Superframes Manual

Kilian Evang

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Contents

1 Introduction

Superframes is an annotation scheme for semantic roles. Like other such schemes, it is essentially about pinning down, in a machine-readable form, "who did what to whom". It is different from other such schemes, such as FrameNet (Baker et al., 1998), VerbNet (Kipper Schuler, 2005), PropBank (Palmer et al.,

Superframe	Roles					Sec.
SCENE	**initial-scene**	**participant**	**scene**	**transitory-scene**	**target-scene**	**2.1**
IDENTIFICATION		**identified**	**identifier**			**2.2**
ORDER		**has-order**	**order**			**2.3**
CLASS	**initial-class**	**has-class**	**class**		**target-class**	**2.4**
EXISTENCE			**exists**			**2.5**
TRANSFORMATION-CREATION			material		created	2.6
REPRODUCTION		original			copy	2.7
QUALITY		**has-quality**	**quality**			**2.8**
STATE	**initial-state**	**has-state**	**state**		**target-state**	**2.9**
DESTRUCTION		destroyed				2.10
EXPERIENCE		**experiencer**	**experienced**			**2.11**
ACTIVITY		**is-active**	**activity**			**2.12**
MARKER		has-marker	marker			2.13
ACCOMPANIMENT		**accompanied**	**accompanier**			**2.14**
ATTRIBUTE		**has-attribute**	**attribute**			**2.16**
DEPICTIVE		has-depictive	depictive			2.15
ASSET		**has-asset**	**asset**			**2.17**
CAUSATION		**result**	**causer**			**2.18**
RESULTATIVE		has-resultative	resultative			2.19
COMPARISON		**compared**	**reference**			**2.20**
CONCESSION		assertion	conceded			2.21
EXPLANATION		**explained**	**explanation**			**2.22**
LOCATION	**initial-location**	**has-location**	**location**	**transitory-location**	**target-location**	**2.23**
WRAPPING-WEARING		worn	wearer			2.24
ADORNMENT-TARNISHMENT	initial-surface	ornament	surface		target-surface	2.25
HITTING		hitting	hit			2.26
INGESTION		ingested		transitory-location	ingester	2.27
EXCRETION	excreter	excreted		transitory-location		2.28
UNANCHORED-MOTION		has-location		transitory-location		2.29
MEANS		**has-means**	**means**			**2.30**
MESSAGE		**topic**	**content**			**2.31**
PART-WHOLE	**initial-whole**	**part**	**whole**		**target-whole**	**2.34**
POSSESSION	**initial-possessor**	**possessed**	**possessor**		**target-possessor**	**2.35**
QUANTITY		**has-quantity**	**quantity**			**2.41**
SENDING		**sent**	**sender**			**2.42**
SEQUENCE		**follows**	**followed**			**2.43**
SOCIAL-RELATION	**initial-social-relation**	**has-social-relation**	**social-relation**		**target-social-relation**	**2.44**
TIME		**has-time**	**time**			**2.47**
NONCOMP		**has-noncomp**	**noncomp**			**2.54**
NONPARTICIPANT		**has-nonparticipant**	**nonparticipant**			**2.55**

Table 1: The superframes and their roles. Top-level superframes are shown in bold. Underneath, some superframes have special cases with partly renamed roles, included to make them more intuitive to apply.

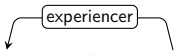
2005), VerbAtlas (Di Fabio et al., 2019), or WiSER (Feng et al., 2022) in a number of ways. It aims to avoid a number of practical problems in annotating with those schemes. Here's how Superframes annotation works, in a nutshell:

1. Every content word (verb, noun, pronoun, adjective, or adverb) is a *predicate*. Every predicate evokes one of a few dozen *superframes*, which determines its coarse semantic class and the possible role labels for its arguments.
2. The syntactic *dependents* of a predicate can be *core arguments*, in which case they get one of the role labels defined by the superframe of the predicate, or *external arguments* or *modifiers*, in which case they are treated as evoking their own frame in which the predicate serves as a core argument.
3. There are only two main core role labels per superframe.
4. For predicates denoting change (or lack thereof) over time, some superframes have *aspectual variants* with role variants that allow to distinguish participants before, during, and after an event. This avoids having `Source` and `Target` as roles in their own right, which indicate the time sequence but suppress information about the nature of the relation that is changing.
5. Similarly, Superframes do not have the `Agent` role, which is often in conflict with roles indicating more specifically the agent's relation to other participants.
6. Doubt, ambiguity, and figurativity are systematically treated. If there is not one clear solution, the solution is to give two or more alternative labels.

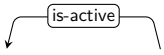
Table 1 shows the superframes and their roles.

1.1 Core Arguments

The most prototypical predicate is a verb, and the simplest case is a verb with only one argument. It can for example denote an experience or an activity:

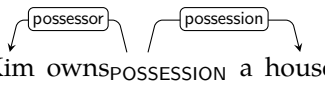


(1) Kim is sleeping$_{\text{EXPERIENCE}}$

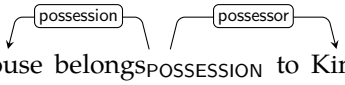


(2) Kim is partying$_{\text{ACTIVITY}}$

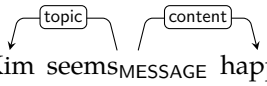
With two core arguments, a verb denotes a relation that holds between them:



(3) Kim owns$_{\text{POSSESSION}}$ a house



(4) The house belongs$_{\text{POSSESSION}}$ to Kim



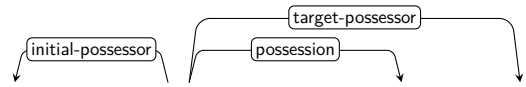
(5) Kim seems$_{\text{MESSAGE}}$ happy

1.2 Aspect and Mode

Rather than a static relationship between two entities, many verbs (and other predicates) denote a change (or absence of change) in such a relationship. We sort such predicates into a few coarse aspectual classes. For example, initiation (-INIT) means a state is begun or worked towards, deinitiation (-DEINIT) means a state is ended, completed, or its end is worked towards, change (-CHANGE) combines both, where one state is replaced by another, and continuation (-CONT) means a state persists or is even intensified. Accordingly, roles with prefix target-, initial-, or transitory- mark participants at/beyond the end of, at the beginning of, or at some point during the event, respectively.

