

Superframes Manual

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Contents

1	Introduction	2
1.1	Core Arguments	4
1.2	Aspect and Mode	4
1.3	Non-core Arguments	6
1.4	Modifiers	7
1.5	Nonverbal Predicates	7
1.6	Control Relations	9
1.7	Figurativity and Idiomaticity	9
2	Superframes Reference	10
2.1	SCENE	10
2.2	IDENTIFICATION	12
2.3	ORDER	12
2.4	CLASS	12
2.5	EXISTENCE	12
2.6	TRANSFORMATION-CREATION	13
2.7	REPRODUCTION	13
2.8	QUALITY	13
2.9	STATE	14
2.10	DESTRUCTION	14
2.11	EXPERIENCE	14
2.12	ACTIVITY	15
2.13	MODE	16
2.14	FOCUS	16
2.15	ACCOMPANIMENT	16
2.16	DEPICTIVE	17
2.17	ATTRIBUTE	17
2.18	ASSET	18
2.19	COMPARISON	18
2.20	CONCESSION	19
2.21	EXPLANATION	19
2.22	LOCATION	20
2.23	WRAPPING-WEARING	20
2.24	ADORNMENT-TARNISHMENT	20
2.25	HITTING	21
2.26	INGESTION	21

2.27	EXCRETION	22
2.28	UNANCHORED-MOTION	22
2.29	MEANS	22
2.30	MESSAGE	23
2.30.1	Expression	23
2.30.2	Gesture	23
2.30.3	Performance	24
2.30.4	Depiction	24
2.30.5	Recording	24
2.30.6	Perception	25
2.31	PART-WHOLE	26
2.32	POSSESSION	27
2.33	QUANTITY	27
2.34	SENDING	28
2.35	SEQUENCE	28
2.36	CAUSATION	28
2.37	REACTION	29
2.38	RESULTATIVE	29
2.39	CONDITION	30
2.40	EXCEPTION	30
2.41	SOCIAL-RELATION	30
2.42	TIME	32
2.43	NONCOMP	33
3	Memos	33
3.1	Prefer Core over Non-core Arguments	33
3.2	Arguments Determine Frames	33
3.3	Participant Nouns	34
3.4	Particle Verbs	34

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., 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.

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		original	material		created	2.6
REPRODUCTION					copy	2.7
QUALITY		has-quality	quality			2.8
STATE	initial-state	has-state	state		target-state	2.9
DESTRUCTION		destroyed				2.10
MENTAL-STATE		has-mental-state	mental-state			??
EXPERIENCE		experiencer	experienced			2.11
ACTIVITY		is-active	activity			2.12
MODE		has-mode	mode			2.13
FOCUS		has-focus	focus			2.14
ACCOMPANIMENT		accompanied	accompanier			2.15
DEPictIVE		has-depictive	depictive			2.16
ATTRIBUTE		has-attribute	attribute			2.17
ASSET		has-asset	asset			2.18
COMPARISON		compared	reference			2.19
CONCESSION		assertion	conceded			2.20
EXPLANATION		explained	explanation			2.21
LOCATION	initial-location	has-location	location	transitory-location	target-location	2.22
WRAPPING-WEARING		worn	wearer			2.23
ADORNMENT-TARNISHMENT	initial-surface	ornament	surface		target-surface	2.24
HITTING		hitting	hit			2.25
INGESTION		ingested		transitory-location	ingerter	2.26
EXCRETION	excreter	excreted		transitory-location		2.27
UNANCHORED-MOTION		has-location		transitory-location		2.28
MEANS		has-means	means			2.29
MESSAGE		topic	content			2.30
PART-WHOLE	initial-whole	part	whole		target-whole	2.31
POSSESSION	initial-possessor	possessed	possessor		target-possessor	2.32
QUANTITY		has-quantity	quantity			2.33
SENDING		sent	sender			2.34
SEQUENCE		follows	followed			2.35
CAUSATION		result	causer			2.36
REACTION		reaction	trigger			2.37
RESULTATIVE		has-resultative	resultative			2.38
CONDITION		has-condition	condition			2.39
EXCEPTION		has-excpetion	exception			2.40
SOCIAL-RELATION	initial-social-relation	has-social-relation	social-relation		target-social-relation	2.41
TIME		has-time	time			2.42
NONCOMP		has-noncomp	noncomp			2.43

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.

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^{EXPERIENCE}
- (2) Kim is partying^{ACTIVITY}

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

- (3) Kim owns^{POSSESSION} a house
- (4) The house belongs^{POSSESSION} to Kim
- (5) Kim seems^{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, continuation (-CONTINUATION) means a state persists or is even intensified, and prevention (-PREVENTION) means it fails to begin. 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_{POSSESSION-INIT} the house
- (7) Kim lost_{POSSESSION-DEINIT} the house
- (8) Kim sold_{POSSESSION-CHANGE} the house to Sandy
- (9) Kim kept_{POSSESSION-CONTINUATION} the house
- (10) Kim went_{LOCATION-CHANGE} from Chicago via Pittsburgh to Boston
- (11) The vase fell_{LOCATION-CHANGE} to the ground
- (12) The vase broke_{STATE-CHANGE}
- (13) Kim befriended_{SOCIAL-RELATION-INIT} Sandy
- (14) Kim married_{SOCIAL-RELATION-INIT} Sandy
- (15) Kim divorced_{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_{SCENE-INIT}
- (17) The concert continued_{SCENE-CONTINUATION}
- (18) The concert finished_{SCENE-DEINIT}

- (19) The shouting intensified_{SCENE-CONTINUATION}
- (20) The shouting faded_{SCENE-DEINIT}
- (21) A coup was attempted_{SCENE-INIT}
- (22) Kim finished_{SCENE-DEINIT} their work
- (23) Swift action prevented_{SCENE-PREVENTION} an outbreak
- (24) Kim refrained_{SCENE-PREVENTION} from going
- (25) Kim prevented_{SCENE-PREVENTION} Sandy from going
- (26) Kim saved_{SCENE-PREVENTION} Sandy from the dragon

In the last example, *dragon* is to be understood metonymically as a scene in which Sandy would have been harmed by the dragon.

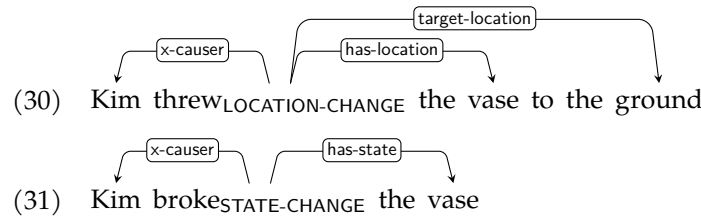
In addition, we use the modal suffixes -NECESSITY and -POSSIBILITY. They can combine with aspectual suffixes.

