



Nonverbal Messages Index
by Michael J. Lincoln, Ph.D.

POSTURES THAT CAN OCCUR WHILE STANDING OR SEATED

ACCENTUATED OPENNESS (Open, expansive postures)

ADDRESSING THE FLOOR

ANGULARITY OF BODY POSITIONS

ARM-CROSSING

ARM-GRIPPING

ARM POSITIONS ASYMETRICAL

ARMS AND LEGS APART, PALMS OPEN AND UP, WITH FINGERS SPREAD AND THEIR HEAD HELD STRAIGHT

ARMS BEHIND THEIR BACK

ARMS CLOSE TO THEIR BODY

ARMS DOWN

ARMS IN "L" POSITION -- ONE HORIZONTAL AND THE OTHER VERTICAL AND HELD AT THE ELBOW (The old "Jack Benny" posture)

ARMS OPEN

ARMS TENSELY CROSSED

ASYMETRICALLY PLACED LIMBS, WITH A SIDEWAYS LEAN

BACK-ARCHING

BACK-LOWERING

BACK-STIFFENING

BACKWARDS LEAN; BACK-LEANING

BARRIER POSTURES (Positioning themselves so their vulnerable parts are protected)

BELLY-PULL-IN

BODY ACCESSABILITY (Exposing the vulnerable parts of them)

BODY-CROSS POSTURES (Body parts such as arms and legs cross in front of them)

BODY-SUPPORT SEEKING

CHEST CONTRACTION

CHEST-ENLARGING

CHEST RIGIDITY; “FROZEN DIAPHRAM”
CHEST “THRUST FORWARD”
CHIN ON SHOULDER BY FEMALE
CHIN THRUST FORWARD
CLOSED FRONTS, ANGLED ORIENTATION, AND LACK OF INTENTION
MOVEMENTS
CLOSED POSTURE (Body barriers)
CONFLICTING POSTURAL MESSAGES
CONTRACTION POSTURES
ELBOWS HELD AWAY FROM THE BODY
ELBOWS HELD CLOSE TO THE BODY
ERECTNESS
EXPOSING PALMS
FINGERS INTERLACED; FINGERS INTERTWINED
FINGERS INTERLACED BEHIND THEIR HEAD
FIST(S) CLENCHED
FOOT POINTING TOWARDS THEIR COMPANION
FORWARD AND BACKWARDS SHIFTING OF THEIR POSTURE
FORWARD-LEANING
FRONTAL OPENNESS
HANDS BEHIND THEIR HEAD
HANDS HELD TOGETHER
HANDS INTERLOCKING
HANDS IN THEIR CROTCH AREA; HANDS ON THEIR GROIN
HANDS ON TOP OF THEIR HEAD
HAND(S) OVER THEIR EYES
HANDS RELAXED
HANDS TIGHTLY CLENCHED
HEAD BOWED FORWARD
HEAD HELD BACK
HEAD HELD DOWN
HEAD HELD ERECT
HEAD HELD HIGH
HEAD HELD RIGIDLY UPRIGHT
HEAD HELD UP AND STEADY
HEAD HELD VERTICAL
HEAD LOWERED
HEAD PULLED INTO THEIR NECK
HEAD THRUST FORWARD
HEAD TILTED BACK
HEAD TILTED FORWARD
HEAD TILTED TO THE LEFT
HEAD TILTED TO THE RIGHT
HEAD TILTED TO THE SIDE, WITH A SOFT SMILE, A HOPEFUL GAZE
HEAD TILTED TOWARDS THEIR COMPANION
HEEL ELEVATION BY A FEMALE (As in wearing high heels or in standing on tip toes)

HIGH TONUS AND ERECT POSTURE
HOLDING ONE HAND BEHIND THEIR BACK
IMMOBILIZATION
INDEX FINGER TO THE LIPS WHILE LISTENING
LEANING AWAY
LEANING BACK
LEANING CLOSE
LEANING TO THE SIDE; SIDEWAYS-LEANING
LOOSE POSTURE
MAKING THEMSELVES LARGE
MAKING THEMSELVES SMALL; SHRINKING THEIR BODY
“MIRROR” POSTURES; POSTURAL CONGRUENCE (Where they take on a “mirror image” positioning with their companion)
MODERATE TONUS
MOUTH COVERED WITH THEIR FIST OR FINGERS, WITH THEIR THUMB AGAINST THEIR CHEEK
MOUTH COVERED WITH CUPPED OR PYRAMIDDING HANDS IN FRONT OF IT
NECK CRANING FORWARD
NECK PULLED BACK
NECK RELAXED
NECK TILTED TO THE LEFT
NECK TILTED TO THE RIGHT
NO NECK
NOSE IN THE AIR
OPEN POSTURE
OVER-ERECT POSTURE
PELVIS “LOCKED”
PELVIS TILTED DOWNWARD
PELVIS TILTED UPWARD; PELVIS “RETRACTED”
POSTURAL CONGRUENCE WITHIN THEMSELVES (Where their body parts “mirror” each other)
POSTURAL DISSIMILARITY WITH THEIR COMPANION
POSTURE-VARIATION
PROJECTING THEIR BREASTS
RELAXED AND UNSELF-CONSCIOUS POSTURE
RELAXED OPENNESS
RIGID, TENSE POSTURE
ROUNDNESS OF BODY POSITION
SHOULDER LEAN OR DROP, WITH A COMPENSATORY RISING OF THE OTHERSIDE
SHOULDERS “ARCHED”
SHOULDERS “BOWED FORWARD”
SHOULDERS DROOPING
SHOULDERS INDIRECTLY ORIENTED (Especially by a male)
SHOULDERS “NARROWED”
SHOULDERS PULLED BACK

SHOULDERS RAISED
SHOULDERS “ROUNDED”
SHOULDERS “SLUMPED”
SHOULDERS “SQUARED”
SHOULDER TENSION
SLOUCHING
SLUMPING
“STEEPLING” (Holding their fingers slightly apart, tip to tip, creating a “steeple” or a “tee-pee”)
STIFF-NECKED
TAUTNESS
TENSE POSTURE
THIGH EXPOSURE
TONUS
UNMOVING POSTURE

STANDING POSTURES

ARMS “AKIMBO” (Hands on their hips, making themselves appear larger)
ARMS CROSSED IN A DRAPED FASHION
ARMS CROSSED, WITH A TOE-LEANING CROSSED LEG
ELBOWS HELD AWAY FROM THE BODY
FEET PLANTED FIRMLY ON THE GROUND
FEET AND TOES POINTED TOWARDS THEIR COMPANION
FISTS CLENCHED, WITH ONE FOOT FORWARD
HAND GRIPPING THEIR WRIST BEHIND THEIR BACK
HANDS AT THEIR SIDES, WITH THEIR FINGERS OPEN
HANDS BEHIND THEIR BACK
HANDS ON HIPS, MAKING THEMSELVES APPEAR LARGER (“Akimbo”)
“HOLDING HANDS WITH THEMSELVES” (One on top of the other, one hand inside the other, or fingers intertwined on the table)
KICKING THE GROUND, AN OBJECT, OR AN IMAGINARY OBJECT
LEFT LEG CROSSED OVER THE RIGHT
LEGS TOGETHER
LEGS WIDE-SPREAD
LOCKED LEGS (With their calves bowed back)
ONE HAND HOLDING THE OTHER AT THE ELBOW BEHIND THEIR BACK, WITH THE HELD ARM HANGING STRAIGHT DOWN
ONE FOOT AHEAD
ONE FOOT ANGLED AWAY
ONE FOOT POINTED TOWARDS THEIR COMPANION
RIGHT LEG CROSSED OVER THE LEFT
TOP OF ONE FOOT BEHIND THE CALF OF THE OTHER LEG

SEATED POSTURES

ANKLE-CROSS

ANKLE/KNEE CROSS (“Figure Four” - the “masculine” leg-cross)

ANKLES LOCKED

ANKLE OVER THIGH CROSS (One leg highly elevated)

ARMS FOLDED

ARMS AND LEGS CROSSED (By a female, especially)

ARMS THRUST BETWEEN THEIR LEGS (By a female)

CALVES CROSSED WITH LEGS TUCKED UNDER THE CHAIR (By a female)

CALF OVER KNEE CROSS (By a male)

CURLING UP (By a female)

FEET AND/OR BODY ORIENTED TOWARDS THE EXIT

FEET IN THE “SPRINTER’S POSITION”

FIST CLOSED, WITH THE OTHER HAND PLACED OVER IT

“FOOT LOCK” BY A FEMALE (One foot wrapped tightly around the other)

FORMING A CLOSED TRIANGLE WITH THEIR BODY

HAND CLOSED ON THEIR CHEEK, WITH THEIR INDEX FINGER UP TOWARDS THEIR TEMPLE AND THEIR THUMB SUPPORTING THEIR CHIN

HAND ON THEIR CHIN

HANDS BEHIND THEIR HEAD

HAND SUPPORTING THEIR HEAD

HANDS CROSSED AT THEIR CROTCH

HANDS IN “HORSEBLINDER” POSITION OVER THE SIDES OF THEIR HEAD AT THE EYES

HANDS INTERTWINED

HANDS ON THEIR THIGHS (By a female)

HAND(S) SUPPORTING THEIR HEAD ON THEIR CHEEK(S)

HEAD RESTING ON THEIR PALM, WITH DROOPING EYES

“HOLDING HANDS WITH THEMSELVES” (One on top of the other in front of their crotch)

HOLDING THEIR WRIST IN THEIR LAP

HUGGING THEIR LEGS TO THEMSELVES

KNEE/KNEE CROSS (One leg draped over the other at the knee)

LEANING BACK WITH THEIR LEGS STRETCHED OUT IN FRONT

LEANING FORWARD

LEG-EXTENSION BY FEMALE

LEG POSITION ASYMETRY

LEGS APART; LEGS SPREAD

LEGS AWAY FROM COMPANION

LEGS CROSSED

LEGS DIRECTED TOWARDS THEIR COMPANION, WITH ARMS DOWN AT THEIR SIDES, BY A FEMALE

LEGS SLIGHTLY APART

LEGS TOGETHER

LEGS TOWARDS THEIR COMPANION

LEG-TWINE BY A FEMALE

ONE FOOT ON TOP OF THE OTHER
PULLING THEIR LIMBS TOWARDS THEMSELVES
RECLINING ANGLE
SITTING ON ONE FOOT OR LEG (Especially by a female)
SITTING WITH ONE HAND ON THEIR THIGH AND THE OTHER DRAPED OVER THEIR KNEE
THIGH/THIGH CROSS (By a female)
TOP LEG POINTED AWAY FROM THEIR COMPANION
TOP LEG POINTED TOWARDS THEIR COMPANION
TRUNK SWIVEL

OTHER POSTURAL POSITIONS

FETAL POSITION
LYING DOWN ON THEIR BACK
LYING DOWN ON THEIR SIDE
LYING FACE DOWN
ONE KNEE KNEELING (“Genuflecting”)
SQUATTING WITH FEET FLAT ON THE GROUND

