings, and brick carvings from various dynasties, as well as ancient literature records, are all incorporated. This enables teachers to clearly guide students through the traditional ethnic clothing culture of their hometown, Shaanxi, both past and present, enhancing their overall understanding and clarity of thought regarding the Qinling ethnic clothing culture. At the same time, it facilitates teachers in organizing and integrating the entire knowledge system of Qinling ethnic clothing culture during the lesson preparation stage, choosing more appropriate and clear methods to impart knowledge to students, increasing their understanding of the traditional ethnic clothing culture of their hometown, Shaanxi, and thereby enhancing their love and pride for their local culture.

4.2.2 Under the AIGC Perspective: Pattern Styles of Traditional Clothing Culture in the Qinling Mountains

Pattern styles are the characteristics of a nation's clothing. Different ethnic clothing, due to differences in beliefs, local cultures, and the content of local myths, have different influences on patterns. Therefore, patterns are the language of a nation's clothing culture. Through patterns, one can further deepen their understanding of traditional ethnic clothing. In the classroom teaching of traditional ethnic clothing culture in the Qinling Mountains, the application of AIGC technology can intelligently restore some blurred or incomplete pattern samples in traditional Qinling clothing patterns based on multiple data sources such as cultural relics images, ancient books, and folk art materials, making it convenient for teachers to use in teaching. It can also analyze the pattern data of different periods and regions to sort out the evolution of patterns and their cultural connotations, providing historical theoretical support for the patterns of traditional Qinling clothing. Combining text and images can enhance students' understanding and in-depth learning of clothing culture. For example, there is a type of Qiang ethnic women's shoes with buckwheat flower patterns. The buckwheat flower pattern originates from the Qiang ethnic folk

mythological stories (Liu Wen & Jin Fengjie, 2020, p. 119). By using AI technology, the mythological story of the Qiang ethnic buckwheat flower pattern can be described to students in the form of dynamic videos. The pattern design of the buckwheat flower can also be processed with AIGC technology to show the drawing process and the details of the pattern. Therefore, by using technical methods, teachers can make a systematic design of the pattern characteristics of traditional Qinling clothing represented by the Hui and Qiang ethnic groups in the teaching process, thereby enhancing the richness and completeness of students' learning of pattern styles.

4.2.3 Under the AIGC Perspective: Point, Line, and Surface Combinations in Traditional Clothing Culture of the Qinling Mountains

Points, lines, and surfaces are the basic languages of art and play an important role in various fields of art such as painting and design. In the teaching of traditional ethnic clothing culture in the Qinling Mountains, analyzing the characteristics of clothing shapes from the perspective of points, lines, and surfaces is crucial for students' learning of clothing culture. By using AIGC and other image analysis technologies, the lines of traditional Qinling clothing shapes can be extracted and transformed into line drawings, mainly focusing on the Hui and Qiang ethnic groups. In the classroom, students can learn the characteristics of Qinling ethnic clothing culture through the relationships of density, thickness, and depth of points, lines, and surfaces. By comparing and analyzing, students can learn how to create more vivid and interesting character shapes in children's paintings. For example, in the design of the Qiang ethnic "cloud shoes," it starts from the "point" of threading the needle, and countless points form dense and smooth stitches on the sole, making it thick and tight. On the surface of the shoes, a single point leads the thread, and colorful cloud patterns combined with animal and plant patterns create the unique characteristics of Qiang ethnic patterns (Liu Wen & Jin Fengjie, 2020, p. 120). Due to the limitations of classroom time and conditions, AIGC technology can be used to intelligently synthesize the entire process of the embroidery step for students to learn and experience. This can be achieved through electronic learning methods such as games or challenges to achieve the purpose of understanding and learning traditional clothing culture.

At the same time, under the new image technology, by comparing and analyzing the characteristics of clothing patterns, such as the cloud and wave patterns of Qiang ethnic clothing, which are often used on the edges, cuffs, and collars of clothing, the lines are expressed in the overall clothing style, presenting a contrast of stillness and movement, density and sparsity. This line expression method can then be applied to children's own painting and creation practices.

