

## Specific Features of Non-Verbal Interaction Between Teacher and Students

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**Abstract:** During the lessons the teacher uses various professional techniques. A significant part of them is associated with establishing and maintaining contact with children, psychological impact on them, creating a certain mood, atmosphere in the classroom during the lesson.

**Keywords:** teacher, students, interaction, technique.

The level of a teacher's professional skill is determined by the extent to which he owns these techniques, whether he knows how to consciously use them in his work. It must be emphasized that the teacher, one way or another, but always influences the children (as all people influence each other in the process of communication). The question is whether the teacher always knows what and how he influences children, whether he knows how to control his influence and get the desired result. In the interaction of a teacher with children, non-verbal (non-verbal) communication plays a special and very important role, which is carried out through several channels. These are postures and gestures, facial expression, gaze, intonation, touch, communication distance. By varying his non-verbal behavior, mastering it, the teacher can achieve the necessary impact. Let us consider in more detail the methods of non-verbal interaction between the teacher and the children.

**Distance.** Watching the teacher at work in the lesson, you can see that the zone of the most effective contact is the first 2-3 desks. Interaction with children sitting farther and away from the center of the class is noticeably weaker. Thus, there is an optimal distance between the teacher and the children, where there is intense interaction. Located outside this distance, the students, as it were, are lost, they leave from under the influence of the teacher. In order to attract their attention, one has to use additional means - to make comments, interrupting the lesson, etc. This does not affect the problem for long and does not solve the problem, and the teacher is gradually annoyed. Meanwhile, if the teacher knows how to move freely in the classroom, he gets the opportunity to include everyone in turn in the focus of his influence, attracting and holding attention, noticing everyone, receiving feedback. This does not mean, of course, that the teacher is constantly running around the classroom. But he can, having passed along the row, stop at some desk and speak from there. And then the greatest activity of the impact will move to this place in the class from the usual zone "at the blackboard". Approaching students is also a manifestation of attention to them, creating the possibility of individual interaction with each one, a way to intensify work in the lesson. If a teacher approaches students only when it is necessary to punish someone, take something away, check, then, of course, any of his movements around the class causes tension in the children, expectation of trouble. But if the teacher moves around during the lesson, trying to improve the interaction, this significantly increases the activity of the students. When interviewing students, you can also use different "distance options", referring to those who are sitting close, then to those who are far from the teacher, thereby involving the entire class in the work. Varying the distance helps to soften the position of the teacher "from top to bottom" in relation to the children. This habitual position impoverishes the interaction of the teacher with the children, interferes with contact. It may be unexpected for the children if the teacher sometimes sits down at their desk, communicating with them, as it were, on the same level. This enhances the influence of the teacher and allows him to better feel the child.

**Touch.** The use of touch is very important when working with children. With the help of touch, you can attract attention, establish individual contact, express your attitude towards the child. The free movement of the teacher in the classroom facilitates the use of this technique. Without interrupting the lesson, he can return a distracted student to work by touching his arm, shoulder, calm the excited one, mark a successful answer. This channel of communication is the most important when working with children of primary school age. It is worth keeping track of the range of unpleasant touches, the purpose of which is to take something away from the child, interrupt his prank, etc. Among the unpleasant ones are "extracurricular" touches (when communicating in the corridor, on the street). They leave an unpleasant aftertaste in the child and further make him avoid the teacher. It is unpleasant for the guys to touch, bearing a shade of pressure, strength - this makes you prepare for a rebuff. Touch that promotes contact - soft, calm, as if casual, optional.

**Gestures and postures.** Usually, the teacher's gestures are associated with his actions regarding objects: take a magazine, a pointer, chalk, write on a blackboard, etc. By themselves, they are not related to children, but the way these movements are made is sharply, quickly, with irritation or calmly, unhurriedly, - essentially. The nature of the teacher's gestures from the first minutes creates a certain mood in the class. And if "anger breaks down" on objects, the children prepare for what "gets" them too. As a result, instead of being ready for the lesson, there is a state of intense expectation of trouble. The

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teacher's movements are an "overture" to the lesson. With great importance is the nature of the gestures related to the child, when, for example, the teacher wants to take a notebook from him, take something from the desk, etc. If this is done with irritation, sharply, then it causes a negative reaction - a response irritation or, on the contrary, depression, fear.

Of course, this does not mean at all that the teacher has no right to be angry. No one (except himself) can forbid him to do this. The point is that he, as a professional, must know exactly how one or another of his behavior affects children, and foresee the results of this impact. It can be said about the significance of the teacher's posture in the lesson that it rather affects his own state. The monotony of the posture creates fatigue, which can develop into irritation.

**Facial expression.** It is known that the first impression of a person and the nature of communication with him largely depend on the expression of his face. And for children, it has a special meaning. Guys prefer people with a friendly facial expression, with a slight smile on their lips and are reluctant to communicate with closed and gloomy ones. Children perfectly catch the difference between a serious face (from the seriousness of what is happening) and a deliberately strict face.

