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<tr>
<th>項目</th>
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<tbody>
<tr>
<td>タイトル</td>
<td>Corpus linguistics as teacher tool: A sexy study of four adjectives</td>
</tr>
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<td>著者</td>
<td>RACINE, John P</td>
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Corpus Linguistics as Teacher Tool: A sexy study of four adjectives

John P. Racine

Abstract

This study illustrates how traditional dictionary definitions and prescriptive rules of usage may not necessarily provide useful distinctions between such similar terms as sensual, sensuous, sexual and sexy. To clarify the differences and similarities, a corpus study was undertaken to examine the authentic uses of these lexical items. Results were examined in terms of types and frequencies of associated grammar patterns and collocations. All four adjectives were found in typical adjectival patterns; preceding nouns and following link verbs. The analysis of collocations, while revealing a certain amount of overlap between the occurrences of these terms, also revealed a number of differences, particularly in the uses of sexual. Finally, an informal survey was conducted to determine whether teachers’ intuitions concerning the use of these adjectives matched the authentic uses as revealed in the corpus. The study determined that teachers’ uses of common adjectives (sexual and sexy) matched corpus findings, while no clear consensus was reached concerning the uses of infrequently occurring words (sensual and sensuous).

Introduction

As an English teacher, I have always felt obligated to provide adequate answers to my students’ language questions. It recently came to my attention, however, that I do not have an adequate response to the query “What is the difference between sensuous and sensual?” As will become clear below, the consultation of traditional dictionary definitions and prescriptive rules of usage may not necessarily provide useful distinctions between such similar terms as these. As an alternative, a corpus study was undertaken to examine the authentic uses of sensual and sensuous, along with the related terms sexual and sexy. To clarify the differences and similarities between these four adjectives, results were examined in terms of types and frequencies of associated grammar patterns and collocations. Finally, an informal survey was conducted to determine whether teachers’ intuitions concerning the use of these adjectives matched authentic uses as revealed in the corpus.
The problem: definitions and usage

I first became aware of the problem discussed herein when I encountered the words sensual and sensuous as an adolescent many years ago. They appeared in a film scene in which a college student attempts to approach an older woman in the produce section of a supermarket. The dialogue appeared as follows:

**Eric “Otter” Stratton:** Vegetables can be really sensuous, don’t you think?

**Mrs. Wormer:** No. Vegetables are sensual. People are sensuous.

**Eric “Otter” Stratton:** Right. “Sensual”. That’s what I meant.

*Animal House* (Landis, 1978)

I knew, even at that time, that Hollywood films aimed at 18 to 24 year olds are not necessarily reliable didactic tools, but with no dictionary available at the time, I was willing to accept any definition of the terms I could derive from this dialogue. Unfortunately, making deductions from such limited (and perhaps false) linguistic data is not easy. At the very least, I knew that Otter’s opening gambit had been sexually motivated. Perhaps then he meant to say that vegetables were somehow sexy or arousing, but had chosen sensuous as a less sexually explicit term. Mrs. Wormer’s correction seemed to indicate an important distinction between sensual and sensuous. By distinguishing people from vegetables, I was left with the impression that the distinction between sensuous and sensual was perhaps between a descriptor of subjects (perceivers) and a descriptor of objects (perceived) respectively. If this were the case, then the two words would behave similarly to other adjectival pairs as interested and interesting, or inspired and inspiring:

<table>
<thead>
<tr>
<th>Subjects (Perceivers)</th>
<th>Perceived objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>interested attendees</td>
<td>→ interesting party</td>
</tr>
<tr>
<td>inspired students</td>
<td>→ inspiring textbook</td>
</tr>
</tbody>
</table>

**By extension:**

| sensuous people       | → sensual vegetables |
| (aroused people)      | (arousing vegetables)|

Intuitively, however, this analysis seemed incorrect as sensuous and sensual didn’t fit the -ed and
-ing patterns that these other pairs displayed. Clearly more information would be required to distinguish these terms.

Learners of English as a second or foreign language might at this point turn to a learner’s dictionary for a clearer answer. Entries for sensual, sensuous, sexual, and sexy from Collins COBUILD Advanced Learner’s English Dictionary (CALED; Sinclair, 2003) are reproduced in Table 1. This particular dictionary was chosen as it is aimed at learners and takes a corpus-based approach to language. Definitions in corpus-based dictionaries are gleaned from the collection of large amounts of language data and by examining how words are used in authentic texts. Such an approach may potentially illuminate patterns of use that may help to distinguish the terms in question.

CALED’s first definition of sensual in Table 1 (i.e., showing or suggesting a liking for physical pleasures) seems a bit circular. Although the example of a “sensual person” seems to fit this definition, “a sensual mouth” does not. It is not clear as to how a mouth can show or suggest a liking of physical pleasures on its own. For someone to describe a mouth as sensual means that it is pleasing to see or touch by the describer and not necessarily indicative of how much pleasure the mouth’s

<table>
<thead>
<tr>
<th><strong>Table 1</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Definitions of four adjectives from Collins Cobuild Advanced Learner’s English Dictionary (4th Ed.; Sinclair, 2003).</strong></td>
</tr>
</tbody>
</table>