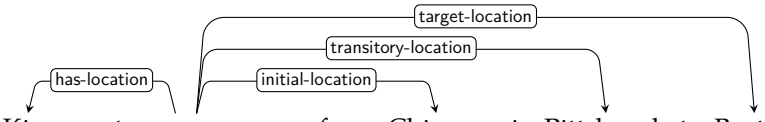
(6) Kim got$_{\text{POSSESSION-INIT}}$ the house

(7) Kim lost$_{\text{POSSESSION-DEINIT}}$ the house

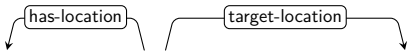


(8) Kim sold$_{\text{POSSESSION-CHANGE}}$ the house to Sandy

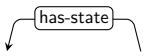
(9) Kim kept$_{\text{POSSESSION-CONT}}$ the house



(10) Kim went$_{\text{LOCATION-CHANGE}}$ from Chicago via Pittsburgh to Boston



(11) The vase fell$_{\text{LOCATION-CHANGE}}$ to the ground



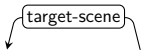
(12) The vase broke$_{\text{STATE-CHANGE}}$

(13) Kim befriended$_{\text{SOCIAL-RELATION-INIT}}$ Sandy

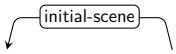
(14) Kim married$_{\text{SOCIAL-RELATION-INIT}}$ Sandy

(15) Kim divorced$_{\text{SOCIAL-RELATION-DEINIT}}$ Sandy

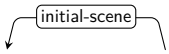
The SCENE superframe is often evoked by "light" verbs that contribute an aspectual or modal meaning. Thus, its aspectual variants are especially common.

(16) 

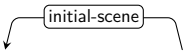
The concert began$_{\text{SCENE-INIT}}$

(17) 

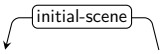
The concert continued$_{\text{SCENE-CONT}}$

(18) 

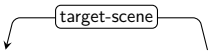
The concert finished$_{\text{SCENE-DEINIT}}$

(19) 

The shouting intensified$_{\text{SCENE-CONT}}$

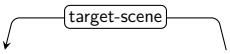
(20) 

The shouting faded$_{\text{SCENE-DEINIT}}$

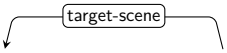
(21) 

A coup was attempted$_{\text{SCENE-INIT}}$

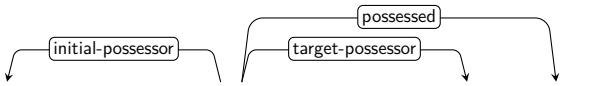
In addition, we use the modal suffixes -NECESSITY and -POSSIBILITY. They can combine with aspectual suffixes.

(22) 

Change is necessary$_{\text{SCENE-NECESSITY}}$

(23) 

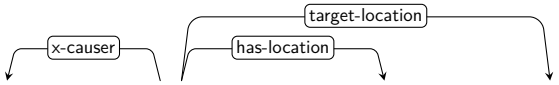
Change is possible$_{\text{SCENE-POSSIBILITY}}$

(24) 

Kim owes$_{\text{POSSESSION-CHANGE-NECESSITY}}$ Sandy money

1.3 Non-core Arguments

Core arguments always get role labels from the superframe the predicate evokes. But many verbs have more arguments. One common case is a subject that is presented as the causer of the scene. For example, compare (25) with (11). The core scene is the same (same superframe, same arguments). We now assume there is an additional CAUSATION scene with *Kim* as the causer and the core scene as the result. We denote this by giving *Kim* the causer role label, with an x- prefix to mark it as a non-core role.

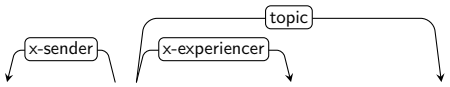
(25) 

Kim threw$_{\text{LOCATION-CHANGE}}$ the vase to the ground

(26) 

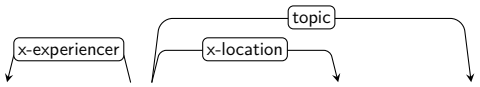
Kim broke$_{\text{STATE-CHANGE}}$ the vase

Two other common non-core arguments are the senders and recipients (experiencers) of messages.

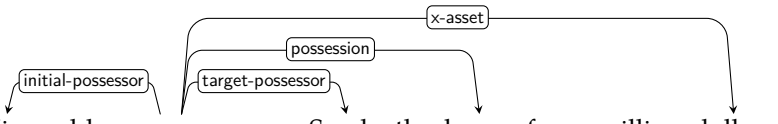


(27) Kim talked$_{\text{MESSAGE}}$ to Sandy about Bali

Other non-core arguments are usually rather predicate-specific.



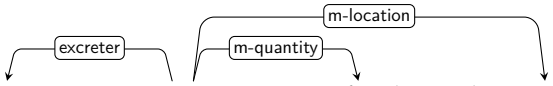
(28) Kim searched$_{\text{MESSAGE}}$ the woods for Sandy



(29) Kim sold$_{\text{POSSESSION-CHANGE}}$ Sandy the house for a million dollars

1.4 Modifiers

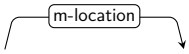
Like non-core arguments, modifiers are assumed to evoke an additional frame, and labeled with the role they fill in that frame, but with a prefix marking them as modifiers: m-.



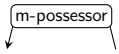
(30) Kim is sweating$_{\text{EXCRETION}}$ profusely in the sauna

1.5 Nonverbal Predicates

So far, we have only looked at verbal predicates. But of course, there are other types of predicates. An ordinary noun like *tree* evokes the CLASS frame, marking the entity it refers to as being a member of a class (in this case: the class of trees). There are no arguments here because the predicate itself doubles as a referent. However, the predicate can of course be modified:



(31) a tree$_{\text{CLASS}}$ in the garden

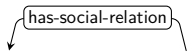


(32) Kim 's tree$_{\text{CLASS}}$

Event nouns evoke event frames and have arguments:

(33) Kim 's breaking$_{\text{STATE-CHANGE}}$ of the vase

Relational nouns evoke relational frames and have arguments:



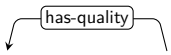
(34) Kim 's friend$_{\text{SOCIAL-RELATION}}$

Pronouns and names evoke the IDENTIFICATION frame, meaning that they identify their referent as some entity (via naming or anaphora resolution).

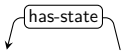
(35) Kim$_{\text{IDENTIFICATION}}$

(36) they$_{\text{IDENTIFICATION}}$

Predicate adjectives most typically denote states or qualities.

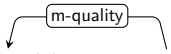


(37) I am despicable$_{\text{QUALITY}}$



(38) the dog is tired$_{\text{STATE}}$

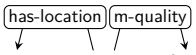
With attributive adjectives, the dependency relation is reversed, and the role label is changed accordingly.



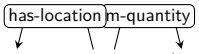
(39) despicable me$_{\text{IDENTIFICATION}}$

(40) the tired dog$_{\text{CLASS}}$

Similarly for adverbs denoting, e.g, manner (quality) or extent (quantity):



(41) Kim ran$_{\text{Motion}}$ fast

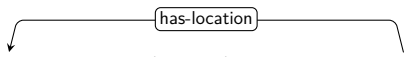


(42) Kim ran$_{\text{Motion}}$ far

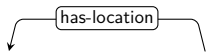
1.6 Control Relations

spell out strategies for consistent detection (xcomp, MESSAGE/SCENE frames, special cases...)