POSITIONING

AT AN ANGLE WITH THEIR COMPANION (Forming a triangle with a common convergence point of gaze direction)
BACK TO THEIR COMPANION(S)
BACK TO THE ROOM IN RESTAURANTS
BACK TO THE WALL IN RESTAURANTS
BODY ORIENTED AWAY FROM THEIR COMPANION(S)
BODY ORIENTED TOWARDS THEIR COMPANION(S)
CHAIR BEHIND THEIR DESK WHOSE FRONT IS FLUSH TO THE WALL (So that they and their companions are “behind” their desk in the chair area)
CHAIR BEHIND THEIR DESK, WITH BOTH PARALLEL TO THE DOOR OPENING
CHAIR BEHIND THEIR DESK WITH THE WALL BEHIND THEM
CHAIR BEHIND THEIR KITTY-CORNERED DESK
CIRCULAR CONFIGURATION PREFERENCE
CLOSE DISTANCE
CONTROL OF THE CENTRAL LOCATION PROPENSITY
DEVIATING FROM THEIR SURROUNDS IN THEIR POSITIONING
DIAGONAL CONFIGURATION PREFERENCE
DIRECT ORIENTATION (Face to face)
DIRECT ORIENTATION CONFIGURATION WITHOUT A TABLE BETWEEN
DISTANCE-KEEPING
“FACE IN YOUR SPACE” TRIP
FACE ORIENTED TOWARDS THEIR AUDIENCE
FACE-TO-FACE INTERFACE
FAVORITE SPOT-SEEKING
HEADS LOWERED, ARMS ENCLOSING ENCOUNTERS
HEAD-TO-HEAD ENCOUNTERS

HEIGHT EMPHASIS; HEIGHT DIFFERENTIAL FOCUS
LEANING AGAINST A DOORWAY
LEANING AGAINST THEIR CAR BY A MALE
LEANING ON OTHER PEOPLE'S PROPERTY WITHOUT PERMISSION
LEANING ON OR TOUCHING AN OBJECT
LEANING OR SITTING AWAY FROM THE TABLE
LOOKING DOWN FROM A HIGHER POSITION
LOOKING STRAIGHT AHEAD FROM A HIGHER ELEVATION
LOOKING UP AT THE PERSON WHO IS IN THE HIGHER POSITION; GAZING UP
FROM A LOWER ELEVATION
LOOKING STRAIGHT AHEAD; STRAIGHT GAZE FROM A LOWER ELEVATION
LOWERING ELEVATION
MOVING AWAY
MOVING CLOSER
MOVING FORWARD
NON-CONGRUENT CONFIGURATION WITH THEIR COMPANION
"OPEN HINGE" CONFIGURATION PREFERENCE IN CONVERSATIONS
OVULAR TABLE AND GROUP POSITIONING PREFERENCE
POSITIONING FOR SURVEILLANCE
PROFILE PRESENTATION OF THEIR FACE
RAISED SEAT ARRANGEMENT
RIGHT ANGLE CONFIGURATION PREFERENCE
SAME EYE LEVEL POSITIONING
SIDE-BY-SIDE CONFIGURATION PREFERENCE
SITTING AT THE PLACE OPPOSITE THE "STAR FIGURE" AT A ROUND TABLE OR
A CRICULAR GROUP
SITTING AT THE END CLOSEST TO THE DOOR AT A RETANGULAR TABLE
SITTING AT THE END FURTHEST FROM THE DOOR AT A RECTANGULAR
TABLE
SITTING AT THE END OF THE COUCH
SITTING AT ALL FOUR POSITIONS AT A SQUARE TABLE PREFERENCE
SITTING AT THE HEAD OF THE TABLE
SITTING BEHIND THEIR DESK
SITTING IN A CHAIR UNINVITED
SITTING OPPOSITE THEIR COMPANION AT THE TABLE
"SPACE-INVASION" (Moving into people's "personal space bubble" area)
TALLNESS-GENERATING VIA FURNITURE ARRANGEMENTS
TRIANGULAR CONFIGURATION PREFERENCE
TURNING THEIR HEAD IN THEIR COMPANION'S DIRECTION, BUT NOT THEIR
BODY
TURNING THEIR NECK IN THE DIRECTION OF THEIR COMPANION
WHEN A THIRD PARTY ENTERS AN ANGLED PAIR, THEY LET THEM IN, BUT
THEY DON'T REORIENT -- BUT THEY DO EYE CONTACT
WHISPERING TO SOMEONE WHILE FACING A THIRD PARTY

LOCOMOTION PATTERNS

“AMBLING” PACE (Frequent direction changes and pauses at a casual, slow pace)
“BOUNCING” OR “SPRINGY” STEPS
“BUSTLING” (Frequent changes of direction, in a highly purposive manner)
“DARTING” (Short, quick, indecisive movements)
“DAWDLING” (Repeated slow-downs and frequent stops that reflect an underlying reluctance to get where they are going)
“DELIBERATE” PACE, WITH MILDY RAISED HEAD AND WITH THEIR SHOULDERS HELD SOMEWHAT BACK
“FAST WALK”
“GLIDING”
“GOOSE-STEPPING”
“HARD-DRIVING”
“HEEL-PLANTING” GAIT
“HOBBLING”
“HURRYING”
“JOGGING”
“LEADEN-FOOTED” WALK
“LIMPING”
“LOPING”
“MARCHING”
“MINCING” (Fast, very short steps)
“PACING”
“PLODDING” (Heavy-footed, forceful foot placement, with bent knees)
“PRANCING” (Fast walk with unnecessary springs and small leaps)
“PROMENADING”
“PROWLING”
“RAPID” WALK, WITH ARMS SWINGING
“ROLLING” GAIT (Slightly awkward swagger)
“RUNNING”
“SAUNTERING” (Rhythmic slow walk)
“SHUFFLING” GAIT
“SLINKING” (Moving sinuously, stealthily and/or furtively)
“SLOGGING ALONG” (Fast and heavy-footed)
“STRIDING” (Brisk gait with large steps)
“STROLLING” (One step per second)
“STRUTTING” (Jerky, assertive, bouncing strike -- for show for the females, usually)
“SWAGGERING” (Swaying strutting)
“SWAYING” AS THEY WALK (Leaning side to side)
SWINGING THEIR ARMS OUT AS THEY WALK
“TIP-TOE-ING”
“TOTTERING”
“TRAMPING” (Vigorous “plodding”)
“VIGOROUS” GAIT
“WADDLING”
WALKING

EQUIPMENT USAGE

ABRUPT MOVEMENTS OF OBJECTS

ACCEPTANCE OF OBJECTS OR MATERIALS ACROSS THE IMAGINARY CENTER OF THEIR DESK READILY

ADJUSTING MAKE-UP IN A MIRROR

ARMED CHAIR PREFERENCE

ARMLESS CHAIR PREFERENCE

ARMS SPREAD, LEANING ON THE THEIR HANDS ON THE TABLE OR DESK

BACK OF THE CHAIR PLACED IN FRONT OF THEM, PERHAPS LEANING ON IT

BACK TO THE ROOM IN RESTAURANTS

BACK TO THE WALL IN RESTAURANTS

BALL-BOUNCING

BARRIER OBJECTS

BEER OR CHAMPANGE FOAM DISPLAY

BLOWING CIGARETTE SMOKE IN PEOPLE'S FACES

BLOWING CIGARETTE SMOKE DOWN

BLOWING CIGARETTE SMOKE FAST

BLOWING CIGARETTE SMOKE UP

BLOWING SMOKE THROUGH THEIR NOSTRILS, WITH THEIR HEAD DOWN

BLOWING SMOKE THROUGH THEIR NOSTRILS, WITH THEIR HEAD TILED BACK

BREAKING GLASS (Eye glasses, cups, plates, drinking glasses, windows, etc.)

BREAKING THINGS

CAREFUL ARRANGEMENT OF THEIR EQUIPMENT

CASUAL TOSSING OF OBJECTS

CHAIR BEHIND THEIR KITTY-CORNERED DESK

CHAIR BEHIND THEIR DESK WITH THE FRONT OF THE DESK FLUSH TO THE WALL

CHAIR BEHIND THEIR DESK WITH BOTH PARALLEL TO THE DOOR OPENING

CHAMPANGE POP

CHEWING THEIR GLASSES

CHEWING AN OBJECT (e.g., a toothpick, gum, tobacco, paper clip, pen, paper, etc.)

CIGAR- OR CIGARETTE-GRINDING

CIGARETTE LIGHT-UP

CIGARETTE-PUT OUT OR NOT SMOKING A LIT CIGARETTE

CIGARETTE-TAPPING EXTENSIVELY ON THE ASHTRAY EDGE

CIGAR-SMOKING (Almost never blown upward)

CLEANING THEIR GLASSES

CLOTHES-ADJUSTING BY A MALE

CLOTHES-STROKING

CLUTCHING THEIR BODICE

COLLAR-PULL

COMING BEHIND YOUR DESK

COMPLETE INFORMALITY IN THE OTHER PERSON'S SPACE

CONTINUOUS OBJECT-MANIPULATION

COVERING THEIR EYES WITH AN OBJECT

CRUSHING SOMETHING
DOODLING
DOOR-KICKING
DRESS-SMOOTHING
DRINKING (Liquids in general, not necessarily alcohol-consuming)
DROPPING THINGS
EXPENSIVE AND/OR HIGH-STATUS EQUIPMENT OWNERSHIP AND USAGE
FEET ON THEIR DESK
FIDGETTING IN THEIR CHAIR
“FINGER FOOD” SENSUOUSNESS
“FINGER GLASSES” USAGE
FONDLING PHALDIC OBJECTS
FOOD/DRINK-SHARING
FOOT ON THEIR DESK DRAWER
FREQUENT REMOVING OF THEIR GLASSES
GLASSES WITH HEAVY UPPER RIM
GLASSES WITH ROUND FRAMES
GLASS-TWIRLING
HANDS CLENCHED TOGETHER IN FRONT OF THEIR FACE, WITH THEIR ELBOWS ON THE TABLE; HANDS CLENCHED LYING ON THE TABLE
HANDS CLENCHING THE ARM REST OF THEIR CHAIR, WITH LOCKED ANKLES
HANDS IN THEIR POCKETS
HIGH BACKED CHAIR UTILIZATION
HITTING THINGS
KICKING THE GROUND, AN OBJECT OR AN IMAGINARY OBJECT
KISSING THE GROUND
LAPEL-HOLDING
LEANING AGAINST A DOORWAY
LEANING AGAINST THEIR CAR BY A MALE
LEANING ON ANOTHER PERSON’S PROPERTY WITHOUT PERMISSION
LEANING ON OR AGAINST THE TABLE
LEANING ON OR TOUCHING AN OBJECT
LEANING OR SITTING AWAY FROM THE TABLE
LEG OVER THE ARM OF THE CHAIR
LINT-PICKING WHILE LOOKING AT THE TASK AT HAND
LOOKING AT THEIR WATCH
LOOKING OUT THE WINDOW
MONEY-JINGLING IN THEIR POCKET
MOVING BEHIND YOUR DESK
NIBBLING ON THINGS OR FOOD
NOTE-TAKING BY A PROFESSIONAL WITH A CLIENT
OBJECT-ATTACKING
OBJECT-DISPLAY
OBJECT-HOLDING
OBJECTS HELD AT CHEST LEVEL BY A FEMALE