| **Sensual** (p. 1314) | 1. Someone or something that is **sensual** shows or suggests a great liking for physical pleasures, especially sexual pleasures. (ADJ) e.g. sensual person, a wide sensual mouth.  
2. Something that is **sensual** gives pleasure to your physical senses rather than to your mind. (ADJ) e.g. sensual dance rhythms. |
| **Sensuous** (p. 1314) | 1. Something that is **sensuous** gives pleasure to the mind or body through the senses. (ADJ) e.g. a sensuous musical score.  
2. Someone or something that is **sensuous** shows or suggests a great liking for sexual pleasure. (ADJ = **sensual**) e.g. sensuous young mistress. |
| **Sexual** (p. 1323) | 1. **Sexual** feelings or activities are connected with the acts of sex or with people’s desire for sex. (ADJ: usu ADJ n) e.g. sexual relationship, sexual fantasies, sexual desire.  
2. **Sexual** means relating to the differences between male and female people. e.g. sexual discrimination. (ADJ: usu ADJ n)  
3. **Sexual** means relating to the differences between heterosexuals and homosexuals. (ADJ: usu ADJ n) e.g. sexual persuasions.  
4. **Sexual** means relating to the biological process by which people and animals produce young. (ADJ: usu ADJ n) e.g. sexual maturity. |
| **Sexy** (p. 1323) | 1. You can describe people and things as **sexy** if you think they are sexually attractive. (ADJ) e.g. a sexy voice. |
owner enjoys. Perhaps then this example should appear below definition 2 (i.e., giving pleasure to the physical senses). Unfortunately, this definition further muddies the differences here, as there appear to be no workable distinctions between it and sensuous definition 1. Both of these definitions include examples from the arts: sensual dance rhythms that give pleasure to the senses, but not the mind, and a sensuous musical score that gives pleasure to the mind through the senses. One begins to wonder if there is really a difference between these two at all. How does the dancer or the viewer of the dance attain pleasure if not through the senses, ultimately experiencing it in the mind? There may be philosophical arguments that further clarify (or complicate) this train of thought, but it is beyond the scope of this paper to discuss these here. Suffice to say that Otter may have been correct after all: a vegetable that gives pleasure to the senses could be described as sensual (definition 2) or sensuous (definition 1). Likewise, sensual definition 1 seems almost identical to sensuous definition 2: people with a great liking for sexual pleasure may be described by either term. Here too, Mrs. Wormer’s vocabulary lesson seems irrelevant as both definitions include the sexual component that Otter had intended. The term sexual itself, however, does not seem to match Otter’s intentions except perhaps as a descriptor of his feelings as defined in definition 1 (i.e., pertaining to the sex act or the desire for sex). CALED’s focus on sexual relationships, however, makes it difficult to regard sexual as a descriptor of vegetables. Further, as it is most unlikely that Otter was trying to say that he was sexually attracted to vegetables, CALED’s definition of sexy (i.e., sexually attractive) rules it out as a useful adjective for describing vegetables.

It would appear then that a learner’s dictionary may not be completely useful in clarifying the uses of sensual and sensuous as they appear in the film. It is possible that, for the current investigation at least, the definitions in CALED are oversimplified. As a next step, another, slightly more advanced, dictionary may be consulted. Table 2 shows the definitions for these four words from the Concise Oxford Dictionary (COD; Thompson, 1995). The difference between COD’s sensual definition 1a and CALED’s sensual 2 appears to be the invocation of the term intellect rather than mind. This helps to clarify the issue of how one can experience sensation in the body without simultaneously stimulating the mind (i.e., the intellect). More importantly, COD’s sensual 1b (similar to CALED’s sensual 1) does not have an equivalent entry under sensuous. In COD, sensuous only refers to aesthetic impact upon the senses and does not have a sexual connotation at all. Indeed, a note appears in COD after the sensual entry:

Usage Sensual is sometimes confused with sensuous. While sensual is used to describe things that are gratifying to the body, and has sexual overtones, sensuous is used to mean ‘affecting or appealing to the senses’ in an aesthetic sense, without the pejorative implications of sensual (Thompson, 1995, p. 1261).
Table 2

Definitions of four adjectives from Concise Oxford Dictionary (9th Ed.; Thompson, 1995).

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensual</td>
<td>1. of or depending on the senses only and not on the intellect or spirit; carnal, fleshly. e.g. sensual pleasures. 1b. given to the pursuit of sensual pleasures or the gratification of the appetites; self-indulgent sexually or in regard to food and drink; voluptuous, licentious. 1c. indicative of a sensual nature. e.g. sensual lips. 2. of sense or sensation, sensory. 3. Philos. of, according to, holding the doctrine of sensationalism.</td>
</tr>
<tr>
<td>Sensuous</td>
<td>1. of or derived from or affecting the senses, esp. aesthetically, rather than sexually.</td>
</tr>
<tr>
<td>Sexual</td>
<td>1. of or relating to sex, or to the sexes, or the relations between them. 2. Bot. (of classification) based on the distinction of sexes in plants. 3. Biol. having a sex.</td>
</tr>
<tr>
<td>Sexy</td>
<td>1. sexually attractive or stimulating. 2. sexually aroused. 3. concerned with sex. 4. colloq. (of a project etc.) exciting, appealing trendy.</td>
</tr>
</tbody>
</table>

A similar distinction is made by Bryson (2002):

These words are only broadly synonymous. Sensual applies to a person’s basic instincts, as distinguished from reason. It should always hold connotations of sexual allure or lust. Sensuous was coined by Milton to avoid those connotations and to suggest instead the idea of being alive to sensations. It should be used when no suggestion of sexual arousal is intended (p. 182).

This would appear to be the distinction that Mrs. Wormer was trying to establish. She was acknowledging (somewhat inadvertently, perhaps) the sexually suggestive nature of vegetables by referring to them as sensual. This had been Otter’s intention as well. Simultaneously, however, she has diluted some of the sexual tension from the conversation by claiming that people should not be described in this manner. It is clear from the COD definition of sensuous that people can in fact be so; that is, appealing to others’ senses. But it is certainly the case that people can also be sensual (definition 1b). COD’s definitions of sexual do not seem to fit the conversation well here, as they pertain mostly to the biological aspects of gender and the sex act itself. Sexy (definition 1: attractive or
stimulating) on the other hand, may be appropriate here as Otter is trying to assess how instrumental the produce may be in stimulating Mrs. Wormer. Indeed, the inclusion of stimulating to COD’s definition of sexy makes sexy much more applicable in this situation than had CALED definition 1.

It is interesting to note that while CALED did not provide useful distinctions between the definitions of sensual and sensuous, COD and Bryson (2002) both did. As CALED is a corpus-based dictionary, its definitions are derived from actual use. This is in contrast with COD which is a more traditional dictionary (its first edition dating back to 1911) and Bryson (2002) which is decidedly prescriptive in its outlook: Note the uses of “should” in the third and in the final sentence of the quotation above. It is clear then that dictionaries may provide drastically different information depending on the type of dictionary consulted. Rather than further consulting resource materials, a corpus examination may provide greater clarity.

Consulting the corpus

As dictionaries have yielded unclear results, a corpus study was conducted to uncover how these terms are used in authentic contexts. For this study, the Bank of English1 was utilized. To begin, a random sample of 100 occurrences of each word was extracted. These concordance lines appear in Appendix A where they are sorted alphabetically by the word immediately to the right of the node. Although analyses of patterns, etc. were based on these 400 sampled concordances, it should be noted that the four nodes differ substantially in terms of overall frequency within the corpus. Sensuous appears by far the most infrequently (960 occurrences). Next is sensual (1,985), followed by sexy (8,698), and the very frequent sexual (41,096). It should be noted that all four of these items occur far more often in written text than in spoken. Whereas sensual appears in corpora of written English up to 15.1 times per million words, it occurs at most 1.6 times per million words in spoken corpora. This pattern is true of each of these words.

