















































Superframes Manual

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SUPERFRAME	initial-arg2	arg1	arg2	transitory-arg2	target-arg2	Sec.
EVENTUALITY						2.1
PREDICATION		argument	predicate			2.2
ACTIVITY		is-active	activity			2.3
CLASS	initial-class	has-class	class		target-class	2.4
EXISTENCE			exists			2.5
REPRODUCTION		original			copy	2.6
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MODE		has-mode	mode			2.10
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STATE	initial-state	has-state	state		target-state	2.14
DESTRUCTION		destroyed				2.15
RELATION		satellite	nucleus			2.16
ACCOMPANIMENT		accompanied	accompanier			2.17
DEPictIVE		has-depictive	depictive			2.18
ASSET		has-asset	asset			2.19
ATTRIBUTE		has-attribute	attribute			2.20
COMPARISON		compared	reference			2.21
CONCESSION		assertion	conceded			2.22
EXPLANATION		explained	explanation			2.23
PURPOSE		has-purpoe	purpose			2.24
LOCATION	initial-location	has-location	location	transitory-location	target-location	2.25
ADORNMENT-TARNISHMENT	initial-surface	ornament	surface		target-surface	2.26
EXCRETION	excreter	excreted		transitory-location	target-location	2.27
HITTING		hitting	hit			2.28
INGESTION		ingested		transitory-location	ingester	2.29
UNANCHORED-MOTION		in-motion		transitory-location		2.30
WRAPPING-WEARING		worn	wearer			2.31
MEANS		has-means	means			2.32
MESSAGE		topic	content			2.33
NONCOMP		has-noncomp	noncomp			2.34
PART-WHOLE	initial-whole	part	whole		target-whole	2.35
POSSESSION	initial-possessor	possessed	possessor		target-possessor	2.36
SCENE	initial-scene	participant	scene	transitory-scene	target-scene	2.37
SENDING		sent	sender			2.38
SEQUENCE		follows	followed			2.39
CAUSATION		result	causer			2.40
CONDITION		has-condition	condition			2.41
EXCEPTION		has-exception	exception			2.42
REACTION		reaction	trigger			2.43
RESULTATIVE		has-resultative	resultative			2.44
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TIME		has-time	time			2.46

Table 1: Hierarchy of Superframes and their Roles

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 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, sorted into a rough hierarchy. At the top is **EVENTUALITY**, with the two subtypes **PREDICATION** and **RELATION**. All the main superframes are direct children of **PREDICATION** or **RELATION**. Some of them have one or more subtypes intended to make the annotation of certain special cases more intuitive and unambiguous.

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:



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



1.2 Aspect, Mode, and Polarity

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.

- (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
- (16) Kim saved_{EXPERIENCE-PREVENTION} Sandy from the dragon

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.

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

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

Finally, we can use the polarity suffix -NEG. It can combine with aspectual and modal suffixes.

(30) absence^{exists}EXISTENCE-NEG of evidence

(31) That is impossible^{scene}SCENE-POSSIBILITY-NEG

(32) They never^{TIME-NEG} understand

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 (33) 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.

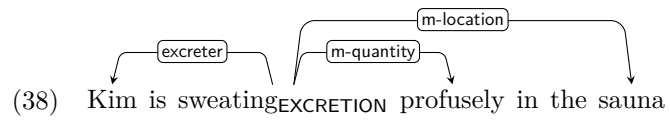


Other non-core arguments are usually rather predicate-specific.



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:

(39) a tree_{CLASS} in the garden



(40) Kim 's tree_{CLASS}



Event nouns evoke event frames and have arguments:

(41) Kim 's breaking_{STATE-CHANGE} of the vase



Relational nouns evoke relational frames and have arguments:

(42) Kim 's friend_{SOCIAL-RELATION}



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

(43) Kim_{IDENTIFICATION}

(44) they_{IDENTIFICATION}

Predicate adjectives most typically denote states or qualities.