- (27) Change is necessary_{SCENE-NECESSITY}
- (28) Change is possible_{SCENE-POSSIBILITY}
- (29) Kim owes_{POSSESSION-CHANGE-NECESSITY} Sandy money

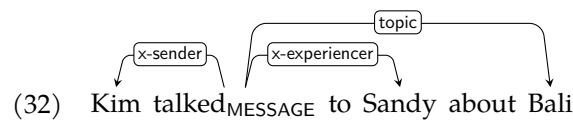
1.3 Non-core Arguments

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 (30) 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

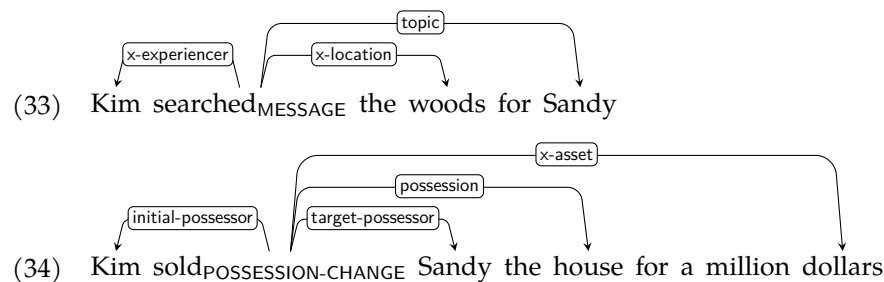
scene as the result. We denote this by giving *Kim* the causer role label, with an x- prefix to mark it as a non-core role.



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

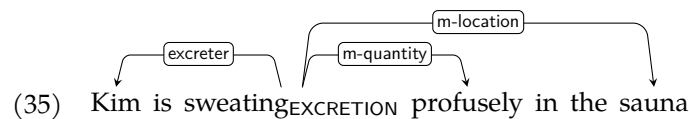


Other non-core arguments are usually rather predicate-specific.



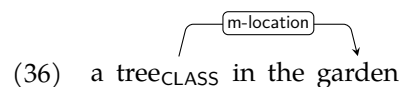
1.4 Modifiers

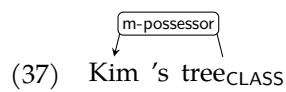
Like non-core arguments, modifiers are assumed to evoke an additional frame, and labeled with the role they fill in that frame, but with a prefix marking them as modifiers: m-.



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:

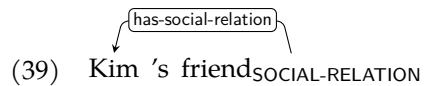




Event nouns evoke event frames and have arguments:



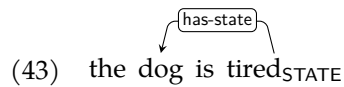
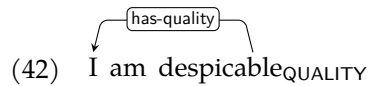
Relational nouns evoke relational frames and have arguments:



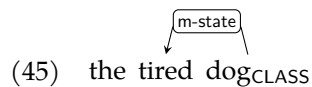
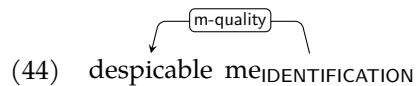
Pronouns and names evoke the IDENTIFICATION frame, meaning that they identify their referent as some entity (via naming or anaphora resolution).



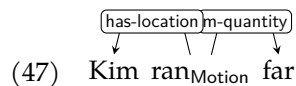
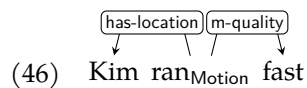
Predicate adjectives most typically denote states or qualities.



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



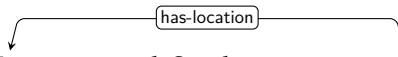
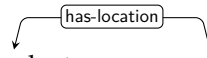
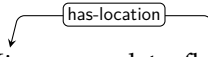
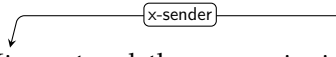

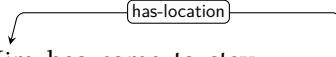


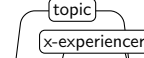
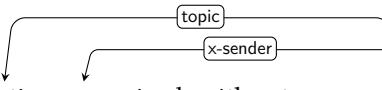
Similarly for adverbs denoting, e.g, manner (quality) or extent (quantity):



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.

- (48) Kim promised Sandy to come_{LOCATION-CHANGE} (subject control)

- (49) Kim persuaded Sandy to come_{LOCATION-CHANGE} (object control)

- (50) Kim seemed to fly_{Motion} (raising)

- (51) Kim entered the room singing_{MESSAGE} (depictive)

- (52) You're talking me silly_{STATE} (resultative)

- (53) Kim has come to stay_{LOCATION-CONTINUATION} (subjectless adverbial clause)

- (54) Kim left after trashing_{STATE-CHANGE} the room (subjectless adverbial clause)

- (55) Kim is hard to love_{MESSAGE} (*tough* construction)

- (56) the song I like_{MESSAGE} (relative clause)

- (57) the question we raised without answering_{MESSAGE} (parasitic gap)


1.7 Figurativity and Idiomatcity

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.

(58) A hush passed_{LOCATION-CHANGE » SCENE} over the group

(59) Kim refused_{MESSAGE » SCENE} to eat

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

(60) primeval forest_{CLASS}

(61) colored pencil_{CLASS}

(62) to lay_{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. If there is a participant, it 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.

(63) The concert_{MESSAGE} began_{SCENE-INIT}

(64) The concert_{MESSAGE} continued_{SCENE-CONTINUATION}

(65) The concert_{MESSAGE} finished_{SCENE-DEINIT}

(66) The shouting_{MESSAGE} intensified_{SCENE-CONTINUATION}

(67) The shouting_{MESSAGE} faded_{SCENE-DEINIT}

(68) A coup_{EXPERIENCE} was attempted_{SCENE-INIT}

- (69) Kim finished_{SCENE-DEINIT} their work_{ACTIVITY}
- (70) Swift action prevented_{SCENE-PREVENTION} an outbreak_{SCENE-INIT} of measles_{EXPERIENCE}
- (71) Kim refrained_{SCENE-PREVENTION} from going_{LOCATION-CHANGE}
- (72) Kim prevented_{SCENE-PREVENTION} Sandy from going_{LOCATION-CHANGE}
- (73) Kim saved_{SCENE-PREVENTION} Sandy from the dragon_{CLASS}
- (74) Kim plays_{SCENE} tennis_{ACTIVITY}
- (75) Kim used_{SCENE} to plays_{SCENE} tennis_{ACTIVITY}
- (76) Kim gave_{SCENE} Sandy a kick_{HITTING}

The modifier relation m-scene is used when a syntactic dependency points from an argument to a predicate, as, e.g., with relative clauses or sentence adverbs that are not already covered by a frame such as MODE or FOCUS.

- (77) the clown_{CLASS} I saw_{MESSAGE} smiled
- (78) Fortunately_{EXPERIENCE} for Sandy Kim is here_{LOCATION}

2.2 IDENTIFICATION


identifier identifies identified.