Adjectives and their patterns

To date, relatively little corpus research has been conducted on the uses of English adjectives. By contrast, a great deal has been published about the uses of verbs and nouns (e.g., Hunston & Francis, 1998; Hunston & Laviosa, 2000), adverbs (Conrad & Biber, 2000), and prepositions (Ken-

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1 The Bank of English is a 450 million word corpus of the English language held jointly by COBUILD and the University of Birmingham. Subcorpora include both spoken and written sources from a variety of media (e.g. books, newspapers, magazines, radio).

All corpus references in this study refer to the Bank of English, as accessed during April, 2007.
nedy, 1991). A notable exception is the treatment of the many syntactic patterns of difficult and available which appear in Pattern Grammar (Hunston & Francis, 2000). The authors uncover the many patterns in which these words appear, and clearly demonstrate the ties between these adjectives’ patterns of use and their meanings. In this investigation, however, even a perfunctory examination of sensual, sensuous, sexual and sexy as they appear in Appendix 1, makes it clear that they do not exhibit the vast array of syntactic patterns that difficult and some other adjectives do. Indeed, the uses of these words are limited almost exclusively to two very typical adjectival forms: one in which the adjective is followed by a noun group (the ADJ n pattern), and another in which the adjective is preceded by a link verb (v-link ADJ). Table 3 shows the frequency of these patterns as they appear in the sampled concordance lines of Appendix A. These totals do not include examples such as the following where the node terms are used as nouns or adverbs respectively:

yields to the visceral and the sensual. <p> The aggressive sensuality of sizzle". He thinks slinky and sensuous. Some might say he thinks sleaze.

Such uses accounted for only eight of the 400 sampled occurrences.

Table 3 indicates relatively minor differences in the uses of these adjectives, at least in terms of their pattern frequencies. Clearly, the ADJ n pattern is the most common of all adjectival patterns. This is illustrated in the following examples:

of peach, coriander and basil with a sensual base of oak moss. Fifty GQ readers consciousness – rarely shows its sensuous face from behind the statistics found that the critical period, when sexual behaviour is imprinted in the brain she left. All her shoes gone, her sexy high heels, her boots, summer

The next most common use of these adjectives is in the v-link ADJ pattern:

<table>
<thead>
<tr>
<th></th>
<th>Sensual</th>
<th>Sensuous</th>
<th>Sexual</th>
<th>Sexy</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADJ n</td>
<td>73</td>
<td>78</td>
<td>98</td>
<td>61</td>
</tr>
<tr>
<td>v-link ADJ</td>
<td>18</td>
<td>19</td>
<td>2</td>
<td>34</td>
</tr>
</tbody>
</table>
materials you can use. It's sensual and seamless.” <p> Past projects actors are given that chance to be sensuous and tender. When Oliver goes to music and performances are openly sexual but female-dominant, to working—Then of course Blackmail was very sexy.” As a youngster, Frears went

All four of these examples demonstrate uses of the link verb to be. Indeed this is the most common link verb collocating with these nodes: 56 of the 73 concordance lines in the v-link ADJ pattern have be as their link verb. This includes 13 of the 18 v-link ADJ occurrences of sensual, 16 of 19 for sensuous, both of the sexual collocations in this form, and 25 of the 34 occurrences of sexy. Other link verbs completing the v-link ADJ pattern include look (in seven examples),

constantly look 'appealing, earthy, sensual, sexual, virginal, innocent, whom young people thought looked sexy and worthy of imitation. Then there

feel (four examples),

I didn't care, it felt deliciously sensuous. The place was an absolute pit but Expensive lingerie makes you feel sexy, but I like to feel safe and comfy

and become (three).

woman. How can you become more sensuous? Actually, the answer lies right shipshape daytime ambience becomes sensuous and slightly mysterious at night.

Numerous collocations were found in the pattern v-link ADJ n, such as:

the stores this month. Narcisse is a sensual floral and spicy blend with top one another to make an appealing sensuous moment from the past alive in the when he denied making an unwanted sexual advance toward former White House style. My advice line today has more sexy suggestions. <p> Being a parent can

However, there are no semantic grounds for treating these separately from the ADJ n form. Likewise, forms such as there is ADJ n are not treated separately from the simple ADJ n pattern as these do not demonstrate any substantial differences in meaning. Other patterns (accounting for six of the 400 concordances) include comparative forms such as v-link as ADJ as n:

of synth-textures that feels as sensual as spring rain. Orgital ooze a idea that fraud in Brussels can be as sexy as perjury in Washington, and a lot

These patterns too may not be common enough to render them useful in helping to reveal differences
in the meanings and uses of these words. Nor do they indicate significant distinctions in meaning from those indicated by the uses of the patterns listed in Table 3. Although such differences in patterns indicate differences in meanings for adjectives like difficult (Hunston & Francis, 2000), this is certainly not the case here. Indeed, Hunston and her colleagues warn that mere “co-occurrences of words do not necessarily indicate the presence of a pattern, and that interpretation of concordance lines is necessary to the identification of patterns (Hunston & Francis, 2000, p. 71; see also Hunston & Laviosa, 2000).

Collocations and subject matter

Besides grammar patterns, another way of differentiating the words in question here is to examine other words which collocate with them: that is, words which co-occur within four words to the left or right of the node (the standard range for corpus research). In examining the frequencies of these collocations, it becomes clear that almost all highly co-occurring words are grammatical words and that there are no substantial differences between nodes in this regard. Indeed, each of the, and, and of appear in the top five most frequent collocations for each of the four adjectives.