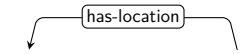
Many constructions systematically introduce semantic predicate-dependent dependencies that do not correspond to (surface) syntactic dependencies. In such cases, we add those dependency links.



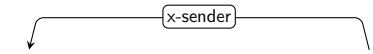
(43) Kim promised Sandy to come$_{\text{LOCATION-CHANGE}}$ (subject control)



(44) Kim persuaded Sandy to come$_{\text{LOCATION-CHANGE}}$ (object control)

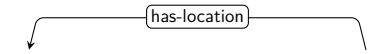


(45) Kim seemed to fly$_{\text{Motion}}$ (raising)



(46) Kim entered the room singing$_{\text{MESSAGE}}$ (depictive)

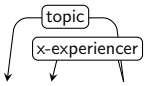
(47) You're talking me silly$_{\text{STATE}}$ (resultative)



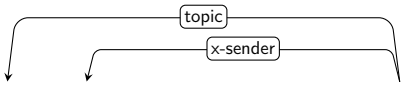
(48) Kim has come to stay$_{\text{LOCATION-CONTINUATION}}$ (subjectless adverbial clause)

(49) Kim left after trashing$_{\text{STATE-CHANGE}}$ the room (subjectless adverbial clause)

(50) Kim is hard to love$_{\text{MESSAGE}}$ (*tough* construction)



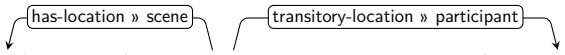
(51) the song I like$_{\text{MESSAGE}}$ (relative clause)



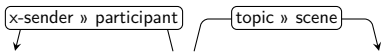
(52) the question we raised without answering$_{\text{MESSAGE}}$ (parasitic gap)

1.7 Figurativity and Idiomaticity

Difficulties in choosing frames often arise because a predicate literally evokes one frame, but is used in a way that perhaps fits another frame equally well or better. In such cases, annotate both the more literal frame and roles, followed by the >> operator, followed by the more figurative frame and roles.

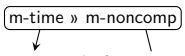


(53) A hush passed$_{\text{LOCATION-CHANGE » SCENE}}$ over the group

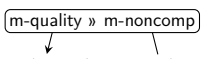


(54) Kim refused$_{\text{MESSAGE » SCENE}}$ to eat

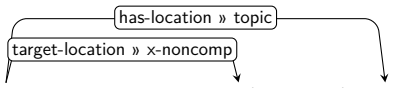
This mechanism can be used to indicate that a modification may not be fully compositional:



(55) primeval forest$_{\text{CLASS}}$



(56) colored pencil$_{\text{CLASS}}$

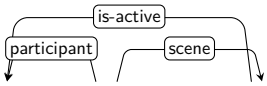


(57) to lay$_{\text{LOCATION-CHANGE » MESSAGE-DEINIT}}$ aside my drawings

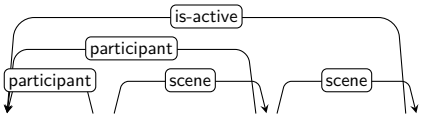
2 Superframes Reference

2.1 SCENE

A "meta" frame for predicates where the main frame is invoked by scene, and the predicate adds some temporal, aspectual, modal, etc., meaning, or just acts as a light verb. participant is assigned a role by scene. In the following examples, we show the annotations for both the matrix predicate and the embedded predicate in one graph.



(58) Kim plays$_{\text{SCENE}}$ tennis$_{\text{ACTIVITY}}$



(59) Kim used$_{\text{SCENE}}$ to play$_{\text{SCENE}}$ tennis$_{\text{ACTIVITY}}$

More examples can be found in Section 1.2.

2.2 IDENTIFICATION

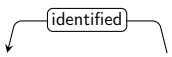
identifier identifies identified.

Evoked by pronouns, names, and other identifiers, as well as predicates denoting naming relationships.

(60) I$_{\text{IDENTIFICATION}}$ saw a picture

(61) I can distinguish China$_{\text{IDENTIFICATION}}$ from Arizona

(62) a book called$_{\text{IDENTIFICATION}}$ True Stories from Nature



(63) This is Kim$_{\text{IDENTIFICATION}}$

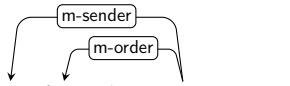
Predicates that evoke other frames can still use x-identified to mark the copula subject as identified:

(64) This is the book$_{\text{MESSAGE}}$ I like

2.3 ORDER

order indicates the order that has-order has in some sequence.

(65) 

(66) 

2.4 CLASS

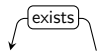
class indicates the class of entity that has-class represents.

Most prototypically evoked by common nouns with no arguments.

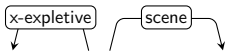
(67) swallowing an animal$_{\text{CLASS}}$

2.5 EXISTENCE

exists exists. Use this only for non-scene entities; for scenes, use the SCENE frame.

(68) 

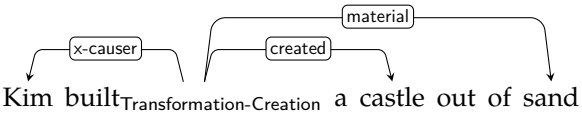
(69) 

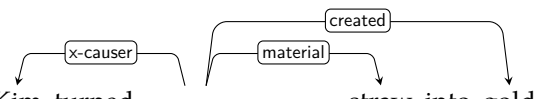
(70) 

2.6 TRANSFORMATION-CREATION

Special case of EXISTENCE-INIT where rlcreated (aka target-exists) is newly created from material, or material is transformed to become created.

(71) 

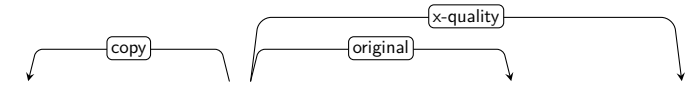
(72) 

(73) 

2.7 REPRODUCTION

Special case of EXISTENCE-INIT where original continues to exist, and a (modified) copy (aka target-exists) comes into existence.

(74) Here is a copy$_{\text{Reproduction}}$ of the drawing

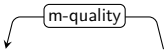


(75) This is a translation$_{\text{Reproduction}}$ of the pamphlet into English

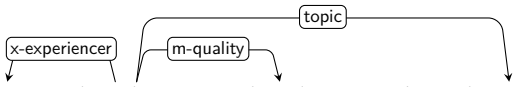
2.8 QUALITY

quality indicates a (permanent) quality/property/manner of has-quality.

(76) when I was six years old$_{\text{QUALITY}}$



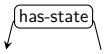
(77) a magnificent picture$_{\text{MESSAGE}}$



(78) I pondered$_{\text{MESSAGE}}$ deeply over the adventures of the jungle

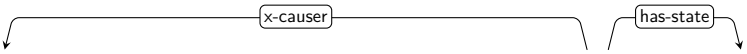
2.9 STATE

state indicates a (temporary) state of has-state.