4.2.4 Color Representation of Qinling Traditional Clothing Culture from the Perspective of AIGC

Through intelligent color extraction and processing, image processing technology can bring the color characteristics of Qinling traditional ethnic clothing that cannot be directly accessed in the classroom to students' attention, allowing them to experience the charm and features of Qinling ethnic clothing in the classroom. For example, the Hui ethnic clothing mainly uses black, white, and green as the main colors, with a preference for white. Through AIGC technology analysis, the colors of the Hui ethnic clothing's headwear, clothing, shoes, and decorations can be presented in color blocks, analyzing the visual impact and aesthetic appeal of the Hui ethnic clothing colors. The Qiang ethnic clothing uses a variety of colors and often decorates with various colored agates, jade, and coral. The entire clothing color can also be analyzed through AIGC technology, and the clothing shape can be restored, presented in the form of AI two-dimensional characters, facilitating students' appreciation and learning in the classroom.

4.3 Comparative Analysis of Traditional Classroom Aesthetic Education Teaching and AIGC Technology-based Qinling Traditional Clothing Aesthetic Education Teaching

4.3.1 Comparison of the Aesthetic Education Function of Teaching Resources

In traditional classroom teaching, teachers mainly rely on their knowledge reserves and limited paper teaching aids and books to impart knowledge about Qinling traditional clothing culture to students. This is achieved through oral explanations, blackboard writing, paper materials, and books, aiming to convey the knowledge system to students. The presentation of teaching methods is also limited, and the ways for students to acquire knowledge about clothing aesthetics are also limited. If the knowledge system needs to be updated, teachers and students

have to independently obtain updated clothing culture characteristics and content through books and materials or on-site field research. However, in the knowledge system organization of new technologies such as AIGC platforms, with the help of artificial intelligence technology, more resources about Qinling traditional clothing culture can be obtained within the current searchable time range, including various types of materials such as text, images, and videos from both domestic and overseas. Moreover, first-hand valuable data resources such as pictures or historical records can be obtained, and the sources and origins of the obtained materials are precise. This enhances the authority and authenticity of the knowledge system for teachers when teaching students, and at the same time, students can obtain diverse learning styles of clothing culture through micro-videos, high-definition pictures, documentaries, etc., in the classroom, enhancing their understanding and interest in Qinling ethnic traditional clothing culture.

4.3.2 Comparison of the Aesthetic Education Function of Teaching Methods

In traditional classroom teaching, the teacher is at the center, explaining knowledge on the podium, and students mainly passively accept knowledge through listening, synchronous painting learning, and classroom questioning. The interaction between teachers and students is relatively single, and within the limited time of classroom teaching, it is impossible to fully take into account the understanding and painting abilities of all students. Students with slightly weaker abilities may have difficulty in understanding and limited abilities in painting and expression during the learning process, limiting their participation. In contrast, AIGC teaching under new technologies emphasizes student-centeredness, providing personalized learning paths for students through intelligent educational platforms and tools. Not only in class but also in their spare time, students can learn about the traditional clothing culture of the Qinling Mountains. Teachers can upload relevant knowledge theories, pictures, and video materials to the class's online knowledge sharing platform, making it convenient for students to flexibly and independently study the related content of the traditional clothing of the Qinling Mountains, whether it is the content they are interested in or the knowledge points they need to review from class. At the same time, during the online intelligent learning process, students can choose the

theories or patterns of traditional ethnic clothing of the Qinling Mountains of different difficulty levels based on their own abilities, which meets the condition of students' autonomous selection of knowledge acceptance and further enhances their interest in traditional clothing culture. Meanwhile, teachers can also promote the interactive learning with students through online discussions and intelligent Q&A, and increase students' participation and interaction in the theme learning.