More revealing are the t test scores for these collocations. Results of t tests reveal which words collocate with the node, as opposed to their occurrence elsewhere in the corpus. Table 4 lists the content words with the highest t scores for each node. Interestingly, woman collates highly with both sensual and sensuous, providing at least partial support for Mrs. Wormer’s hypothesis that people are sensuous. Indeed woman and/or women regularly collocate with all four of these node words. Men also collocates with sexual, and singer collocates with sexy. Clearly all four words are used to describe people. Another interesting observation to be made in Table 4 is the negative

<table>
<thead>
<tr>
<th>Sensual</th>
<th>Sensuous</th>
<th>Sexual</th>
<th>Sexy</th>
</tr>
</thead>
<tbody>
<tr>
<td>massage</td>
<td>world</td>
<td>abuse</td>
<td>very</td>
</tr>
<tr>
<td>pleasure</td>
<td>black</td>
<td>harassment</td>
<td>look</td>
</tr>
<tr>
<td>very</td>
<td>woman</td>
<td>orientation</td>
<td>feel</td>
</tr>
<tr>
<td>sexual</td>
<td>nature</td>
<td>intercourse</td>
<td>woman</td>
</tr>
<tr>
<td>seeks</td>
<td>pleasure</td>
<td>assault</td>
<td>star</td>
</tr>
<tr>
<td>more</td>
<td>seeks</td>
<td>relationship</td>
<td>women</td>
</tr>
<tr>
<td>woman</td>
<td>love</td>
<td>activity</td>
<td>black</td>
</tr>
<tr>
<td>experience</td>
<td>more</td>
<td></td>
<td>attractive</td>
</tr>
<tr>
<td>pleasures</td>
<td>experience</td>
<td>sexual</td>
<td>think</td>
</tr>
<tr>
<td>sign</td>
<td>mouth</td>
<td>men</td>
<td>singer</td>
</tr>
</tbody>
</table>
nature of many of the collocations for sexual. Unlike sensual, sensuous and sexy which correlate with positive terms such as pleasure(s), love and attractive, three of sexual’s five highest-scoring collocates are negative: abuse, harassment, and assault. This adds some credence to OED’s usage note cited above which warns of the “pejorative” nature of sexual overtones in the connotation of sensual (Thompson, 1995, p. 1261). It seems then that Otter, whether he fully understood the subtleties of the word or not, made the best lexical choice in opening with sensuous, given the negative associations with sensual and sexual.

Strictly speaking, collocation refers to the co-occurrence of specific words as they appear together in the corpus. A broader examination of the topics described by these adjectives may reveal differences in usage that do not become obvious through the strict examination of word-to-word collocation. A line-by-line extraction of each concordance in Appendix A, yields the kind of classification listed in Table 5. Here usage is displayed as a function of topic frequency. A breakdown of these categories appears below.

Table 5
Subject frequencies.

<table>
<thead>
<tr>
<th></th>
<th>Sensual</th>
<th>Sensuous</th>
<th>Sexual</th>
<th>Sexy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts / Culture</td>
<td>28</td>
<td>51</td>
<td>11</td>
<td>23</td>
</tr>
<tr>
<td>People</td>
<td>26</td>
<td>12</td>
<td>7</td>
<td>54</td>
</tr>
<tr>
<td>Subjective experience</td>
<td>18</td>
<td>10</td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td>Things that contact body</td>
<td>11</td>
<td>15</td>
<td>1</td>
<td>14</td>
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<tr>
<td>Body parts</td>
<td>5</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Relationships</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Sex-related behaviour</td>
<td>2</td>
<td>2</td>
<td>51</td>
<td>0</td>
</tr>
<tr>
<td>Science / Nature</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Sex (biology / gender)</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>Orientation</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>0</td>
</tr>
</tbody>
</table>

The arts

The frequent use of sensuous as a descriptor of some aspect of the arts contrasts with the rather infrequent use of the other adjectives in describing this topic. In particular, the very frequent use of sexual to describe, not surprisingly, sexual activity appears to have come at the expense of its use as a descriptor of artistic and cultural matters. Table 6 lists the arts/culture category’s constituent
subtopics. It is clear here that all four of these adjectives are used to describe music more frequently than any of the other arts. As in Table 5, one can see that sexual is not used to describe the same kinds of arts as the other three adjectives. While music, the visual arts (e.g., painting, film, sculpture), and writing are the predominant categories for the other adjectives, sexual collocations cluster around more general topics of culture and society. Examples of this include the following where culture in general, or specific subcultures, are described as sexual:

acknowledges his age or our current sexual climate. It feels as if it should because the conventions of their sexual culture tended to categorize only

Another interesting observation about collocations involving the visual arts is that the only adjective in these samples to appear in connection with the topic of television was sexy. As television is often considered the least refined and most commercial form of the visual arts, it is not surprising that the most sensational, and perhaps least refined of the adjectives is used to describe it. Finally, it is interesting to note that cooking is described as both sensuous and sensual. Once again, Mrs. Wormer’s strict categorization of these two terms seems unnecessary as indeed vegetables are described by either term, at least on occasion, in actual use.

Table 6
Frequencies of arts-related concordances.

<table>
<thead>
<tr>
<th></th>
<th>Sensual</th>
<th>Sensuous</th>
<th>Sexual</th>
<th>Sexy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>7</td>
<td>17</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Visual arts / Design</td>
<td>6</td>
<td>8</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Writing</td>
<td>3</td>
<td>12</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Culture / Society</td>
<td>3</td>
<td>3</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Architecture</td>
<td>5</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Dance</td>
<td>2</td>
<td>5</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Cooking</td>
<td>2</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

People
The next most frequent topic described by these adjectives is people (Table 5). Indeed all four of the adjectives in question are used regularly to describe people. Table 7 shows these collocations categorized by gender. It is clear that females are most often described by these adjectives. As
was the case with arts-related collocations, here too *sexual* does not follow the same collocation patterns as the other adjectives. Six out of the seven collocations of *sexual* describing people did not specify the gender of the person or persons described. For example:

usually defined as having one *sexual* partner at a time or as being *sexual* objects to pick up. Also, the *sexual* traders in the swingers’ bar, like

**Table 7**

**Frequencies of people-related collocations.**

<table>
<thead>
<tr>
<th></th>
<th>Sensual</th>
<th>Sensuous</th>
<th>Sexual</th>
<th>Sexy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>19</td>
<td>9</td>
<td>1</td>
<td>35</td>
</tr>
<tr>
<td>Male</td>
<td>4</td>
<td>2</td>
<td>0</td>
<td>12</td>
</tr>
<tr>
<td>Unmarked</td>
<td>3</td>
<td>1</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

**Subjective experience**

The category referred to as *subjective experience* in Table 5 refers to such wide-ranging mental events as feelings, thoughts, or moods. By definition, these topics are very *subjective*, making it difficult to further categorize them (e.g., is sensual *fun* the same thing as sensual *enjoyment*?). In the case of some collocations, however, certain patterns were clear. For example, of the 18 occurrences in this category for the node *sensual*, four collocations were with *delight(s)* and four were with *pleasure(s)*. Indeed, *pleasure* and *pleasures* both ranked within the top 10 collocations of *sensuous* (Table 4). Collocations for *sensuous* in this category were fewer (only 10) and more wide-ranging (from *passion* to *pain*). Interestingly, three of the collocations in this sample referred to human perspective (i.e., *sensuous way of seeing, sensuous world of mind, sensuous human reality*). More than half of the collocations relating to *sexual* had to do with arousal or desire (e.g., *interest, attraction, turn on*). *Sexy* is less typically used to describe subjective experience, but there were three examples (e.g., *sexy fantasy*).