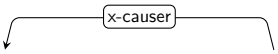


(79) Boa constrictors swallow their prey whole$_{\text{STATE}}$

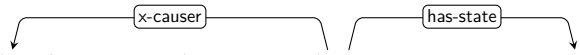
(80) they sleep$_{\text{STATE}}$



(81) they swallow their prey whole without chewing$_{\text{STATE-CHANGE}}$ it



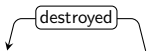
(82) the six months that they need for digestion$_{\text{STATE-CHANGE}}$



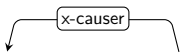
(83) And that hasn't much improved$_{\text{STATE-CHANGE}}$ my opinion of them

2.10 DESTRUCTION

Special case of STATE-CHANGE where destroyed (aka has-state) goes out of existence.



(84) Sam 's death$_{\text{Destruction}}$



(85) Sam 's destruction$_{\text{Destruction}}$ of the city

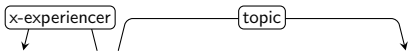
2.11 EXPERIENCE

experienced indicates an experience that experiencer undergoes.

Used for dynamic scenes where the experiencer is not necessarily active, and that cannot well be framed as a state change. Also used for sensory and mental perception, addressees in communication, beneficiaries, and for "bystander" roles.

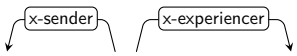
(86) Kim 's adventures$_{\text{EXPERIENCE}}$ in the jungle

(87) Kim attacked$_{\text{EXPERIENCE}}$ Sandy

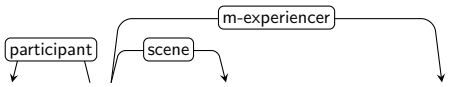


(88) I saw$_{\text{MESSAGE}}$ a magnificent picture

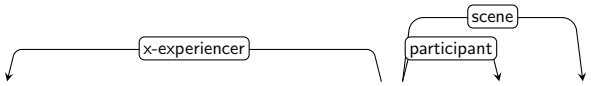
(89) I pondered$_{\text{MESSAGE}}$ deeply



(90) Kim talked$_{\text{MESSAGE}}$ to Sandy



(91) Kim did$_{\text{SCENE}}$ something nice for Sandy

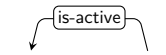


(92) Kim cooked a meal only to have$_{\text{SCENE}}$ Sandy spurn it

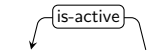
2.12 ACTIVITY

is-active actively participates in activity.

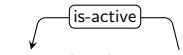
Used for dynamic scenes where is-active has agency and that cannot well be framed as a state change.



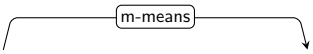
(93) Kim worked$_{\text{ACTIVITY}}$



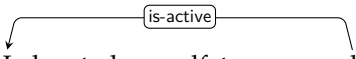
(94) Kim partied$_{\text{ACTIVITY}}$



(95) Kim had sex$_{\text{ACTIVITY}}$



(96) after some work$_{\text{ACTIVITY}}$ with a colored pencil

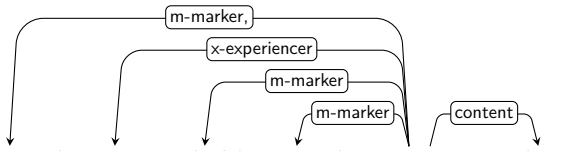


(97) I devoted myself to geography$_{\text{ACTIVITY}}$

2.13 MARKER

marker marks has-marker for modal strength, aspect, discourse function, etc.

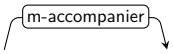
Umbrella frame for various kinds of predicates that denote properties of propositions rather than scenes, often realized as "sentence adverbs".



(98) Fortunately Kim probably even knows$_{\text{MESSAGE}}$ that

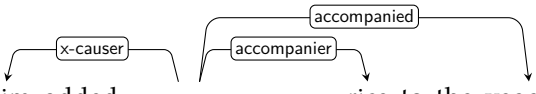
2.14 ACCOMPANIMENT

accompanier accompanies accompanied, meaning that it occurs together with it or participates equally in the same scene.



(99) veggies$_{\text{CLASS}}$ with rice

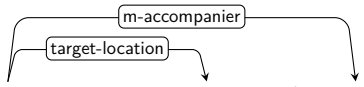
(100) The veggies come$_{\text{ACCOMPANIMENT}}$ with rice



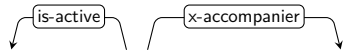
(101) Kim added$_{\text{ACCOMPANIMENT-INIT}}$ rice to the veggies

(102) Rolling thunder accompanies$_{\text{ACCOMPANIMENT}}$ the rain

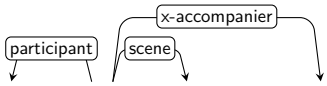
Often, the accompanier denotes not the accompanying scene but an entity participating in it, and must be metonymically understood as the scene.



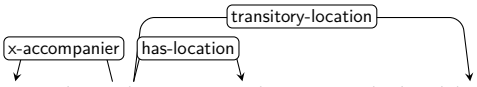
(103) Kim cycled$_{\text{LOCATION-CHANGE}}$ to Rome with Sandy



(104) Kim danced$_{\text{ACTIVITY}}$ with Sandy

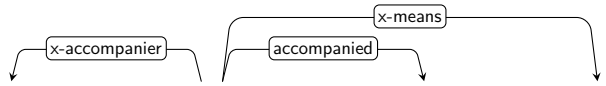


(105) Kim had$_{\text{SCENE}}$ sex with Sandy



(106) Kim chased$_{\text{Motion}}$ Sandy around the block

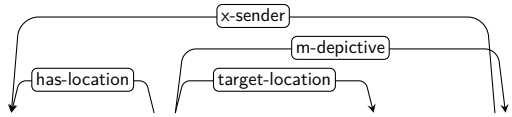
(107) Kim accompanied$_{\text{ACCOMPANIMENT}}$ Sandy



(108) Kim accompanied$_{\text{ACCOMPANIMENT}}$ Sandy on the piano

2.15 DEPICTIVE

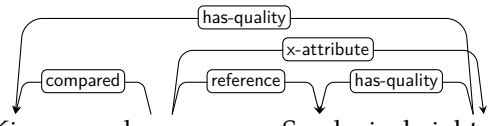
Special case of ACCOMPANIMENT where depictive (aka accompanier) assigns a participant of has-depictive (aka accompanied) a role (cf. Sec. 1.6).



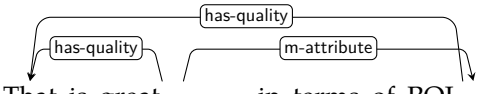
(109) Kim entered$_{\text{LOCATION-INIT}}$ the room singing$_{\text{MESSAGE}}$

2.16 ATTRIBUTE

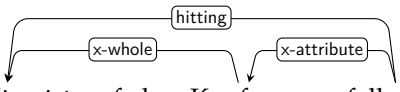
In a scene has-attribute, attribute is the part or attribute of one or more participants that is most directly involved in the scene.