Unfortunately, many teachers consider it necessary to create a "special facial expression" to influence the children. Often this face is stern, with a furrowed forehead, pursed lips, and a tense lower jaw. This Face-mask is some kind of contrived image that supposedly promotes good behavior and student achievement. Gradually, unfortunately, the mask grows to the face, and the teacher always appears before the class in this image created by him. But children feel very well this artificiality, deliberateness. It alienates the children from the teacher, makes contact difficult. And if the contact is bad, then what success can be expected from joint work?

The same can be said about the "specially indignant" facial expression - it does not cause the expected reaction in the guys. At the same time, children normally "accept" a genuinely angry face as something understandable. An important point is the liveliness of the teacher's mi-mics. It is easier to interact with a person whose face reflects the reaction to the actions of a communication partner. Therefore, it is easier for the children to work with a teacher whose face one can "read", and it is more difficult with one whose face is calmly motionless: there is no feedback, it is not clear what the teacher thinks and feels at the same time. There is a fairly common, often not realized by the teacher, phenomenon - "a certain person for a certain student." Of course, there are guys who are more pleasant to the teacher - both as people and as students. There are also those, communication with which, pleasure does not deliver. And when addressing different students, the face of the teacher acquires an appropriate expression. At the same time, the teacher often does not feel what is "written" on his face, but the child feels very well. And this can reinforce the alienation that has arisen. It often happens that a teacher addresses a student who is having difficulty keeping up with an already "hopeless" expression on his face anyway, they say, you won't answer anything. A strong student, as a rule, sees a face enlightened with hope - "this one knows." All this is natural and humanly understandable. But as a professional, a teacher can and, perhaps, should control his behavior to such an extent that he can change the existing situation for the better, learn to encourage someone who is already in such a difficult situation so that he does not feel hopeless and manages to succeed. It should be emphasized that in the lower and middle grades, the interest in the subject and the activity of the work of schoolchildren in the lesson are largely related to what kind of relationship has developed with the teacher, what is the degree of goodwill, interest, support from his sides. And it is determined, "read" this precisely by the expression on the teacher's face, turned to the child.

**Eye contact.** Eye contact plays an important role in communication. Note that the impact of the gaze depends on the distance of communication. A look from a distance, from top to bottom, allows the teacher to see all the students at once, but does not make it possible to peer into each. The impact of the gaze is the stronger, the closer the child is to the tormentor. Especially great is the wagging of the gaze. But you need to keep in mind that a close look can be unpleasant. It must be borne in mind that for children, the view of an adult is generally more "influential" than the view of a peer. Therefore, when a teacher accompanies his remark or suggestion with a gaze, it may be "too much" for the child. A sliding, indifferent look is also quite unpleasant for the student: it is not clear whether the teacher sees you or looks "through you". This sensation interferes with maintaining contact. There is some optimal rhythm exchanging glances with the guys in the lesson, when individual eye contact alternates with the coverage of the eyes of the whole class, which creates a working circle of attention. Alternating, switching eyes, is also important when listening to the answer. The teacher, looking at the respondent, makes it clear that he hears the answer. Looking at the class, the teacher draws the attention of all the other children to the respondent; an attentive, benevolent look when listening to the answer allows you to maintain feedback. There are also "special" views of the teacher.

Unfortunately, special teacher views, as well as facial expressions, are mainly an attribute of negative interactions with children, i.e., censures, suggestions, etc. More often, a look expresses disapproval and severity, discontent and irritation, and much less often pleasure and joy, approval and support, interest and animation. From the point of view of the effectiveness of professional influence on children, encouraging them to participate in work in the classroom, methods of censure and condemnation "work" the other way around. Once again I want to repeat that the teacher uses what he can and considers it necessary to use.

**Voice.** One of the main "tools" of the teacher's work is his voice. The sound of the voice is an important component of the impact in communication. Everything matters here - the "loudness" of the voice, its height, timbre, intonation, speech rate. The teacher's loud voice is a professional problem. The teacher tries to speak louder all the time and gradually it becomes difficult for him to speak softly. This leads to an overstrain of both himself and the guys. The desire to speak louder can be connected with several points.

**First**, with the distance of communication. Teacher involuntarily feels himself at a considerable distance from the students of the class, he needs to somehow reach them. The easiest way seems to be amplifying the sounds of your voice. In addition, a loud voice is used as a pressure device. Accordingly, it is perceived by students: it causes irritation, fatigue, protest, and thus interferes with the perception of the information that is transmitted by this voice. An excessively loud voice, almost a scream, at first can frighten children (especially small ones), causing a state of numbness. At an older age, the reaction is different. It may already be a habit: the teacher will "shout and stop." Students may feel the impotence of the teacher, who is always shouting at difficult situations, and can do nothing else. It can also be sympathy for the usually reserved teacher who has been "brought down". Students spend a lot of time hearing the teacher's voice. The sound of the voice creates a certain atmosphere in the classroom, sets the state in which the work takes place. That is why both the pitch and the timbre of the voice are so important. For example, it is difficult to listen to shrill, high-pitched voices, voices with a metallic tint, or voices that are dull and monotonous. The pace of the teacher's speech can also affect comprehension if it is too fast. The meaning of words is perceived in the pauses between them, and if there are no pauses, the child may not catch the meaning at all. The inconsistent, uneven pace of speech interferes with the integrity of perception, significantly reduces the effectiveness of the teacher's work.

