

# Superframes Manual

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## 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

Superframe	Roles				Sec.
<b>SCENE</b>	<b>initial-scene</b>	<b>participant</b>	<b>scene</b>	<b>transitory-scene</b>	<b>target-scene</b>
<b>IDENTIFICATION</b>		<b>identified</b>	<b>identifier</b>		
<b>RANK</b>		<b>has-rank</b>	<b>rank</b>		
<b>CLASS</b>	<b>initial-class</b>	<b>has-class</b>	<b>class</b>		<b>target-class</b>
<b>EXISTENCE</b>			<b>exists</b>		
TRANSFORMATION-CREATION		material			created
REPRODUCTION		original			copy
<b>QUALITY</b>		<b>has-quality</b>	<b>quality</b>		
<b>STATE</b>	<b>initial-state</b>	<b>has-state</b>	<b>state</b>		<b>target-state</b>
DESTRUCTION		destroyed			
<b>EXPERIENCE</b>		<b>experiencer</b>	<b>experience</b>		
<b>ACTIVITY</b>		<b>is-active</b>	<b>activity</b>		
<b>MODE</b>		<b>has-mode</b>	<b>mode</b>		
<b>ACCOMPANIMENT</b>		<b>accompanied</b>	<b>accompanier</b>		
DEPictIVE		has-depictive	depictive		
<b>ATTRIBUTE</b>		<b>has-attribute</b>	<b>attribute</b>		
<b>ASSET</b>		<b>has-asset</b>	<b>asset</b>		
<b>COMPARISON</b>		<b>compared</b>	<b>reference</b>		
CONCESSION		assertion	conceded		
<b>EXPLANATION</b>		<b>explained</b>	<b>explanation</b>		
PURPOSE		has-purpoe	purpose		
<b>LOCATION</b>	<b>initial-location</b>	<b>has-location</b>	<b>location</b>	<b>transitory-location</b>	<b>target-location</b>
WRAPPING-WEARING		worn	wearer		
ADORNMENT-TARNISHMENT	initial-surface	ornament	surface		target-surface
HITTING		hitting	hit		
INGESTION		ingested		transitory-location	ingerster
EXCRETION	excreter	excreted		transitory-location	
UNANCHORED-MOTION		in-motion		transitory-location	
<b>MEANS</b>		<b>has-means</b>	<b>means</b>		
<b>MESSAGE</b>		<b>topic</b>	<b>content</b>		
<b>PART-WHOLE</b>	<b>initial-whole</b>	<b>part</b>	<b>whole</b>		<b>target-whole</b>
<b>POSSESSION</b>	<b>initial-possessor</b>	<b>possessed</b>	<b>possessor</b>		<b>target-possessor</b>
<b>QUANTITY</b>		<b>has-quantity</b>	<b>quantity</b>		
<b>SENDING</b>		<b>sent</b>	<b>sender</b>		
<b>SEQUENCE</b>		<b>follows</b>	<b>followed</b>		
CAUSATION		result	causer		
REACTION		reaction	trigger		
RESULTATIVE		has-resultative	resultative		
CONDITION		has-condition	condition		
EXCEPTION		has-exception	exception		
<b>SOCIAL-RELATION</b>	<b>initial-social-relation</b>	<b>has-social-relation</b>	<b>social-relation</b>		<b>target-social-relation</b>
<b>TIME</b>		<b>has-time</b>	<b>time</b>		
<b>NONCOMP</b>		<b>has-noncomp</b>	<b>noncomp</b>		

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.

(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 core 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.

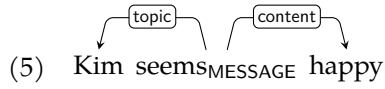
## 1.1 Core Arguments

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

- (1) Kim is sleeping<sub>STATE</sub>
- (2) Kim is partying<sub>ACTIVITY</sub>

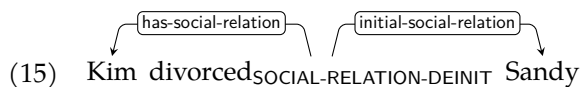
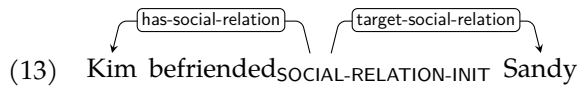
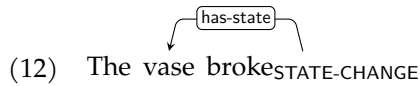
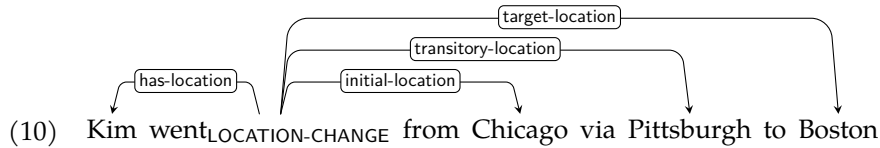
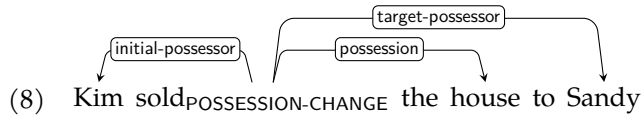
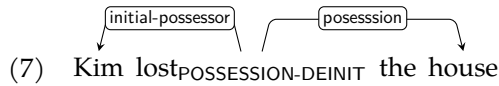
With two core arguments, a verb denotes a relation that holds between them:

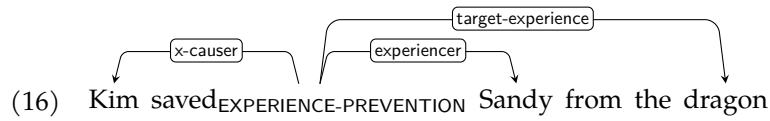
- (3) Kim owns<sub>POSSESSION</sub> a house
- (4) The house belongs<sub>POSSESSION</sub> to Kim



## 1.2 Aspect and Mode

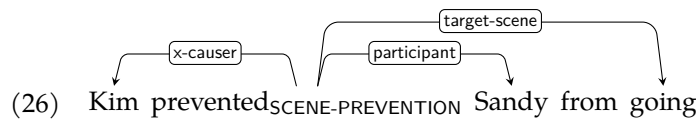
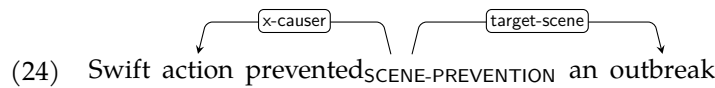
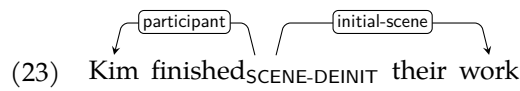
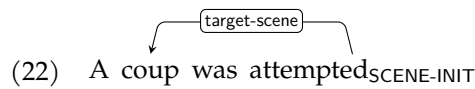
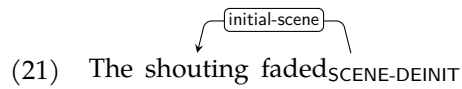
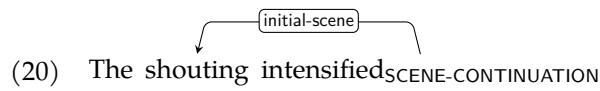
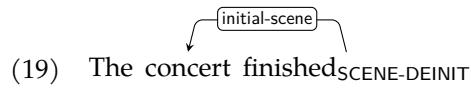
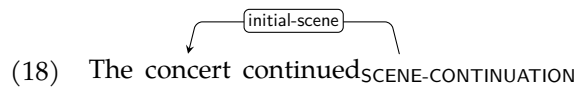
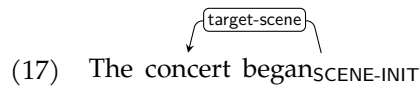
Rather than a static relationship between two entities, many verbs (and other predicates) denote a change (or absence of change) in such a relationship. We sort such predicates into a few coarse aspectual classes. For example, initiation (-INIT) means a state is begun or worked towards, deinitiation (-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) means it fails to come about. Accordingly, roles with prefix target- mark participants at or beyond the end of the event, initial- marks participants at the beginning of the event, and transitory- marks participants at some point during the event.



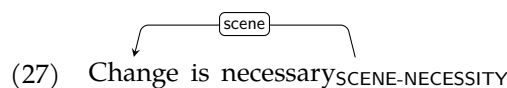


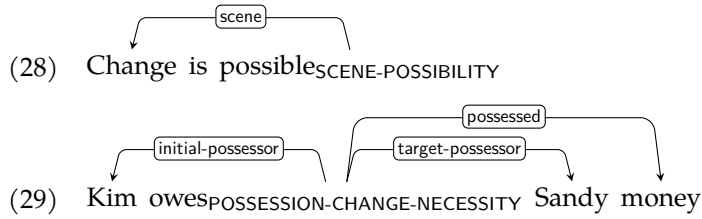
In the last example, *dragon* is to be understood metonymically as an experience in which Sandy would have been harmed by the dragon.