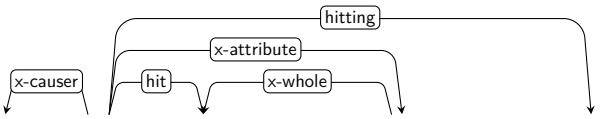
(110) Kim exceeds$_{\text{COMPARISON}}$ Sandy in height$_{\text{QUALITY}}$



(111) That is great$_{\text{QUALITY}}$ in terms of ROI$_{\text{QUALITY}}$



(112) Kim ist auf den Kopf$_{\text{CLASS}}$ gefallen$_{\text{HITTING}}$

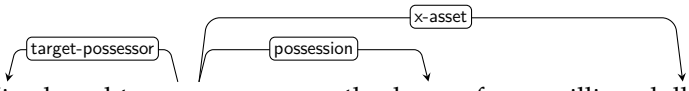


(113) Kim hit$_{\text{HITTING}}$ Sandy on the head$_{\text{CLASS}}$ with a stick

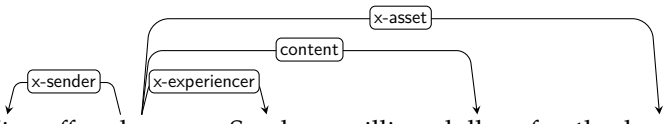
Control relations?

2.17 ASSET

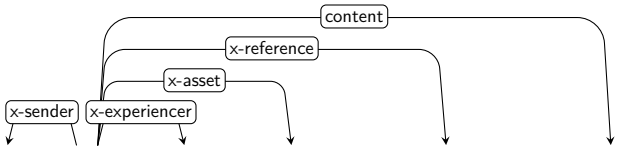
In a scene has-asset, asset is given or offered in an exchange or wager.



(114) Kim bought$_{\text{POSSESSION-CHANGE}}$ the house for a million dollars



(115) Kim offered$_{\text{MESSAGE}}$ Sandy a million dollars for the house



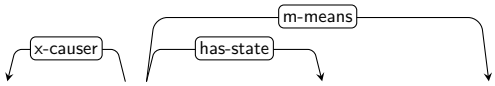
(116) I bet$_{\text{MESSAGE}}$ you 30 bucks to an apple he will win

2.18 CAUSATION

causer causes result.

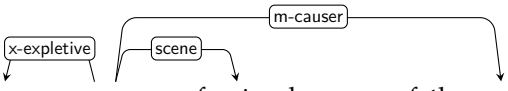
(117) Kim broke$_{\text{STATE-CHANGE}}$ the glass

(118) The knife cut$_{\text{STATE-CHANGE}}$ the bread

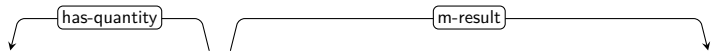


(119) Kim cut$_{\text{STATE-CHANGE}}$ the bread with a knife

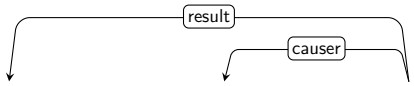
(120) The war caused$_{\text{CAUSATION}}$ a famine



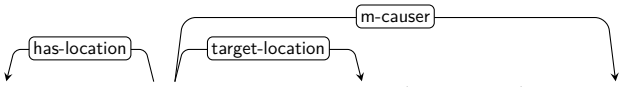
(121) There was$_{\text{SCENE}}$ a famine because of the war



(122) Der Wasserdruck stieg$_{\text{QUANTITY-CHANGE}}$, wodurch der Brunnen überfloss

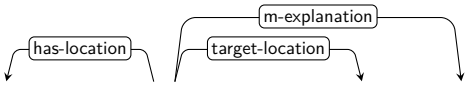


(123) Die Qualität ist der Motivation geschuldet$_{\text{CAUSATION}}$



(124) Kim went$_{\text{LOCATION-CHANGE}}$ to town because they wanted to buy food

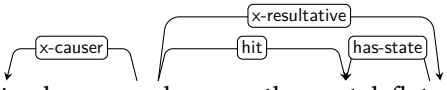
Note how the last example expresses a purpose, but expresses it as a cause, so m-causer lis the right label to use. Compare this to construal as a purpose:



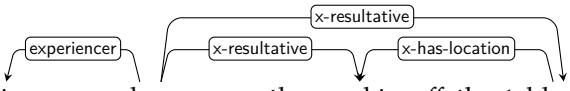
(125) Kim went$_{\text{LOCATION-CHANGE}}$ to town to buy food

2.19 RESULTATIVE

Special case of CAUSATION where resultative (aka result) assigns an argument of has-resultative (aka causer) a role. We treat the English resultative construction as a valency-changing operation that adds one or two arguments to the matrix predicate, so we use x-resultative rather than m-resultative.



(126) Kim hammered$_{\text{HITTING}}$ the metal flat$_{\text{STATE}}$



(127) Kim sneezed$_{\text{EXPERIENCE}}$ the napkin off the table$_{\text{CLASS}}$

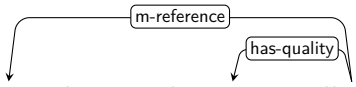
(128) Kim painted$_{\text{ADORNMENT-TARNISHMENT}}$ the room red$_{\text{QUALITY}}$

explain x-has-location

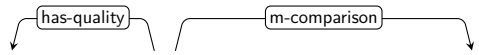
2.20 COMPARISON

compared is characterized with respect to reference.

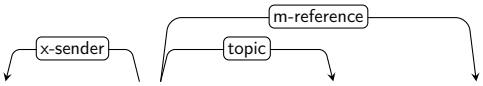
Examples of comparing scenes:



(129) Compared to Sandy, Kim is tall$_{\text{QUALITY}}$



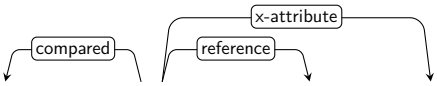
(130) Sandy is short$_{\text{QUALITY}}$ whereas Kim is tall



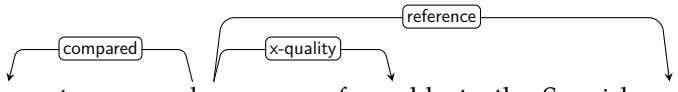
(131) They demonize$_{\text{MESSAGE}}$ the left while doing nothing about the right

Examples of comparing non-scene entities:

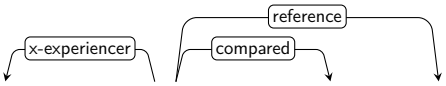
(132) Kim outranks$_{\text{COMPARISON}}$ Sandy



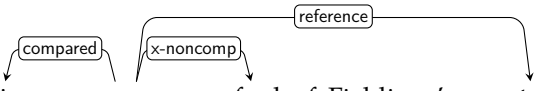
(133) Kim exceeds$_{\text{COMPARISON}}$ Sandy in height



(134) The Polish restaurant compared$_{\text{COMPARISON}}$ favorably to the Spanish one



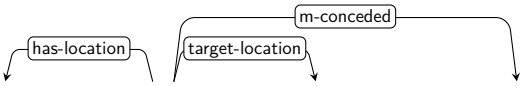
(135) Kim compared$_{\text{COMPARISON}}$ Coke to Pepsi



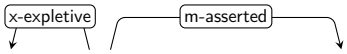
(136) Kim ran$_{\text{COMPARISON}}$ afoul of Fielding 's constraints

2.21 CONCESSION

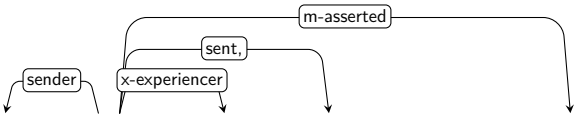
Special case of COMPARISON, where compared is what's asserted and reference is what's conceded.