4.3.3 Comparison of the Aesthetic Education Functions of Teaching Effect

Presentation

In traditional classroom teaching of art theory, assessment is usually conducted through paper tests, oral questions, and the display of painting works, with relatively single evaluation indicators, often focusing on students' memory and understanding of art knowledge, and being limited in inspiring students' artistic creation and design thinking. In AIGC new productivity teaching, learning analysis technology and intelligent assessment systems can be used to monitor and analyze students' learning processes comprehensively and in real time. By collecting various data during the learning process, such as learning time and participation, multi-dimensional comprehensive assessment can be conducted to accurately understand students' learning conditions and provide more targeted suggestions for teaching improvement. For example, in commonly used learning apps in recent years, real-time data monitoring can be conducted on the platform, and students can take notes on the learning content in a timely manner based on their own learning situations. Data analysis can repeatedly remind students of the art content they do not understand or repeatedly present it in knowledge reviews, enhancing students' memory of knowledge. The same is true for the learning of traditional ethnic clothing of the Qinling Mountains. In the online intelligent teaching environment, students can choose the points they are interested in based on their different art abilities to learn, and save and record the patterns of clothing or the theories of traditional ethnic clothing of the Qinling Mountains for later learning, thus achieving multiple learning and continuous mastery of knowledge.

4.3.4 Comparison of the Aesthetic Education Functions of the Teaching Process

In traditional art classroom teaching, teachers are the transmitters of knowledge and the organizers of the class, undertaking tasks such as explaining knowledge, assigning homework, and grading homework, which are rather cumbersome and difficult to pay attention to the individualized needs of each student. For example, in the learning of traditional ethnic clothing culture of the Qinling Mountains, teachers teach students through books, paper illustrations, or blackboard drawing patterns. The learning content is relatively limited, and the learning methods are also restricted. However, in the art teaching combined with AIGC technology, teachers' roles transform into facilitators and promoters of learning. Teachers need to use AIGC tools to design more innovative and personalized teaching activities, such as designing AI intelligent little teachers who can explain different questions of students and communicate with students through game-like two-dimensional animation characters, avoiding the shyness of some students who are afraid to face teachers and ask questions repeatedly. At the same time, the art classroom of traditional ethnic clothing culture of the Qinling Mountains combined with science and technology can also be extended to after-class learning. Students can choose their own effective learning time to explore related clothing culture knowledge, unlock more mysteries of the traditional ethnic clothing culture of the Qinling Mountains based on their own interests, and improve their art appreciation and creativity, thus achieving the purpose of art education. The learning environment in traditional classroom teaching is relatively fixed, mainly taking place in the classroom with face-to-face instruction. Students' learning time and space are restricted to a certain extent. The teaching mode is mainly one-to-many and linear, guided by teachers and centered on students' learning. For the art learning of the traditional ethnic costumes of the Qinling Mountains, it is limited to the fixed pattern of "how much the teacher teaches, how much the students learn". This places a high demand on teachers' professional mastery and restricts their teaching methods. The new productivity of AIGC teaching breaks through the limitations of time and space. Students can access the learning platform through the network at any time and any place for learning. Meanwhile, the digital learning environment provided by the network offers students a richer and

more flexible learning experience. In the classroom, students learn the painting representation and historical inheritance stories of traditional ethnic costumes from the teacher. After class, they can also search for relevant videos, pictures, and texts based on their own learning situation to enhance their learning, cultivating their ability to shape and appreciate art.

4.3.5 Comparison of Aesthetic Education Function of Learning Environment

The traditional classroom learning environment is relatively fixed, primarily involving face-to-face instruction in a classroom setting, with students learning time and space being somewhat restricted. The teaching model is teacher-led, focusing on one-to-many linear instruction, which is limited to the fixed paradigm of how much the teacher teaches and how much the students learn. This approach places a high emphasis on the teacher's professional expertise and limits their teaching methods. AIGC new productive forces in education break these time and space constraints, allowing students to access learning platforms anytime and anywhere via the internet. Additionally, the digital learning environment provided by the internet offers students a richer and more flexible learning experience. In class, students learn about the painting techniques and historical stories of traditional clothing culture from their teachers. Outside of class, they can also enhance their learning by searching for and watching relevant videos and reading related articles based on their own study situations, thereby developing their modeling skills and artistic appreciation.