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

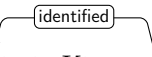
(79) I_{IDENTIFICATION} saw a picture

(80) I can distinguish China_{IDENTIFICATION} from Arizona

(81) a book called_{IDENTIFICATION} True Stories from Nature

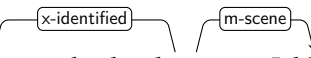


(82) This is Kim_{IDENTIFICATION}



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

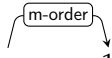
(83) This is the book_{MESSAGE} I like



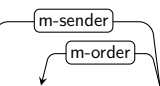
2.3 ORDER

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

(84) Chapter_{MESSAGE} 1



(85) my first drawing_{MESSAGE}



2.4 CLASS

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


Most prototypically evoked by common nouns with no arguments.

(86) swallowing an animal_{CLASS}

2.5 EXISTENCE

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

(87) I exist_{EXISTENCE}



(88) There ^{x-expletive}is^{exists}EXISTENCE a hill

(89) There ^{x-expletive}is^{scene}SCENE a hubbub

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.

(90) I ^{x-causer}succeeded in making^{created}Transformation-Creation my first drawing

(91) Kim ^{x-causer}built^{created}Transformation-Creation a castle out of sand^{material}

(92) Kim ^{x-causer}turned^{created}Transformation-Creation straw into gold^{material}

2.7 REPRODUCTION

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

(93) Here is a ^{original}copy^{original}Reproduction of the drawing

(94) This is a ^{copy}translation^{original}Reproduction of the pamphlet into English^{x-quality}

2.8 QUALITY

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



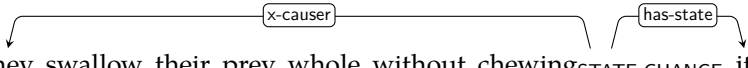
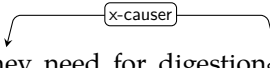

(95) when I was six years old^{has-quality}^{x-quantity}QUALITY

(96) a magnificent picture^{m-quality}MESSAGE

(97) I ^{x-experiencer}pondered^{m-quality}MESSAGE deeply over the adventures of the jungle^{topic}

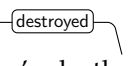
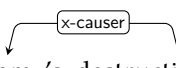
2.9 STATE

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

- (98) Boa constrictors swallow their prey whole^{STATE}

- (99) they sleep^{STATE}

- (100) they swallow their prey whole without chewing^{STATE-CHANGE} it

- (101) the six months that they need for digestion^{STATE-CHANGE}

- (102) And that hasn't much improved^{STATE-CHANGE} my opinion of them


2.10 DESTRUCTION


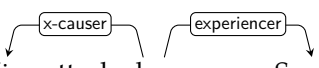

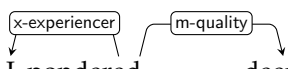
Special case of STATE-CHANGE where destroyed (aka has-state) goes out of existence.

- (103) Sam 's death^{Destruction}

- (104) Sam 's destruction^{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.

- (105) Kim 's adventures^{EXPERIENCE} in the jungle

- (106) Kim attacked^{EXPERIENCE} Sandy

- (107) I saw^{MESSAGE} a magnificent picture

- (108) I pondered^{MESSAGE} deeply


- (109) Kim talked_{MESSAGE} to Sandy
- (110) Kim did_{SCENE} something nice for Sandy
- (111) Kim cooked a meal only to have_{SCENE} Sandy spurn it
- (112) Kim managed_{EXPERIENCE} with dealing the cards
- (113) Die Piroggen waren Maria zu dunkel geraten_{SCENE-INIT}
- (114) Das hat mir gerade noch gefehlt_{EXPERIENCE}

For more uses, see MESSAGE (Section 2.30).

2.12 ACTIVITY

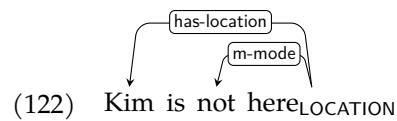
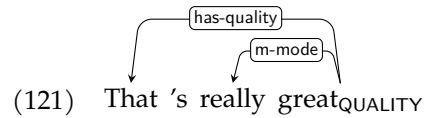
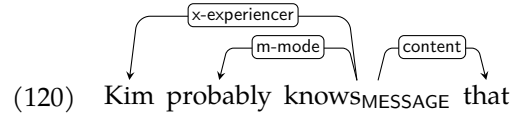
is-active actively participates in activity.

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

- (115) Kim worked_{ACTIVITY}
- (116) Kim partied_{ACTIVITY}
- (117) Kim had sex_{ACTIVITY}
- (118) after some work_{ACTIVITY} with a colored pencil
- (119) I devoted myself to geography_{ACTIVITY}

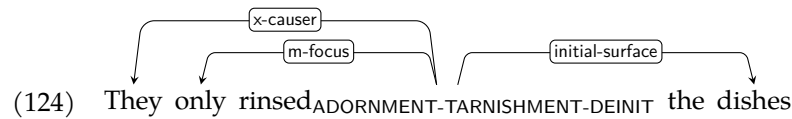
2.13 MODE

Used to mark modal modifiers, including what UMR calls *modal strength*.



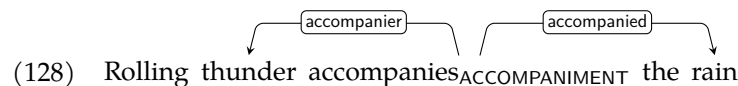
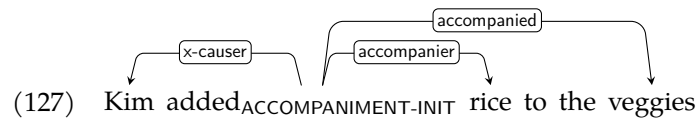
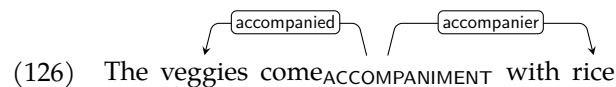
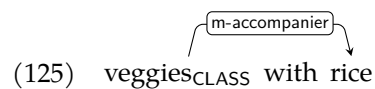
2.14 FOCUS

Used to mark focus particles such as *only* and *even*.



2.15 ACCOMPANIMENT

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



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

- (129) Kim cycled_{LOCATION-CHANGE} to Rome with Sandy
- (130) Kim danced_{ACTIVITY} with Sandy
- (131) Kim had_{SCENE} sex with Sandy
- (132) Kim chased_{Motion} Sandy around the block
- (133) Kim accompanied_{ACCOMPANIMENT} Sandy
- (134) Kim accompanied_{ACCOMPANIMENT} Sandy on the piano

2.16 DEPICTIVE

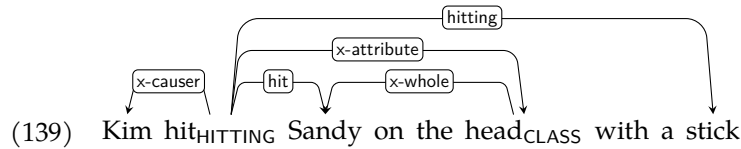
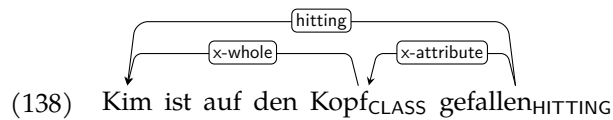
Special case of ACCOMPANIMENT where depictive (aka accompanier) assigns a participant of has-depictive (aka accompanied) a role (cf. Sec. 1.6).