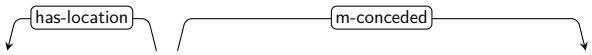
(137) Kim went$_{\text{LOCATION-CHANGE}}$ out despite the rain



(138) It rained$_{\text{STATE}}$, but Kim went went out



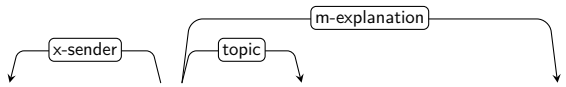
(139) Kim sent$_{\text{SENDING}}$ Sandy a letter but it never arrived



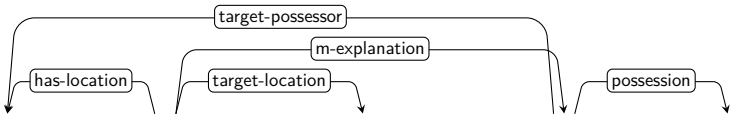
(140) Kim came$_{\text{LOCATION-CHANGE}}$ although Sandy had told them not to

2.22 EXPLANATION

explanation explains explained, but is not a cause, but, e.g., a purpose.



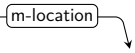
(141) I am stressing$_{\text{MESSAGE}}$ this because it is important



(142) Kim went$_{\text{LOCATION-CHANGE}}$ to town to buy$_{\text{POSSESSION-CHANGE}}$ food

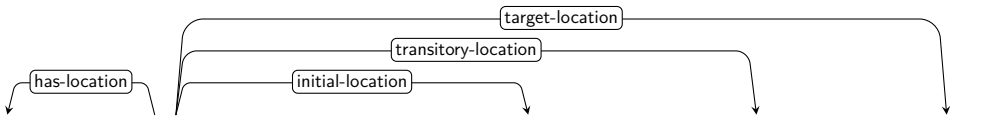
2.23 LOCATION

Describes has-location as located or moving wrt. respect to location.

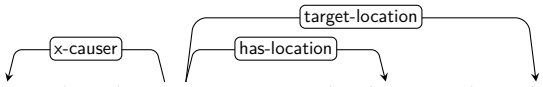


(143) the hat$_{\text{CLASS}}$ in the box

(144) Kim lives$_{\text{LOCATION}}$ in Boston



(145) Kim went$_{\text{LOCATION-CHANGE}}$ from the living room through the door into the kitchen



(146) Kim placed$_{\text{LOCATION-CHANGE}}$ the hat on the table

2.24 WRAPPING-WEARING

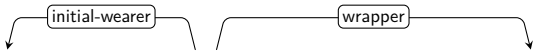
Special case of LOCATION where wearer (aka location) wears or is wrapped in wrapper (aka has-location).

(147) Kim is wearing$_{\text{WRAPPING-WEARING}}$ a shirt

(148) Kim is wearing$_{\text{WRAPPING-WEARING}}$ glasses

(149) The shroud wraps$_{\text{WRAPPING-WEARING}}$ the scepter

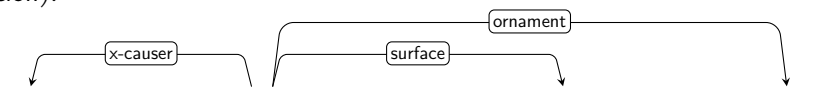
(150) Kim put$_{\text{WRAPPING-WEARING-INTI}}$ on a sweater



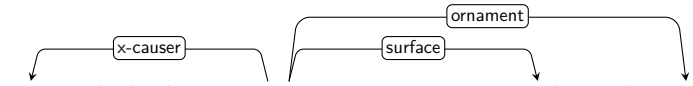
(151) Kim took$_{\text{WRAPPING-WEARING-DEINIT}}$ off their glasses

2.25 ADORNMENT-TARNISHMENT

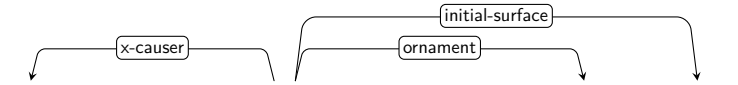
Special case of LOCATION where ornament (aka has-location sits on surface (aka location).



Kim decorated$_{\text{ADORNMENT-TARNISHMENT}}$ the balcony with fairy lights



Kim splashed$_{\text{ADORNMENT-TARNISHMENT-INIT}}$ Sandy with water



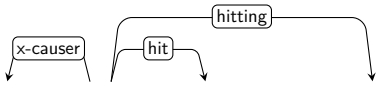
Kim washed$_{\text{ADORNMENT-TARNISHMENT-DEINIT}}$ the dirt off Sandy

Kim washed$_{\text{ADORNMENT-TARNISHMENT-DEINIT}}$ Sandy

2.26 HITTING

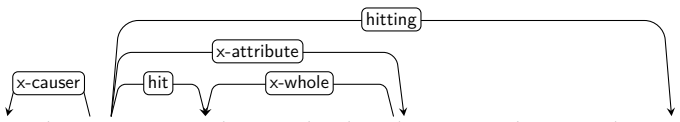
Special case of LOCATION-INIT where hitting (aka has-location) comes into contact with hit (aka target-location).

(152) Kim hit$_{\text{HITTING}}$ Sandy



(153) Kim hit$_{\text{HITTING}}$ Sandy with a stick

(154) The stick hit$_{\text{HITTING}}$ Sandy



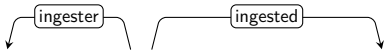
(155) Kim hit$_{\text{HITTING}}$ Sandy on the head$_{\text{CLASS}}$ with a pool noodle

(156) Kim kicked$_{\text{HITTING}}$ Sandy

2.27 INGESTION

Special case of LOCATION-INIT where ingester (aka target-location) ingests ingested (aka has-location).

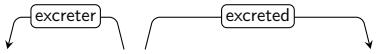
(157) Kim ate$_{\text{INGESTION}}$ an apple



(158) Kim nibbled$_{\text{INGESTION}}$ on the pretzel

2.28 EXCRETION

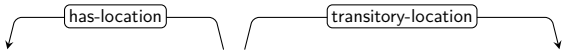
Sepcial case of LOCATION-DEINIT where excreter (aka initial-location) excretes excreted (aka has-location).