**Things that make contact with the body**

One of the interesting categories of collocates to be revealed in this study comprises items
and substances that make contact with the body. Frequency scores listed in Table 5 once again illustrate fundamental differences in usage patterns between sexual and the other adjectives. A more detailed analysis of these differences can be drawn from Table 8 which specifies precisely the kinds of topics belonging to this group. It may be clear that clothing (i.e., fashion) could have been classified as an aspect of the arts/culture category in Table 5. In any case, it is clearly describable by all adjectives here except sexual. Sexy differs itself from the others here too as only clothes and/or fabric are described by this word. Thus massages and perfume are treated by sensual and sensuous only. The frequency of the collocate pair sensual massage was also revealed in Table 4 where it was revealed as the highest t test scoring collocation of a content word with sensual.

**Table 8**

<table>
<thead>
<tr>
<th></th>
<th>Sensual</th>
<th>Sensuous</th>
<th>Sexual</th>
<th>Sexy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clothes / Fabrics</td>
<td>4</td>
<td>6</td>
<td>0</td>
<td>14</td>
</tr>
<tr>
<td>Massage / Touching</td>
<td>5</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Perfume</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

**Parts of the body**

Not only do items and substances which make contact with the body collocate regularly with these adjectives, but body parts themselves make rather frequent collocations. Specifically, sensual and sensuous both collocate with parts of the body five and six times respectively (Table 4). Three of the five collocations with sensual concern the face, specifically teeth, lips, and face. It would seem then that CALED’s example usage of sensual mouth (Table 1) and COD’s sensual lips (Table 2) were well chosen as indeed sensuality is frequently centred in or around the mouth. Similarly, five of the six collocations with sensuous reside in the face (mouth 2, lips, eyes, and face). In fact, mouth was one of the top t test scoring collocations with sensuous (Table 4).

**Sex-related behaviour**

One of the striking findings concerning collocations of sex-related behaviours in this study
was that almost all of them (51 of 55 occurrences) involved the adjective sexual. Indeed five of the top \( t \) test scoring content words to collocate with sexual were types of behaviour (abuse, harassment, intercourse, assault, and activity; Table 4). So prevalent are these collocations, that CALED presents separate entries for sexual abuse, sexual harassment, and sexual intercourse. COD also acknowledges this usage with a separate entry for sexual intercourse. Another striking feature about these collocations is the number of negative terms that collocate with sexual. Besides abuse, harassment, and assault (see above), other collocates in this category include violence, transgression, offences, and exploitation. Similarly, six instances of the negatively marked sexual dysfunction occurred in the sample, while sexual health appeared just once and only in the unmarked clinical sense:

fat, pretty girls". <p> A chapter on sexual health is also being revised to

In total, 28 of the 51 behaviours in the sample were negatively marked, none were positive, and 23 were unmarked, referring typically to the sex act itself (e.g., intercourse).

Other sexual collocations

The final two categories in Table 5 refer to collocations co-occurring almost exclusively with sexual. Biological and gender related collocations include clinical descriptions of the sex act not included in the behaviour category above. Thus references to sexual response, sexual selection and even an instance of sexual shudder appear in this category. Perhaps the closest analogy to the differences between this category and the sex related behaviour category is the difference between references to sex and references to the act of reproduction. In fact, this category closely resembles CALED’s sexual definition 4 (Table 1). The final category in Table 5, sexual orientation, refers very specifically to the sexes of people to whom one is attracted. Four of the five collocations were in fact orientation; the other being leanings.

Summary

To summarize, this corpus investigation has shown that sensual, sensuous, sexual, and sexy are typically used in the same grammatical patterns: ADJ n and v-link ADJ. In terms of collocational frequency, woman/women co-occurred regularly with all four adjectives. High \( t \) test scores indicated how readily all four terms are applied to the descriptions of people, particularly women. \( T \) test scores also revealed the negative nature of words regularly co-occurring with sexual. In terms of subject matter, all nodes were used to describe aspects of culture and the arts, although sexual appeared slightly less often in these contexts. All four were used to describe human beings, usually female, except in the case of sexual where it was used generically. With the exception of sexy,
these words were used to refer to subjective experiences. *Sexual* was not regularly used to describe things that make contact with the body, but the others were used regularly in this manner: *Sexy* was reserved as a descriptor of clothing, while *sensual* and *sensuous* were used to describe clothes, massages, and perfumes. *Sensual* and *sensuous* alone were used to describe parts of the body, mostly parts of the face. On the other hand, *sexual* was used more than half the time to describe sex-related behaviours, and more than half of those collocations had negative denotations. Biological aspects of sex and orientation were described almost exclusively with *sexual*.

**Implications for teachers: A survey**

This study began with the premise that language teachers are occasionally at a loss in trying to answer their students’ lexical queries. In particular, it was my inability to distinguish *sensual* from *sensuous* that inspired this research. Having completed this study, I feel as if I can give a more informed response if asked about these words in the future. I wonder, however, if I had been alone in my ignorance. Would other teachers have been able to respond more accurately? Do teachers’ intuitions about word usage corroborate actual usage as revealed in the corpus? To research these questions an informal survey was conducted.

**The questionnaire**

To test teachers’ knowledge and assumptions about the uses of these four adjectives, an informal survey was administered to a group of 14 language instructors all of whom were teaching English in Japanese high schools or universities. The survey consisted of 16 nouns to which the four adjectives could potentially be applied. Lexical items were selected from relevant collocations and subject matter revealed in the corpus study above. Respondents were asked to select the adjectives that they thought could be used to describe each noun. The survey form appears in Appendix B. Scores for each collocation were tallied.

**Results and analysis**

Scores for each possible collocation appear in Table 9. Totals ranged from a complete lack of consensus (scores of 7 or 8 out of 14) to complete agreement (scores of 0 or 14). The mean score was 7.16 (*SD* = 3.77). Totals deviating from the mean by more than one standard deviation (more than 10 times, or less than four times) show significant agreement between respondents and are displayed in bold. Of the 25 possible collocations to which teachers significantly agreed, only six of these collocations involved *sensual* or *sensuous*. This points to the relative ambiguity of
Table 9

Response frequencies.

