<table>
<thead>
<tr>
<th>項目</th>
<th>内容</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Corpus linguistics as teacher tool : A sexy study of four adjectives</td>
</tr>
<tr>
<td>Author(s)</td>
<td>RACINE, John P</td>
</tr>
<tr>
<td>Citation</td>
<td>茨城大学人文学部紀要人文コミュニケーション学科論集, 6: 263-288</td>
</tr>
<tr>
<td>Issue Date</td>
<td>2009-03</td>
</tr>
<tr>
<td>URL</td>
<td><a href="http://hdl.handle.net/10109/765">http://hdl.handle.net/10109/765</a></td>
</tr>
</tbody>
</table>

このリポジトリに収録されているコンテンツの著作権は、それぞれの著作権者に帰属します。引用、転載、複製等される場合は、著作権法を遵守してください。
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>→</td>
</tr>
<tr>
<td>→</td>
<td>interesting party</td>
</tr>
<tr>
<td>inspired students</td>
<td>→</td>
</tr>
<tr>
<td>→</td>
<td>inspiring textbook</td>
</tr>
</tbody>
</table>

**By extension:**

| sensuous people     | →                  |
| (aroused people)    |    sensual vegetables |
|            →            | (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 descriptor and not necessarily indicative of how much pleasure the mouth’s

**Table 1**

**Definitions of four adjectives from Collins Cobuild Advanced Learner’s English Dictionary (4th Ed.; Sinclair, 2003).**

| 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. (ADJ: usu ADJ n) e.g. sexual discrimination.  
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).

| Sensual     | 1. of or depending on the senses only and not on the intellect or spirit; carnal, fleetly.
|             | 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.  
| Sensuous    | 1. of or derived from or affecting the senses, esp. aesthetically, rather than sensually.  
| Sexual      | 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.  
| Sexy        | 1. sexually attractive or stimulating.  
|             | 2. sexually aroused.  
|             | 3. concerned with sex.  
|             | 4. colloq. (of a project etc.) exciting, appealing trendy.  

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. Womer 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 English*1 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 mil-
lion 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-

---

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:

\[
\text{yields to the visceral and the sensual.} \quad <p> \text{The aggressive sensuality of sizzle". He thinks slinky and sensuous. Some might say he thinks sleaze.}
\]

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:

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

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

\[
\begin{array}{|c|c|c|c|}
\hline
\text{ADJ n} & \text{Sensual} & \text{Sensuous} & \text{Sexual} & \text{Sexy} \\
\hline
73 & 78 & 98 & 61 \\
\hline
\text{v-link ADJ} & 18 & 19 & 2 & 34 \\
\hline
\end{array}
\]
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. Orgibal 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 4**

**High frequency content word collocations ranked by t test scores.**

<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>women</td>
<td>black</td>
</tr>
<tr>
<td>experience</td>
<td>more</td>
<td>activity</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>
</tr>
<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
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
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>

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

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>
<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 \textit{sexual}. Indeed five of the top $t$ test scoring content words to collocate with \textit{sexual} were types of behaviour (\textit{abuse, harassment, intercourse, assault, and activity}; Table 4). So prevalent are these collocations, that CALED presents separate entries for \textit{sexual abuse, sexual harassment, and sexual intercourse}. COD also acknowledges this usage with a separate entry for \textit{sexual intercourse}. Another striking feature about these collocations is the number of negative terms that collocate with \textit{sexual}. Besides \textit{abuse, harassment, and assault} (see above), other collocates in this category include \textit{violence, transgression, offences, and exploitation}. Similarly, six instances of the negatively marked \textit{sexual dysfunction} occurred in the sample, while \textit{sexual health} appeared just once and only in the unmarked clinical sense:

\begin{quote}
fat, pretty girls". \textit{A chapter on sexual health is also being revised to}
\end{quote}

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., \textit{intercourse}).

\textbf{Other sexual collocations}

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

\textbf{Summary}

To summarize, this corpus investigation has shown that \textit{sensual, sensuous, sexual, and sexy} are typically used in the same grammatical patterns: \textbf{ADJ n and v-link ADJ}. In terms of collocaitional frequency, \textit{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 \textit{sexual}. In terms of subject matter, all nodes were used to describe aspects of culture and the arts, although \textit{sexual} appeared slightly less often in these contexts. All four were used to describe human beings, usually female, except in the case of \textit{sexual} where it was used generically. With the exception of \textit{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 ac-
tual 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


(Eds.), Evaluation in text: Authorial stance and the construction of discourse (pp. 56-73). Oxford: Oxford
University Press.

19, 45-72.


& B. Altenberg (Eds.), English corpus linguistics (pp. 95-110). London: Longman.


Press.
Appendix A

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

The response was delightful. <subh> Sensual </subh> I suppose the thinking about my number for another chance. <subh> Sensual </subh> I've now changed my number to get over the idea that because they looked full and disconcertingly still and <subh> Sensual </subh> ultra-sophisticated and highly like the ruching - it's not very yields to the visceral and the ultra-sophisticated, exciting sensitive, flower had a religious, as well as a <subh> Sensual </subh> yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a <subh> Sensual </subh> yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a <subh> Sensual </subh> yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a yield to the intellectual inquiry or uncomplicated, exciting sensitive, flower had a religious, as well as a.