- (135) Kim entered_{LOCATION-INIT} the room singing_{MESSAGE}

2.17 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.

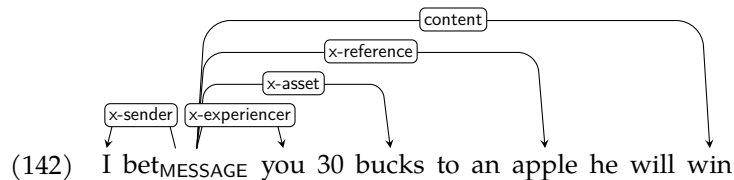
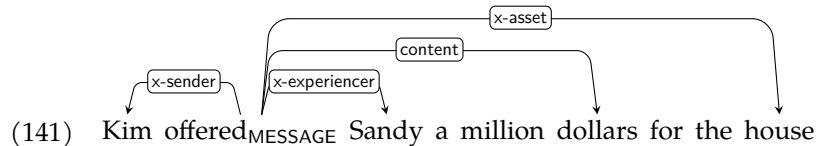
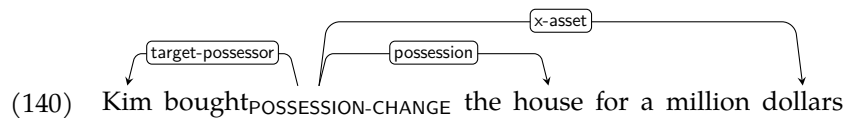
- (136) Kim exceeds_{COMPARISON} Sandy in height_{QUALITY}
- (137) That is great_{QUALITY} in terms of ROI_{QUALITY}



Control relations?

2.18 ASSET

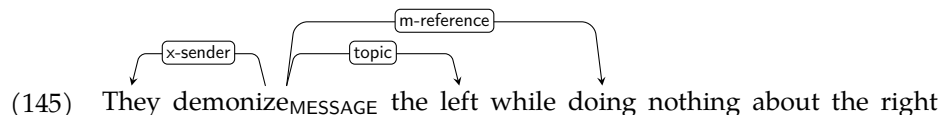
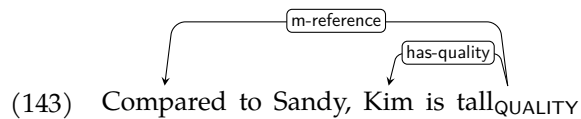
In a scene has-asset, asset is given or offered in an exchange or wager.



2.19 COMPARISON

compared is characterized with respect to reference.

Examples of comparing scenes:



Examples of comparing non-scene entities:

- (146) Kim outranks_{COMPARISON} Sandy
- (147) Kim exceeds_{COMPARISON} Sandy in height
- (148) The Polish restaurant compared_{COMPARISON} favorably to the Spanish one
- (149) Kim compared_{COMPARISON} Coke to Pepsi
- (150) Kim ran_{COMPARISON} afoul of Fielding 's constraints

2.20 CONCESSION

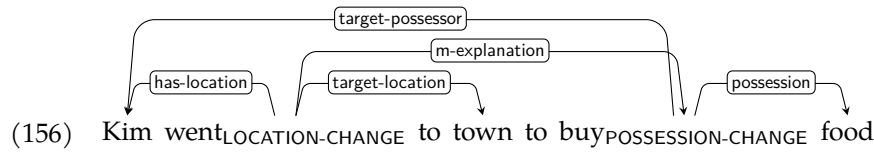
Special case of COMPARISON, where compared is what's asserted and reference is what's conceded.

- (151) Kim went_{LOCATION-CHANGE} out despite the rain
- (152) It rained_{STATE} , but Kim went out
- (153) Kim sent_{SENDING} Sandy a letter but it never arrived
- (154) Kim came_{LOCATION-CHANGE} although Sandy had told them not to

2.21 EXPLANATION

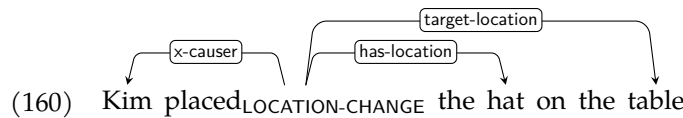
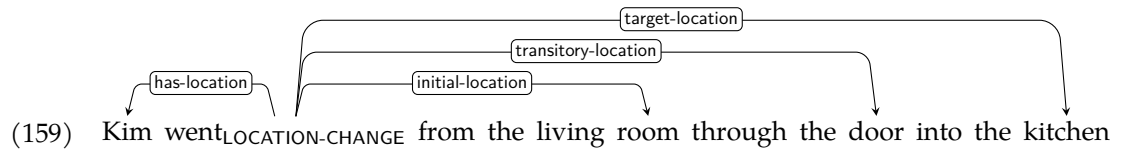
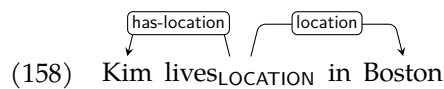
explanation explains explained, but is not a cause, but, e.g., a purpose.

- (155) I am stressing_{MESSAGE} this because it is important



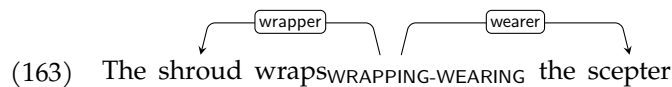
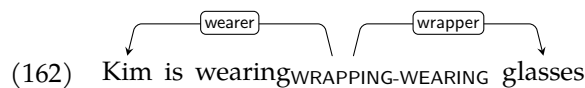
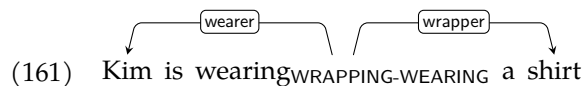
2.22 LOCATION