OPENING AND CLOSING THEIR DESK DRAWER REPEATEDLY AS THEY TALK ON THE PHONE
OVULAR TABLE AND GROUP SHAPE PREFERENCE
PEERING OVER THEIR GLASSES
PEN-CLICKING (At the womb heart-beat rate)
PIPE-CHEWING
PIPE-PLAY; PIPE-FILLING AND LIGHTING RITUALS
PLAYING WITH AN OBJECT
POUNING THE TABLE
PREENING
PULLING UP THEIR SOCKS WHEN SITTING DOWN
PUNCHING THINGS
PURSE-MANIPULATION
PUTTING SOFT, LOW CHAIRS ACROSS FROM THEIR DESK
PUTTING THEIR GLASSES AWAY
PUTTING THEIR GLASSES BACK ON
RAGE OUTBURSTS AT THINGS; RANTING AND RAVING AT THINGS
RAISED SEAT ARRANGEMENT
RAPID AND EXUBERANT INTAKE OF FOOD AND OTHER PLEASURES
REACHING DOWN AND TOUCHING THEIR SHOE OR A POSSESSION
REMOVING ANY CLOTHING WITH GREAT GRACE -- ONE SLOW, CONTINUOUS AND SENSUAL MOTION AND BODY MOVEMENT
RHYTHMIC EARRING PLAY BY A WOMAN
RING MOVEMENTS; RING-ROTATING; RING-TWISTING; RING-REMOVAL
ROCKING WHILE TALKING ON THE PHONE
RUBBING THE ARM OF THEIR CHAIR
SCARF-MANIPULATION
SCORCHING THINGS
SCRAPING THINGS
SCREAMING AT THINGS
SELF-OCCUPIERS-UTILIZING (Knitting, solitaire, books, etc.)
SHOE-PLAY (Foot moving in and out); SHOE-TWIRLING
SHUFFLING PAPERS
SITTING AT THE POINT OPPOSITE THE "STAR FIGURE" AT A ROUND TABLE
SITTING AT THE END CLOSEST TO THE DOOR AT A RECTANGULAR TABLE
SITTING AT THE END FURTHEST FROM THE DOOR AT A RECTANGULAR TABLE
SITTING AT THE END OF THE COUCH
SITTING AT ALL FOUR POSITIONS AT A SQUARE TABLE PREFERENCE
SITTING AT THE HEAD OF THE TABLE
SITTING BEHIND THEIR DESK
SITTING IN A CHAIR UNINVITED
SITTING ON THE EDGE OF THEIR CHAIR
SITTING ON THINGS IN A POTENTIALLY DAMAGING MANNER
SITTING OPPOSITE SOMEONE AT A TABLE
SITTING AT A RIGHT ANGLE AT A SQUARE TABLE
SLOUCHING IN THEIR CHAIR

SMASHING OR BREAKING THINGS
SMOKING
SNATCHING THEIR GLASSES OFF, OR THROWING THEM ON THE TABLE
STEPPING ON THINGS AND POSSIBLY DAMAGING THEM
STEPPING ON THINGS AND POSSIBLY HURTING THEMSELVES
STEPPING ON THEIR SHOELACES
SUCKING ON OBJECTS
TABLE-POUNDING
TAKING THEIR JACKET OFF
TAKING THEIR GLASSES OFF TO SPEAK
TAKING THEIR HAT OFF
TERRITORIAL MARKS UTILIZATION
THROWING THEIR HAT DOWN; THROWING OBJECTS
THUMB DISPLAY IN THEIR BACK POCKET(S)
THUMB DISPLAY ON THEIR LAPELS
THUMB(S) UNDER THEIR BELT
THUMBS IN THEIR VEST
THUMBS STUCK INTO THEIR BELT OR THE TOP OF THEIR TROUSERS, WITH THEIR FINGERS POINTING DOWN AND ONE FOOT FORWARD
TIE-STRAIGHTENING
TOUCHING THINGS EXCESSIVELY
TUGGING AT THEIR TROUSERS WHILE SEATED
YELLING AT THINGS

GAZE BEHAVIOR

AVERTED GAZE; GAZE-AVERSION
“BEADY” EYES
“BEDROOM EYES”
BLANK STARE -- NO BLINKING
BLINKING RAPIDLY
BLINKING AND RUBBING THEIR EYES
“CLOUDED” EYES
COVERING THEIR EYES
“DEAD” EYES WITH A FIXED SMILE
DECREASING EYE CONTACT; EYE CONTACT BREAKS; GAZE CUT-OFFS
DEFOCUSED GAZE
DELIBERATELY EYE-LOWERING WHEN THEY ARE IN A FORMAL CONTEXT
“DOUBLE-TAKES”
DRAMATIC INCREASE IN EYE CONTACT
DROOPING EYELIDS OVER GLAZED EYES
EYE CONTACT
EYE CONTACT AVOIDANCE; GAZE-WITHOLDING (Less than % eye contact)
EYE-EXPLORING (Intense glancing from eye to eye of their audience)
EYELIDS HALF-CLOSED, WITH A FIXED STARE
EYES GO DULL
EYES SPARKLE

EYES "POINTING" (Glance, hold, stare at the focus of attention a second, and then return their gaze to their listener)
EYE-WIDENING
FAR DISTANT GAZE, WITH LOW FORWARD LEAN AND LOW EYE CONTACT
FAST-MOVING EYES
FEMALE PEEKING UP THROUGH HER EYELASHES
FEMALE ROLLING UP HER EYES
FREQUENT BLINKING
FREQUENT LOOKING DOWN; GAZING DOWN
FREQUENT LOOKING UP; GAZING UP
FREQUENT RIGHT/LEFT- AND DOWN-GLANCING ("Shifty-eyed")
GAZE AHEAD FROM A HIGHER ELEVATION
GAZE-FIXATION WITH OR ON THE OTHER PERSON
GAZE FOCUSED ON THEIR COMPANION'S NOSE
GAZE FOCUSED ON THE SPOT BETWEEN THEIR COMPANION'S BROWS
GAZES AT THEIR COMPANION WHILE SPEAKING
GAZING AT BREASTS, CHEST OR GENITALS
GAZING AWAY
GAZING INTO THE EYES OF THEIR COMPANION
GAZING THROUGH, OVER OR AROUND THEIR COMPANION
GAZING UP FROM A LOWER ELEVATION
GAZING WHILE LISTENING
GLANCING UP AT THE CEILING
GLARE-STARE
GLASSY-EYED
GLISTENING EYES
GLOOMY-EYED
HALF-CLOSED EYES
HARDENING OF THE LOWER EYELIDS
HARD GLINT IN THEIR EYES
HARD STARE
HEAD LOWERED WITH A GLARE
HEAD TILT TO THE SIDE, WITH A SOFT SMILE AND A HOPEFUL GAZE
HIGHER ELEVATION WITH THE GAZE DOWN
HIGH FREQUENCY OF GAZE
HURT LOOK IN THEIR EYES
INTENSE GAZE
LOCKED GAZE
LONG, DIRECT GAZE
LOOKING ASKANCE
LOOKING AT THE CEILING BY A FEMALE
LOOKING AT THEIR COMPANION (More than % eye contact)
LOOKING AWAY AT THE FLOOR BY A MALE
LOOKING DOWN
LOOKING FROM INSIDE THEIR EYES
LOOKING OUT THE WINDOW

LOOKING STRAIGHT AHEAD FROM A HIGHER POSITION
LOOKING UP AT THE PERSON WHO IS IN THE HIGHER POSITION
LOOKING UPWARDS THROUGH THEIR EYELASHES
LOWER ELEVATION WITH A STRAIGHT-AHEAD GAZE
MUTUAL GAZE
NARROWED EYES
NON-BLINKING
PARTIALLY DROOPED EYELIDS, AS THEY ENGAGE IN REPEATED SLIGHT GAZE
HOLDS, FOLLOWED BY A QUICK LOOK AWAY, BY A FEMALE
PIERCING EYES
POWERFUL GAZE
PROLONGED BLINKS (Less than or a minute) [Especially with their head held back]
PUPILARY CONSTRICTION
PUPILARY DILATION
QUICK LOOK, WITH A SECOND LONGER LOOK, AND THEN A THIRD LOOK IN
SOMEONE'S DIRECTION, BUT NOT DIRECTLY AT THEM (By a male)
QUICKLY DARTING GLANCES
QUIET, LARGE AND HYPNOTIC EYES
RAISING THEIR EYES
RECEPTIVE EYE CONTACT
RETURNED GAZE
ROUNDED EYE SOCKETS (Like Don Knots)
RUBBING THEIR EYES AS THEY LOOK AT THE FLOOR WITH THEIR BROWS
RAISED
SAME EYE LEVEL POSITIONING
SENSUOUS GAZE
SERENE, SUBDUED GAZE
"SHIFTY" GAZE
"SHYLY" LOWERED HEAD WITH A BOLD STARE AND SMIRK BY A FEMALE
SIDLING GLANCES
SIDEWAYS GLANCES
"SLEEPY" GAZE
"SLIT EYES" (Very narrow opening)
SLOW-MOVING EYES
SMALL, PIERCING EYES
SMILING WHILE EYE-CONTACTING WITH A STRANGER OF THE OTHER
GENDER
SMILING WITHOUT EYE CONTACT
SMILING WITH UPPER AND LOWER TEETH EXPOSED AND WRINKLES AT THE
CORNERS OF THE EYES, WITH NO EYE CONTACT
SMILING WITH UPPER TEETH EXPOSURE, WITH NO EYE CONTACT
SPARKLING EYES
SPECTATOR BEHAVIOR
SQUINTING
STARING
STARING AT THE FLOOR

STARING INTO SPACE WITH DEFOCUSED EYES
STEADY GAZE
STEADY GLARE
STRAIGHT GAZE FROM A LOWER ELEVATION
TWINKLE IN THEIR GAZE (Intermittent reflections of light or radiance)
TWO-THIRDS CLOSED LIDS (“Lizard eyes”)
UNBLINKING STARE
UNFOCUSED GAZE
UNRETURNED GAZE
VEILED GAZE
WANDERING EYES
WATCHING VERY CLOSELY
WEAK GAZE
WHEN A THIRD PARTY ENTERS AN ANGLED PAIR, THEY LET THEM IN, THEY
DON’T RE-ORIENT, BUT THEY DO GIVE EYE CONTACT
WINKING

FACIAL EMBLEMS AND EXPRESSIONS

GENERAL FACIAL EMBLEMS

ASYMETRICAL OR UNILATERAL EXPRESSIONS (One side only)
BROW-LOWER WITH ACCOMPANYING CHEEK-RAISE
FACE-REDDENING
FACE-WHITENING
FACIAL ACTIVITY WHILE SPEAKING
FACE ORIENTED TOWARDS THEIR COMPANION
FACIAL PLEASANTNESS IN NON-INTIMATE SITUATIONS
GRIMACING (In children primarily)
IMMOBILE FACIAL EXPRESSION
LOWERED LIDS, WITH RAISED BROWS, BY A FEMALE
LOW FACIAL PLEASANTNESS OR UNPLEASANT FACIAL EXPRESSIONS
PROFILE PRESENTATION OF THEIR FACE
SLACK-FACED
SLACK-MOUTHED WONDER
STONE-FACED
TEETH-GRINDING
TIGHT JAW
TURNED UP NOSE
WINCING

BROW MOVEMENTS

BRIEF RAISES OF THEIR BROWS
“BROW-COCK” (One brow up, the other down)
BROW-COVERING
BROW-FLASH (Quick raising and lowering of the brows)