(159) Kim threw$_{\text{EXCRETION}}$ up the pretzel

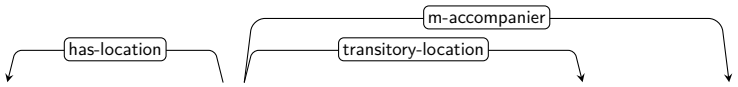
2.29 UNANCHORED-MOTION

Special case of LOCATION-CHANGE where no initial or target location is indicated.



(160) Kim is running$_{\text{UNANCHORED-MOTION}}$ along the river

(161) I learned to pilot$_{\text{UNANCHORED-MOTION}}$ airplanes



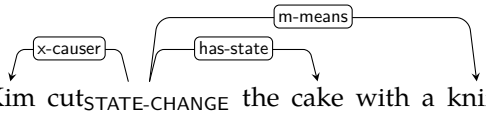
(162) Kim is dancing$_{\text{UNANCHORED-MOTION}}$ around the room with Sandy

(163) Kim is an avid unicyclist$_{\text{UNANCHORED-MOTION}}$

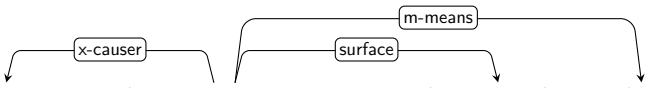
define clearly when dancing etc. is UNANCHORED-MOTION and when it is ACTIVITY

2.30 MEANS

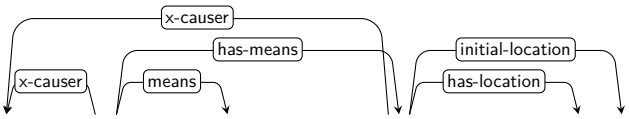
has-means is a scene caused by something via an intermediary means.



(164) Kim cut$_{\text{STATE-CHANGE}}$ the cake with a knife



(165) Kim painted$_{\text{ADORNMENT-TARNISHMENT}}$ the room by exploding a paint bomb



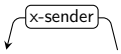
(166) Kim used$_{\text{MEANS}}$ a pen to get$_{\text{LOCATION-DEINIT}}$ the lid off

(167) You used$_{\text{MEANS}}$ me !

2.31 MESSAGE

A message about topic with content content is expressed or received or just exists in recorded form. When content and topic are both realized, content must assign a role to topic.

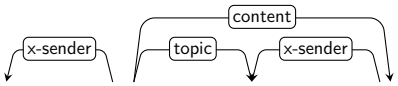
2.31.1 Expression



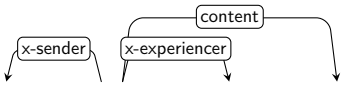
(168) Kim yelped$_{\text{MESSAGE}}$

(169) Kim said$_{\text{MESSAGE}}$: it 's fine

(170) Kim said$_{\text{MESSAGE}}$ it was fine

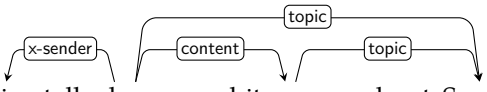


(171) Kim called$_{\text{MESSAGE}}$ Sandy a liar$_{\text{MESSAGE}}$

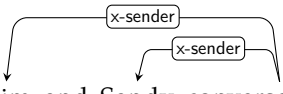


(172) Kim told$_{\text{MESSAGE}}$ Sandy a secret

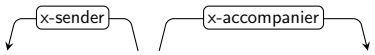
(173) Kim talked$_{\text{MESSAGE}}$ about Sandy



(174) Kim talked$_{\text{MESSAGE}}$ shit$_{\text{MESSAGE}}$ about Sandy

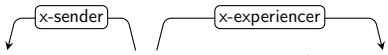


(175) Kim and Sandy conversed$_{\text{MESSAGE}}$

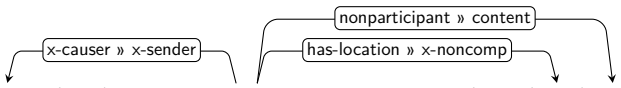


(176) Kim conversed$_{\text{MESSAGE}}$ with Sandy

2.31.2 Gesture



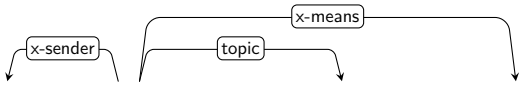
(177) Kim curtseyed$_{\text{MESSAGE}}$ to the Queen



(178) Kim shook$_{\text{UNANCHORED-MOTION » MESSAGE}}$ their head no

2.31.3 Performance

Performance of a work of art is framed as MESSAGE where the work of art is the topic.

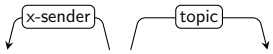


(179) Kim played$_{\text{MESSAGE}}$ a little tune on their tuba

(180) They performed$_{\text{MESSAGE}}$ the play

(181) Kim sang$_{\text{MESSAGE}}$ a song

2.31.4 Depiction



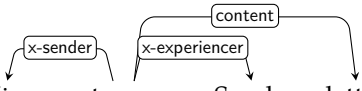
(182) Kim drew$_{\text{MESSAGE}}$ a heron

(183) a picture$_{\text{MESSAGE}}$ of the heron

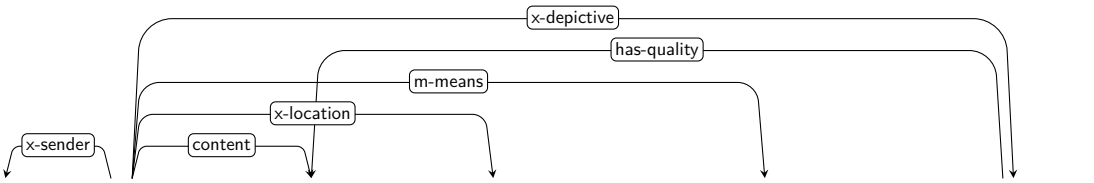
When the object is a work of art, frame it as TRANSFORMATION-CREATION instead:

(184) Kim drew$_{\text{TRANSFORMATION-CREATION}}$ a picture

2.31.5 Recording



(185) Kim wrote$_{\text{MESSAGE}}$ Sandy a letter

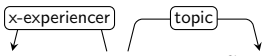


(186) Kim wrote$_{\text{MESSAGE}}$ the message onto a piece of paper with a pen in big red letters$_{\text{QUALITY}}$

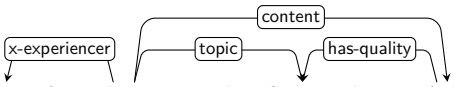
(187) The concert was recorded$_{\text{MESSAGE}}$ on tape

2.31.6 Perception

We also frame perception as MESSAGE, including mental and volitional perception.