<table>
<thead>
<tr>
<th></th>
<th>Sensual</th>
<th>Sensuous</th>
<th>Sexual</th>
<th>Sexy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song</td>
<td>7</td>
<td>7</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Mouth</td>
<td>5</td>
<td>7</td>
<td>2</td>
<td>13</td>
</tr>
<tr>
<td>Delight</td>
<td>11</td>
<td>6</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Perfume</td>
<td>5</td>
<td>10</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Vegetable</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Bridge</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Woman</td>
<td>10</td>
<td>12</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>Painting</td>
<td>9</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>People</td>
<td>8</td>
<td>8</td>
<td>7</td>
<td>13</td>
</tr>
<tr>
<td>Dance</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>Massage</td>
<td>10</td>
<td>6</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>Shirt</td>
<td>3</td>
<td>7</td>
<td>0</td>
<td>14</td>
</tr>
<tr>
<td>Feeling</td>
<td>9</td>
<td>8</td>
<td>11</td>
<td>7</td>
</tr>
<tr>
<td>Pleasure</td>
<td>9</td>
<td>7</td>
<td>14</td>
<td>0</td>
</tr>
<tr>
<td>Man</td>
<td>10</td>
<td>9</td>
<td>7</td>
<td>13</td>
</tr>
<tr>
<td>Attraction</td>
<td>7</td>
<td>7</td>
<td>14</td>
<td>2</td>
</tr>
</tbody>
</table>

these two terms and reflects the familiarity and frequency of use of sexual and sexy as they arise in authentic discourse.

In regards to subject matter, these results can be compared to some of the findings from the corpus, as illustrated in Table 5. First of all, it is interesting to note what little consensus was reached concerning representative aspects of the arts (i.e., song, dance, and painting): Teachers did not uniformly agree about the applicability of the adjectives to these topics, whereas the corpus investigation revealed that all of these topics collocate with these adjectives. A less typical art such as architecture, as represented by bridge in the survey, was uniformly rejected (i.e., it was considered to be indescribable by these adjectives). This contrasts with the relatively frequent co-occurrences of architectural forms with these adjectives as uncovered in the corpus sample (Table 6). Not entirely unexpected, vegetable was also rejected as a possible pair with these adjectives, with the exception of sensuous, where applicability was undecided (six selections).

Like the results of the corpus study, the survey results showed that teachers also reject sexy as a descriptor of subjective experiences (delight, feeling, pleasure, and attraction), while endorsing
sexual to describe these terms. With the exception of sensual delight, teachers did not reach any significant agreement concerning sensual and sensuous as descriptors of these kinds of experiences. This contrasts the corpus sample where these terms were frequently associated (Table 5).

People were described as sexy by respondents whether the subjects were marked as female (woman), male (man), or unmarked (people). Woman was describable as sensuous by 12 of the 14 respondents, but all other collocations for people displayed a lack of consensus. This contrasts the high frequencies in which all of these adjectives were used as descriptors of people in the corpus sample.

As for items coming into contact with the body (perfume, massage, and shirt), none of these were regularly described by either sensual or sensuous. In fact, sensual shirt was rejected as a plausible collocation by all but two participants. Perfume and shirt were regularly described as sexy, but not as sexual. Both of these findings concur with findings from the corpus.

Mouth, as a typical representative of body parts, was rejected as a counterpart for sexual. This was also in keeping with the results described in Table 5. On the contrary, sexy mouth was considered to be a reasonable collocation by a significant number of respondents. Results were undecided for pairings of mouth with sensual and sensuous contrasting the corpus findings (Table 5) where both were frequently associated with parts of the body, particularly the face.

Summary

Although it is difficult to generalize from the findings of such a small number of participant responses (N = 14), some findings seem clear. Usage patterns for sensual and sensuous are not as clearly delineated by teachers as are those for more common adjectives such as sexual and sexy. Indeed, teachers’ usage of sensual or sensuous did not typically conform to the results of the corpus study. Usages of sexual, however, conformed to the corpus results in terms of its frequency of use to describe people and subjective experience, and in terms of its infrequency of use in describing body parts and things that come into contact with the body.

Conclusion

It appears that in the case of at least some words which are difficult to distinguish (e.g., sensual and sensuous), dictionary definitions may not provide adequate guidance to clearly determine correct usage. For that reason a corpus study was conducted to ascertain precisely what differences and similarities exist between the grammatical patterns and uses of these words. Although there was very little difference between the grammar patterns in which these terms exist, considerable
variety was found in the actual application of these adjectives to a number of topics. An informal survey was conducted to see if language teachers’ intuitions about these words conformed to actual use as represented by the corpus sample. In the case of infrequently used adjectives at least, teachers’ assumptions did not uniformly match usage as seen in the corpus. Teachers’ usage of common adjectives, however, conformed more closely to those in the corpus sample.

This study has informed my knowledge of the uses of these terms and will allow me to give a more accurate response to the question of differences and similarities between sensual, sensuous, sexual, and sexy. In this way, corpora are potentially useful didactic tools for teachers. As corpora increase in breadth, volume, and ease of use, prescriptive grammars and traditional rules of usage may begin to receive strong competition. Over the coming years, these valuable tools will have much to offer the language teacher.

References


Appendix A

Sensual: 100 concordance lines sampled from the Bank of English.