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



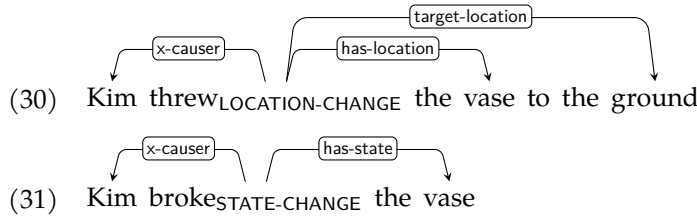
In addition, we use the modal suffixes -NECESSITY and -POSSIBILITY. They can combine with aspectual suffixes.



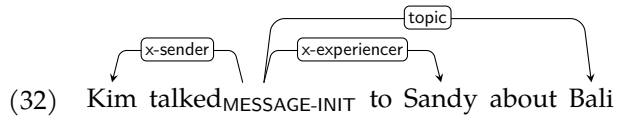


### 1.3 Non-core Arguments

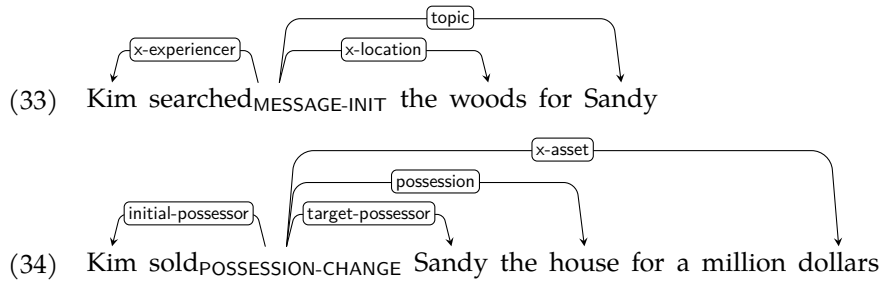
Core arguments always get role labels from the superframe the predicate evokes. But many verbs have more arguments. One common case is a subject that is presented as the causer of the scene. For example, compare (30) with (11). The core scene is the same (same superframe, same arguments). We now assume 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.

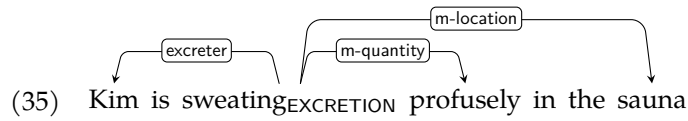


Other non-core arguments are usually rather predicate-specific.



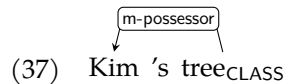
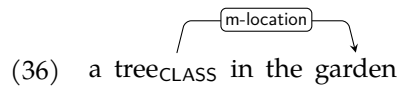
### 1.4 Modifiers

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

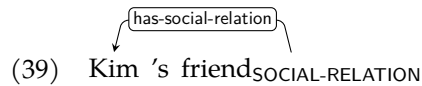
So far, we have only looked at verbal predicates. But of course, there are other types of predicates. An ordinary noun like *tree* evokes the CLASS frame, marking the entity it refers to as being a member of a class (in this case: the class of trees). There are no arguments here because the predicate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



Event nouns evoke event frames and have arguments:



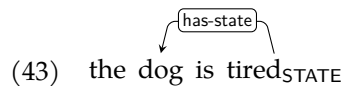
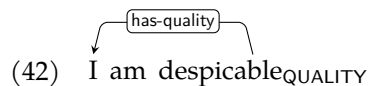
Relational nouns evoke relational frames and have arguments:



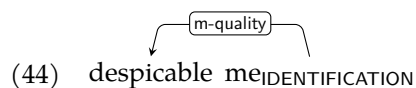
Pronouns and names evoke the IDENTIFICATION frame, meaning that they identify their referent as some entity (via naming or anaphora resolution).



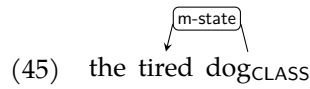
Predicate adjectives most typically denote states or qualities.



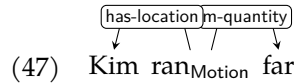
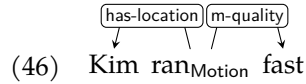
With attributive adjectives, the dependency relation is reversed, and the role label is changed accordingly.





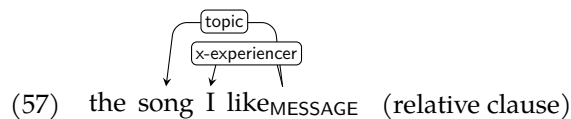
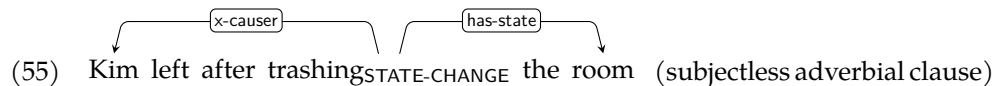
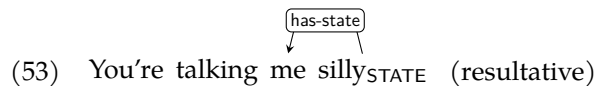
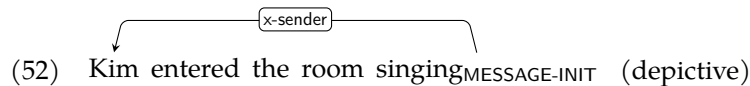
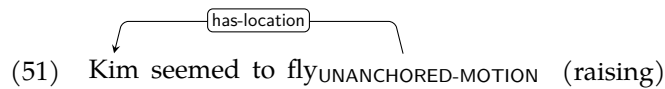
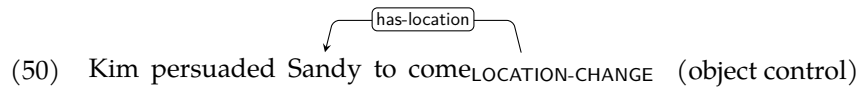
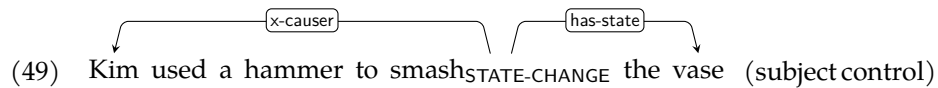
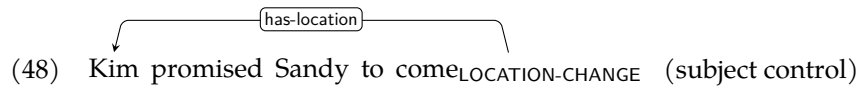


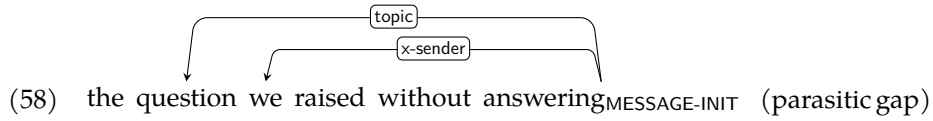
Similarly for adverbs denoting, e.g, manner (quality) or extent (quantity):



## 1.6 Control Relations

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



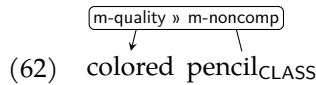
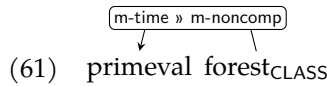


## 1.7 Figurativity, Idiomaticity, and Uncertainty

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.



This mechanism can be used to indicate that an expression has become fixed and not fully compositional:

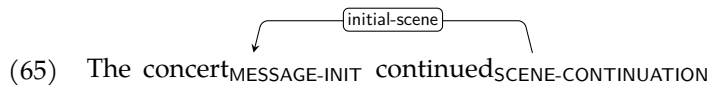
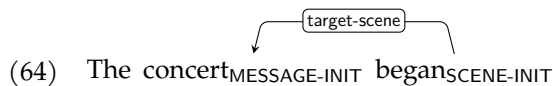


If you cannot choose between two frames for another reason, use || instead of >>.

## 2 Superframes Reference

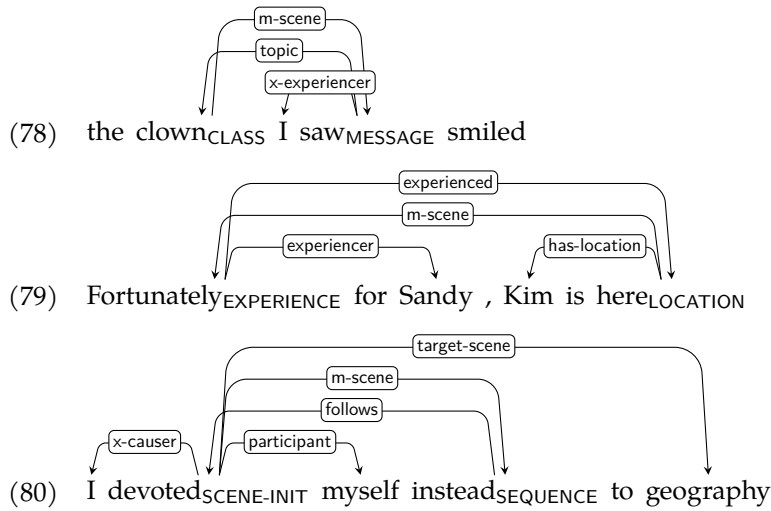
### 2.1 SCENE

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, which needs an extra dependency link. In the following examples, we show the annotations for both the matrix predicate and the embedded predicate in one graph.