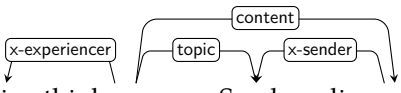


(188) Kim saw$_{\text{MESSAGE}}$ a flower

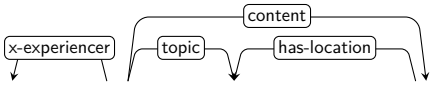


(189) Kim found$_{\text{MESSAGE}}$ the flower beautiful$_{\text{QUALITY}}$

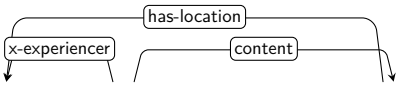
(190) Kim thinks$_{\text{MESSAGE}}$ Sandy is a liar



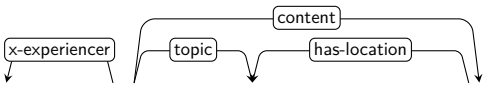
(191) Kim thinks$_{\text{MESSAGE}}$ Sandy a liar$_{\text{MESSAGE}}$



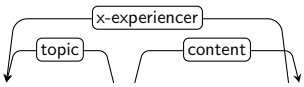
(192) Kim saw$_{\text{MESSAGE}}$ Sandy swim$_{\text{UNANCHORED-MOTION}}$



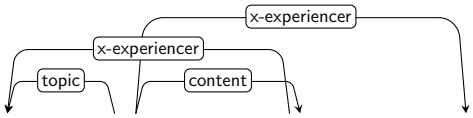
(193) Kim wants$_{\text{MESSAGE}}$ to swim$_{\text{UNANCHORED-MOTION}}$



(194) Kim wants$_{\text{MESSAGE}}$ Sandy to swim$_{\text{UNANCHORED-MOTION}}$



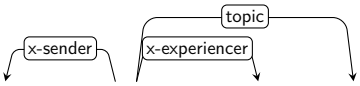
(195) Kim seems$_{\text{MESSAGE}}$ happy$_{\text{MESSAGE}}$



(196) Kim seems$_{\text{MESSAGE}}$ happy$_{\text{MESSAGE}}$ to Sandy

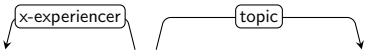
(197) The Thought Police observed$_{\text{MESSAGE}}$ Winston

(198) Kim studies$_{\text{MESSAGE}}$ linguistics

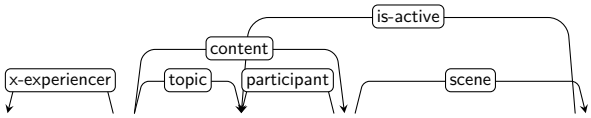


(199) Kim taught$_{\text{MESSAGE}}$ Sandy Spanish

(200) Sandy is a professor$_{\text{MESSAGE}}$ of linguistics



(201) Kim measured$_{\text{MESSAGE}}$ the elasticity



(202) The jury found$_{\text{MESSAGE}}$ Kim guilty$_{\text{SCENE}}$ of the crime$_{\text{ACTIVITY}}$

2.32 MESSAGE-INIT

TBD

2.33 MESSAGE-DEINIT

TBD

2.34 PART-WHOLE

TBD

2.35 POSSESSION

TBD

2.36 POSSESSION-INIT

TBD

2.37 POSSESSION-DEINIT

TBD

2.38 POSSESSION-CHANGE

TBD

2.39 POSSESSION-CHANGE-NECESSITY

TBD

2.40 POSSESSION-CONTINUATION

TBD

2.41 QUANTITY

TBD

2.42 SENDING

TBD

2.43 SEQUENCE

TBD

2.44 SOCIAL-RELATION

TBD

2.45 SOCIAL-RELATION-INIT

TBD

2.46 SOCIAL-RELATION-DEINIT

TBD

2.47 TIME

TBD

2.48 SCENE-INIT

TBD

2.49 SCENE-DEINIT

TBD

2.50 SCENE-CONTINUATION

TBD

2.51 SCENE-PREVENTION

TBD

2.52 SCENE-NECESSITY

TBD

2.53 SCENE-POSSIBILITY

TBD

2.54 NONCOMP

TBD

2.55 NONPARTICIPANT

move resultatives here

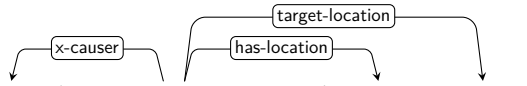
TBD

3 Memos

3.1 Prefer Core over Non-core Arguments

When an argument fills both a core and a non-core role, it is more important to annotate the former.

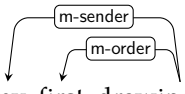
(203) Kim drove$_{\text{LOCATION-CHANGE}}$ to Boston



(204) Kim drove$_{\text{LOCATION-CHANGE}}$ the car to Boston

3.2 Arguments Determine Frames

The most important criterion in choosing a frame for a predicate is that there should be suitable roles for the predicate's arguments, even if they are unrealized in the annotated instance. For example, while *drawing* denotes a CLASS of things, it can occur with a prepositional argument denoting a topic, so MESSAGE is a better choice.



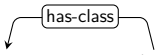
(205) my first drawing$_{\text{MESSAGE}}$

3.3 Participant Nouns

Some nouns denote a person who participates in a specific type of scene in a specific type of role. In such cases, use the most appropriate frame for that scene. For example, in a narrative where the narrator has just been criticized by a stranger, you could annotate as follows:

(206) With that, my critic$_{\text{MESSAGE}}$ sat down again

In other cases, such nouns rather denote a person's profession or expertise or their role in a social context:

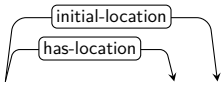


(207) He is a teacher$_{\text{CLASS}}$

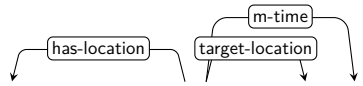
(208) She is the president$_{\text{SOCIAL-RELATION}}$ of our club

3.4 Particle Verbs

In UD, particle verbs are connected to their particle via the `compound:prt` relation. If the meaning is spatial, this dependency is labeled with initial-location or target-location.

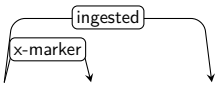


(209) get$_{\text{LOCATION-DEINIT}}$ the lid off



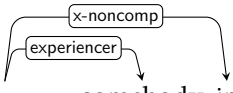
(210) You may go$_{\text{LOCATION-INIT}}$ in now

In semi-non-compositional particle verbs, where the particle adds a partially predictable but nonspatial meaning to the verb, use an appropriate role, e.g., x-marker if the meaning is aspectual.



(211) eat$_{\text{INGESTION}}$ up the cookies (implies *eat* the cookies)

In fully non-decompositional particle verbs, where the meaning is not predictable, use x-noncomp.



(212) do$_{\text{EXPERIENCE}}$ somebody in (does not imply *do* somebody)

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