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



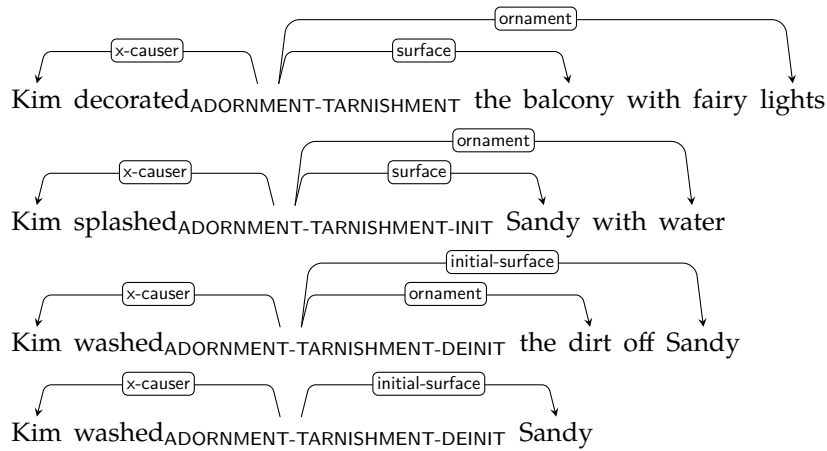
2.23 WRAPPING-WEARING

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



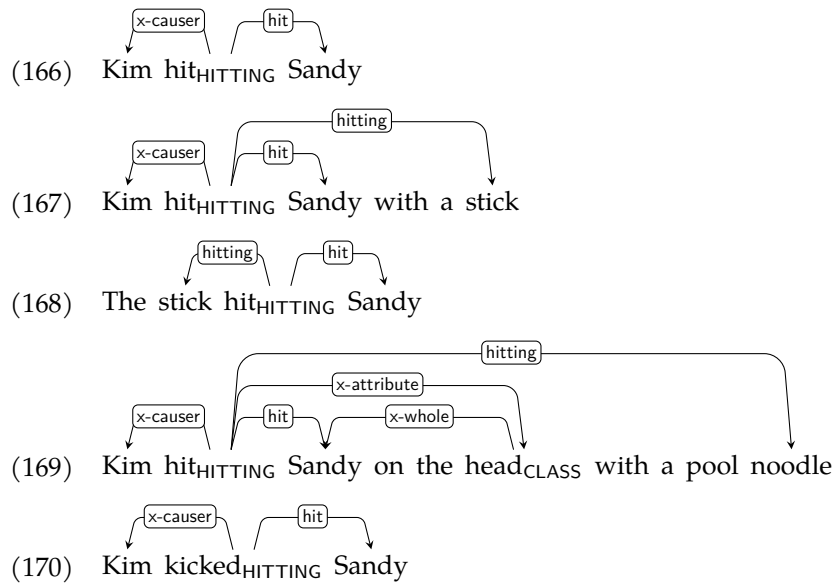
2.24 ADORNMENT-TARNISHMENT

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



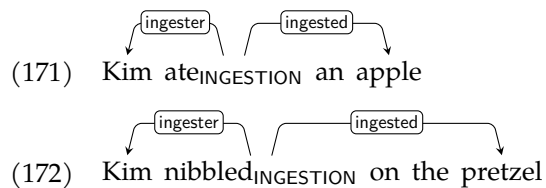
2.25 HITTING

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



2.26 INGESTION

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



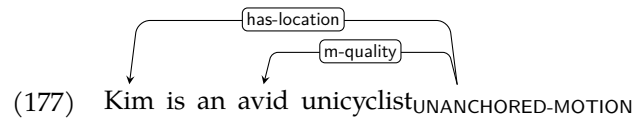
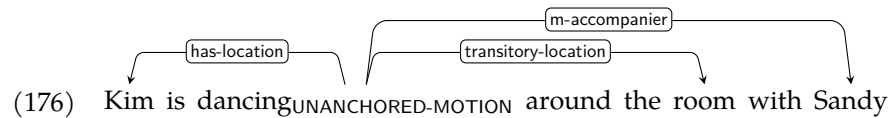
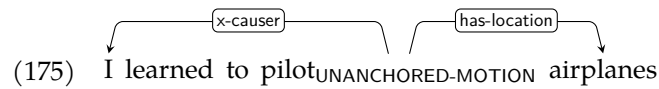
2.27 EXCRETION

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



2.28 UNANCHORED-MOTION

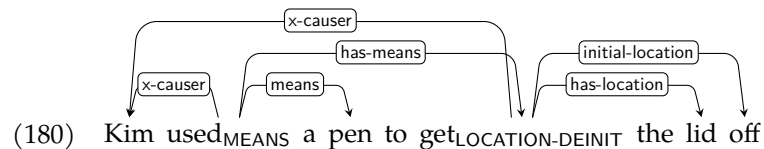
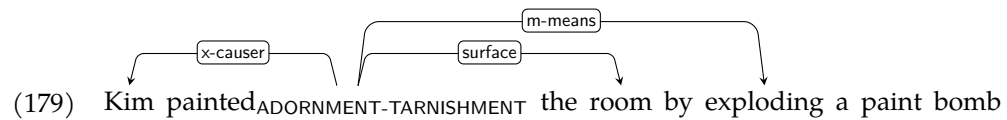
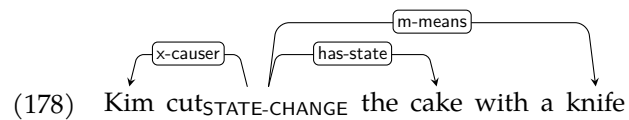
Special case of LOCATION-CHANGE where no initial or target location is indicated.

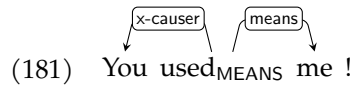


define clearly when dancing etc. is UNANCHORED-MOTION and when it is ACTIVITY

2.29 MEANS

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

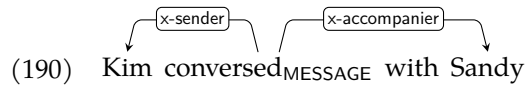
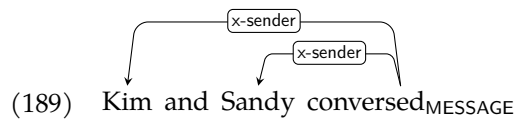
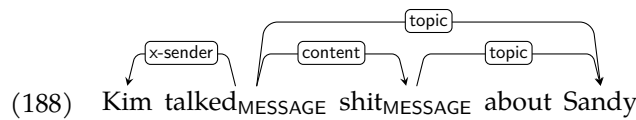
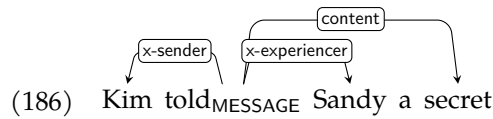
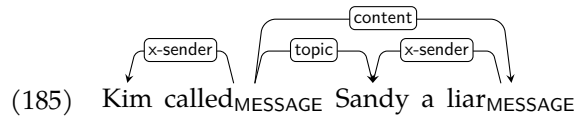
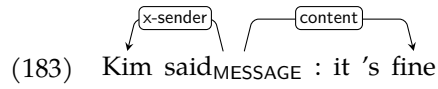
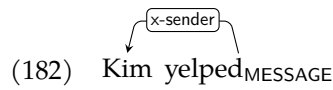




2.30 MESSAGE

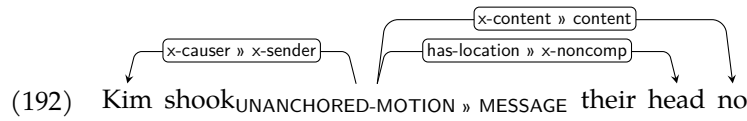
A message about topic with content content is expressed or received or just exists in recorded form. When content and topic are both realized, content must assign a role to topic.