BROW-HITTING
BROW-LOWER, WITH ACCOMPANYING CHEEK-RAISE
BROW-RAISES
KNIT BROWS (Raised in alarm and drawn together in grief)
LOWERED BROWS
LOWERING AND PULLING THEIR BROWS TOGETHER
MULTI-FLASHES (Quick raises)
ONE BROW RAISED
OVER-ACTIVE BROWS
PULLING THEIR BROWS TOGETHER AS THEY RAISE THEIR FOREHEAD WITH WRINKLES
RAISED BROWS
LOWERED LIDS WITH RAISED BROWS BY A FEMALE
PLUCKED BROWS

CHEEK GESTURES

CHEEK-CLASP
CHEEK-CREASING (Forming vertical lines in the cheeks)
CHEEK-PUFFING (With air inside the mouth)
“CHEEK-SCREW” (Rotating their index finger into their cheek)
CHEEK-STROKING
CHEEK-SUPPORT (As they use their hand or fist at their cheek as a “pillow”)
CHEEK TO SHOULDER
CHEEK-TOUCHING

CHIN GESTURES

BEARD-JUTTING WITH THEIR HAND (Symbolically extending their chin out)
BEARD-STROKING (Displaced chin-stroking, as well as hair-stroking)
CHIN-FLICKING (Repeatedly) [Symbolic beard-jutting]
CHIN-HOLD, WITH THEIR FINGER TOUCHING THEIR LIPS; CHIN-STROKING
JERKING THEIR CHIN UP (As a summons gesture)
THRUSTING THEIR CHIN UP AND FORWARD

EAR GESTURES

BENDING THEIR EARLOBE INTO THEIR EAR HOLE; “DRILLING” THEIR EAR HOLE WITH THEIR FINGER
EAR-COVERING
EAR-CUPPING
EAR-TOUCHING
EAR-RUBBING; EAR-SCRATCHING; EAR-TUGGING; PULLING THE EARLOBE
RHYTHMIC EAR-MANIPULATION
RUBBING BEHIND THEIR EAR WITH THEIR INDEX FINGER

EYE AREA GESTURES

BLINKING AND RUBBING THEIR EYES
BLINKING FREQUENTLY
BLINKING MULTIPLE EACH TIME THEY BLINK
BLINKING RAPIDLY
BLINKS PROLONGED (Less than or a minute) [Especially with their head held back]
COVERING THEIR EYES
EYELASH FLUTTER (With a wide-eyed innocent/vulnerable expression)
EYELID PULL FROM UNDERNEATH THEIR EYE
EYE-WIDENING
NON-BLINKING
RUBBING THEIR EYES; EYE-RUBBING
TOUCHING THE CORNER OF THEIR EYE
WINKING

FOREHEAD GESTURES

HAND TO THEIR FOREHEAD; BACK OF THEIR HAND TO THEIR FOREHEAD
SLAPPING THEIR FOREHEAD
TAPPING NEAR THEIR TEMPLES

HAIR GESTURES

BEARD-CHEWING
BEARD-JUTTING WITH THEIR HAND (Symbolically extending their chin out)
BEARD-STROKING (Displaced chin-stroking, as well as hair-stroking)
HAIR-GROOMING
HAIR-HANDLING
HAIR-PLAY BY A FEMALE
HEAD-TOSS TO MOVE HAIR AWAY FROM THE FACE AND OVER THE SHOULDER (By either gender, but especially by a female)
MOUSTACHE-CHEWING
MOUSTACHE-TWISTING; MOUSTACHE-WIPING
PREENING THEIR HAIR
RUNNING THEIR FINGERS THROUGH THEIR HAIR
RUNNING THEIR HAND THROUGH THEIR HAIR

JAW GESTURES

JAW-JUTTING
SETTING THEIR JAW
TENSING THEIR JAW MUSCLES (“Clenched jaw”)

MOUTH GESTURES AND EMBLEMS

CLAMPED LIPS

CLOSED, RELAXED MOUTH

COMPRESSED LIPS

EXAGGERATED MOUTHINGS

FINGER TO THEIR LIPS

“FLATTENED” LIPS (Where the lips are pressed against the teeth, making the flesh thin)

FROWNING

HALF-OPEN MOUTH; OPEN MOUTH; MOUTH-PART; PARTLY OPEN LIPS

HAND IN FRONT OF THEIR MOUTH

LIP-BITING

LIP-LICKING

LIP-NARROWING

LIP-SMACKING

LIP-SUCKING

LIP-VIBRATING EXHALES

LIP-WETTING

LIP-WIPING

LOWER LIP POUT

MOUTH-CLOSING OR CROSSING WITH THEIR FINGER

MOUTH-COVER WITH THEIR FIST OR FINGERS, WITH THEIR THUMB AGAINST THEIR CHEEK

MOUTH COVERED WITH CUPPED OR PYRAMIDDING HANDS IN FRONT OF IT

MOUTH-GRIMACING

MOUTH-STROKING

“PURSED” LIPS (Numerous vertical wrinkles in the lips of a compressed small mouth)

PUSHING OUT THEIR LOWER LIP

SHOVING IMAGINARY FOOD INTO THEIR MOUTH

SMILING

SNARLING (Upper teeth-baring)

SNEERING (Mid-upper lip elevation[s] at the lithium points)

SPITTING

“STIFF LOWER LIP” (Lower lip pressed against their teeth)

“STIFF UPPER LIP” (Upper lip pressed against their teeth)

SUCKED IN LOWER LIP

TEETH-BARING

TIGHTLY CLOSED MOUTH

UNSMILING

NOSE GESTURES

BLOWING THEIR NOSE

FINGER(S) TO THEIR NOSE

HAND TO THEIR NOSE

NOSE BRIDGE-PINCH

NOSE-CONTACT; NOSE-TOUCHING; LIGHTLY APPLIED NOSE-RUBBING

NOSE-FLARING

NOSE-PICKING

NOSE-PINCHING; NOSE RUBBING; NOSE-SCRATCHING; NOSE-WIPING; NOSE-WRINKLING; PUSHING UP THEIR NOSE WITH THE BASE OF THEIR PALM

NOSE-TAPPING

NOSE-THUMBING (Making a “cock’s comb” for being cuckolded)

NOSE-TWISTING

NOSTRIL-CONSTRICTION

PUSHING UP THEIR NOSE WITH THEIR INDEX AND MIDDLE FINGERS

SMIFFING

“SNORTING”

TONGUE GESTURES

PLEASURE-SEEKING MOVEMENTS OF THE TONGUE

SLOWLY LICKING THEIR LIPS

STICKING THEIR TONGUE OUT

TONGUE-CHEWING

TONGUE IN CHEEK

TONGUE-PROTRUDING

GESTURES PER SE

AGITATION

ANGULAR MOVEMENTS

ANSWER-AVOIDANCE

BACK-WRIGGLING BY A FEMALE

BODY-CROSSING GESTURES (Cuff-adjusting or carrying objects at their chest)

BODY-JERKING, BODY-SWAYING IN RHYTHM, OR BODY MOVING RHYTHMICALLY AT SELECTED POINTS

BODY-POINTING (To indicate what direction to look or where to focus your attention)

“BOYISH IMP” BEHAVIORS

CIRCULAR MOVEMENTS

“CLUMSINESS”

COMING ON STRONG, BRIEFLY BACKING OFF, AND THEN RETURNING LESS INTENSELY

CONTROLLED, PRECISE MOVEMENTS; DELIBERATE MOVEMENTS

COORDINATED MOVEMENTS

CRYING

CURTSYING

DAINTY GESTURES

DOWNWARD AND AWAY FROM THE BODY MOVEMENTS THAT ARE ABUPT AND INTENSE

EATING EXUBERANCE BY A MALE

ELEGANT GRACEFULNESS

EMOTIONAL-COMMOTIONAL

EMULATING THE BEHAVIOR OF OTHERS

ENTERING UNANNOUNCED

EQUAL EXCHANGES WITH OTHER PEOPLE

EXAGGERATED EMOTIONAL EXPRESSIONS
 EXAGGERATED OVER-ACTING AND EXCESSIVE ENERGY WITH BIG SMILES
 EXAMINATION OF WHAT OTHERS TAKE FOR GRANTED OR DON'T DISCERN
 EXPANSIVE MOVEMENTS
 EXPOSING VULNERABLE SURFACES TO OTHERS
 EXTREME PRECISION AND SLOWNESS OF MOVEMENTS
 FEW HAND GESTURES WITH MANY HAND-TO-FACE GESTURES (Especially nose-rubs and mouth-covers) AND EVEN MORE BODY-SHIFTS
 FIDGETTING
 FINGER FOOD SENSUOUSNESS
 FLAILING
 FORWARD AND BACKWARDS SHIFTING OF THEIR POSTURE
 GESTICULATING
 GESTURES OF PUNCTUATION
 GRADUAL INNER WRIST DISPLAY
 GREETING DISPLAY; MEETING DISPLAY (When encountering someone)
 "GROOMING DISPLAYS" (Such as gift-giving, fussing with your creature comforts, much small talk, assistance-offering, and showing exaggerated concern and pleasure)
 "HIDING" GESTURES (Hand in front of face, gaze-aversion, etc.)
 INATTENTION TO DETAIL, AND RELYING ON "GO-FORS AND "DO-FORS"
 INCONGRUOUS GESTURE DISPLAYS, ESPECIALLY WHEN ACCOMPANIED BY SMILES
 INTENTION DISPLAYS AND MOVEMENTS AWAY FROM THE BODY
 INTENTION DISPLAYS AND MOVEMENTS TOWARDS THEIR BODY
 "JERKY" MOVEMENTS
 "LATCHET MOVEMENTS" (Back and forth, like a shoelace)
 LEANING INTO ONE'S INTIMACY DISTANCE SPACE AND LOWERING THEIR VOICE
 LIMP WRIST
 LYTHE STRETCHING
 MEASURED MOVEMENTS
 MESSAGE-INVALIDATING CUES
 MIMICKING A SUPERIOR
 MINOR STUDIED INCOMPETENCES
 MIXED MESSAGES (Visual/verbal contradictions or other mutually canceling responses)
 MOCK DISCOMFORT SIGNALS
 MOVEMENTS ARE OUT-OF-SYNC WITH THOSE OF THEIR COMPANIONS
 MOVING AWAY
 MOVING CLOSER
 MOVING FORWARD
 PERPETUAL MOTION
 POINTING MOTIONS
 POSTURE-VARIATION
 PSEUDO-INFANTILE DISPLAYS
 QUICK MOVEMENTS AND LIGHT ON THEIR FEET
 QUIESCENCE