- (66) The concert<sub>MESSAGE-INIT</sub> finished<sub>SCENE-DEINIT</sub>
- (67) The shouting<sub>MESSAGE-INIT</sub> intensified<sub>SCENE-CONTINUATION</sub>
- (68) The shouting<sub>MESSAGE-INIT</sub> faded<sub>SCENE-DEINIT</sub>
- (69) A coup<sub>EXPERIENCE</sub> was attempted<sub>SCENE-INIT</sub>
- (70) Kim finished<sub>SCENE-DEINIT</sub> their work<sub>ACTIVITY</sub>
- (71) Swift action prevented<sub>SCENE-PREVENTION</sub> an outbreak<sub>SCENE-INIT</sub> of measles<sub>EXPERIENCE</sub>
- (72) Kim refrained<sub>SCENE-PREVENTION</sub> from going<sub>LOCATION-CHANGE</sub>
- (73) Kim prevented<sub>SCENE-PREVENTION</sub> Sandy from going<sub>LOCATION-CHANGE</sub>
- (74) Kim saved<sub>SCENE-PREVENTION</sub> Sandy from the dragon<sub>CLASS</sub>
- (75) Kim plays<sub>SCENE</sub> tennis<sub>ACTIVITY</sub>
- (76) Kim used<sub>SCENE</sub> to play<sub>SCENE</sub> tennis<sub>ACTIVITY</sub>
- (77) Kim gave<sub>SCENE</sub> Sandy a kick<sub>HITTING</sub>

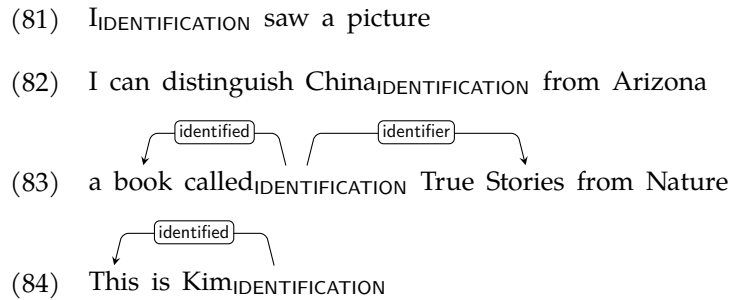
The modifier relation m-scene is used when a syntactic dependency points from an argument to a predicate, as, e.g., with relative clauses or sentence adverbs.



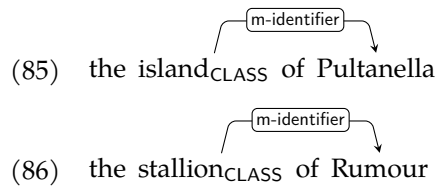
## 2.2 IDENTIFICATION

identifier identifies identified.

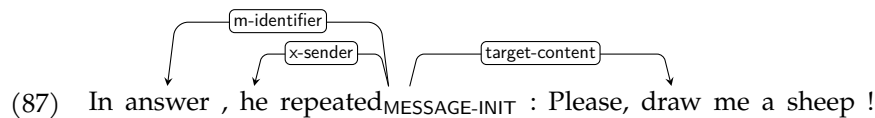
Evoked by definite pronouns, names, and other identifiers, as well as predicates denoting naming relationships.



In English, the preposition *of* has an identifying sense, which can also be metaphorical:

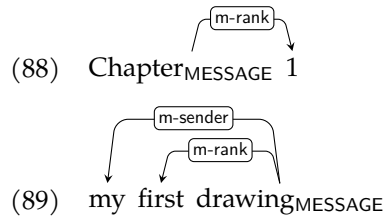


Likewise, *in* has an identifying sense:



## 2.3 RANK

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



## 2.4 CLASS

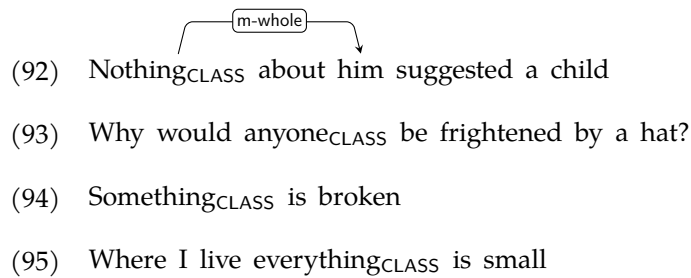
class indicates the class of entity that has-class represents.

Most prototypically evoked by common nouns with no arguments.

(90) swallowing an animal<sub>CLASS</sub>

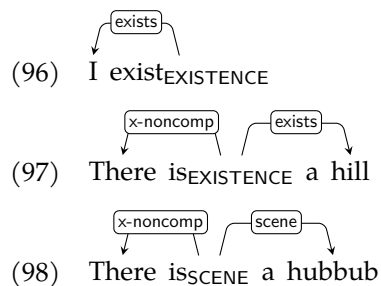
Indefinite pronouns also evoke CLASS.

(91) She saw one<sub>CLASS</sub>



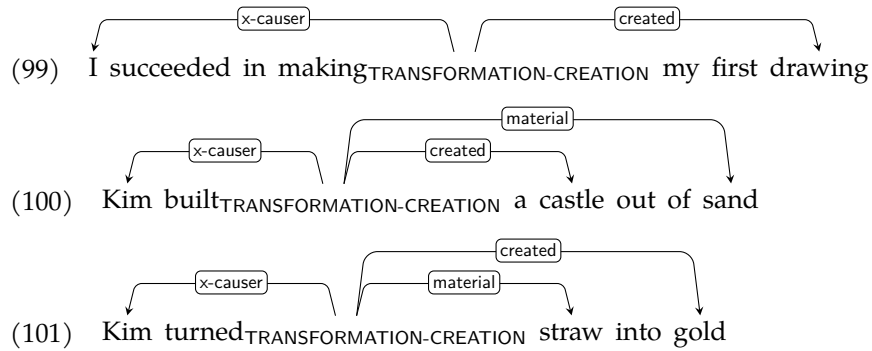
## 2.5 EXISTENCE

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



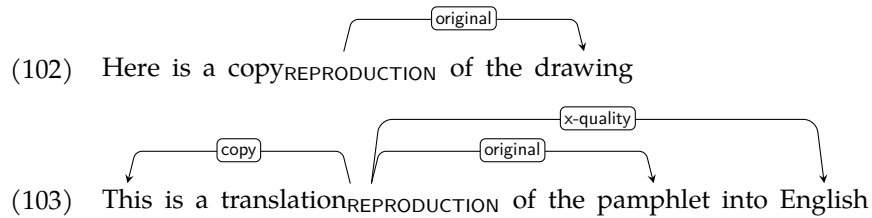
## 2.6 TRANSFORMATION-CREATION

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



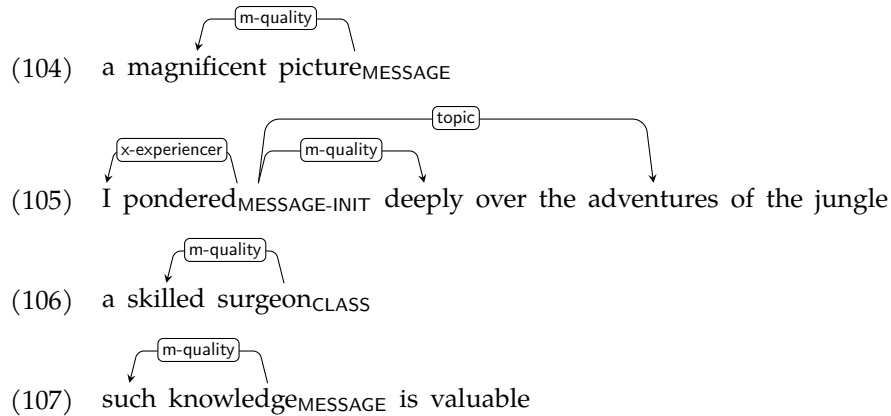
## 2.7 REPRODUCTION

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



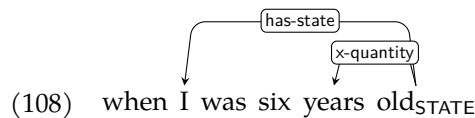
## 2.8 QUALITY

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



## 2.9 STATE

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



- (109) Boa constrictors swallow their prey whole<sup>STATE</sup>
- (110) they sleep<sup>STATE</sup>
- (111) they swallow their prey whole without chewing<sup>STATE-CHANGE</sup> it
- (112) the six months that they need for digestion<sup>STATE-CHANGE</sup>
- (113) And that hasn't much improved<sup>STATE-CHANGE</sup> my opinion of them

## 2.10 DESTRUCTION

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

- (114) Sam 's death<sup>DESTRUCTION</sup>
- (115) Sam 's destruction<sup>DESTRUCTION</sup> of the city

When something is broken but not completely destroyed, use STATE.

- (116) Something was broken<sup>STATE</sup> in my engine

## 2.11 EXPERIENCE

experience 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. In connection with a MESSAGE frame in the experience role, used for sensory and mental perception, addressees in communication. Also use for beneficiaries, and for "bystander" roles.