(45) I am despicable_{QUALITY}



(46) the dog is tired_{STATE}




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

(47) despicable me_{IDENTIFICATION}

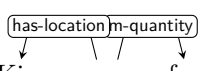


(48) the tired dog_{CLASS}



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

(49)  Kim ranMotion fast

(50)  Kim ranMotion far

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.

- (51) Kim promised Sandy to come_{LOCATION-CHANGE} (subject control)
- (52) Kim used a hammer to smash_{STATE-CHANGE} the vase (subject control)
- (53) Kim persuaded Sandy to come_{LOCATION-CHANGE} (object control)
- (54) Kim seemed to fly_{UNANCHORED-MOTION} (raising)
- (55) Kim entered the room singing_{MESSAGE-INIT} (depictive)
- (56) You're talking me silly_{STATE} (resultative)
- (57) Kim has come to stay_{LOCATION-CONTINUATION} (subjectless adverbial clause)
- (58) Kim left after trashing_{STATE-CHANGE} the room (subjectless adverbial clause)
- (59) Kim is hard to love_{MESSAGE} (*tough* construction)
- (60) the song I like_{MESSAGE} (relative clause)
- (61) the question we raised without answering_{MESSAGE-INIT} (parasitic gap)

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.

(62) A hush passed_{UNANCHORED-MOTION » SCENE} over the group

(63) Kim refused_{MESSAGE-INIT » SCENE} to eat

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

(64) primeval forest_{CLASS}

(65) colored pencil_{CLASS}

(66) to lay_{LOCATION-CHANGE » MESSAGE-DEINIT} aside my drawings

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

2 Superframes Reference

2.1 EVENTUALITY

This is the most generic superframe. Use it only for sentential predicates with no discernible arguments, such as interjections.

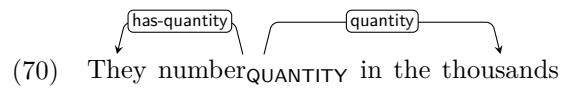
(67) Yes_{EVENTUALITY}

(68) No_{EVENTUALITY-NEG}

(69) What_{IDENTIFICATION} » EVENTUALITY ?

2.2 PREDICATION

The **predicate** is true of the **argument**. Normally, there should be no reason to use this superframe; instead, use one of the more specific subtypes. Directly use this superframe only when none of the more specific subtypes seems to fit (currently, there are no known cases of this, so there are no examples). For **PREDICATION** and all of its subtypes, **arg2** is typically a shadow argument, that is, it is incorporated into the predicate and not realized as a syntactic argument. This makes sense, because the predicate is already the predicate. However, there are cases where a semantic predicate is jointly realized by the syntactic predicate and its **arg2**. An example is shown in (70).

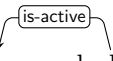


2.3 🦸 ACTIVITY

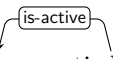
is-active actively participates in activity.

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

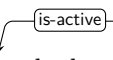
(71) Kim worked_{ACTIVITY}



(72) Kim partied_{ACTIVITY}



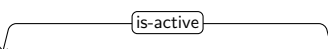
(73) Kim had sex_{ACTIVITY}



(74) after some work_{ACTIVITY} with a colored pencil



(75) I devoted myself to geography_{ACTIVITY}



2.4 🌳 CLASS

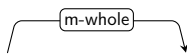
class indicates the class of entity that has-class represents.

Most prototypically evoked by common nouns with no arguments.

(76) swallowing an animal_{CLASS}

Indefinite pronouns also evoke CLASS.

(77) She saw one_{CLASS}

(78)  Nothing_{CLASS} about him suggested a child

(79) Why would anyone_{CLASS} be frightened by a hat?