RAPID AND EXUBERANT INTAKE OF FOOD AND OTHER RESOURCES
RAPID MOVEMENTS
REMOVING ANY CLOTHING WITH GREAT GRACE (With one slow, continuous, sensual motion and body movement)
RHYTHMIC, WELL-CONTROLLED ACTIONS
RISING WHEN A SUPERIOR ENTERS
ROCKING
SEMI-SNORTING (Short, intense breathing through the nose)
SHALLOW BREATHING
SHIFTING THEIR WEIGHT BACK AND FORTH
SLOW-MOTION IMAGINARY GOLF-SWINGS
SQUELCHED EXPRESSIONS WITH A SMILE
STANDING UP SUDDENLY (Routinely)
STUDIED IGNORING
SUDDEN FORWARD-FACING “C”-SHAPED BODY CONTRACTION, WITH FISTS CLENCHED UP AND FOREARMS EXTENDED, AS THEY EXPLOSIVELY SAY, “YES!”
SUPPLE PERFORMANCES
SWAYING
SYMETRICAL AND WELL-COORDINATED MOVEMENTS
SYNCRONIZATION OF THEIR MOVEMENTS WITH THOSE OF THEIR COMPANION(S)
THIGH-SLAPPING
TURNING THEIR BACK ON PEOPLE
VEHEMENT BODY MOVEMENTS
VULNERABILITY DISPLAYS
WELL-CONTROLLED ACTIONS
WHEN A THIRD PARTY ENTERS AN ANGLED PAIR THEY LET THEM IN, BUT THEY DON’T RE-ORIENT, THOUGH THEY DO MAKE EYE CONTACT
WIDE GESTURES THAT EXTEND THEIR SPACE AND THAT INCLUDE THEIR COMPANION(S) AND BEYOND
WITHHELD GREETINGS

ARM GESTURES

AIR-PUNCHING
ARM BECKONNING
ARM EXTENDED FORWARD, WITH FOREFINGER POINTED DOWN MOVING IN AN UP AND DOWN MOTION (Meaning: “Come over here and kneel in front of me!”)
ARM-FLAILING
ARM RAISED FROM A DISTANCE, WAVING
ARM RAISED IN AN EMPHASIS GESTURE
ARMS AKIMBO
ARMS ANGLED UP, WIDELY OPENED
ARMS CROSSED
ARMS EXTENDED FORWARD
ARMS RAISED AS THEY APPROACH RAPIDLY

ARM(S) OVER THE TOP OF THEIR HEAD
ARMS SPREAD APART; ARMS OUT-STRETCHED
ARMS UP IN A “V” FORMATION
ARMS VERTICAL AND BENT LIMPLY
ARM-WAVING
BOTH ARMS UP, WITH PALMS UP
CLENCHED FIST, ARM EXTENDED IN AN UPWARD ANGLE SALUTE
EXPANSIVE ARM MOVEMENTS
EXPOSING THEIR INNER WRIST
EXTENDED ARM
FOREARM-CHOP (Hitting their forearm with their hand as a “blade”)
MILITARY SALUTE
MODERATELY ELEVATED LIMP WAVE
ONE ARM RAISED WITH THEIR PALM UP
OVER-ARM BLOW
SELF-EMBRACE
STIFF-HANDED STRAIGHT-ARMED UP-ANGLE SALUTE (Hail Hitler!)
SWAYING THEIR ARMS OUT
TAKING HOLD OF THEIR FOREARM

BELLY GESTURES

BELLY-PULL-IN
BELLY-COVERING

BUTT GESTURES

BUTT-DISPLAY
BUTT-EXTENDING WHILE BENT OVER, WITH THEIR HANDS ON THEIR KNEES
AND GLARING OVER THEIR SHOULDER AT THEIR COMPANION(S)
BUTT-PAT
“MOONING” (Turning their exposed/unclothed butt on people)
THUMB ON THEIR NOSE, LOOKING OVER THEIR SHOULDER WITH THEIR REAR
END EXTENDED TOWARDS THE PERSON
“WIGGLE” (Butt-swaying walk)

CHEST GESTURES

ARMS ACROSS THEIR CHEST
BARING AND BEATING THEIR CHEST
BEATING THEIR PUFFED CHEST
COVERING THEIR CHEST
TOUCHING THEIR CHEST WITH THEIR FLAT HAND
TOUCHING OR TAPPING THEIR CHEST

FOOT GESTURES

FOOT-FLAPPING
FOOT-JIGGLING
FOOT-KICKING
FOOT-SHUFFLING; FOOT-SCUFFLING
FOOT-STAMPING
FOOT-TAPPING
HIGH FOOT MOVEMENTS
FOOT-WIGGLING
ONE FOOT ON TOP OF THE OTHER
TOE-CURLING
TOE-WIGGLING

HAND GESTURES

ABRUPT VERTICAL CUTTING PALM IN THE AIR OR ON THEIR OTHER PALM;
“CROSSED HAND CHOPS” OR “HAND-CHOPS” (One hand chops on the other palm)
AIR-GRASP
APPLAUDING; CLAPPING
ARM-RAISED WITH FOREFINGER-ROTATION
BACK OF THEIR HAND-EXPOSING
BACK OF THEIR HAND TO THEIR CHEST, WITH THEIR PALM EXPOSED
“BATON MOVEMENTS” (Punctuating, rhyming and emphasizing with their hand, finger, arm and/or body)
BEARD-JUTTING WITH THEIR HAND
BEARD-STROKING
BLOWING KISSES
“BOWL” (Their hands are cupped to form the bottom of a bowl)
CHIN HOLD, WITH THEIR FINGER TOUCHING THEIR LIP; THUMB SUPPORTING THE CHIN, ONE FINGER ON CHEEK, THE OTHER ON THE LIP
CHIN-STROKING
“CIRCLE SIGN” WITH THEIR THUMB AND FOREFINGER
“CLAW”-FORMING
CLENCHED FIST(S); TIGHT FISTS
CLENCHED HANDS WITH FINGERS INTERTWINED AND THEIR THUMBS RUBBING TOGETHER
CLOSED HANDS
CLUTCHING THEIR BODICE; HAND TO THEIR BREAST
“COCK COMB” HAND IN FRONT OF THEIR NOSE (“Cuckolded”)
COVERING THEIR MOUTH WHILE THEY ARE SPEAKING
“CROOKED” LITTLE FINGER (As they drink from a china cup, etc.)
CROSSED FINGERS
CURLING THE FINGERS OF ONE HAND AROUND THE OTHER
CUTICLE-PICKING
CUTTING OFF INPUT BY COVERING THEIR EARS, EYES AND/OR MOUTH
DOWNWARD SWIPES
FAST FIST-WAVINGS

“FINGER;” “PHALLIC FINGER” (The middle finger is up, with the fingers on both sides curled to look like testicles)
 FINGER-BY-FINGER BECKON
 FINGER-CURL BECKON (All curling in sequence)
 FINGER-DRUMMING (At the maternal womb heart-beat rate)
 FINGER-FIDDLING
 FINGER INSERTED UNDER THEIR COLLAR; FINGER RUN AROUND THEIR COLLAR
 FINGER-JABBING; FOREFINGER-JABBING
 FINGERNAIL-CHECKING
 FINGER-POINTING; FOREFINGER-POINTING
 FINGER(S) POINTING TO THEIR OPEN MOUTH, WITH OR WITHOUT MOVING IN AND OUT
 FINGERS HELD UP CLOSE TOGETHER -- USUALLY TWO (As if they were glued to each other)
 FINGERS INTERLOCKED, WITH THEIR HANDS ON THEIR BACKS IN THEIR LAP OR ON THE TABLE, MAKING A “FLOWER” POSITION
 FINGERS INTERTWINED
 FINGER-SNAPPING
 FINGER(S) IN THEIR MOUTH
 FINGER(S) RUBBING ABOVE THEIR LIP AND BELOW THEIR NOSE
 FINGER TO THEIR LIPS; FINGER TO THEIR LIPS WHILE LISTENING
 “FINGER-WALKING”
 FINGER-WAVING SIDEWAYS, WITH THEIR PALM FACING THEIR COMPANION; HAND WAVING SIDEWAYS BACK AND FORTH, WITH THEIR PALM FACING THEIR COMPANION (“Cop-stop”)
 FIST-MAKING
 FOREFINGER CURL BECKONING, WITH THEIR OTHER FINGERS CURLED
 FOREFINGER HOPPING
 FOREFINGER RAISED
 FOREFINGER RUBBING THEIR OTHER FOREFINGER
 FOREFINGER SELF-POINT
 FOREFINGER THROUGH THE THUMB/FOREFINGER “O” POSITION
 FOREFINGER-TWIRLING (Vertical)
 FOREFINGER UP
 “GUN” (Thumb(s) up, index fingers pointing, and the rest of the fingers curled OR both hands involved, thumbs up next to each other, index fingers pointing side by side, the rest of the fingers interlaced, and the arms extended out front)
 HAND-BACK “V” MADE WITH THE INDEX AND MIDDLE FINGERS, WITH THE OTHERS CURLED
 HAND-CLASPING MOVEMENTS
 HAND COVERING THEIR EYES
 “HAND-DANCING” (Graceful, often elaborate large movements, with or without a set resting position)
 HAND DIRECTION-INDICATING, WITH THEIR ARM EXTENDED; HAND SIDE-EXTENSION WITH THE PALM VERTICAL AND THEIR ARM EXTENDED

HAND DRAWN ACROSS THEIR NECK IN A “THROAT-CUT” GESTURE
HAND EXTENDED OUT, WITH THEIR FINGERS POINTING UP OR THEIR PALM
AND FINGERS TURNED DOWN, THE PALM FACING THEIR AUDIENCE
HAND-FAN, EXTENDED (All the fingers spread and the arm extended)
HAND HUNG FROM THE WRIST (Usually the left) AND WAVING FROM SIDE TO
SIDE, WHILE THE EYES ARE WIDENED AND THE MOUTH FORMS AN “O” (In
response to their audience’s doing something that might well lead to intense consequences)
HAND IN FRONT OF THEIR MOUTH; HAND OVER THEIR MOUTH; HAND TO
MOUTH
HAND OVER THEIR HEART
HAND OVER THEIR MOUTH IN REACTION TO WHAT THEIR COMPANION IS
SAYING
HAND-PICKING
HAND PLACED OVER THEIR OTHER HAND
“HAND PURSE” (The fingers all come together above the palm in a cone shape)
HANDS ALTERNATELY RISING AND FALLING WITH THEIR ARMS EXTENDED
AND THEIR PALMS UP
HANDS BEHIND THEIR HEAD; HANDS LOCKED BEHIND THEIR HEAD
HANDS CHOPPING THE AIR IN SYNC WITH THEIR SPEAKING
HANDS FLUNG UP IN THE AIR
HANDS GO TO THEIR GROIN; HANDS COVER THEIR CROTCH
HANDS HELD TOGETHER
HANDS IN THEIR POCKETS
HANDS LOCKED BEHIND THEIR BACK
HANDS ON THEIR FACE
HANDS ON TOP OF THEIR HEAD
HANDS OUT, WITH THEIR PALMS TOWARDS THEIR COMPANION, AND WITH
THEIR FINGERS OPEN AND POINTING UP (“Cop-stop”)
HAND(S) OVER THEIR EAR(S)
HAND(S) OVER THEIR EYES
HANDS OVER THEIR FACE
HANDS RELAXED
HAND-SHRUG AND ROTATION
HANDS PUSHING AWAY FROM THEIR BODY
HANDS TIGHTLY CLENCHED
HANDS WAVING AWAY FROM THEIR MOUTH AS THEY SPEAK
HAND TO THEIR CHEST (By a male – the “Heart Oath”)
HAND TO THEIR FOREHEAD; BACK OF THEIR HAND TO THEIR FOREHEAD
HAND-TOSS
HAND UNDER THEIR CHIN, HORIZONTALLY
HAND-WRINGING; WRINGING THEIR HANDS
HIDDEN HANDS
HOLDING AN IMAGINARY SPHERE IN THEIR HANDS
“INSECT-FLICK” HAND MOVEMENTS
MOUTH-CLOSING OR CROSSING WITH THEIR FINGER
OFFERING THEIR HAND WITH THEIR PALM UP