- (117) Kim 's adventures<sup>EXPERIENCE</sup> in the jungle
- (118) Kim attacked<sup>EXPERIENCE</sup> Sandy
- (119) I saw<sup>MESSAGE</sup> a magnificent picture

- (120) I pondered<sub>MESSAGE-INIT</sub> deeply
- (121) Kim talked<sub>MESSAGE-INIT</sub> to Sandy
- (122) Kim did<sub>SCENE</sub> something nice for Sandy
- (123) Kim cooked a meal only to have<sub>SCENE</sub> Sandy spurn it
- (124) Kim managed<sub>EXPERIENCE</sub> with dealing the cards
- (125) Die Piroggen waren Maria zu dunkel geraten<sub>SCENE-INIT</sub>
- (126) Das hat mir gerade noch gefehlt<sub>EXPERIENCE</sub>
- (127) they need<sub>EXPERIENCE-NECESSITY</sub> six months for digestion

For more uses, see the examples for MESSAGE in 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.

- (128) Kim worked<sub>ACTIVITY</sub>
- (129) Kim partied<sub>ACTIVITY</sub>



- (130) Kim had sex<sub>ACTIVITY</sub>
- (131) after some work<sub>ACTIVITY</sub> with a colored pencil
- (132) I devoted myself to geography<sub>ACTIVITY</sub>

## 2.13 MODE

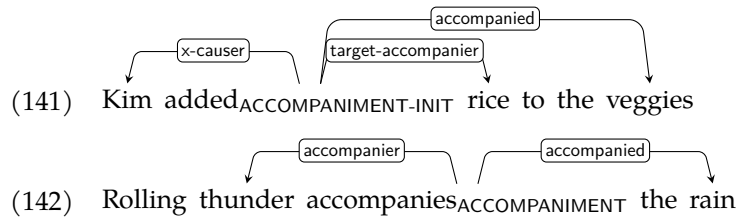
Used for adverbial modifiers that have no arguments other than the phrase they modify, and that, roughly speaking, indicate the modal strength of what is expressed and/or its relation to the discourse.

- (133) Even Kim<sub>IDENTIFICATION</sub> did n't know that
- (134) They only rinsed<sub>ADORNMENT-TARNISHMENT-DEINIT</sub> the dishes
- (135) Passt<sub>COMPARISON</sub> das eh ?
- (136) Kim probably knows<sub>MESSAGE</sub> that
- (137) That 's really great<sub>QUALITY</sub>
- (138) Kim is not here<sub>LOCATION</sub>

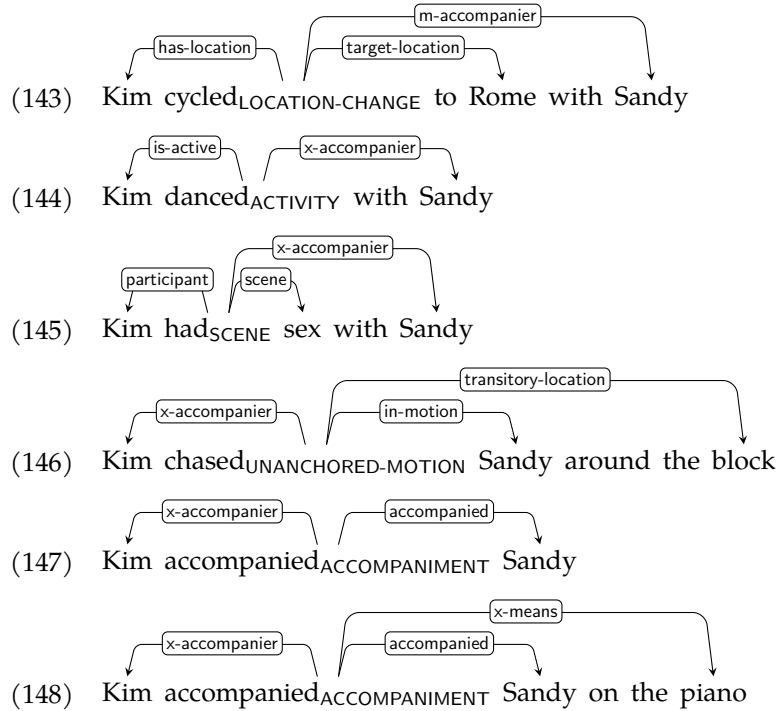
## 2.14 ACCOMPANIMENT

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

- (139) veggies<sub>CLASS</sub> with rice
- (140) The veggies come<sub>ACCOMPANIMENT</sub> with rice

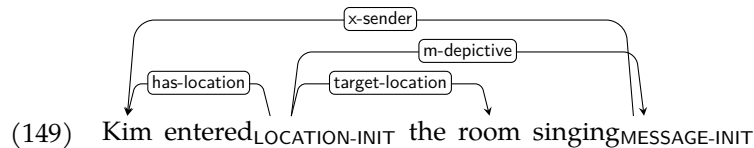


Often, the accompanier denotes not the accompanying scene but an entity participating in it, and must be metonymically understood as the scene.



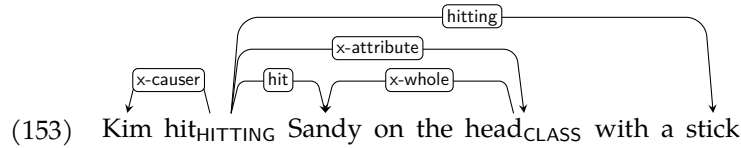
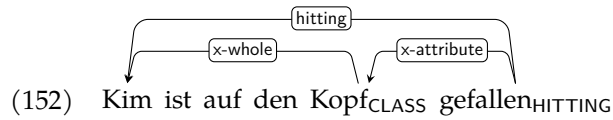
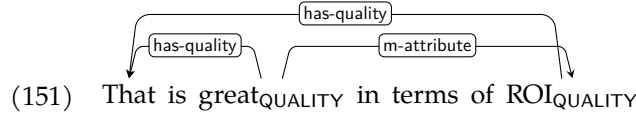
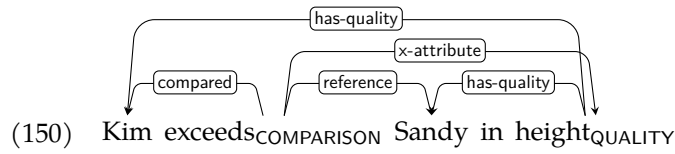
## 2.15 DEPICTIVE

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



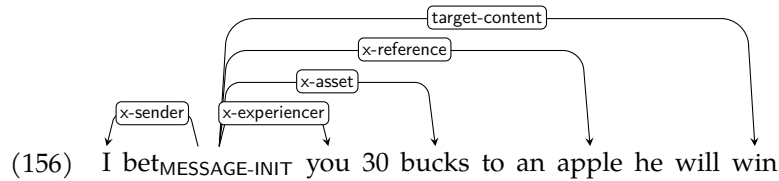
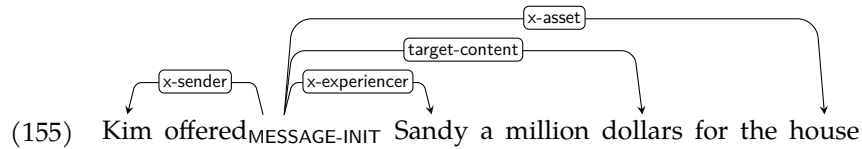
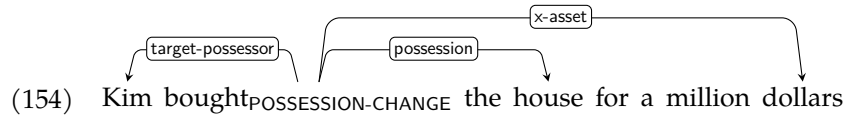
## 2.16 ATTRIBUTE

In a scene has-attribute, attribute is the part or attribute of one or more participants that is most directly involved in the scene. Add a dependency link between the participant and its attribute to indicate which participant(s) have the attribute.



## 2.17 ASSET

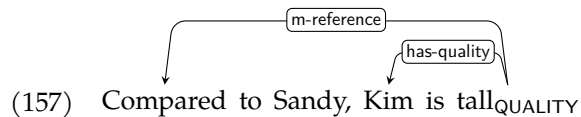
In a scene has-asset, asset is given or offered in an exchange or wager.

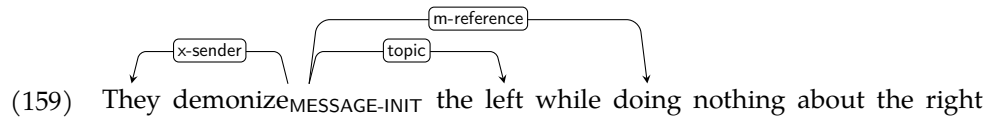


## 2.18 COMPARISON

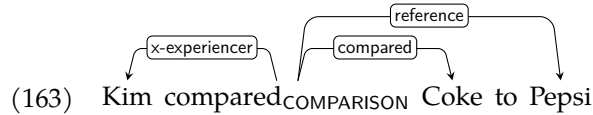
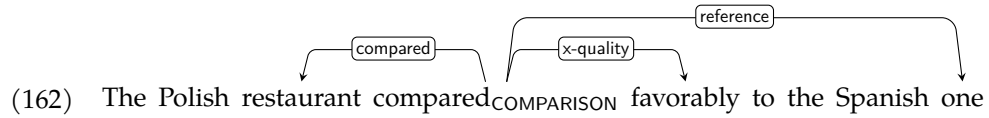
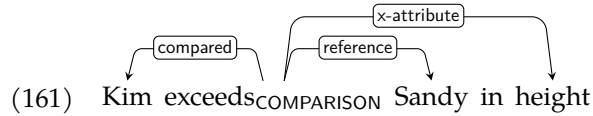
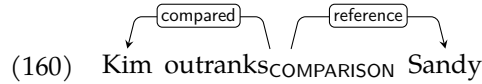
compared is characterized with respect to reference.