The response was delightful. <subh>Sensual</subh> I suppose the thinking for another chance. <subh>Sensual</subh> to get over the idea that because they looked full and disconcertingly ultra-sophisticated and highly like the ruching - it's not very yields to the visceral and the of our intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a for fun relationship. <subh>Sensual</subh> a based, let's connect. <subh>Sensual</subh> Take Sara for example, 'erotic, time. Oh well. <subh>Sensual</subh> But even more of a Forties war bride: tough yet materials you can use. It's underwear. Framing as they do that s dictum that "intellectual, not of synth-textures that feels as and 'explosion' to describe the the first time that their focus of desirable, 6'1" hunk seeking a slim, of peach, coriander and basil with a to make an image that is ripely Bright red Passionate Dull red she found the work of turning the style, scarpering to more romantic, the Link and the slink have very barely compatible, he being in the passionate, gentle, slim, smooth, the serpent of Genesis, as does his against the prospect of infinite possibilities. Reading was a stories celebrating food, love and summer is the best time for such pliant body into the choreography's of a man, tempted him with power and sensual enjoyment, and set him against the prospect of infinite sensual attention is in the area of their sensual, attractive lady for romantic sensual base of oak moss. Fifty GQ readers sensual but quite without prurience. <subh>Sensual</subh> Sensual, cheerful Orange Proud Apricot sensual Claudine into supple English prose sensual climes is regarded not as a weak- sensual connotations," explains Rodriguez. sensual constellation, myself in the sensual, dark cropped hair, 5'7", seeks sensual dedication to the peach, here sensual delight. Shakespeare's Bassanio sensual delight in childhood then. You sensual delight <subh>Sensual</subh> The Human Stain by sensual delights, there's one exception sensual elaborations. Edur's nobility as sensual experimentation seems to be sensual face, she had immense style -- her sensual, featuring a long-limbed sensual floral and spicy blend with top sensual for the convent. I'm sure she'll sensual fun and laughs. Box 27734 <subh>Sensual</subh> her gaze a little lowered and sensual, her gaze a little lowered and sensual home is something everyone can sensual home. She wrote a book about it, sensual. I don't know why, it just seemed sensual in her accoutrements. Miss Morgan sensual. It makes for intoxicating sensual lady, size 14-18 5 # 7", 21-32 for sensual language, 'poor in technology," as sensual lesbian, 20, needs to meet sensual lesbian for sharing unhurried, sensual. Like the parting of the Red Sea, sensual lips, he smiled at Danlo; it was a SENSUAL, London female, 29, artistic, sensual luxurious People, <subh>Sensual</subh> but sensual lyric poetry of Flecker's play, sensual massage 0660 100 483 <subh>Sensual</subh> Love
Begin your sessions with a sensual massage. When you both feel ready and more relaxed as you repeat the sensual massage. At the same time, you may...
18. <p> Dune by Christian Dior - a sensuous but very subtle blend of the scent sensuous but spoilt Puerto Rican girl sensuous cats who’d found their own patch sensuous, comfortable, flattering garment sensuous delicacy, yet still generated sensuous delights of food, now, now, versus sensuous depiction of a devotional hymn by sensuous desire. He looked down into her sensuous, earthy male can liberate you from sensuous elegance of Marcelo Alvarez's sensuous elements, much more must this be sensuous empire columns. But nothing can sensuous, energetic and exuberantly earthy sensuous face from behind the statistics sensuous facials, stimulating lectures, sensuous feel of the silk beneath his bare sensuous, fond of facial unguents (' sensuous, foods, finger foods and any food sensuous form'. Power in this sense means sensuous fragrance. Aftershave, from 19.95, sensuous, girl from Ilford wrap her arms sensuous, grace, or grottesque, comic, even surreal, sensuous harmonies, and social messages sensuous." Having said that, scientists sensuous human reality had existed will be sensuous imagery from tropical blooms to sensuous images as the gods and goddesses sensuous impact on the one hand, and its sensuous. It was everything I could have sensuous kick-up" bottom keeps eggs in the sensuous LINGERIE! Fulfil your fantasies sensuous lips" because I had my lips sensuous Madonna at its centre; beneath her sensuous massage similar to the one that sensuous melodies, hard and proud. Same sensuous moment from the past alive in the mouth and fiery eyes, Rosalind sensuous nature of the dancing was not lost sensuous non-vanishing symbols of language sensuous" novel inspired by Balkan war sensuous objects and as superbly programmed sensuous passages of the score are realised sensuous passion. Empress. Look for a girl sensuous, rather blowzy-not your one small sensuous, small relationship in North London, Box sensuous SATIN SLEEP SHIRTS </h> plant oils, Beauty Oil gives skin a Colour, featuring affordably priced sensuous that need not be there. <p> The sensuous shape of his melodies, the sensuous influence of both Miro's sensuous shapes and Navajo sand paintings sensuous and very sensuous nature of the dancing was not lost sensuous. Empress. Look for a girl sensuous sizzle". He thinks slinky and sensuous, rather blowzy-not your one small sensuous relationship in North London, Box sensuous SATIN SLEEP SHIRTS </h> satinsheen, as well as gently sensuous sculptures by Germaine and sensuous shape of his melodies, the sensuous conservatory is a copy of Canova's sensuous and dancing. <p> But there's also a sensuous string quartet that builds in the
and a poet or singer entertains.

Sensuous stuff indeed, and it did put Yemen
of their content. Despite their
extraordinary artifact was more
I didn't care, it felt deliciously
European authors who championed the
can use it to give your partner a
potency: True, I often miss the
heavy with scent and swathed in
as a pirate's 'cave.' The womblike,
an expression of his own acute and
cuts, such as the urgent, jazzy
slight furriness of peaches -- is sensuous yet subtle. The structures of the

Sexual: 100 concordance lines sampled from the Bank of English.

the root cause in men is usually <f>
Alfred Binet defined fetishism as a
also effective in prolonging female
a point about the way in which even
Irish dioceses have cases of child
with the subject matter of
with about 60 offences, including
Sullivan to save child victims of
sexual abuse from repeatedly giving
sexual abuse is also a cause of
sexual abuse that she was certain the
sexual activity has taken place, she
sexual activity after a prolonged period
activity. Children should be taught
sexual advances at a bar in nearby
sexual assault. The 1984 BCS uses the term
becoming a victim. There were 3423
parents copulating and there is a
about you now. Fast and furious
asthma and a more recently
and related sciences problems of
could be interpreted as almost all
found that the critical period, when sexual
behaviour published yesterday in
sexual behavior could be subjected to
sexual behaviour is imprinted in the brain
in sexual, bodily beings. <p>
Marilyn's
but female-dominant, to working-
acknowledges his age or our current
They also had principles of right
because the conventions of their
her, and it isn't. <p> JANE SAYS:
name becomes apparent; the striking
may not explain the entire gamut of
tends to provoke the response, aggressive in romance, focus your
open up the whole area of female
as an intrinsic element of her
astro-erogenous zone: Your
that the college would not achieve
1) many men, at the height of
your worry may stem from your past
famous person you've shagged? First
That wasn't true with Ben. <p> Our
in the Philippines, for alleged
marked by social artificiality
may scorn her by repeated bouts of
to change her mind? DEIDRE SAYS: Our
to each other, joint parenting,