(80) Something_{CLASS} is broken

(81) Where I live everything_{CLASS} is small

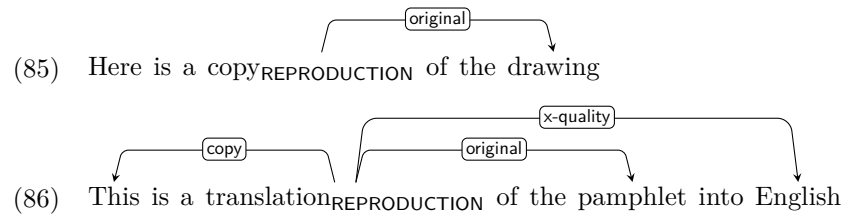
2.5 ✨ EXISTENCE

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

- (82) I exist_{EXISTENCE}
- (83) There is_{EXISTENCE} a hill
- (84) There is_{SCENE} a hubbub
-
- ```
graph TD
 E1[exists] --> I[I]
 E1 --> EX1[EXISTENCE]
 E2[x-noncomp] --> T1[There]
 E2 --> EH[a hill]
 E3[x-noncomp] --> T2[There]
 E4[scene] --> EH2[a hubbub]
```

## 2.6 REPRODUCTION

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

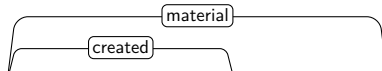


## 2.7 ✨ TRANSFORMATION-CREATION

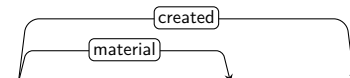
Special case of EXISTENCE-INIT where **created** (aka **target-exists**) is newly created from **material**, or material is transformed to become **created**.

(87) I succeeded in making  my first drawing

The diagram for (87) shows a box labeled 'x-causer' with an arrow pointing to 'I' and another arrow pointing to the word 'making'. A box labeled 'created' has an arrow pointing to 'my first drawing'.

(88) Kim built  a castle out of sand

The diagram for (88) shows a box labeled 'x-causer' with an arrow pointing to 'Kim' and another arrow pointing to the word 'built'. A box labeled 'created' has an arrow pointing to 'a castle'. A box labeled 'material' has an arrow pointing to 'sand'.

(89) Kim turned  straw into gold

The diagram for (89) shows a box labeled 'x-causer' with an arrow pointing to 'Kim' and another arrow pointing to the word 'turned'. A box labeled 'created' has an arrow pointing to 'gold'. A box labeled 'material' has an arrow pointing to 'straw'.

## 2.8 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.

- (90) Kim 's adventures<sub>EXPERIENCE</sub> in the jungle
- (91) Kim attacked<sub>EXPERIENCE</sub> Sandy
- (92) I saw<sub>MESSAGE</sub> a magnificent picture
- (93) I pondered<sub>MESSAGE-INIT</sub> deeply
- (94) Kim talked<sub>MESSAGE-INIT</sub> to Sandy
- (95) Kim did<sub>SCENE</sub> something nice for Sandy
- (96) Kim cooked a meal only to have<sub>SCENE</sub> Sandy spurn it
- (97) Kim managed<sub>EXPERIENCE</sub> with dealing the cards
- (98) Die Piroggen waren Maria zu dunkel geraten<sub>SCENE-INIT</sub>
- (99) Das hat mir gerade noch gefehlt<sub>EXPERIENCE</sub>
- (100) they need<sub>EXPERIENCE-NECESSITY</sub> six months for digestion

For more uses, see the examples for MESSAGE in Section 2.33.



## 2.9 IDENTIFICATION


identifier identifies identified.

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

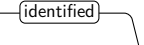
(101) I<sub>IDENTIFICATION</sub> saw a picture

(102) I can distinguish China<sub>IDENTIFICATION</sub> from Arizona

(103) a book called<sub>IDENTIFICATION</sub> True Stories from Nature

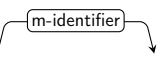


(104) This is Kim<sub>IDENTIFICATION</sub>



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

(105) the island<sub>CLASS</sub> of Pultanella




(106) the stallion<sub>CLASS</sub> of Rumour



Likewise, *in* has an identifying sense:

(107) In answer , he repeated<sub>MESSAGE-INIT</sub> : Please, draw me a sheep !



## 2.10 ? MODE

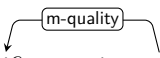
Used for adverbial modifiers that have no arguments other than the phrase they modify, and that, roughly speaking, indicate the modal strength of what is expressed and/or its relation to the discourse.