Examples of comparing scenes:

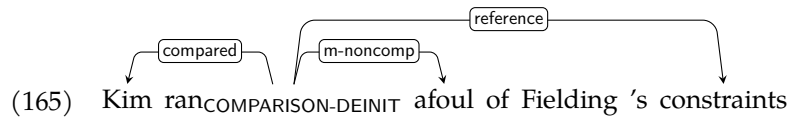
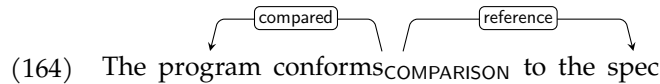




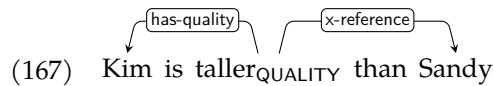
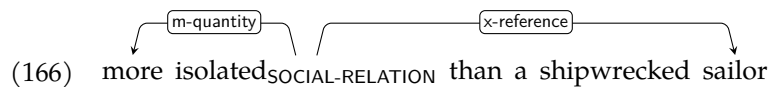
Examples of comparing non-scene entities:



The reference need not be an entity similar to the compared, it can also be an abstract constraint:



We analyze gradation of adjectives as a valency-changing derivation that adds an x-reference argument.



## 2.19 CONCESSION

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



- (169) It rained<sub>STATE</sub> , but Kim went out
- (170) Kim sent<sub>SENDING</sub> Sandy a letter , but it never arrived
- (171) Kim came<sub>LOCATION-INIT</sub> although Sandy had told them not to

## 2.20 EXPLANATION

explanation explains explained, but is not a cause.

- (172) I am stressing<sub>MESSAGE-INIT</sub> this because it is important

## 2.21 PURPOSE

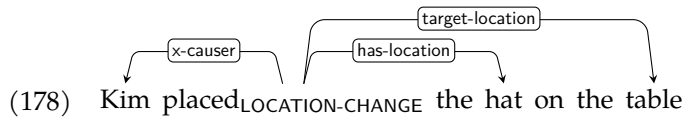
Special case of EXPLANATION where explanation is a purpose.

- (173) Kim went<sub>LOCATION-CHANGE</sub> to town to buy<sub>POSSESSION-CHANGE</sub> food
- (174) drinking<sub>INGESTION</sub> water<sub>CLASS</sub>

## 2.22 LOCATION

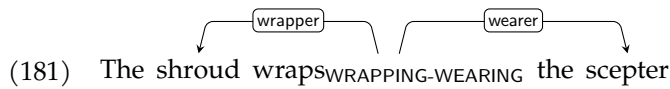
Describes has-location as located or moving wrt. respect to location.

- (175) the hat<sub>CLASS</sub> in the box
- (176) Kim lives<sub>LOCATION</sub> in Boston
- (177) Kim went<sub>LOCATION-CHANGE</sub> from the living room through the door into the kitchen



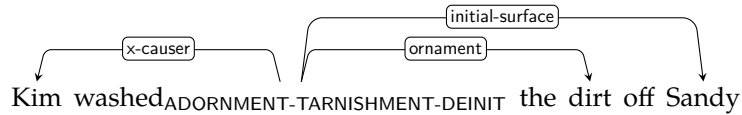
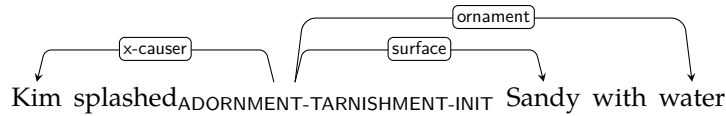
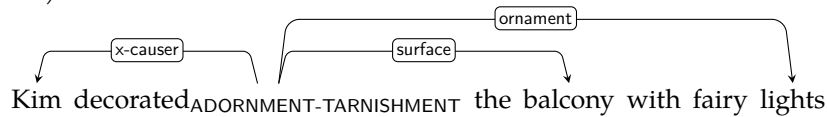
## 2.23 WRAPPING-WEARING

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





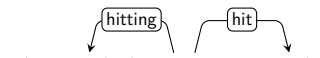
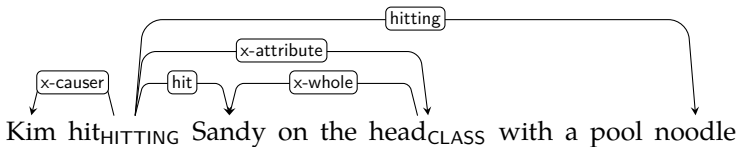
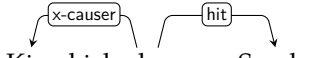
## 2.24 ADORNMENT-TARNISHMENT

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



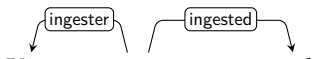
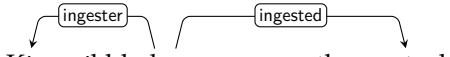
## 2.25 HITTING

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

- (184) Kim  Sandy
- (185) Kim  Sandy with a stick
- (186) The stick  Sandy
- (187) Kim  Sandy on the head<sub>CLASS</sub> with a pool noodle
- (188) Kim  Sandy

## 2.26 INGESTION

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

- (189) Kim  an apple
- (190) Kim  on the pretzel

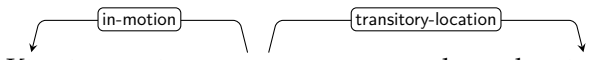

## 2.27 EXCRETION

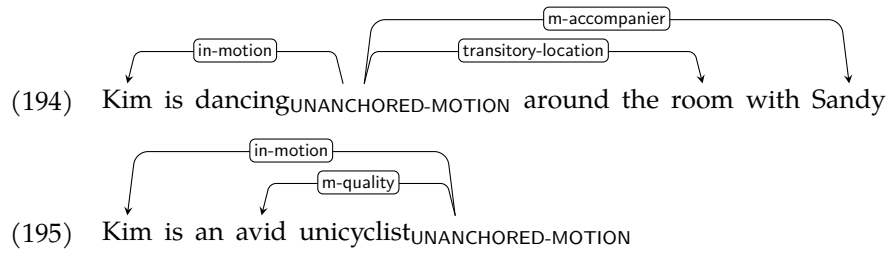
Special case of LOCATION-DEINIT where excreter (aka initial-location) excretes excreted (aka has-location).

- (191) Kim  up the pretzel

## 2.28 UNANCHORED-MOTION

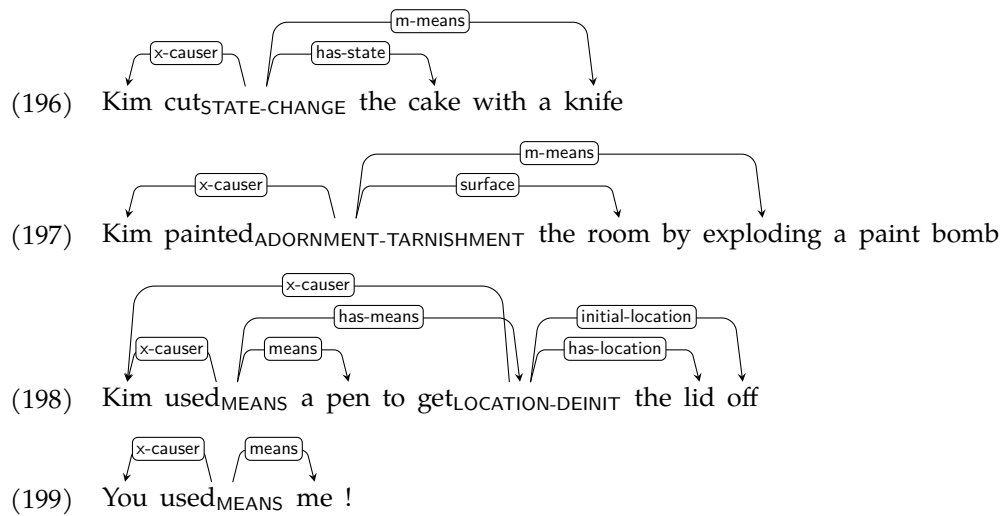
Special case of LOCATION-CHANGE where no initial or target location is indicated.