2.30.1 Expression



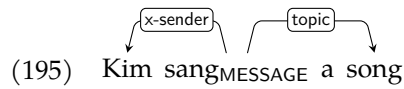
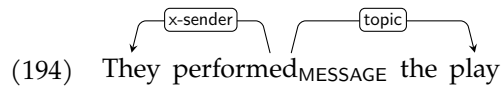
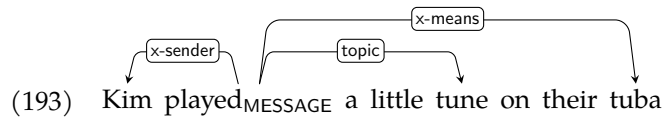
2.30.2 Gesture



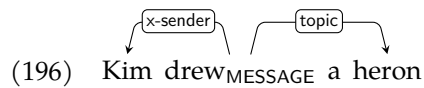


2.30.3 Performance

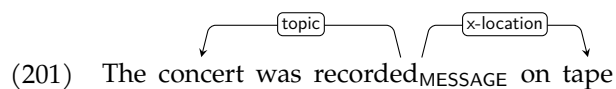
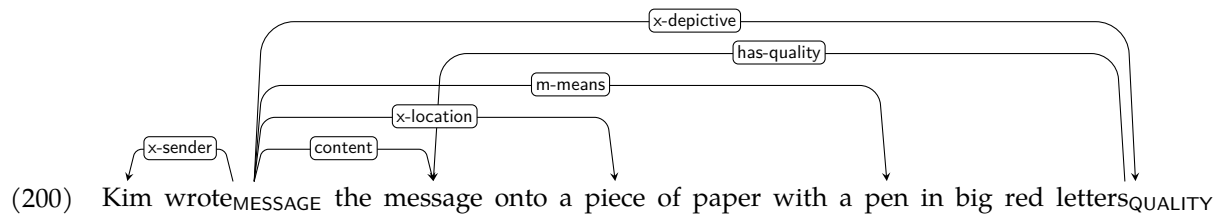
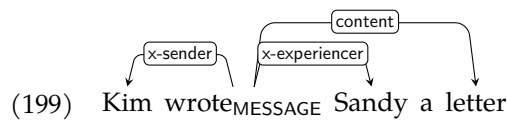
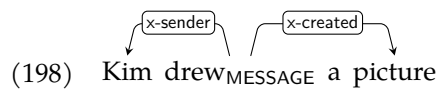
Performance of a work of art is framed as MESSAGE where the work of art is the topic.

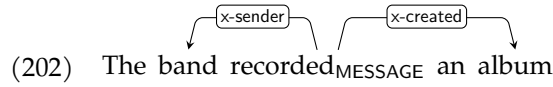


2.30.4 Depiction



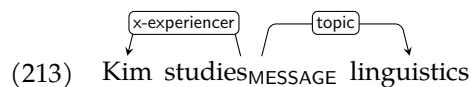
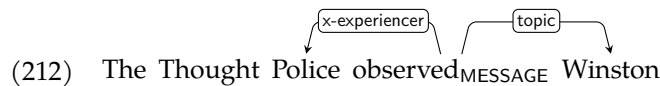
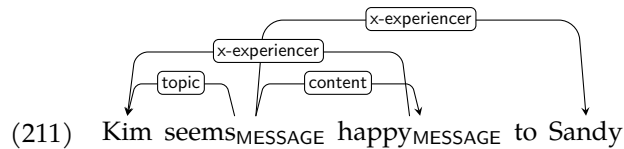
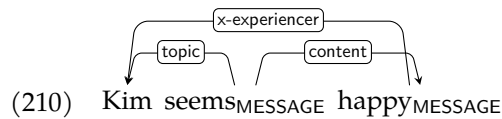
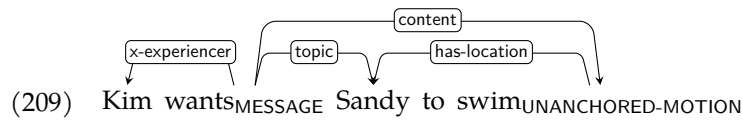
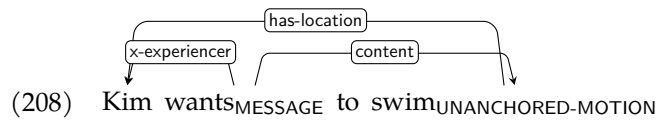
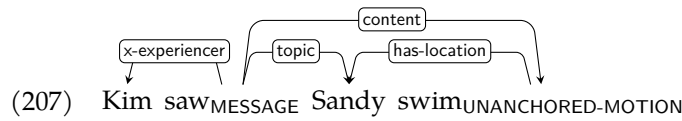
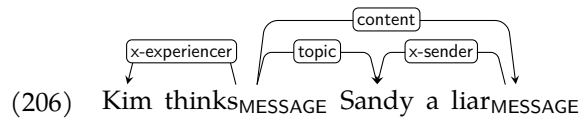
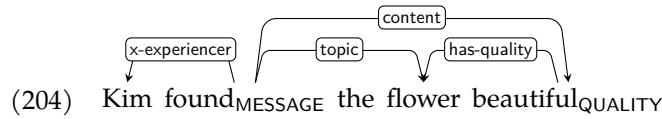
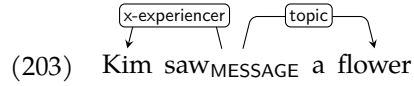
2.30.5 Recording





2.30.6 Perception

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



(214) Sandy is a professor_{MESSAGE} of linguistics

(215) The jury found_{MESSAGE} Kim guilty_{SCENE} of the crime_{ACTIVITY}

Use MESSAGE-INIT (MESSAGE-DEINIT, MESSAGE-PREVENTION) for the coming about (ending, failing to come about) of knowledge and awareness.

(216) Kim noticed_{MESSAGE-INIT} the bird

(217) Kim taught_{MESSAGE-INIT} Sandy Spanish

(218) Kim measured_{MESSAGE-INIT} the elasticity

(219) Kim forgot_{MESSAGE-DEINIT} everything they knew

(220) Kim forgot_{MESSAGE} about the cake

(221) Kim forgot_{MESSAGE-PREVENTION} to take the trash out

2.31 PART-WHOLE

part is part of whole.

(222) Kim 's leg_{CLASS}

(223) a man_{CLASS} with a mustache

(224) part_{PART-WHOLE} of the year

(225) wheat contains_{PART-WHOLE} gluten

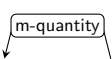

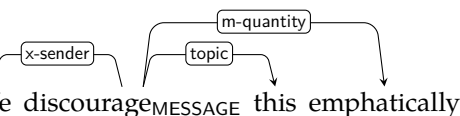
2.32 POSSESSION

possessor possesses or controls the possessed.

- (226) Kim 's house_{CLASS}
- (227) Kim owns_{POSSESSION} a house
- (228) The house belongs_{POSSESSION} to Kim
- (229) the owner_{POSSESSION} of the house
- (230) Kim has_{POSSESSION} Sandy 's phone
- (231) Kim bought_{POSSESSION-CHANGE} a house from Sandy
- (232) Sandy sold_{POSSESSION-CHANGE} Kim the house
- (233) Kim kept_{POSSESSION-CONTINUATION} the house
- (234) Kim lost_{POSSESSION-DEINIT} the house
- (235) Caesar conquered_{POSSESSION-INIT} Gaul
- (236) Caesar 's conquest_{POSSESSION-INIT} of Gaul
- (237) Kim owes_{POSSESSION-CHANGE-NECESSITY} Sandy money

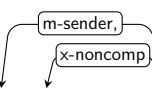
2.33 QUANTITY

quantity is the quantity, degree, or extent of has-quantity.