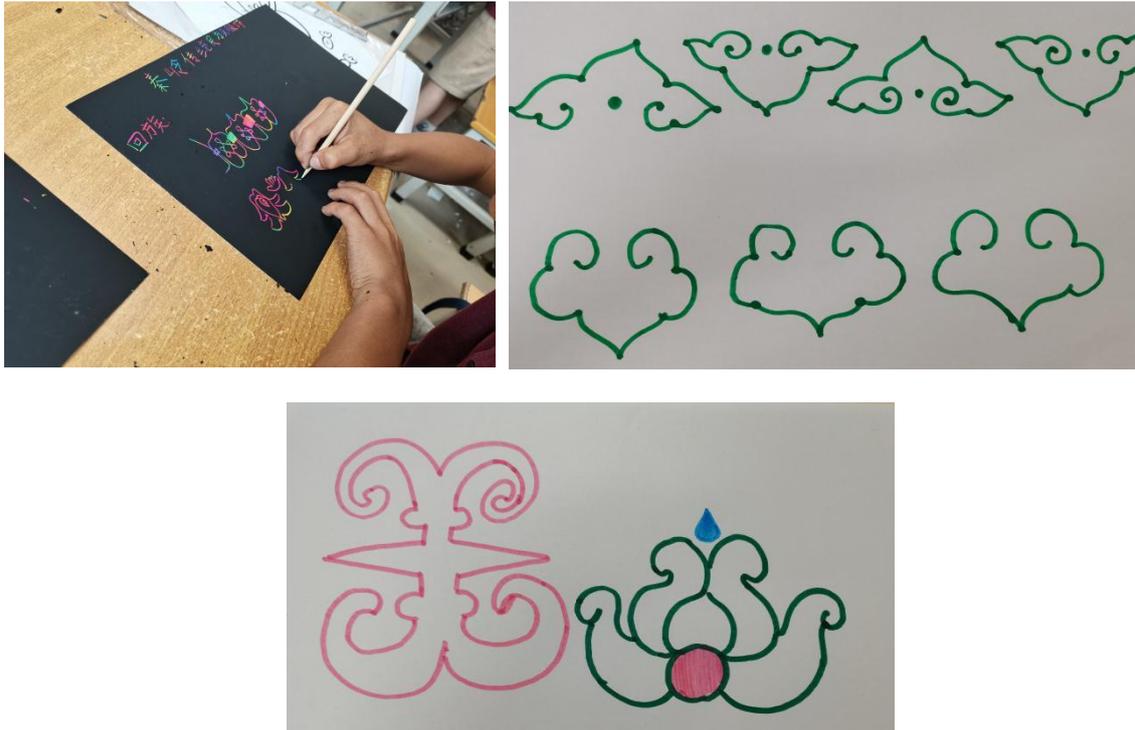


Figure 3: AIGC interactive classroom student work display

(Photo by the author)

5. Conclusion

5.1 The Impact of Traditional Ethnic Costumes of the Qinling Mountains on Children's Aesthetic Education Under the AIGC Technology

Aesthetic education, also known as aesthetic or beauty education, is an inevitable outcome of the development of human civilization and an important aspect of human self-construction. Its task is to improve and cultivate people's ability to appreciate and create the real world (including nature and social life) and the entire literature and art, to refine people's sentiments, to enhance people's life interests, and to make people more noble and positive, achieving healthy growth in thoughts and emotions. (Yang Xin, Gan Lin, 1996) Children's aesthetic education, or children's art education, aims to cultivate children's ability to recognize, experience, feel, appreciate, and create beauty, enabling them to have beautiful ideals, sentiments, characters, and qualities. Through the process of children recognizing, experiencing, and feeling beauty, their ability to appreciate and create beauty is further shaped. Children's art education is conducive to cultivating children's positive emotions, attitudes, and values, promoting the development of their imaginative

and innovative thinking, and fostering their subjective qualities and innovative spirit. Particularly, the emphasis on developing children's individuality and creative potential in art education is the most valuable contribution to human development. It is about cultivating children's ability to recognize and appreciate the true, the good, and the beautiful.