- (108) Even Kim<sub>IDENTIFICATION</sub> did n't know that
- (109) They only rinsed<sub>ADORNMENT-TARNISHMENT-DEINIT</sub> the dishes
- (110) Passt<sub>COMPARISON</sub> das eh ?
- (111) Kim probably knows<sub>MESSAGE</sub> that
- (112) That 's really great<sub>QUALITY</sub>
- (113) Kim is not here<sub>LOCATION</sub>

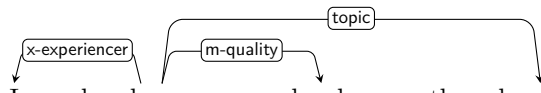
## 2.11 🍎 QUALITY

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

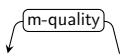
(114) a magnificent picture<sub>MESSAGE</sub>



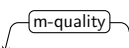
(115) I pondered<sub>MESSAGE-INIT</sub> deeply over the adventures of the jungle



(116) a skilled surgeon<sub>CLASS</sub>

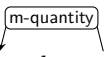



(117) such knowledge<sub>MESSAGE</sub> is valuable

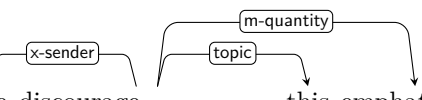


## 2.12 QUANTITY

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

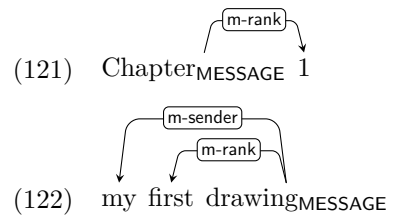
(118)   
three burgersCLASS

(119)   
three litersQUANTITY of coke

(120)   
We discourageMESSAGE-INIT this emphatically

### 2.13 🏆 RANK

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



## 2.14 STATE

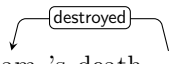
state indicates a (temporary) state of has-state.

- (123) when I was six years old<sub>STATE</sub>
- (124) Boa constrictors swallow their prey whole<sub>STATE</sub>
- (125) they sleep<sub>STATE</sub>
- (126) they swallow their prey whole without chewing<sub>STATE-CHANGE</sub> it
- (127) the six months that they need for digestion<sub>STATE-CHANGE</sub>
- (128) And that hasn't much improved<sub>STATE-CHANGE</sub> my opinion of them


## 2.15 🦴 DESTRUCTION

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

(129) Sam 's death<sub>DESTRUCTION</sub>




(130) Sam 's destruction<sub>DESTRUCTION</sub> of the city



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

(131) Something was broken<sub>STATE</sub> in my enginge



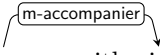

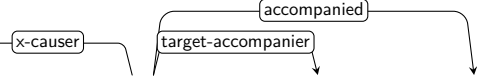

## 2.16 RELATION

There is a relation between **satellite** and **nucleus**, where the latter is more central, and the former more peripheral, if any such hierarchy can be established. Normally, there should be no reason to use this superframe; instead, use one of the more specific subtypes. Directly use this superframe only when none of the more specific subtypes seems to fit (currently, there are no known cases of this, so there are no examples).

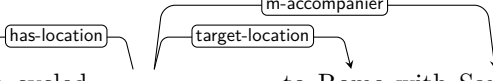
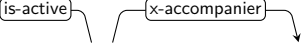
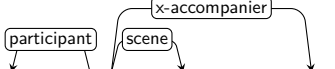
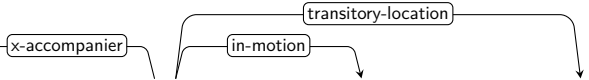