- (238)  three burgers_{CLASS}
- (239)  three liters_{QUANTITY} of coke
- (240)  We discourage_{MESSAGE} this emphatically

2.34 SENDING


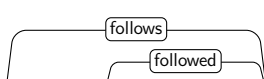
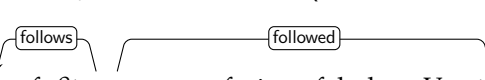
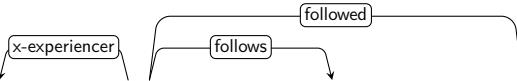
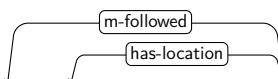
sender originates a message, sent, that can be experienced.

- (241)  According to Kim it is raining_{STATE}

For more uses, see MESSAGE (Section 2.30).

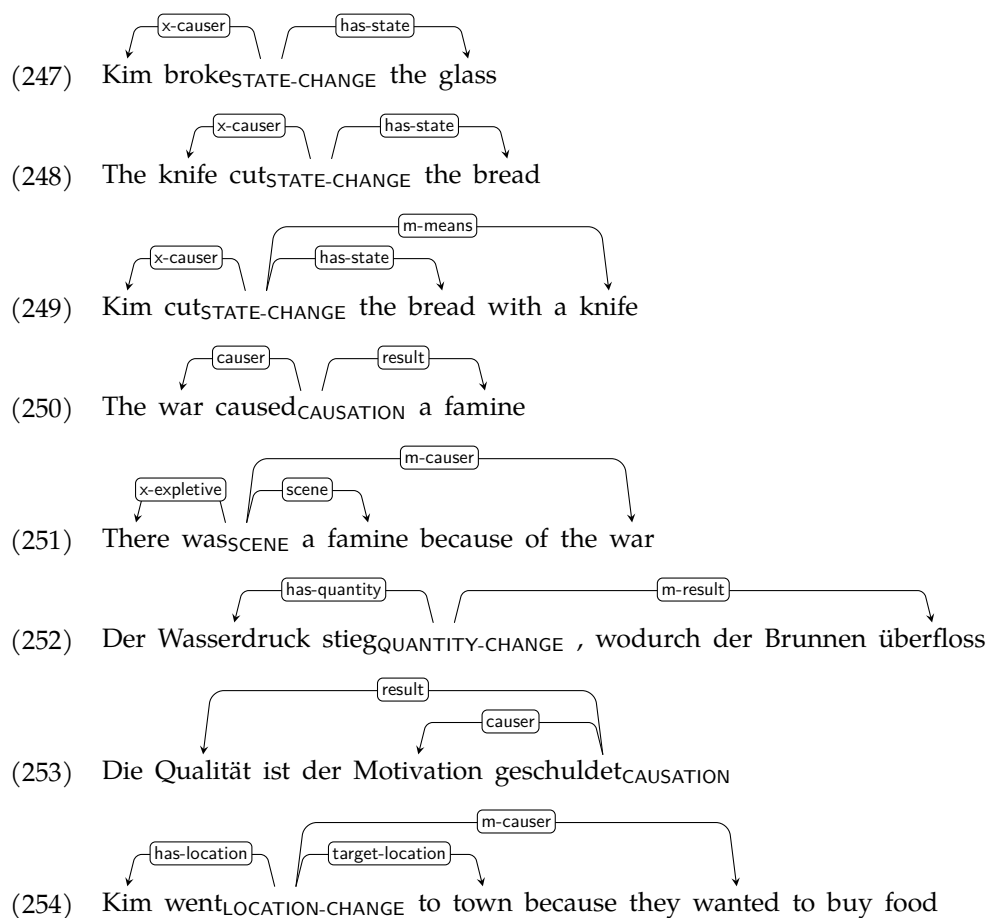
2.35 SEQUENCE

follows follows followed, e.g., temporally, logically, by rank, as heir, etc.

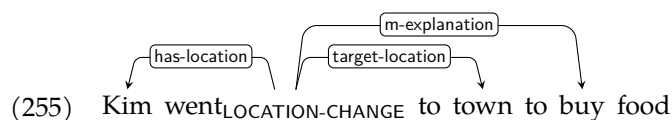
- (242)  Form follows_{SEQUENCE} function
- (243)  Cook is Jobs 's successor_{SEQUENCE}
- (244)  Das fußt_{SEQUENCE} auf einer falschen Vorstellung
- (245)  Kim deduced_{SEQUENCE} the truth from the clues
- (246)  Given that I 'm tired , I wo n't be there_{LOCATION}

2.36 CAUSATION

Special case of SEQUENCE where causer (aka followed) causes result (aka follows).

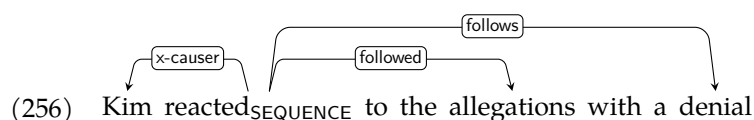


Note how the last example expresses a purpose, but expresses it as a cause, so m-causer is the right label to use. Compare this to construal as a purpose:



2.37 REACTION

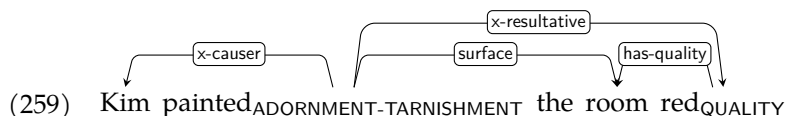
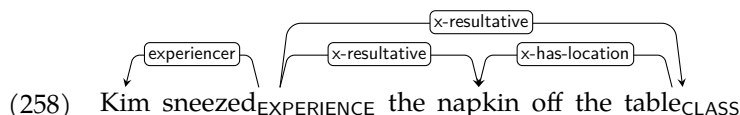
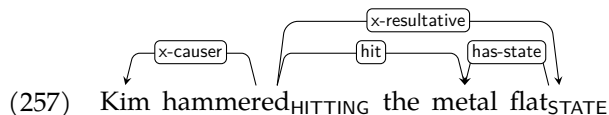
Special case of CAUSATION where trigger (aka causer) triggers a reaction (aka result) in the x-causer.