In an era of diverse art and culture, rapid development of information, artificial intelligence, and science and technology, it is necessary to keep up with the times, integrate art and culture with science and technology, inherit and carry forward Chinese culture, and appreciate and refine various ethnic cultures. It is about cultivating students' ability to experience, appreciate, and create beauty. The traditional ethnic costumes of the Qinling Mountains are the protection and inheritance of the culture of ethnic minorities in Shaanxi Province, the construction of students' aesthetic consciousness, and the enhancement of their experience and understanding of beauty. It involves learning the wisdom of predecessors in costume design and costume culture, and improving students' self-awareness and concepts of beauty. The continuous advancement of AIGC technology plays a crucial role in students' recognition and appreciation of beauty, understanding of the traditional culture of the Qinling ethnic groups, and learning, protection, inheritance, and promotion of the traditional ethnic costumes of the Qinling Mountains. Through various AI elements such as micro-lessons, videos, animations, and games, students can experience the beauty of traditional costume art in an immersive way in the classroom. Through the collection and integration of AIGC books, historical materials, information, and resources, students can continue to learn independently outside the classroom, increasing their love and interest in the traditional costumes of the Qinling ethnic groups. In the traditional ethnic clothing culture of the Qinling Mountains, there are numerous touching stories and legends, such as those of the Qiang people's buckwheat flower shoes and cloud shoes. These stories reflect the simplicity and kindness of the Chinese nation. The Qiang people regard the flowers, clouds, birds and beasts in their daily life as objects of nature worship, symbolizing auspiciousness and beauty, and endowing them with a sacred status. This also reflects the Qiang people's gratitude towards nature and their belief in the animism of all things. All these embody the aesthetic education purpose of cultivating

children's love for life and respect for nature. At the same time, it achieves the goal of inheriting and promoting China's excellent traditional clothing culture, enhancing national self-confidence and honor, and praising the great unity and prosperity of the Chinese nation.

5.2 Under the Perspective of AIGC: The Prospect of Qinling Traditional Ethnic Clothing Culture for Children's Aesthetic Education

In the new era, children are surrounded by intelligent network information and diverse electronic information, making knowledge dissemination more convenient and rapid. Therefore, the dissemination of Chinese traditional culture should keep pace with the times and take advantage of the vigorous development of modern technology to make AIGC a channel for the spread of ethnic art and culture. This will enable children across China and even the world to appreciate the beauty of traditional Chinese ethnic clothing and the traditional clothing culture of the Qinling Mountains. AIGC should also be applied in actual teaching environments to integrate it with traditional ethnic clothing culture, promoting the improvement of students' technological and traditional Chinese clothing cultural awareness, as well as their artistic creation and design abilities and aesthetic education capabilities. Keeping up with the times, with the development of related entertainment apps on the Internet, children's attention is easily influenced by popular and secular culture or by unauthoritative ideas, which may affect their values. Due to distractions and other reasons, their cultural awareness may be weak. Sometimes, traditional teaching methods and relatively dry theoretical knowledge cannot better capture children's attention. However, AIGC technology can convey traditional clothing aesthetics through various methods such as videos, micro-lessons, and interactive games, making it easier for children to accept and generating more interest in learning. Currently, there are still limitations in the development of software related to the traditional ethnic clothing of the Qinling Mountains, such as game activities and animation video design and editing. In the future, it is necessary to work together with experts and technical talents in related fields to conduct in-depth research and discussions on the traditional ethnic clothing culture of the Qinling Mountains.

China is a culturally rich country where 56 ethnic groups are closely united, and its ethnic culture is prosperous and thriving. Therefore, Chinese culture should not only take root and blossom within China and be passed on to the next generation of young people but also be recognized by people of different skin colors and races in the international community as profound and long-standing. Under the educational concept of AIGC technology, the knowledge community and the interconnectivity of knowledge have broadened the horizons of teachers worldwide, allowing them to learn from each other about the artistic features and cultural charm of different countries. This is a great flourishing of knowledge and also a prosperous and beautiful scene of cultural exchange and communication among people around the world. For children in China, it is even more important to foster a sense of national cultural identity from a young age, inherit culture, and promote and innovate national culture, contributing to the great flourishing of world culture and the traditional clothing culture of the Chinese nation.

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