- (192) Kim  along the river
- (193) I  airplanes



## 2.29 MEANS

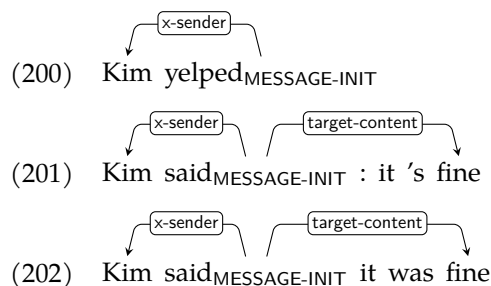
has-means is a scene caused by something via an intermediary means.



## 2.30 MESSAGE

A message about topic with content content is received or exists in recorded form. When a message is created through expression or observation, use MESSAGE-INIT. When content and topic are both realized, content must assign a role to topic.

### 2.30.1 Expression





- (203) Kim called<sub>MESSAGE-INIT</sub> Sandy a liar<sub>MESSAGE</sub>
- (204) Kim told<sub>MESSAGE-INIT</sub> Sandy a secret
- (205) Kim talked<sub>MESSAGE-INIT</sub> about Sandy
- (206) Kim talked<sub>MESSAGE-INIT</sub> shit<sub>MESSAGE</sub> about Sandy
- (207) Kim and Sandy conversed<sub>MESSAGE-INIT</sub>
- (208) Kim conversed<sub>MESSAGE-INIT</sub> with Sandy

### 2.30.2 Gesture

- (209) Kim curtseyed<sub>MESSAGE-INIT</sub> to the Queen
- (210) Kim shook<sub>UNANCHORED-MOTION » MESSAGE-INIT</sub> their head no


### 2.30.3 Performance

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

- (211) Kim played<sub>MESSAGE-INIT</sub> a little tune on their tuba
- (212) They performed<sub>MESSAGE-INIT</sub> the play
- (213) Kim sang<sub>MESSAGE-INIT</sub> a song

### 2.30.4 Depiction

(214) Kim drew<sub>MESSAGE-INIT</sub> a heron




(215) a picture<sub>MESSAGE</sub> of the heron




### 2.30.5 Recording

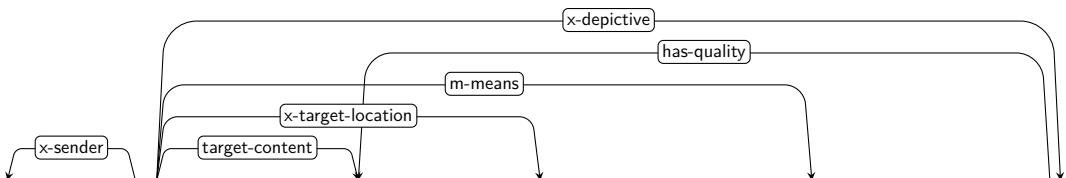
(216) Kim drew<sub>MESSAGE-INIT</sub> a picture



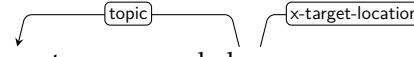
(217) Kim wrote<sub>MESSAGE-INIT</sub> Sandy a letter




(218) Kim wrote<sub>MESSAGE-INIT</sub> the message onto a piece of paper with a pen in big red letters<sub>QUALITY</sub>



(219) The concert was recorded<sub>MESSAGE-INIT</sub> on tape



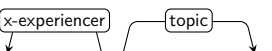
(220) The band recorded<sub>MESSAGE-INIT</sub> an album



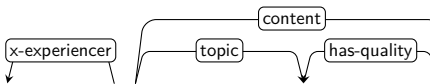
### 2.30.6 Perception

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

(221) Kim saw<sub>MESSAGE</sub> a flower



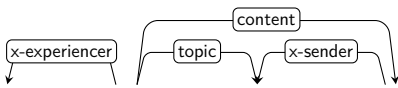
(222) Kim found<sub>MESSAGE</sub> the flower beautiful<sub>QUALITY</sub>



(223) Kim thinks<sub>MESSAGE</sub> Sandy is a liar



(224) Kim thinks<sub>MESSAGE</sub> Sandy a liar<sub>MESSAGE</sub>



- (225) Kim saw<sub>MESSAGE</sub> Sandy swim<sub>UNANCHORED-MOTION</sub>
- (226) Kim wants<sub>MESSAGE</sub> to swim<sub>UNANCHORED-MOTION</sub>
- (227) Kim wants<sub>MESSAGE</sub> Sandy to swim<sub>UNANCHORED-MOTION</sub>
- (228) Kim seems<sub>MESSAGE</sub> happy<sub>MESSAGE</sub>
- (229) Kim seems<sub>MESSAGE</sub> happy<sub>MESSAGE</sub> to Sandy

### 2.30.7 Beginning and Ending Perception

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

- (230) The Thought Police observed<sub>MESSAGE-INIT</sub> Winston
- (231) Kim noticed<sub>MESSAGE-INIT</sub> the bird
- (232) Kim taught<sub>MESSAGE-INIT</sub> Sandy Spanish
- (233) Kim measured<sub>MESSAGE-INIT</sub> the elasticity
- (234) Kim forgot<sub>MESSAGE-DEINIT</sub> everything they knew
- (235) Kim forgot<sub>MESSAGE-DEINIT</sub> about the cake
- (236) Kim forgot<sub>MESSAGE-PREVENTION</sub> to take the trash out

### 2.31 PART-WHOLE

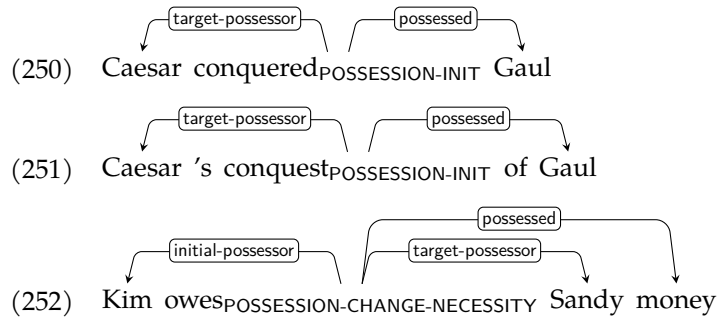
part is part of whole.

- (237) Kim 's leg<sub>CLASS</sub>
- (238) a man<sub>CLASS</sub> with a mustache
- (239) part<sub>PART-WHOLE</sub> of the year
- (240) wheat contains<sub>PART-WHOLE</sub> gluten

### 2.32 POSSESSION

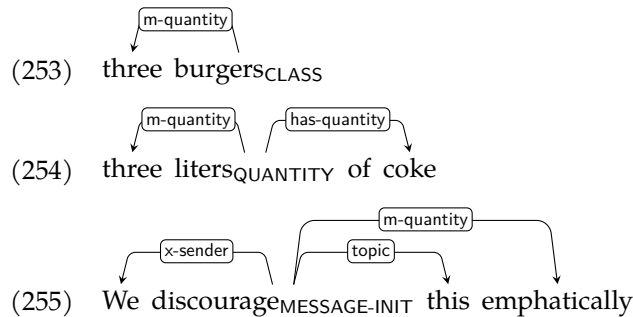
possessor possesses or controls the possessed.

- (241) Kim 's house<sub>CLASS</sub>
- (242) Kim owns<sub>POSSESSION</sub> a house
- (243) The house belongs<sub>POSSESSION</sub> to Kim
- (244) the owner<sub>POSSESSION</sub> of the house
- (245) Kim has<sub>POSSESSION</sub> Sandy 's phone
- (246) Kim bought<sub>POSSESSION-CHANGE</sub> a house from Sandy
- (247) Sandy sold<sub>POSSESSION-CHANGE</sub> Kim the house
- (248) Kim kept<sub>POSSESSION-CONTINUATION</sub> the house
- (249) Kim lost<sub>POSSESSION-DEINIT</sub> the house



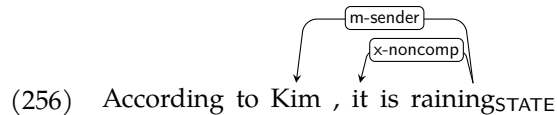
### 2.33 QUANTITY

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



### 2.34 SENDING

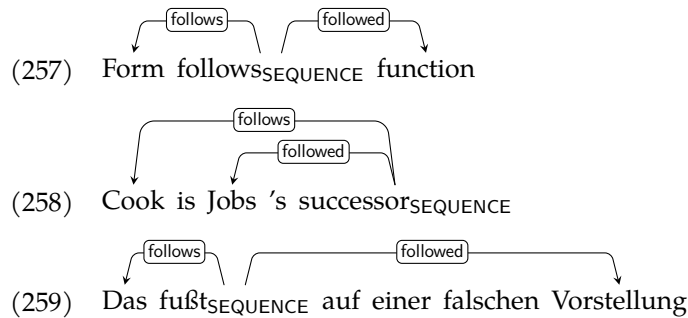
sender originates a message, sent, that can be experienced.



For more uses, see MESSAGE (Section 2.30).