2.38 RESULTATIVE

Special case of CAUSATION where resultative (aka result) assigns an argument of has-resultative (aka causer) a role. We treat the English resultative construc-

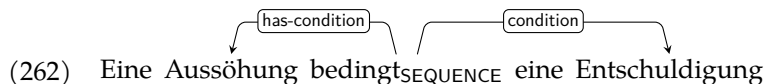
tion as a valency-changing operation that adds one or two arguments to the matrix predicate, so we use x-resultative rather than m-resultative.



explain x-has-location

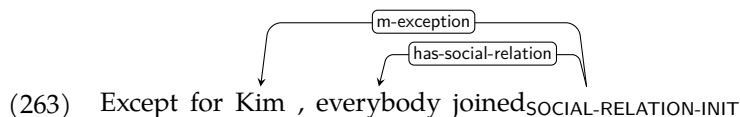
2.39 CONDITION

Special case of SEQUENCE where condition (aka followed) is a condition to has-condition (aka follows).



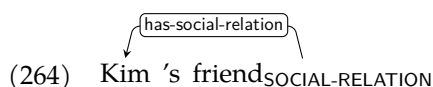
2.40 EXCEPTION

Special case of SEQUENCE where exception (aka followed) is an exception (a negative condition, if you will) to has-exception (aka follows).



2.41 SOCIAL-RELATION

has-social-relation is an individual that is in some socially constructed relationship with social-relation. social-relation might, e.g., be a relative, a friend, an organization, a responsibility, or a judicial sentence.



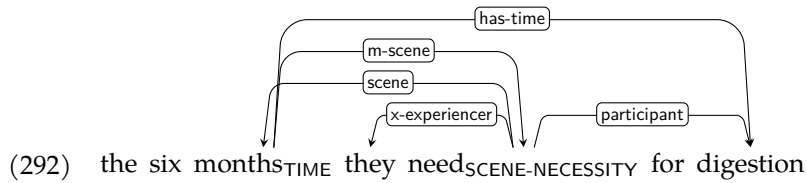
- (265) Kim is my cousin_{SOCIAL-RELATION}
- (266) Kim and Sandy are friends_{SOCIAL-RELATION}
- (267) Kim is friends_{SOCIAL-RELATION} with Sandy
- (268) Kim works_{SOCIAL-RELATION} at Google
- (269) Kim works_{SOCIAL-RELATION} for Sandy
- (270) Kim emcees_{SOCIAL-RELATION}
- (271) Kim is hosting_{SOCIAL-RELATION} the party
- (272) Kim is under house arrest_{SOCIAL-RELATION}
- (273) Kim sentences_{SOCIAL-RELATION} was suspended
- (274) Kim married_{SOCIAL-RELATION-INIT} Sandy
- (275) The official married_{SOCIAL-RELATION-INIT} Kim to Sandy
- (276) The official married_{SOCIAL-RELATION-INIT} Kim and Sandy
- (277) Kim divorced_{SOCIAL-RELATION-INIT} Sandy
- (278) Kim befriended_{SOCIAL-RELATION} Sandy
- (279) Kim took_{SOCIAL-RELATION-INIT} the job

- (280) Kim joined_{SOCIAL-RELATION-INIT} Google
- (281) Kim joined_{SOCIAL-RELATION-INIT} a union
- (282) Sandy fired_{SOCIAL-RELATION-DEINIT} Kim from their job
- (283) Kim left_{SOCIAL-RELATION-DEINIT} Google
- (284) Kim assumed_{SOCIAL-RELATION-INIT} office
- (285) The judge sentenced_{SOCIAL-RELATION-INIT} Kim to three days in prison
- (286) Kim was pardoned_{SOCIAL-RELATION-DEINIT}

2.42 TIME

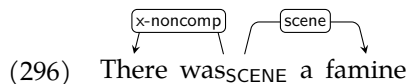
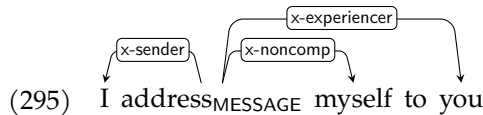
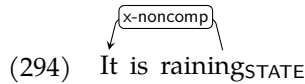
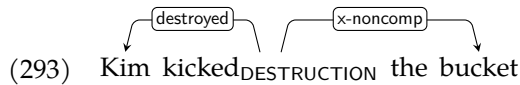
time indicates when, how often, or for how long has-time takes place. Also evoked by time expressions without arguments.

- (287) Kim swims_{UNANCHORED-MOTION} on Monday
- (288) Kim sneezed_{EXPERIENCE} twice
- (289) Kim swam_{UNANCHORED-MOTION} for an hour
- (290) Kim says_{MESSAGE} hello whenever I meet them
- (291) Once_{TIME} when I was six years old



2.43 NONCOMP

Used to mark syntactic arguments that are thought of as part of the predicate, as in verbal idioms, weather verbs, inherently reflexive verbs, or existential *there*.

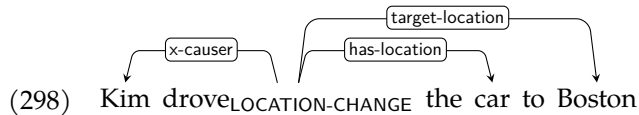
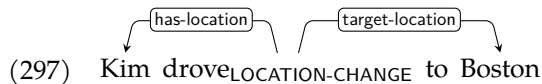


Light verbs, on the other hand, are treated with SCENE, see Section 2.1.

3 Memos

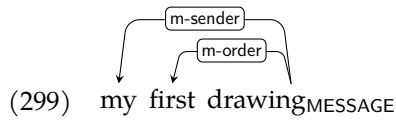
3.1 Prefer Core over Non-core Arguments

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



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.

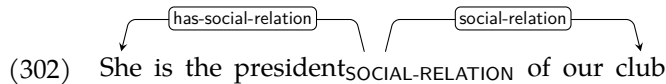
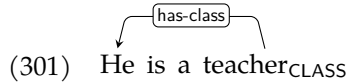


3.3 Participant Nouns

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:

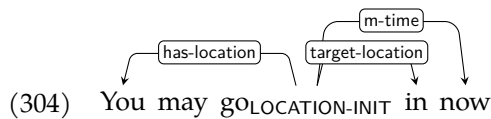
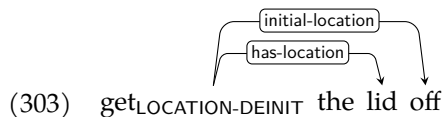


In other cases, such nouns rather denote a person's profession or expertise or their role in a social context:

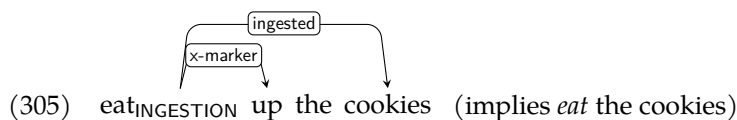


3.4 Particle Verbs

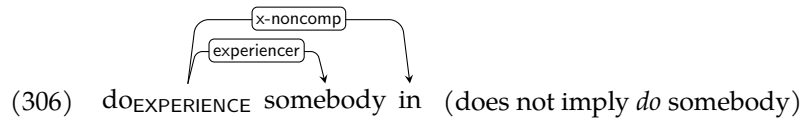
In UD, particle verbs are connected to their particle via the `compound:pvt` relation. If the meaning is spatial, this dependency is labeled with `initial-location` or `target-location`.



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.



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



refer to PARSEME guidelines

References

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