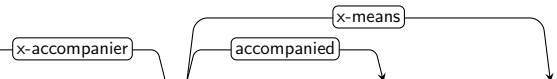


## 2.17 ACCOMPANIMENT

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

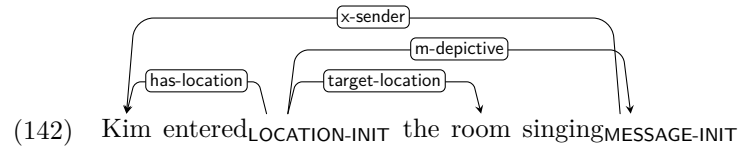
- (132) veggies<sub>CLASS</sub> with rice  

- (133) The veggies come<sub>ACCOMPANIMENT</sub> with rice  

- (134) Kim added<sub>ACCOMPANIMENT-INIT</sub> rice to the veggies  

- (135) Rolling thunder accompanies<sub>ACCOMPANIMENT</sub> the rain  


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

- (136) Kim cycled<sub>LOCATION-CHANGE</sub> to Rome with Sandy  

- (137) Kim danced<sub>ACTIVITY</sub> with Sandy  

- (138) Kim had<sub>SCENE</sub> sex with Sandy  

- (139) Kim chased<sub>UNANCHORED-MOTION</sub> Sandy around the block  

- (140) Kim accompanied<sub>ACCOMPANIMENT</sub> Sandy  

- (141) Kim accompanied<sub>ACCOMPANIMENT</sub> Sandy on the piano  


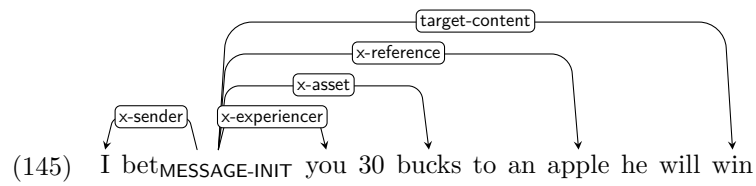
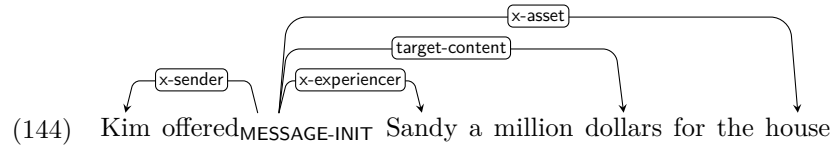
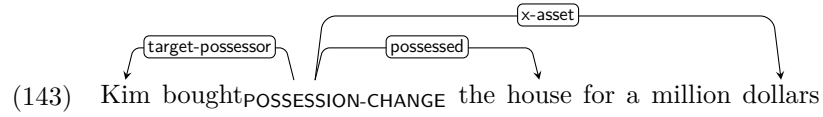
## 2.18 🖋️ DEPICTIVE

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



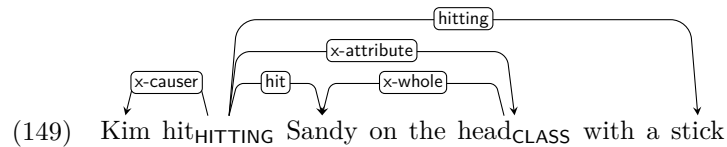
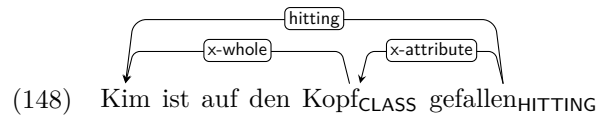
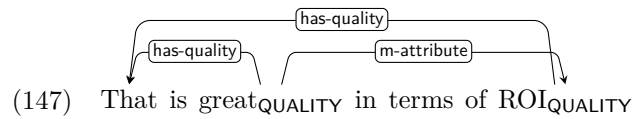
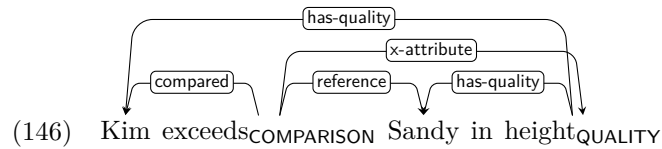
## 2.19 💰 ASSET