OPEN HANDS TOWARDS THEIR COMPANION
 OPEN FINGERS
 OPEN PALM HITTING THEIR FIST, AS IF TOPPING A BOTTLE
 OUT-STRETCHED HAND WAVING UP AND DOWN
 PALM DISPLAY
 PALM-HIDDEN DISTANT ACKNOWLEDGEMENT
 PALM IN
 PALM-PRESENTING, VERTICAL
 PALM-PUSHING (“Cop-stop”)
 PALM RUBBING THE BACK OF THEIR NECK WHILE THEY ARE LOOKING
 DOWN; PALM TO THE BACK OF THEIR NECK
 PALM DOWN MOVEMENTS (As in, “Now, now . . .”)
 PALM(S) EXTENDED SIDEWAYS
 PALM(S) HELD VERTICAL AND FACING FRONT WITH THEIR FINGERS HELD
 VERTICAL AND CLOSED (“Cop-stop”)
 PALMS OPEN QUESTIONING
 PALM(S) UPTURNED; PALMS UP
 PINCHING THE FLESHY PART OF THEIR HAND
 “PINKY” EXTENDED
 POINTING
 POKING FINGER
 POUNDING
 PRAYER POSITION OF THEIR HANDS
 “PRECISION PINCH” (Thumb and forefinger are holding an imaginary fleck)
 PUTTING UP THEIR HANDS VERTICALLY WITH THEIR PALMS FACING THEIR
 COMPANION AND “PATTING” THE AIR BETWEEN THEM AND THEIR
 COMPANION
 “REVERENCE” (Fingers to their chest in prayer formation, to their mouth and to their
 forehead in sequence)
 ROTATING THEIR INDEX FINGER AROUND THEIR EAR; ROTATING THEIR
 INDEX FINGER AROUND THEIR TEMPLE
 ROTATING THEIR INDEX FINGER INTO THEIR CHEEK
 RUBBING THEIR HANDS TOGETHER
 RUBBING THEIR THUMB ON THEIR FOREFINGER AS IF RUBBING CURRENCY
 SALUTE; MILITARY SALUTE (To the brim of their hat or to their brow) [It used to open
 the visor on their suit of armor helmet)
 SCRATCHING THEIR FACE
 SCREWING THEIR THUMB INTO AN IMAGINARY SURFACE
 SEQUENTIAL FINGER-CROSSING OR -GRASPING, AS THEY MAKE THEIR
 POINTS, USUALLY ACCOMPANIED BY NUMBERING (As in, “First, we have...”)
 SHAKING THEIR THUMB IN SOMEONE’S OR SOMETHING’S DIRECTION (Usually
 over their shoulder or off to the side)
 SIDE OF HAND GESTURES
 SLAPPING THEIR FOREHEAD
 SLAPPING THEIR OTHER HAND
 SLAPPING THE BACK OF THEIR NECK, FOLLOWED BY NECK-RUBBING

SLOW, GRACEFUL HAND TO THEIR THROAT BY A FEMALE
SNAPPING THEIR FINGERS
“SPIRAL DOWN” HAND GESTURE
SPREAD FINGERS
“STAR HAND” (Opened in a spread-fingered manner and held vertical)
“STAR TREK” SIGN (Middle and ring finger parting)
“STEEPLING” (Holding their fingers slightly apart, tip to tip, creating a “steeple” or a “tee-pee”)
“SWIPING” THEIR HANDS AGAINST EACH OTHER VERTICALLY AT POINTS OF COMPLETION (“Cleaning themselves”)
“TEETH-FLICK” (Fingernail-flicking from their front teeth)
THUMB DOWN; THUMB DOWN-POINTS
THUMB-JERK
THUMB ON THEIR NOSE, LOOKING OVER THEIR SHOULDER, WITH THEIR REAR END EXTENDED TOWARDS THEIR COMPANION(S)
THUMB-POINTING
THUMB UP; THUMB BOBBING UP
THUMB-TWIDDLING; THUMB-TWIRLING
TWO FINGERS JABBING TOWARD THEIR AUDIENCE’S EYES (With both hands or on one hand)
“WALL” (Hands with their palms towards themselves and their fingers holding the “fist-base side” down on the table or on their lap, forming a “wall” and an enclosure in front of them. The hands are raised and lowered in conjunction with head nods of emphasis.)
WAVING WITH THE HAND VERTICAL AND THE FINGERS MOVING UP AND DOWN AT RIGHT ANGLES TO THE PALM

HEAD GESTURES

ABRUPT HEAD MOVEMENTS
EAGER HEAD-NODDING
HEAD-ADVANCING (Moving it forward)
HEAD-BECKONING
HEAD-BOW; BOWING THEIR HEAD
HEAD-COCK (Part of the “cute” reaction-elicitor complex)
HEAD-DIPS (Abrupt tilts of the head forward)
“HEAD-FREEZE” (Deliberate absence of motion)
HEAD-JOLT (Sudden backward movement)
HEAD-LIFT (Either raising from a lowered position or elevating it some)
HEAD-LOLL
HEAD NODS; NODDING (% of a head-bow)
HEAD –POINTING
HEAD-RETRACTING; HEAD-RETREATING
HEAD-SCRATCHING
HEAD-SHAKING
HEAD SIDE-JERK (Abrupt half-turn, half-tilt.)
HEAD SLOW TURN
HEAD-SWAYING

HEAD TILTS BACK ON THE SIGHTING OF THEIR COMPANION
HEAD-TOSS
HEAD-TWIST (One-sided head-turn)
HEAD-WOBBLING (Without speech, producing a “jowl-jiggle” effect)
HOLDING THEIR HEAD DOWN
HOLDING THEIR HEAD HIGH
HOLDING THEIR HEAD RIGIDLY UPRIGHT
HOLDING THEIR HEAD UP AND STEADY
HOLDING THEIR HEAD VERTICAL
LITTLE HEAD MOVEMENT (Deliberate absence of motion)
LOWERING THEIR HEAD
PULLING THEIR HEAD INTO THEIR NECK
THRUSTING THEIR HEAD FORWARD
TILTING THEIR HEAD BACK; MOVING THEIR HEAD BACK (So that their nose is in the air and their eyes are raised, resulting in the appearance of an increased height)
TILTING THEIR HEAD FORWARD
TILTING THEIR HEAD TO THE LEFT
TILTING THEIR HEAD TO THE RIGHT
TILTING THEIR HEAD TO THE SIDE
TILTING THEIR HEAD TOWARDS THEIR COMPANION
TURNING THEIR HEAD ASIDE
TURNING THEIR HEAD IN THEIR COMPANION’S DIRECTION, BUT NOT THEIR BODY
VIGOROUS HEAD MOVEMENTS

HIP/PELVIS GESTURES

“DOWNWARD-TILTING” THEIR PELVIS
“HIP-JUTTING;” HIP-SWAYING; PELVIC “ROLLING”
“LOCKING” THEIR PELVIS
PELVIC THRUSTS
“RETRACTING” THEIR PELVIS

LEG GESTURES

ABRUPT LEG MOVEMENTS
BARING THEIR LEG ON AN ELEVATED SURFACE; CROSSING AND RE-CROSSING THEIR LEGS SLOWLY, BY A FEMALE
CROSSING THEIR LEGS TIGHTLY AGAINST EACH OTHER
HIGH LEG MOVEMENTS
LEG-JIGGLE
LEG CROSSED AND KICKING
RE-CROSSING THEIR LEGS IN THE DIRECTION OF THEIR COMPANION BY A FEMALE; UNCROSSING THEIR LEGS BY A FEMALE
REPEATEDLY BRINGING THEIR FEET TOGETHER WHILE THE KNEES REMAIN CONNECTED
THIGH-EXPOSURE BY A FEMALE

NECK GESTURES

BACK OF THE NECK SLAP, FOLLOWED BY NECK-RUBBING
HAND DRAWN ACROSS THEIR NECK IN A “THROAT-CUT” GESTURE
HAND HORIZONTAL AT THEIR ADAM’S APPLE
NECK-SCRATCHING (About five times)
PALM TO THE BACK OF THEIR NECK; RUBBING THE BACK OF THEIR NECK
“SELF-STRANGLE” GESTURING
TURNING THEIR NECK IN THE DIRECTION OF THEIR COMPANION

SHOULDER GESTURES

BROADENING THEIR SHOULDERS
BRUSHING THEIR SHOULDERS OFF
PATTING THEMSELVES ON THE SHOULDER
SHOULDER DIAGONAL ARM-CROSS, WITH THEIR HANDS ON THEIR SHOULDERS
SHOULDER-HUNCHING; RAISED SHOULDERS
SHOULDER-SHAKES
SHRUGGING
THROWING SALT OVER THEIR LEFT SHOULDER

PHYSICAL CONTACT GESTURES

“ACCIDENTAL” TOUCHING
ANAL SEX
ARM AROUND THE SOULDERS OF THEIR COMPANION
ARM AROUND THE WAIST OF THEIR COMPANION
ARM-LINK
ARM-TAP
BACK-GUIDING; BODY-GUIDING
BACK-TOUCH
BELLY-TOUCH
BODY-MOLDING TO THEIR COMPANION BY A FEMALE
CARESSING
CHEEK-HUGGING; CHEEK-KISSING; CHEEK-STROKING
CHEEK-PINCHING
CHIN-CHUCK
DANCING
ELBOW-HOLDING
FOOT-KISSING
HAIR-CONTACTING
HANDSHAKE TYPES
HIP-EMBRACING (Putting their arm around their companion’s hip)
HOLDING HANDS
HOLDING THEIR COMPANION
HOLDING THEIR COMPANION’S HEAD
HUGGING

JABBING AT PEOPLE
KISSING
KNEE-TOUCHING; PATS ON THE KNEE
MUTUAL GROOMING
NOSE-NUZZLING
NOSE-SLIT (Done by gangsters and the like)
NOSE TIP-TO-NOSE TIP TOUCHING
OPEN-MOUTHED AND CHEEK-HOLLOWING KISSING
ORAL SEX
“PARENTAL” TOUCHING (Light squeezes, gentle brushings, non-erotic affection, pats, etc.)
PATS; PATS ON THE BACK
PATS ON THE BUTT OR THIGH
PATS ON THE HEAD
PUSHING
PUTTING THEIR FOOT ATOP SOMEONE
RAPE; MUG; KILL
SHOULDER EMBRACE (With their companion replying with a back-embrace)
SHOULDER-KISSING
SHOULDER-RESTRAINING
SHOULDER-STRIKING
SLAPPING; CHEEK-SLAPPING
SPONTANEOUS TOUCHING
STROKING TOUCH
STROKING THEIR WRIST
TALK-TOUCH-TALK-TOUCH PUNCTUATION
“TEE-PEE” EMBRACES; “TEE-PEE” HUGS
TOUCHING
WALKING “WAIST-EMBRACE”
WHISPERING TO SOMEONE WHILE FACING A THRID PARTY
WRAPPING THEIR LEG AROUND THEIR COMPANION’S LEG WHILE THEY ARE EMBRACING