Sensual massage 0660 100 483 <subh> Love

<subh> Sensual </subh>
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
find this a bit pervy; the place for

sensual pleasure. At the same time, you may

sensual overload—a head-spinning, swoon-

sensual overload. Like an ultra-long-

sensual person where before she had been

sensual pleasure is with a consenting

sensual, possibly foreign female, like

sensual productions, such as Confide in

sensual relationship. It borders on the

sensual reminiscing were interrupted by sensual,

ripples deconstruction of sensual, sexual, virginal, innocent,

sensuality, or both, depending on sensual singer whose special talent is

sensual, size 14-18 female who is 5’7”, 21-

social, economic, political

sensitive, sometimes contrasting hues.

sensual star of the French New Wave, sensual stimuli, such as 'looks' and sensual styles of India. India ultimately

sensual, tactile lover, possessing a sensual talk-over to a track called

sensual. This is not a bridge that shouts, sensual. TO ORDER BY PHONE: with a credit sensual vocals have graced half a dozen sensual voice was heard in her first sensual world proclaim/One crowded hour of sensual young painter sends her into sensual zone, and because you have to love sensual

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

It's sweet, speedy and sort of sensuous. <p> And they all look the part, sensuous. <p> This entire XJ Series is the sensuous, accelerating "with its Arabian
sensuous? Actually, the answer lies right sensuous," Alex said. 'Ultra chic. A very sensuous, and her nose aquiline. She wore sensuous and three-dimensional. You can get
sensuous and passionate. On this CD he's sensuous and tender. When Oliver goes to sensuous and tension-filled pictures. Rodeo sensuous and slightly mysterious at night. sensual, and in vain I looked for the sensual beauty, is situated. <p> On the

sensitive behaviour <f> gradually, <f> after 8352a. <p> WANTED for '93! Slender, sensuous, black female, preferably own flat/

sensual, blue eyes. 'Never.' "<p> Rien ne

The Ghost Orchid is also a richly sensuous book, and one capable of the most
18. Dune by Christian Dior - a sensuous but very subtle blend of the scent
sensual but spoilt Puerto Rican girl
sensual cats who’d found their own patch
sensual, comfortable, flattering garment
sensual delicacy, yet still generated
sensual delights. The trip is planned like
sensual delights of food, now, now, versus
sensual depiction of a devotional hymn by
sensual desire. He looked down into her
sensual, earthy male can liberate you from
sensual elegance of Marcelo Alvarez’s
sensual elements, much more must this be
sensual empire columns. But nothing can
sensual, energetic and exuberantly earthy
sensual face from behind the statistics
sensual facials, stimulating lectures,
sensual feel of the silk beneath his bare
sensual, fond of facial unguents (’
sensual foods, finger foods and any food
sensual form”. Power in this sense means
sensual fragrance. Aftershave, from 19.95,
sensual toancer brings
sensual harmonies, and social messages
sensual.” Having said that, scientists
sensual human reality had existed will be
sensual imagery from tropical blooms to
sensual images as the gods and goddesses
sensual impact on the one hand, and its
sensual. It was everything I could have
sensual kick-up” bottom keeps eggs in the
sensual LINGERIE! Fulfil your fantasies
sensual lips” because I had my lips
sensual Madonna at its centre; beneath her
sensual massage similar to the one that
melodies, hard and proud. Same
sensual moment from the past alive in the
mouth and fiery eyes, Rosalind
straight ahead, not at me ..." The
sensual nature of the dancing was not lost
sensual, non-vanishing symbols of language
a representative.” <hl> Myers ’sensual novel inspired by Balkan war
sensual objects and as superbly programmed
sensual passages of the score are realised
sensual passion. Empress. Look for a girl
plasticity of surface. (You didn’t
sensual, rather blowzy-not your one small
sensual relationship in North London, Box
sensual saga Mo' Better Blues. 'There's a
sensual SATIN SLEEP SHIRTS </h>
plant oils, Beauty Oil gives skin a
sensual Colour, featuring affordably priced
that need not be there. <p> The
sensual range from rustic linen to
around The Way Girl”, and the
and dancing. <p> But there's also a
sensual shape and Navajo sand paintings
sensual silk/satin (above) and gossamer
's Six Minutes Of Pleasure". <h>
slightly feminine aspect of
sensual slim, artistic, black woman, 25-
sensual solvent, 34, 5’2”, slim/med,
sensual. Some might say he thinks sleaze.
sensuous sound element still remains, as it
sound of the women's choir coming
classic space-time world of mind, to which
sensual statue of Napoleon's sister,
string quartet that builds in the
and a poet or singer entertains. of their content. Despite their extraordinary artifact was more extraordinary, 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 sensuous stuff indeed, and it did put Yemen sensuous surfaces, most brand-name sensuous than cerebral, more important for sensuous. The place was an absolute pit but sensuous, the spontaneous, the intuitive, sensuous total body massage. <p> bodytone sensuous touch of fingers on the shying sensuous velvet dresses and musty cloaks. sensuous warmth of Maria's `cave," enhanced sensuous way of seeing. <p> In 1945, nobody Sensuous Whisper suggest a finer 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> sexual deprivaion. <p> Furthermore, 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 to female issues." The fear of to acknowledge all the years of with me whenever possible. When a colossal flop.' While returning to as was the encouragement of when he denied making an unwanted to have been affronted by his and 90% of maximum depth. To examine 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 according to a new study of sexual behaviour published yesterday in music and performances are openly Paglia. She suspects Hillary's 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 do 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 sexual difficulties in alcoholics, of Sexual Dissidence and Cultural Change? sexual dreams on the man; if you want to sexual dysfunction in the same way that encounters; she may have killed astro-erogenous zone: Your sexual energy flows from your inner energy flows from your inner equality until the ratio of women sexual excitement and pleasure just before sexual experience, or perhaps the lack of experience? Do you use a condom? experience blossomed out of our exploitation of children. Police sexual extravagances. It is Naomi's view sexual fulfillment, and shared decision
PRESS 1 for 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 imagery and to receive our message of spiritual-sexual integrity. And the hospitality of
a hopeful description of untrammeled having had
has absolutely denied having had
Chapter 1. Trying to make your own
every time their partner expresses a
it was Malcolm's idea to get a
part by an attempt to mask his own
fun." <p> Toni Halliday on adding
social workers are acting as
so scared, I'm so scared," when the
relationship between her 'beautiful, down and tensing up. Uncoordinated
lot," Mr Wide said. Something of a
caricature - a record of the victim. More than 80 percent of
exploited to meet personal social,
you can teach someone to be more
which touches us all." The idea of
the concept of the continuum of
usually defined as having one
overwhelming study of sex and art,
or same sex, but manifestations of
form of parliamentary politics but
to label themselves". It's an A-Z of
Then there's unfaithfulness,
of Elvis). The darker side of the
be his researcher and had a secret
state. This definition of the normal
simply reflect the fact that your
automated, invariable model of
psychology. Given the power of
discussion of the ultimate
also claimed the charges promote
developing both male and female
sexual objects to pick up. Also, the
in general, or every kind of
S Tale". As a result of their
loose, menacing and intensely