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



## 2.20 \* ATTRIBUTE

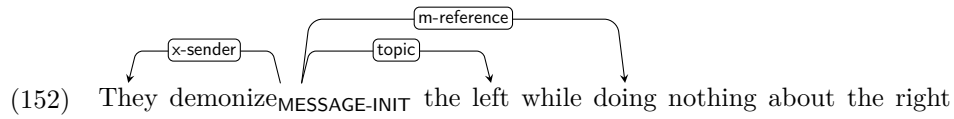
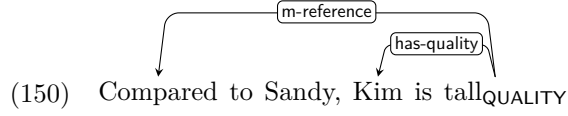
In a scene **has-attribute**, **attribute** is the part or attribute of one or more participants that is most directly involved in the scene. Add a dependency link between the participant and its attribute to indicate which participant(s) have the attribute.



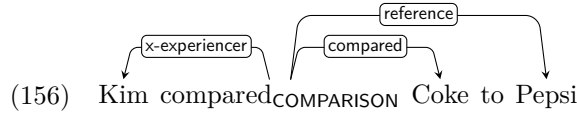
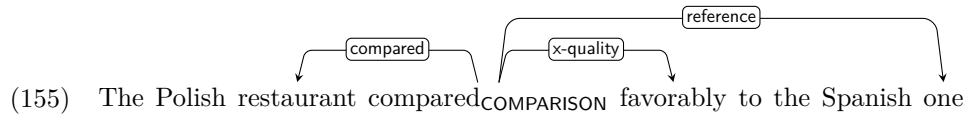
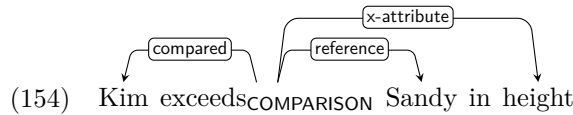
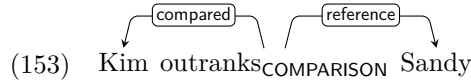
## 2.21 COMPARISON

compared is characterized with respect to reference.

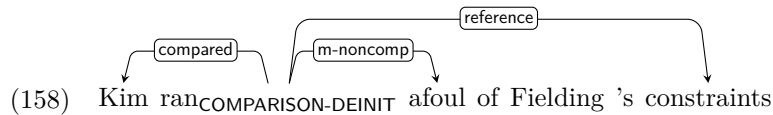
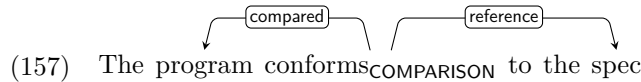
Examples of comparing scenes:



Examples of comparing non-scene entities:



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



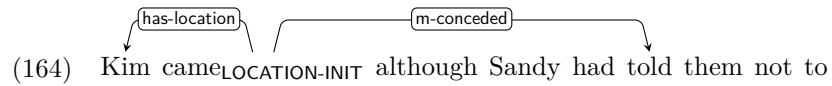
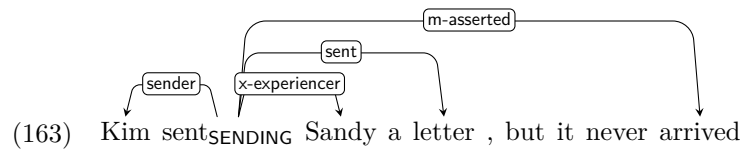
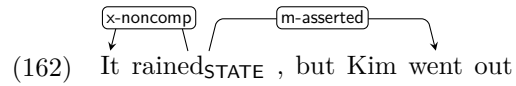
We analyze gradation of adjectives as a valency-changing derivation that adds an x-reference argument.