**Intonation.** Many teachers have professionally familiar intonations, which are the same for different teachers and often "overlap" the individual features of speech. Perhaps the most noticeable is the instructive, inspiring and explanatory intonation. It is characterized by oppressive monotony - the teacher seems to be pushing something into the child, and the monotony is usually more pronounced when explaining some material, and the pressure is more typical for educational monologues, when the children have something it is about themselves, their behavior. For students, the monotony of intonation has a soporific effect, dulls perception. "Crushing" intonation causes irritation, rejection of the content of speech. It should be noted that the teacher often has a certain content of his speech "tied" to a certain intonation, and it is enough for the children to hear familiar intonations in the teacher's voice in order to "disconnect" from the subsequent, already well-known edification.

Trying to increase the impact, the teacher often increases the intonation, for example, gives his voice a special indignation. But this is just the start. Indignation, born in the voice, captures the teacher himself. There is tension in communication. But if this is a direct reaction of the teacher on an important occasion, it can cause a positive emotional resonance. And if this is the usual intonation of the teacher, which does not correspond to the seriousness of what is happening, the guys can "put it in quotation marks" for themselves, that is, ignore it. Young teachers have a specially accentuated severity of intonation and, as a rule, a strict face. All together should give the children the feeling that this is a very, very strict teacher and no one is to be trifled with. One of the consequences of using such intonation can be the alienation of children, the creation of obstacles in the way of informal communication. And vice versa, if strict intonation rarely sounds, against the background of usually softer ones, then by contrast it can help to "collect" the class at a difficult moment.

Quite often one hears intonations in the teacher's voice, painted in different tones of discontent: displeasedly grouchy, displeasedly irritated, displeasedly offended. They seem to be designed to show that the teacher is also a person. The question is how often they are used. If sometimes - they can cause a certain emotional resonance, but if they become habitual for the teacher, then the children's empathy is quickly dulled.

Of course, intonations can simply reflect the state of the teacher - his fatigue, liveliness, sadness. They are diverse, as the internal states of a person are diverse. And it is precisely such intonations that contribute to informal contact with children, causing a natural reaction in them.

In the non-verbal interaction of teachers with children, the variety of techniques used is very important (variation of communication distance, intonations, facial expressions, etc.). Changing techniques helps to attract and keep the attention of the guys. A variety of influences gives the teacher the opportunity to adapt more flexibly both to his condition and to the condition of the children. Ideally, the plasticity and flexibility of the teacher's non-verbal behavior should be no less than the variability of the state of children. The tougher, more monotonous interaction with children, the more collisions arise that are painful for both parties.

We have tried to give some idea of the psychological foundations of the teacher's non-verbal interaction with children. At the same time, we considered its individual channels. In general, in nonverbal communication, several directions can be distinguished. First of all, this is the establishment and maintenance of contact with children. In addition, this is an impact on the state of the guys. Through the non-verbal behavior of the teacher, his state and mood are transmitted to the children. Moreover, young children are very easily "infected" with one or another condition. In older children, a protest against the unpleasant moods imposed on them may grow. The most difficult thing is the influence of the teacher's non-verbal behavior on teenagers aged 12-14, when the emotional resonance and the protest reaction merge together. Then the irritation of the teacher causes at the same time the irritation of the children and their rejection of the teacher. But in general, the way the teacher communicates with children, the style of his communication creates a certain image of the lessons that this teacher leads, and a certain state that arises before these lessons. And, perhaps, this largely determines whether or not schoolchildren like the subject taught by this particular teacher.

And one more direction - educational. Techniques of non-verbal influence can be conditionally divided into negative and positive ones. A sharp voice, a stern face, a disapproving intonation reflect a negative attitude. They emphasize the "bad" in the child's behavior, focus on this, and as a result, the bad becomes the main thing. On the contrary, a smile, a soft touch, an approving nod of the head, a friendly intonation is focused on supporting the "good", its "cultivation" and development.

Unfortunately, a set of negative methods of influence is more frequent and habitual. This creates the usual style of "interaction by confrontation", in which the communication partner has, first of all, shortcomings. The guys get used to this style and, most importantly, adopt it. In this sense, we can talk about the educational function of non-verbal communication - the formation in students of a certain manner of interacting with people: cooperation or opposition, benevolence or hostility, respect for the individual characteristics of another person or rejection of them and the desire to suppress. A decisive role in this can be played by the features of non-verbal communication between the teacher and the children.

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