SELF-DIRECTED GESTURES

ABRUPT OBJECT MOVEMENTS
ADJUSTING MAKE-UP IN A MIRROR
AGITATION
ARM-GRIPPING
ARMS CROSSED, WITH A TOE-LEAN CROSSED LEG
BACK-ARCHING
BACK OF THEIR HAND TO THE CHEST, WITH THEIR PALM EXPOSED
BALL-BOUNCING
BARING AND BEATING THEIR CHEST
BEARD-CHEWING
BEARD-STROKING
BEATING THEIR PUFFED-UP CHEST

BELLY-COVERING
BITING THEIR LIP
BODY-CROSS GESTURES (Such as cuff-adjustments and carrying objects in front of their chest)
BODY SHAPE-OUTLINING
BODY SUPPORT –SEEKING
BROW-COVERING
BROW-HITTING
BRUSHING THEIR SHOULDERS OFF
CARESSING THE INSIDE OF THEIR CALF, THIGH OR KNEE BY A FEMALE
CHEEK-CHEWING
CHEEK-CLASP
CHEEK-PUFFING
CHEEK-SUPPORT (As they use their hand or fist as a “pillow”)
CHEEK-TOUCHING
CHEWING THEIR GLASSES
CHEWING AN OBJECT
CHIN-HOLD, WITH THEIR FINGER TOUCHING THEIR LIP
CHIN-STROKING
CLAMPED LIPS
CLASPING ONE TIGHTLY CROSSED LEG BY A FEMALE
CLEANING THEIR GLASSES
CLENCHED HANDS WITH THEIR THUMBS RUBBING TOGETHER
CLOSED HANDS
CLOTHES-ADJUSTING BY A MALE
CLOTHES-STROKING
CLUTCHING THEIR BODICE; HAND TO THEIR BREAST
COLLAR-PULL; FINGER INSERTED UNDER THEIR COLLAR
COMPRESSED LIPS
CONTINUOUS OBJECT-MANIPULATION
COVERING THEIR CHEST
COVERING THEIR EYES
COVERING THEIR MOUTH WHILE THEY ARE SPEAKING
CROSSED FINGERS
CRYING
CUTICLE-PICKING
CUTTING OFF INPUT BY COVERING THEIR EARS, EYES, AND/OR MOUTH
DOODLING
DRAPED CROSSED ARMS
DRESS-SMOOTHING
“DRILLING” THEIR EAR HOLE WITH THEIR FINGER
DRINKING (Liquids, not necessarily alcohol-consuming)
EAR-COVERING
EAR-CUPPING
EAR-TOUCHING
EAR-RUBBING; EAR-SCRATCHING; EAR-TUGGING

EATING EXUBERANCE BY A MALE
EXAGGERATED MOUTHING
EYELID-PULL FROM UNDERNEATH THEIR EYE
EYE-RUBBING
FAVORITE SPOT-SEEKING
FETAL POSITION
FEW HAND GESTURES, MANY HAND-TO-FACE GESTURES (Especially nose-rubs and mouth-covers) AND EVEN MORE BODY-SHIFTS
FIDGETTING
FINGER-DRUMMING (At the womb maternal heart-beat rate)
FINGER-FIDDLING
FINGER FOOD SENSUOUSNESS
FINGERNAIL-CHECKING
FINGERS INTERLOCKED WITH THEIR HANDS ON THEIR BACKS IN THEIR LAP OR ON THE TABLE, MAKING A “FLOWER” POSITION
FINGERS INTERTWINED
FINGER(S) IN THEIR MOUTH
FINGER(S) RUBBING ABOVE THEIR LIP AND BELOW THEIR NOSE
FINGER TO THEIR LIPS
FINGERS TO THEIR NOSE
FLAT-FOOTED SQUAT
FOOT-FLAPPING
FOOT-JIGGLING
FOOT-KICKING
FOOT-SHUFFLING; FOOT-SCUFFLING
FOOT-STAMPING
FORWARD AND BACKWARDS SHIFTING OF POSTURE
FREQUENT REMOVING OF THEIR GLASSES
“GAGGING” (Repeatedly pointing with their finger(s) into their open mouth)
GRIMACING (In children, primarily)
GROOMING THEMSELVES
GROUND-KISSING
HAIR-CHEWING
HAIR-GROOMING
HAIR-HANDLING
HAIR-PLAY
HAIR-PREENING
HAIR-TEARING
HAND-CLASPING MOVEMENTS
HAND COVERING THEIR EYES
HAND DRAWN ACROSS THEIR NECK IN A “THROAT-CUT” GESTURE
HAND GRIPPING THEIR WRIST BEHIND THEIR BACK
HAND HORIZONTAL AT THEIR ADAM’S APPLE
HAND IN FRONT OF THEIR MOUTH
HAND ON THEIR CHIN
HAND OVER THEIR HEART

HAND OVER THEIR MOUTH IN A PREFACE REACTION TO WHAT THEY ARE SAYING
HAND-PICKING
HAND PLACED OVER THEIR OTHER HAND
HANDS AT THEIR SIDES WITH THEIR FINGERS OPEN
HANDS BEHIND THEIR BACK
HANDS BEHIND THEIR HEAD; HANDS LOCKED BEHIND THEIR HEAD
HANDS CLENCHED TOGETHER IN FRONT OF THEIR FACE, WITH THEIR ELBOWS ON THE TABLE; HANDS CLENCHED LYING ON THE TABLE; HANDS CLENCHED ON THEIR LAP OR IN THEIR CROTCH
HANDS GO TO THEIR GROIN; HANDS COVER THEIR CROTCH
HANDS HELD TOGETHER
HANDS IN THE “HORSEBLINDEER” POSITION OVER THE SIDES OF THEIR HEAD AT THEIR EYES
HANDS INTERLOCKING; HANDS INTERTWINED
HANDS IN THEIR POCKETS; PUTTING THEIR HANDS IN THEIR POCKETS
HANDS LOCKED BEHIND THEIR BACK
HANDS ON THEIR FACE
HANDS ON TOP OF THEIR HEAD
HAND(S) OVER THEIR EYES
HAND(S) OVER THEIR MOUTH WHILE SPEAKING
HANDS RELAXED
HAND-SUCKING
HAND SUPPORTING THEIR HEAD
HAND(S) SUPPORTING THEIR HEAD ON THEIR CHEEK(S)
HAND TO THEIR CHEST IN THE “HEART OATH” POSITION (By a male)
HAND TO THEIR FACE, WITH THEIR FINGER ON THEIR CHEEK, ANOTHER FINGER ON THEIR MOUTH, AND THEIR THUMB SUPPORTING THEIR CHIN
HAND TO THEIR FOREHEAD
HAND TO THEIR MOUTH
HAND TO THEIR NOSE
HAND UNDER THEIR CHIN HORIZONTALLY
HAND-WRINGING
HEAD RESTING ON THEIR PALM, WITH DROOPING EYES
HEAD-TOSS TO MOVE HAIR AWAY FROM THE FACE AND OVER THE SHOULDER (By either gender, but especially by a female)
“HOLDING HANDS WITH THEMSELVES” (One on top of the other in front of their crotch)
HOLDING ONE HAND TIGHTLY BEHIND THEIR BACK
HOLDING THEIR GLASS WITH BOTH HANDS
HOLDING THEIR WRIST IN THEIR LAP OR ON THE TABLE
HUGGING THEIR LEGS TO THEMSELVES
IMMOBILIZATION
INDEX FINGER TO THEIR LIPS WHILE LISTENING
INTENTION DISPLAYS AND MOVEMENTS TOWARDS THEIR BODY
KISSING THE GROUND

KNIT BROWS (Raised in alarm and drawn together in grief)
 KNOCKING ON WOOD
 "L" ARM POSITION (One horizontal and the other vertical resting on the hand of the horizontal arm) [The old "Jack Benny" stance.]
 LINT-PICKING WHILE LOOKING AT THE TASK AT HAND
 LIP-BITING
 LIP-LICKING
 LIP-NARROWING
 LIP-SMACKING
 LIP-SUCKING
 LIP-VIBRATING, NOISE-MAKING EXHALES
 LIP-WETTING
 LIP-WIPING
 LOOKING AT THEIR WATCH
 LOOKING OUT THE WINDOW
 LYING DOWN ON THEIR BACK
 LYING DOWN ON THEIR SIDE
 LYING FACE DOWN
 LYTHE STRETCHING
 MONEY-JINGLING IN THEIR POCKETS
 MOUSTACHE-CHEWING
 MOUSTACHE-TWISTING; MOUSTACHE-WIPING
 MOUTH-CLOSING OR -CROSSING WITH THEIR FINGER
 MOUTH-COVERING WITH THEIR FIST OR FINGERS, WITH THEIR THUMB AGAINST THEIR CHEEK
 NECK-SCRATCHING (About five times)
 NIBBLING ON THINGS OR ON FOOD
 NOSE-BLOWING; NOSE-PICKING
 NOSE BRIDGE PINCH
 NOSE CONTACT; NOSE TOUCHING; LIGHTLY APPLIED NOSE-RUB
 NOSE-FLARING
 NOSE-PINCHING; NOSE-RUBBING; NOSE-SCRATCHING; NOSE-WIPING; NOSE-WRINKLING
 NOSE-TWISTING
 NOSTRIL-CONSTRICTION
 OBJECT-HOLDING; PLAYING WITH AN OBJECT
 ONE ARM HOLDING THE OTHER AT THE ELBOW, WITH THE HELD ARM HANGING STRAIGHT DOWN AT THEIR SIDE
 ONE ARM HOLDING THE OTHER AT THE ELBOW, WITH THE HELD ARM HANGING STRAIGHT DOWN BEHIND THEIR BACK
 ONE FOOT ON TOP OF THE OTHER
 ONE KNEE KNEELING (Genuflecting)
 OPENING AND CLOSING THEIR DESK DRAWER REPEATEDLY AS THEY TALK ON THE PHONE
 "PACING" BACK AND FORTH

PALM TO THE BACK OF THEIR NECK; PALM RUBBING THE BACK OF THEIR NECK, LOOKING DOWN
 PEN-CLICKING (At the womb maternal heart-beat rate)
 PEN-, PENCIL- OR OTHER OBJECT-CHEWING
 “PERPETUAL MOTION”
 PICKING AT THEMSELVES
 PINCHING THE BRIDGE OF THEIR NOSE, WITH THEIR EYES CLOSED
 PIPE-CHEWING
 PLEASURE-SEEKING MOVEMENTS OF THEIR TONGUE
 POSITIONING THEMSELVES FOR SURVEILLANCE
 PREENING (Picking lint off their clothing, looking in a mirror, adjusting their hair, smoothing their clothes, tucking things, etc.)
 PULLING UP THEIR SOCKS WHEN THEY SIT DOWN (“Clothing tonus”-projecting)
 PUFFING THEIR CHEEKS; CHEEK-STROKING (The latter being milder version of the same response)
 PULLING THEIR EARLOBE
 PULLING THEIR LIMBS TOWARDS THEMSELVES
 PUTTING THEIR GLASSES BACK ON FREQUENTLY
 RAPID AND EXUBERANT INTAKE OF FOOD AND OTHER RESOURCES
 RECLINING ANGLE POSTURE
 RHYTHMIC EARRING PLAY BY A FEMALE
 RING-MOVING; RING-ROTATING; RING-TWISTING; RING-REMOVING
 ROCKING
 RUBBING BEHIND THEIR EAR WITH THEIR INDEX FINGER
 RUBBING THE ARM OF THEIR CHAIR
 RUBBING THEIR EYES
 RUBBING THEMSELVES
 RUNNING THEIR FINGERS THROUGH THEIR HAIR
 RUNNING THEIR HAND THROUGH THEIR HAIR
 SCRATCHING
 SELF-EMBRACING
 SELF-GROOMING BEHAVIORS
 SELF-MANIPULATION
 SELF-OCCUPIERS (Knitting, solitaire, reading, TV. music, etc.)
 “SELF-STRANGLE” GESTURING
 SELF-STROKING
 SHIFTING THEIR WEIGHT FORWARD AND BACK
 SLAPPING THEIR FOREHEAD
 SLAPPING THE BACK OF THEIR NECK, FOLLOWED BY NECK-RUBBING
 SLAPPING THEIR BODY
 SLAPPING THEIR OTHER HAND
 SLOUCHING
 SLOW, GRACEFUL HAND TO THEIR THROAT BY A FEMALE
 SLOWLY LICKING THEIR LIPS
 “SMIRK DE TRIOMPHE” (Tight-lipped straight mouth-line with sharp curve-ups on the corners)