sexual <f> deprivation. <p> Furthermore,
sexual aberration - the erotic
abstinence and the latter's
sexual abuse is a racial issue. Having
abuse alleged or proven. In most
sexual abuse is still not
abuse of children, assaults and
sexual abuse from repeatedly giving
sexual abuse is also a cause of
sexual abuse that she was certain the
sexual activity has taken place, she
sexual activity after a prolonged period
activity. Children should be taught
sexual advances at a bar in nearby
sexual assault. The 1984 BCS uses the term
becoming a victim. There were 3423
parents copulating and there is a
about you now. Fast and furious
asthma and a more recently
and related sciences problems of
could be interpreted as almost all
found that the critical period, when sexual
behaviour published yesterday in
sexual behavior could be subjected to
sexual behaviour is imprinted in the brain
in sexual, bodily beings. <p>
Marilyn's
but female-dominant, to working-
acknowledges his age or our current
They also had principles of right
because the conventions of their
her, and it isn't. <p> JANE SAYS:
name becomes apparent; the striking
may not explain the entire gamut of
tends to provoke the response, aggressive in romance, focus your
open up the whole area of female
as an intrinsic element of her
astro-erogenous zone: Your
that the college would not achieve
1) many men, at the height of
your worry may stem from your past
famous person you've shagged? First
That wasn't true with Ben. <p> Our
in the Philippines, for alleged
marked by social artificiality
may scorn her by repeated bouts of
to change her mind? DEIDRE SAYS: Our
to each other, joint parenting,

100 concordance lines sampled from the Bank of English.
And, getting people to change their SEXUAL GUIDANCE for help with problems sexual habits may be even more sexual harassment against then Supreme sexual harassment. It was wrong to be drug sexual harassment to come before the sexual harassment at Harrogate CID, in sexual imagery of his more notorious sexual imagery coexists with dark forces. sexual intercourse, although clinical sexual interest fit the myth that men are sexual interest, or claim to have no sex kind of turn on," Annabella told sexual leanings. Lothar Machtan, professor sexual lubricants to her weekly shampooing sexual matchmakers" for men confined to sexual matters according to their own sexual memories first came up. It's sexual" mother and sister, a relationship sexual movement can inhibit or fragment sexual nature happened between them. sexual offences dating back to 1962. Last sexual offenders were known to their sexual, or financial demands of this 'non- sexual or to please you, there is such a sexual orientation as a human rights issue sexual orientation. Describe the various sexual partner at a time or as being Sexual Personae. Her trashing of (mainly sexual perversion have their roots in this sexual politics are likely to take more sexual positions, attitudes, relationships sexual problems, constant rowing. And sexual psyche seems much more in sexual relationship in his Commons office. sexual response cycle became enshrined as sexual response is not something constant, sexual response, and there is no reason to sexual response continues unabated with sexual selection, under which each sex sexual shudder, it still eludes some sexual stereotypes of black men, but one sexual systems), rather than having sexual traders in the swingers' bar, like sexual transgression. In I Cor. 5:1 sexual union, the lovers are able to heal sexual violence depicted so graphically in sexual. We stay loyal to Keith Richards ...

Sexy: 100 concordance lines sampled from the Bank of English.

at a high-profile showbiz bash. The sexy 32-year-old blonde, married to Liam' it Jane? <F05> Ah something extremely sexy. <M01> Yeah. <F05> Erm rubber The Rockabye" and 'Do Ya Think I'm Sexy". <p> The album's out on Devotion on kinda sexy." <p> You thought she was sexy?" <p> Waldo hesitates, looks at me, your adolescent. <p> Myth: Smoking is sexy. <p> Facts. Smoking causes bad do and she looked of so beautiful and sexy. <subh> C BREMNER </subh> Buckie, serial rapist if he found her sexy, a tribunal heard yesterday. Clive a rocker sound for Monster. Raw, sexy, adrenalin-soaked songs such as What' of the crew said: 'She looked so sexy all the guys had goose pimples.' high-maintenance woman is just not sexy! All the men I know would take
someone who is intensely secure, whom young people thought looked Mikey for chains with slogans like confidence and self-esteem to feel confident and stylish. Then of course Blackmail was very idea that fraud in Brussels can be as to be sexy. Even though I think I am State of Origin. <p>WHAT'S my name? - Expensive lingerie makes you feel Klimt. The impersonal is definitely want to wear - elegant, glamorous, sexy and diligently unoutrageous clothes. <h> The Sexy Cousin (the guy in the next office) was such an amazing dancer - really Grey can be good. Grey can even by you want my body, and you think I'm she left. All her shoes gone, her sexy, and personality, the most powerfully hottest TV comedy is a riot of boozy, that end up not looking at all into a petrol station and three <h> Alice </h> Maybe he feels the arms of their new (more exciting, its witty un-PC portrayal of tough, the country, are going nuts for these Aussie babes strip off for other clerics are to theirs. <subh> had been talking about her returning. "of the programme's writers for the campaign was designed to be young, Nevertheless, the legend of the <dt> 07 May 2001 </dt> <p> LOOKING at less but more time in the kitchen. A in earnest. <p> It is quite to bring women together in a cool, model in our picture. With her of Erykah Badu, Oopsy Daisy sets the current single 'I Like It" is a gorgeous to be able to make this while inexplicably casting her in I was a kid I always shied away from I don't do anything to try and look 1999 </dt> <subh> We reveal the blouson jackets (right), providing for me. People think this is so me, she's having such a great time." sexy shrink Frances Barber, and they sexy singer shot to fame last year.
now on 0839 102297. <p> ATTRACTIVE, sexy, size 16, lady requires tall, sons probably would be too. Having a sexy son became the point of choosing a Gucci and Jean-Paul Gaultier. And the to model their latest range of style. My advice line today has more sexy suggestions. <p> Being a parent can<br>Lesley wows toffs in metal dress <p> selling-point it could have been. The 2001 <dt> BRITS send 71 MILLION sexy text messages per week, a survey<br>He lies a lot - especially about the sexy text messages he exchanges with femininity with- out being overtly sexy. The skirt was just knee length, sexy then as it is now, and it was very sexy." This second article was titled `I' <p> She said: `I wish my uniform was more sexy. Those skirts! Just below the knee loved to hear her laugh. It was a low sexy throaty laugh. In college when she with the right person it's downright sexy underwear. When I asked if she was and private life, your penchant for sexy underwear, the age of your dog and production from the 70s. `It's a sexy version of Three Coins in the acting careers are booming. <p> The sexy video for her next single Ain't It<br>of his voice! <p> It's true that sexy voices can potentially be incredibly Anneka. <p> There aren't any really sexy women in the show. I suppose they myself and why I want to buy Well Sexy Women, but basically it's because it
Appendix B

Please **circle** the words that you think **could** be used to fill in the blanks. Put an **X** over the one’s you would **not** use with this word.

Here are two examples:

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<td>stupid</td>
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