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
serial rapist if he found her sexy, a tribunal heard yesterday. Clive
a rockier sound for Monster. Raw, sexy, adrenalin-soaked songs such as What'
of the crew said: 'She looked so
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 Sexy and Angel. Then of course Blackmail was very sexy perjury in Washington, and a lot sexy at that moment, you see yourself in sexy bandit' A MIAMI woman dubbed the sexy. Because the girl who is unabashedly sexy, but I like to feel safe and comfy sexy, but does this mean that the sexy but psychotic nanny in the film The sexy Carolina, who works at the club.

The look for winter is super sexy and very smart casual, writes JUDY with Janet Jackson. `She's so sexy and beautiful. I dream about her." The impersonal is definitely sexy but psychotic nanny in the film The sexy image of the national team has been sexy image is on the rise across the country, are going nuts for these sexy little numbers. The funky-flirty Aussie babes strip off for sexy mag shots STREWTH! Feast your eyes sexy high heels, her boots, summer sexy homosexual who jumped into bed sexy, I don't think of Alan in that way. sexy image is on the rise across the country, are going nuts for these sexy little numbers. The funky-flirty Aussie babes strip off for sexy mag shots STREWTH! Feast your eyes sexy high heels, her boots, summer sexy homosexual who jumped into bed sexy, I don't think of Alan in that way. sexy image is on the rise across the country, are going nuts for these sexy little numbers. The funky-flirty Aussie babes strip off for sexy mag shots STREWTH! Feast your eyes sexy high heels, her boots, summer sexy homosexual who jumped into bed sexy, I don't think of Alan in that way.
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 SEXY Sun girl Lesley Soden outshone them sexy, surging exuberance of the likes of sexy text messages per week, a survey 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' 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 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:

| _________ sandwich | cheese | fresh | angry | delicious |
| _________ sky      | blue   | correct | stupid | sunny     |

| _________ song      | sexy | sexual | sensual | sensuous |
| _________ mouth     | sexy | sexual | sensual | sensuous |
| _________ delight   | sexy | sexual | sensual | sensuous |
| _________ perfume   | sexy | sexual | sensual | sensuous |
| _________ vegetable | sexy | sexual | sensual | sensuous |
| _________ bridge    | sexy | sexual | sensual | sensuous |
| _________ woman     | sexy | sexual | sensual | sensuous |
| _________ painting  | sexy | sexual | sensual | sensuous |
| _________ people    | sexy | sexual | sensual | sensuous |
| _________ dance     | sexy | sexual | sensual | sensuous |
| _________ massage   | sexy | sexual | sensual | sensuous |
| _________ shirt     | sexy | sexual | sensual | sensuous |
| _________ feeling   | sexy | sexual | sensual | sensuous |
| _________ pleasure  | sexy | sexual | sensual | sensuous |
| _________ man       | sexy | sexual | sensual | sensuous |
| _________ attraction| sexy | sexual | sensual | sensuous |