### 2.35 SEQUENCE

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



(260) Kim deduced<sub>SEQUENCE</sub> the truth from the clues

(261) Given that I 'm tired , I wo n't be there<sub>LOCATION</sub>

## 2.36 CAUSATION

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

(262) Kim broke<sub>STATE-CHANGE</sub> the glass

(263) The knife cut<sub>STATE-CHANGE</sub> the bread

(264) Kim cut<sub>STATE-CHANGE</sub> the bread with a knife

(265) The war caused<sub>CAUSATION</sub> a famine

(266) There was<sub>SCENE</sub> a famine because of the war

(267) Der Wasserdruck stieg<sub>QUANTITY-CHANGE</sub> , wodurch der Brunnen überfloss

(268) Die Qualität ist der Motivation geschuldet<sub>CAUSATION</sub>

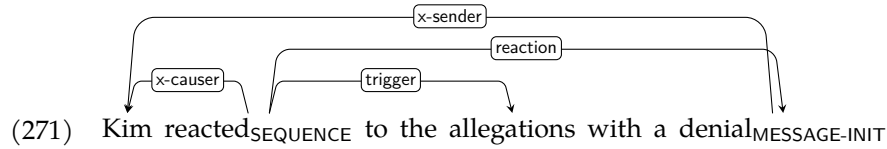
(269) Kim went<sub>LOCATION-CHANGE</sub> to town because they wanted to buy food

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

(270) Kim went<sub>LOCATION-CHANGE</sub> to town to buy food

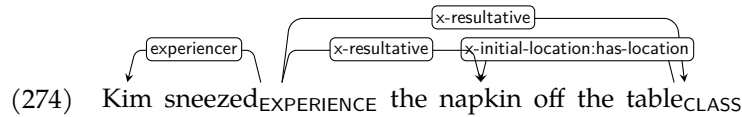
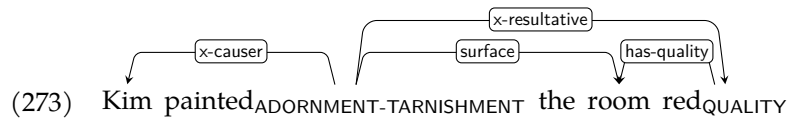
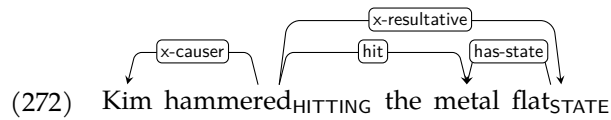
### 2.37 REACTION

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



### 2.38 RESULTATIVE

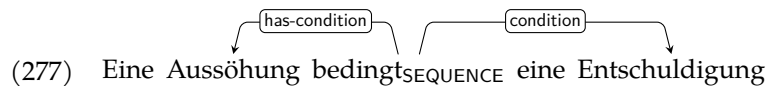
Special case of CAUSATION where resultative (aka result) assigns an argument of has-resultative (aka causer) a role. We treat the English resultative construction as a valency-changing operation that adds one or two arguments to the matrix predicate, so we use x-resultative rather than m-resultative.



In the last example, we use x-initial-location:has-location to specify not only the role of the napkin in the resulting event (has-location) but also that of the table (initial-location). Using x-has-location would be imprecise because we would then assume that the table has location.

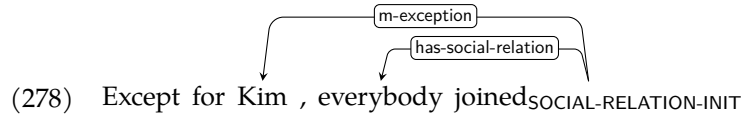
### 2.39 CONDITION

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



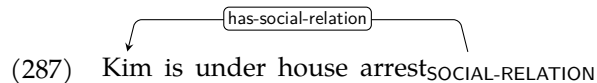
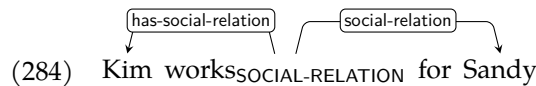
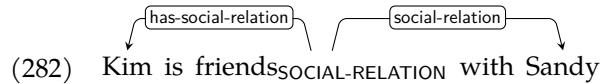
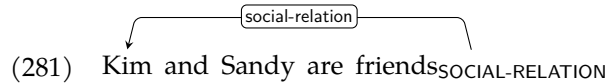
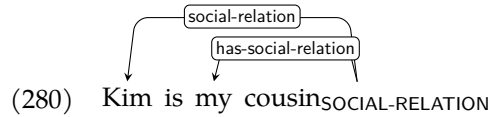
## 2.40 EXCEPTION

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.





- (290) The official married<sub>SOCIAL-RELATION-INIT</sub> Kim to Sandy
- (291) The official married<sub>SOCIAL-RELATION-INIT</sub> Kim and Sandy
- (292) Kim divorced<sub>SOCIAL-RELATION-DEINIT</sub> Sandy
- (293) Kim befriended<sub>SOCIAL-RELATION-INIT</sub> Sandy
- (294) Kim took<sub>SOCIAL-RELATION-INIT</sub> the job
- (295) Kim joined<sub>SOCIAL-RELATION-INIT</sub> Google
- (296) Kim joined<sub>SOCIAL-RELATION-INIT</sub> a union
- (297) Sandy fired<sub>SOCIAL-RELATION-DEINIT</sub> Kim from their job
- (298) Kim left<sub>SOCIAL-RELATION-DEINIT</sub> Google
- (299) Kim assumed<sub>SOCIAL-RELATION-INIT</sub> office
- (300) The judge sentenced<sub>SOCIAL-RELATION-INIT</sub> Kim to three days in prison
- (301) Kim was pardoned<sub>SOCIAL-RELATION-DEINIT</sub>

## 2.42 TIME

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

- (302) Kim swims<sub>SUNANCHORED-MOTION</sub> on Monday

- (303) Kim sneezed<sub>EXPERIENCE</sub> twice
- (304) Kim swam<sub>UNANCHORED-MOTION</sub> for an hour
- (305) Kim says<sub>MESSAGE-INIT</sub> hello whenever I meet them
- (306) Once<sub>TIME</sub> when I was six years old
- (307) the six months<sub>TIME</sub> they need<sub>SCENE-NECESSITY</sub> for digestion

## 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, existential *there*, or other fixed expressions.

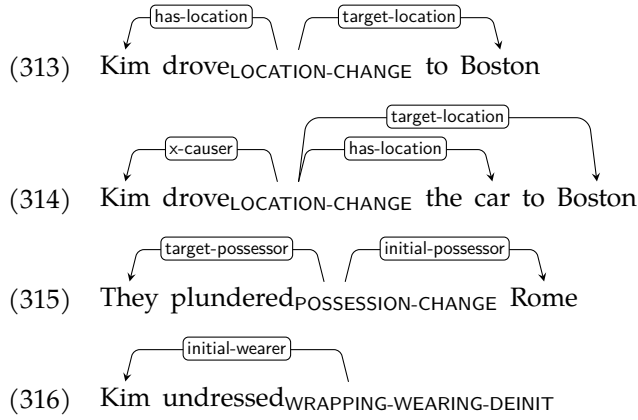
- (308) Kim kicked<sub>DESTRUCTION</sub> the bucket
- (309) It is raining<sub>STATE</sub>
- (310) I address<sub>MESSAGE-INIT</sub> myself to you
- (311) There was<sub>SCENE</sub> a famine
- (312) fountain pen<sub>CLASS</sub>

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

## 3 Memos

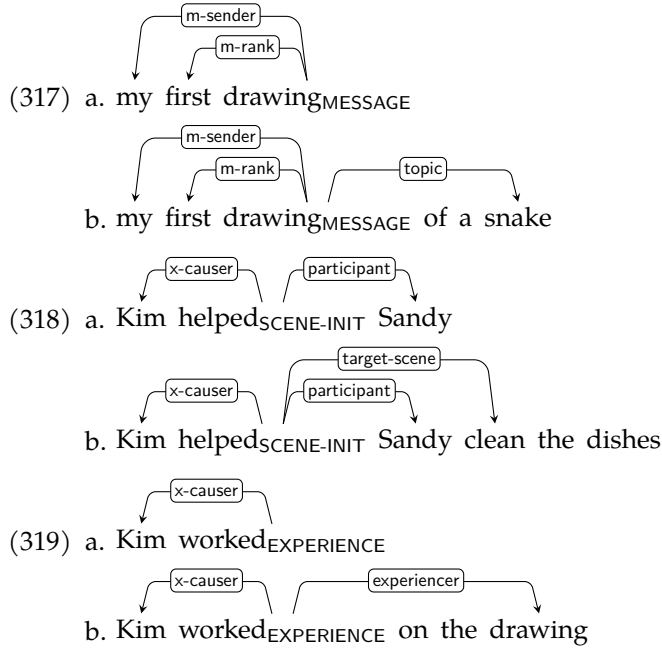
### 3.1 Prefer Core over Non-core Arguments

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 (implicit) 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.



This logic extends to *shadow arguments* and *default arguments* (Pustejovsky, 1995; Di Fabio et al., 2019), i.e., arguments that do not appear in the syntactic argument structure because they are incorporated into the predicate or logically implied, like the bones in (320), mucus and air in (321), groceries in (322), or sun in (323).