(160) Kim is taller<sub>QUALITY</sub> than Sandy

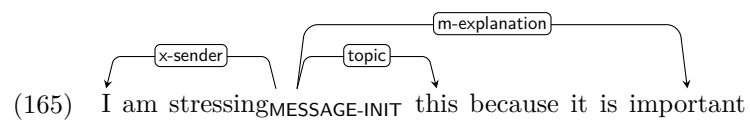
## 2.22 🔥 CONCESSION

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



## 2.23 ! EXPLANATION

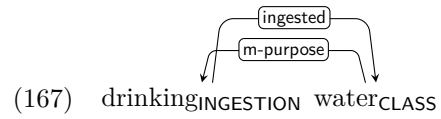
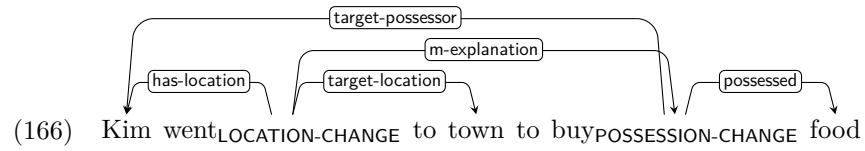
explanation explains explained, but is not a cause.





## 2.24 PURPOSE

Special case of EXPLANATION where explanation is a purpose.




## 2.25 📌 LOCATION

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

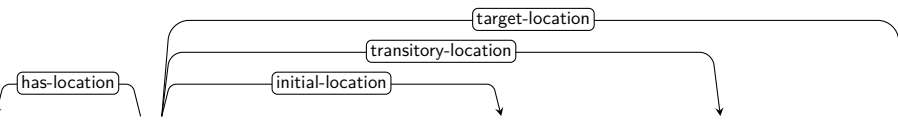
(168) the hat<sub>CLASS</sub> in the box



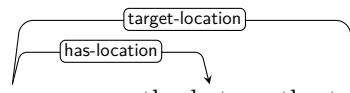
(169) Kim lives<sub>LOCATION</sub> in Boston



(170) Kim went<sub>LOCATION-CHANGE</sub> from the living room through the door into the kitchen

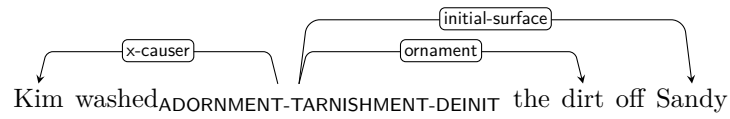
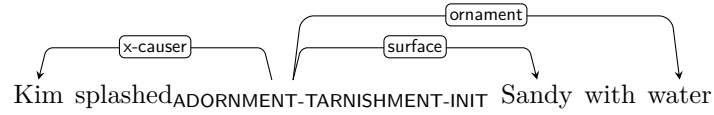
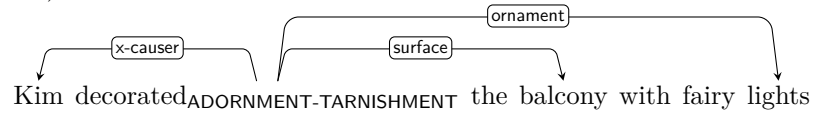


(171) Kim placed<sub>LOCATION-CHANGE</sub> the hat on the table



## 2.26 ADORNMENT-TARNISHMENT

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



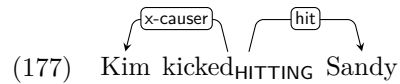
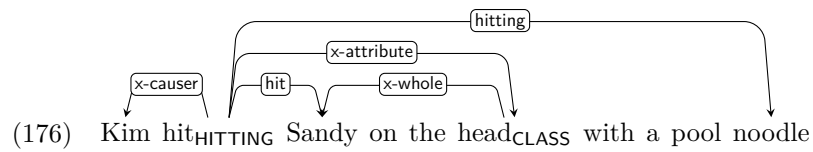
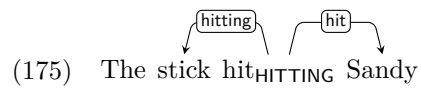
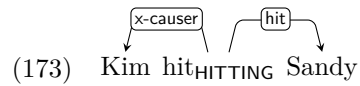
## 2.27 EXCRETION

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



## 2.28 HITTING


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



## 2.29 🍴 INGESTION

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

(178) Kim ate<sub>INGESTION</sub> an apple



The diagram for (178) shows two boxes, 'ingerter' and 'ingested', connected by a horizontal line. An arrow points from 'ingerter' down to 'Kim', and another arrow points from 'ingested' down to 'an apple'.

