

## *Table of contents*

TABLE OF CONTENTS .....	3
PREFACE .....	6
ACKNOWLEDGEMENTS .....	8
LIST OF ABBREVIATIONS AND SYMBOLS .....	9
GLOSSARY OF TERMS RELATING TO THE AMERICAN BEAUTY DATABASE....	12
<b>I/ THEORETICAL PART .....</b>	<b>13</b>
<i>Chapter One .....</i>	14
THE THEORY OF FUNCTIONAL SENTENCE PERSPECTIVE .....	14
<i>Chapter Two .....</i>	16
HISTORY OF RESEARCH INTO NONVERBAL COMMUNICATION .....	16
2.1 <i>Earlier studies of nonverbal features .....</i>	16
2.2.1 <i>Ray L. Birdwhistell .....</i>	18
2.2.2 <i>Birdwhistell's contribution to gesture-speech analysis .....</i>	19
2.3 <i>Adam Kendon .....</i>	21
2.4 <i>David McNeill .....</i>	25
2.4.1 <i>McNeill's growth point.....</i>	26
2.4.2 <i>McNeill's approach to communicative dynamism .....</i>	26
2.4.3 <i>McNeill's achievements and the theory of FSP .....</i>	28
<b>II/ ANALYTICAL PART .....</b>	<b>31</b>
<i>Chapter Three .....</i>	32
PRELIMINARIES .....	32
3.1 <i>Research objectives and method .....</i>	32
3.2 <i>Corpus characteristics – posed gestures versus spontaneous communication .....</i>	33
3.3 <i>Two modes of conveying information.....</i>	36
3.4 <i>Distinct aspects of nonverbal features .....</i>	38
3.4.1 <i>The deictic aspect .....</i>	38
3.4.2 <i>The symbolic aspect.....</i>	39
3.4.3 <i>The rhythmic aspect.....</i>	39
3.4.4 <i>The autosemantic versus synsemantic aspect .....</i>	40
3.5 <i>Distribution of communicative units .....</i>	41

<i>Chapter Four</i> .....	44
SOFTWARE SELECTION AND ESTABLISHMENT OF ANNOTATION RULES .....	44
<i>4.1 An overview of historical and existing annotation and coding conventions</i> .....	44
<i>4.2 Coding bodily movements</i> .....	46
<i>4.3 Making a database using a paper notebook and an ordinary DVD player</i> .....	47
<i>4.4 Professional software for making multimodal corpora</i> .....	49
<i>Chapter Five</i> .....	52
ANNOTATING DATA IN “ELAN” SOFTWARE .....	52
<i>5.1 Tier entitled ‘Scene number’</i> .....	52
<i>5.2 Tier entitled ‘Character’</i> .....	53
<i>5.3 Tier entitled ‘Text’</i> .....	54
<i>5.4 Tier entitled ‘FSP field’</i> .....	55
<i>5.5 Tiers entitled ‘Intonation – tier 1’ and ‘Intonation – tier 2’</i> .....	56
<i>5.6 Tier entitled ‘FSP unit – tier 1’</i> .....	57
<i>5.7 Tier entitled ‘FSP unit – tier 2’</i> .....	58
<i>5.8 Tiers referring to ‘bodily movements’</i> .....	58
<i>5.9 Paper notebook data and DVD player data compared to professional software data</i> .....	62
<i>Chapter Six</i> .....	66
EYES AND EYEBROWS .....	66
<i>6.1 Different gazing patterns</i> .....	67
<i>6.2 Deictic eye expressions</i> .....	69
<i>6.2.1 Signalling the addressee</i> .....	69
<i>6.2.2 A gaze at an object other than the addressee</i> .....	73
<i>Signalling theme</i> .....	75
<i>Signalling theme by a gaze of synsemantic character</i> .....	76
<i>Signalling implicit theme by a gaze of synsemantic character</i> .....	79
<i>Signalling hypertheme by a gaze of synsemantic character</i> .....	81
<i>Signalling theme by a gaze of autosemantic character</i> .....	82
<i>Signalling diatheme by a gaze of synsemantic character</i> .....	85
<i>Signalling rheme</i> .....	86
<i>Signalling rheme by a gaze of synsemantic character</i> .....	87
<i>Signalling rheme by a gaze of autosemantic character</i> .....	88

6.3 A gaze with the aim of obtaining information.....	90
6.4 Symbolic eye and brow expressions.....	92
6.4.1 The eyes wide open.....	92
6.4.2 Raising the eyebrows.....	97
6.4.3 Contracting the medial brow.....	102
6.4.4 The eyes blinking.....	105
6.5 Expressing rhythm nonverbally – shutting and opening the eyes.....	108
6.6 Looks away of cognitive origin .....	111
6.7 Turn-taking and a gaze.....	114
6.8 Expressing extralinguistic meanings.....	115
Chapter Seven.....	118
VISUAL PROMINENCE .....	118
Chapter Eight .....	125
CONCLUSION.....	125
BIBLIOGRAPHY.....	129
CZECH SUMMARY.....	134
GERMAN SUMMARY .....	136