- (320) Kim deboned<sub>PART-WHOLE-DEINIT</sub> the fish
- (321) Kim sneezed<sub>EXCRETION</sub>
- (322) Our local supermarket delivers<sub>LOCATION-INIT</sub>
- (323) at sunrise<sub>LOCATION-CHANGE » TIME</sub>

### 3.3 A Participant whose Syntactic Argument Position is Occupied Should Not Be Treated like an Implicit Argument

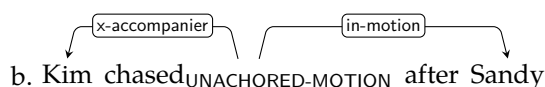
For example, consider (324). Here, *The knife* occupies the subject position and should be treated as the causer of the cutting. We could add the person handling the knife as the causer, and treat the knife as an instrument. However, to add the former to the sentence, we would not merely have to add another realized argument, but also change the syntactic argument structure so that the subject position goes to that causer, as in (325). Thus, we treat this as a different framing with a different causer, rather than a more explicit version of the same framing. Likewise, (326) and (327) are two different framings, one with *price* as has-state, and one with *butter*.

- (324) The knife cut<sub>STATE-CHANGE</sub> the butter
- (325) Kim cut<sub>STATE-CHANGE</sub> the butter with the knife
- (326) The price is high<sub>QUANTITY</sub>
- (327) The butter is high<sub>QUANTITY</sub> in price<sub>QUALITY</sub>

### 3.4 When in Doubt, Treat Different Syntactic Frames of the Same Predicate Consistently

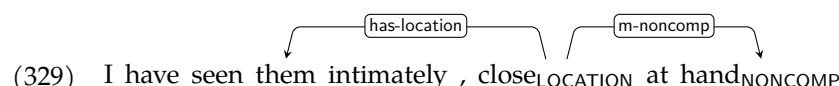
For example, in (328-a), *chase* could be framed as caused motion with Kim as x-causer or as accompanied motion with Kim as x-accompanier. Because the latter works for other syntactic frames of *chase* as well, as in (328-b), prefer it.

- (328) a. Kim chased<sub>UNACHORED-MOTION</sub> Sandy around the block



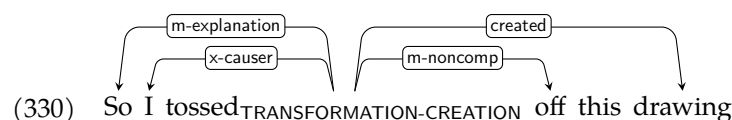
### 3.5 However, Different Senses of a Predicate Can Have Different Arguments and Therefore Different Superframes

One special case of this is when a predicate occurs as part of an opaque fixed expression, like *hand* in *close at hand*. In this case, *hand* is not annotated with CLASS, but with NONCOMP.



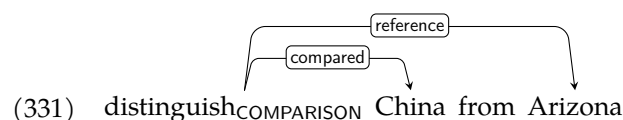
### 3.6 Look Up Unfamiliar Words in a Dictionary

When you come across an unfamiliar predicate, you might not be able to determine what arguments it has, and consequently what the most appropriate superframe is, from this one context alone. Use a dictionary such as Wiktionary in this case. In the following example, I found that *toss off* can mean “to assemble hastily”<sup>1</sup>, thus went for the TRANSFORMATION-CREATION frame.



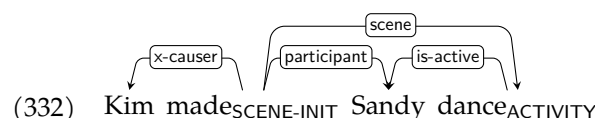
### 3.7 Symmetric Argument Pairs

Some predicates have a pair of arguments that are semantically symmetric. In such cases, assign the first role to the syntactically less oblique argument.

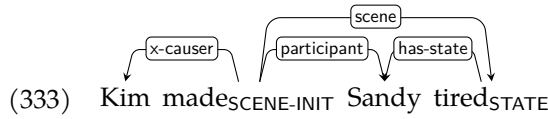


### 3.8 SCENE or STATE/QUALITY/...?

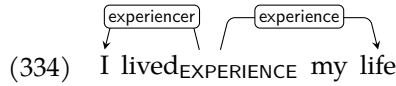
SCENE should definitely be used if a predicate can add aspectual meaning to predicates of more than one type. For example, English *make* can be used with states and activities, so *make* itself should be neither STATE nor ACTIVITY but SCENE.



<sup>1</sup>[https://en.wiktionary.org/w/index.php?title=toss\\_off&oldid=77814489](https://en.wiktionary.org/w/index.php?title=toss_off&oldid=77814489), retrieved 2024-05-28



On the other hand, if a predicate is restricted to subordinate predicates of a certain type, it can have the same type.

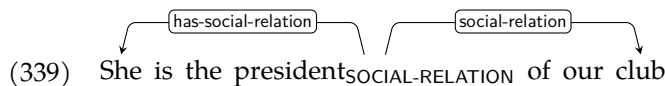
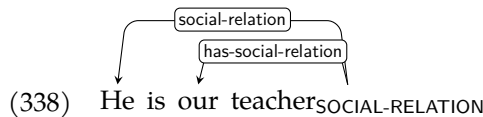
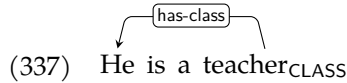


### 3.9 Participant Nouns

Some nouns denote a person who participates in a specific type of scene in a specific 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:



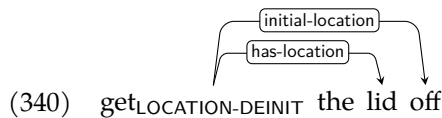
In other cases, such nouns rather denote a person's profession or expertise or their role in a social context:

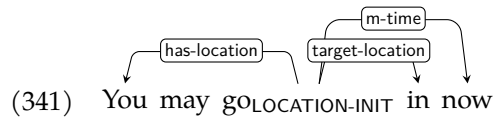


### 3.10 Particle Verbs

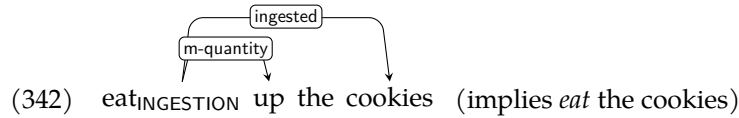
We follow the PARSEME classification of particle verbs into spatial, semi-non-compositional, and fully non-compositional ones (Savary et al., 2017; Ramisch et al., 2018, 2020; Savary et al., 2023).

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`.

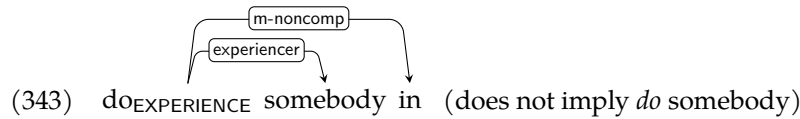




In semi-non-compositional particle verbs, where the particle adds a partially predictable but nonspatial meaning to the verb, use an appropriate role.

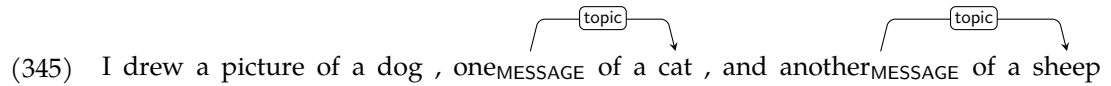
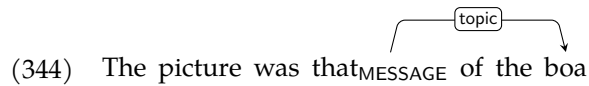


In fully non-compositional particle verbs, where the meaning is not predictable, use m-noncomp.



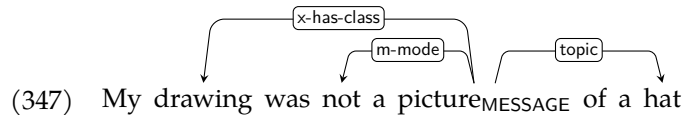
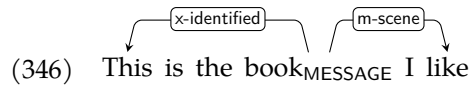
### 3.11 Pronouns with Arguments

Definite pronouns are normally annotated with IDENTIFICATION, indefinite ones with CLASS, and they do not have any arguments. However, sometimes they do have arguments, in which case give them their antecedent's super-frame:



### 3.12 Nominal Copula Constructions

In nominal copula constructions, the copula subject is interpreted as a non-core argument – typically x-has-class if the predicate is indefinite, and x-identified if it is definite.



## 4 TODO

The butter is high in price: high has SCENE-like arguments (participant butter and price scene), but also expresses a QUANTITY. SCENE-QUANTITY?

A whole section on sentence adverbs: lieber (MESSAGE), sowieso (CONDITION), ungeachtet (CONCESSION), erstmals (TIME), unvermindert (QUANTITY-CONTINUATION)

Speaker-oriented adverbs: MESSAGE? erstaunlicherweise, geheimnisvollerweise, glücklicherweise, möglicherweise, notwendigerweise, tragischerweise, unglaublicherweise (MESSAGE-PREVENTION?), unglücklicherweise, zweckmäßigerweise?

codify the general principle somewhere: if superframe and ARG1 have the same name (quasi-unary relations), we can just use m-rel. Otherwise, use mscene.

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