SMOKING
STICKING THEIR TONGUE OUT; TONGUE-PROTRUDING
“STIFF LOWER LIP” (Pressed against their teeth)
“STIFF UPPER LIP” (Pressed against their teeth)
SUCKED IN LOWER LIP
SUCKING OBJECTS
SUCKING ON THEMSELVES
TAKING HOLD OF THEIR FOREARM
TEETH-GRINDING
TENSELY CROSSED ARMS
TENSE POSTURE
THUMB-TWIDDLING; THUMB-TWIRLING
TIE-STRAIGHTENING
TOE-CURLING
TOE-WIGGLING
TONGUE-CHEWING
TONGUE IN CHEEK
TOUCHING THE CORNER OF THEIR EYE
TOUCHING THEIR CHEST WITH THEIR FLAT HAND
TOUCHING OR TAPPING THEIR CHEST
TRUNK-SWIVEL
TUGGING AT THEIR PANTS WHILE SEATED
WALKING WITH THEIR HEAD AND GAZE DOWN
WINCING
WRINGING THEIR HANDS

PHYSIOLOGICAL DISRUPTIONS

BELCHING; “BURPING”
BLANCHING
BLUSHING; FLUSHING
CLEARING THEIR THROAT A LOT
COUGHING
DROOLING
EYE GLISTEN CHANGES
EYE TWITCHES
FACE-REDDENING
FACE-WHITENING
“FARTING;” “GAS”
“FROG IN THE THROAT” (Mucous in the larynx)
“GOOSE BUMPS” (Body hairs standing up)
HAIR CAUGHT IN THEIR MOUTH
“HICCABURP” (A single audible hiccup immediately followed by an audible belch)
HICCOUGHS; HICCUPS
ITCHES
“LUMP IN THE THROAT”
“SEMI-SNORTING” (Short, intense breathing through the nose)

SHIVERING
SIGHING
SNEEZING
SNIFFLING; “SNIFFLES”
SNORING
SWALLOWING REPEATEDLY
TEETH-CHATTERING
TICS (Chronic uncontrollable movements and/or vocalizations)
TREMBLING
TWITCHES (Sudden involuntary gross motor movements)
WHEEZING
YAWNING

PARALINGUISTICS

ABRUPT, ERRATIC, INTERRUPTING, TERMINATING SPEECH
“ACCUSING” VOICE
“ADOLESCENT” VOICE
“AH”-ING FREQUENTLY
“ALOOF” VOICE
“AMUSED” TONE
“ANGRY” TONE
“ANGUISHED” TONE
“ARTIFICIAL” LAUGHTER (Stereotyped, empty and ubiquitous)
“ASHAMED” VOICE
“ATTACKING” TONE
“AUTHORITATIVE” SPEECH PATTERN
“BABY DOLL” VOICE
“BEDROOM” VOICE
“BEFUDDLED” VOICE
“BITING” TONE
“BITTER” VOICE
“BREATHY” VOICE
“BROTHERLY” VOICE
BROW-FLASH PUNCTUATIONS IN THEIR CONVERSATIONS
“BURST-AND-SPINDLE” CONVERSATIONAL STYLE (Short shots, with stillness in between)
“CALM” VOICE
“CHILD-LIKE” VOICE
“CLICKING;” “CLUCKING”
“CLOSED MOUTH” LAUGH
“COLD” TONE
“COMPUTER” VOICE
“CONDESCENDING” TONE
“CONFUSED” TONE
COVERING THEIR MOUTH WHILE SPEAKING
“CRACKING” VOICE

“CRAFTY” VOICE
“CRISP” SPEECH
“CRUEL” VOICE
CRYING-PRONENESS
“CYNICAL” TONE
DECLINING DEFLECTION; LOWERING VOICE PITCH (Opposite of the question asking inflection, which goes up at the end)
“DE-EDGING” LAUGHTER
“DENSE-INTENSE” SPEECH PATTERN
“DETERMINED” TONE
“DISDAINFUL” TONE
“DISTANT” VOICE
“DRIVEN” SPEECH
“EARTHY” VOICE
“EMBARRASSED” VOICE
ENUNCIATION PROBLEMS
“ER”-ING A LOT
“EROTIC” TONE
“EVEN-VOICED” (Unvarying volume with varying tones)
EXPLOSIVE EXPRESSIVENESS
“EXPLOSIVE” LAUGHTER
FACIAL ACTIVITY WHILE SPEAKING
“FAST” SPEECH
“FATHERLY” VOICE
“FEARFUL” VOICE
“FEEBLE” LAUGHTER
“FLAT” VOICE
FUMBLING OF WORDS
GAZES AT THEIR COMPANION WHILE SPEAKING
GIGGLING
GRAMMAR FOUL-UPS
“GRATING” VOICE
“GRAVELLY” VOICE
“GROUNDED” VOICE
“GUFFAWING” LAUGHTER
“GUILTY” VOICE
“HARD-EDGED” VOICE
“HARSH” VOICE
HEAD-SHAKING WHILE THEY ARE SPEAKING
“HEATED” VOICE
HESITATIONS
“HESITANCY” OF SPEECH
HIGH-PITCHED VOICE
HISTRIONICS
“HOSTILE” TONE
HUMMING

“HUSKY” VOICE
INABILITY TO COMPREHEND SPEECH
INABILITY TO FORM WORDS
INABILITY TO SPEAK
INABILITY TO USE SPEECH SOUNDS (Phonemes)
INCREASING VOICE PITCH
“INDIFFERENT” TONE
“INNOCENT” VOICE
“INTENSE” VOICE
“JUDGMENTAL” TONE
JUMPY AND HESITATING SPEAKING RHYTHM
LACK OF VARIATION IN SPEECH RATE
LAUGHTER – COMPULSIVE
LAUGHTER INTERSPERSED WITH HICCOUGHS
LAUGHTER VOWELS
“LAID BACK” VOICE
LARYNGITIS (Frequent)
LARYNX PROBLEMS (Unusually commonly)
“LAZY” VOICE
LENGTHIER COMMUNICATIONS
“LISPING”
LONG PAUSES
LOSS OF VOICE (Sudden)
LOUD VOICE
LOUD AND FAST SPEECH
“LOUD AND HARSH” VOICE
LOWERED VOICE PITCH
LOW SPEECH RATE
“LUMP IN THEIR THROAT” (Frequently)
MANY UNFILLED PAUSES
“MELLOW” VOICE
“MINISTERIAL” VOICE
“MISCHIEVOUS” LAUGHTER
MISPRONUNCIATIONS
“MOTHERLY” VOICE
“MOTOR-MOUTH” PATTERN
MUCH SPEAKING; A “TALKER”
“MUMBLING”
“NASAL” VOICE
NEEDS TO COMMUNICATE
“NOISINESS” OF SPEECH (Speaking in a loud, dramatic or otherwise attention demanding manner)
NON-COMMUNICATIVE
“NONSENSE SOUNDS”
NON-VARIATION IN PITCH
“PAINFULLY SILENT”

“PANICKED” VOICE
 “PEEVISH” TONE
 “PETULANT” TONE
 “PLAYFUL” VOICE
 “PLEADING” VOICE
 “PLODDING” VOICE
 “POOR PROJECTION” (They speak perfectly loud and clear, but it only goes about two feet in front of them, so it is often not very audible.)
 “POTENT” VOICE”
 “PRECISE” ENUNCIATION
 “QUESTIONING” TONE; “QUESTIONING” INFLECTION (Rising at the end)
 “QUICK AND INDISTINCT” SPEECH PATTERN
 RAISED PITCH
 “RADIO VOICE” (Booming and room-filling)
 “RASPY” VOICE
 “RESONANT” VOICE (Well-projecting)
 “ROBUST” VOICE (Booming, but well-modulated)
 “SADISTIC” VOICE
 “SARCASTIC” TONE
 “SARDONIC” VOICE
 SHORT UTTERANCES
 “SHRILL” VOICE
 SIGHING PROPENSITY
 “SIGNIFICANT SILENCES” (As in, for instance, “So nice to see you...”)
 SILENT LAUGHTER (No vocalization with it)
 “SILENT WALTZER” MANIFESTATION
 SIMPLE, STEREOTYPED SPEECH
 SINGING
 “SING-SONG” SPEECH STYLE
 “SISTERLY” VOICE
 SLOW SPEECH
 “SMALL” VOICE
 “SMOOTH AND SOFT” VOICE
 “SNIGGERING”
 “SNORTS;” “SNORTING”
 “SOFT-SPOKEN”
 SPEAKING OUT OF ONE SIDE OF THEIR MOUTH
 SPEECH DISRUPTIONS
 SPEECH ERRORS
 SPEECH RATE VARIATION
 “SPOONERISMS” (Switching letters, as in “lape toop” for “tape loop.” It also happens with whole words.)
 “SQUEAKY” VOICE
 “STACATTO” SPEECH
 “STAMMERING;” “STUTTERING”
 “STRIDENT” VOICE

“SULTRY SIREN” VOICE
“TACITURNITY” (Doesn’t speak much)
TALKING THROUGH THEIR TEETH WITH THEIR LIPS IMMOBILE
“TALK-AHOLIC” TRIP
TALKING TO THEMSELVES
“TAVERN LAUGH” PROPENSITY (That loud, exaggerated, empty outburst of pseudo mirth)
“TEARFUL” VOICE
“TENSE” VOICE
“THROATY” VOICE
“TSK-TSK”-ING
“UH”-ING FREQUENTLY
“UM”-ING FREQUENTLY
“UNCERTAIN” TONE
“UNCLEAR” VOICE
UNWILLING TO COMMUNICATE
VARIATIONS IN PITCH
VARIATIONS IN VOLUME
“VELVET FOG” VOICE (Vaguely “fuzzy”)
“VOICE OF WISDOM”
VOICE PROBLEMS
“WALKING BLAST FURNACE” MANIFESTATION
“WARM” VOICE
“WARY” VOICE
“WEAK” VOICE
“WHEEDLING” VOICE
“WHINEY” VOICE
“WHISPERING,” ALMOST IMPOSSIBLE TO HEAR SPEECH
WHISTLING
“WORD-CHOPPING” SPEECH STYLE
“WORD SALAD”