(179) Kim nibbled<sub>INGESTION</sub> on the pretzel



The diagram for (179) shows two boxes, 'ingerter' and 'ingested', connected by a horizontal line. An arrow points from 'ingerter' down to 'Kim', and another arrow points from 'ingested' down to 'on the pretzel'.

## 2.30 🧠 UNANCHORED-MOTION

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

(180) Kim is running<sup>in-motion</sup>UNANCHORED-MOTION<sup>transitory-location</sup> along the river


(181) I learned to pilot<sup>x-causer</sup>UNANCHORED-MOTION<sup>in-motion</sup> airplanes


(182) Kim is dancing<sup>in-motion</sup>UNANCHORED-MOTION<sup>m-accompanioner</sup> around the room with Sandy


(183) Kim is an avid unicyclist<sup>in-motion</sup>UNANCHORED-MOTION<sup>m-quality</sup>

## 2.31 WRAPPING-WEARING

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

(184) Kim is wearing  WRAPPING-WEARING a shirt

(185) Kim is wearing  WRAPPING-WEARING glasses

(186) The shroud wraps  WRAPPING-WEARING the scepter

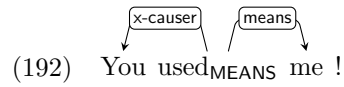
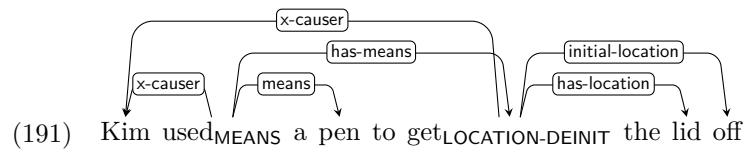
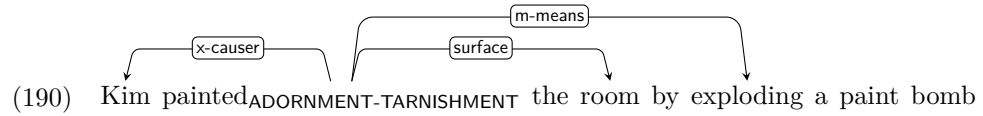
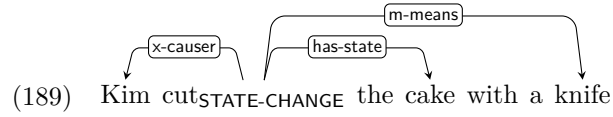
(187) Kim put  WRAPPING-WEARING-INIT on a sweater

(188) Kim took  WRAPPING-WEARING-DEINIT off their glasses



## 2.32 🛠️ MEANS

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



### 2.33 MESSAGE

A message about **topic** with content **content** exists in perceived, measured, or 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.

Predicates of expression use **MESSAGE-INIT**:

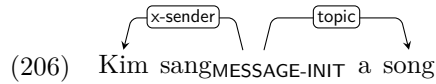
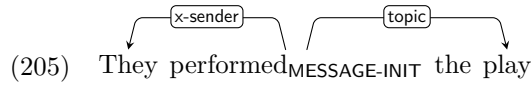
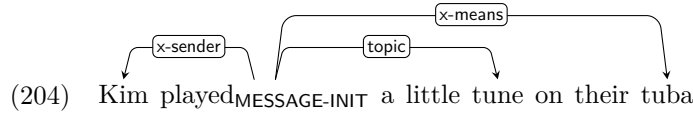
- (193) Kim yelled<sub>MESSAGE-INIT</sub>
- (194) Kim said<sub>MESSAGE-INIT</sub> : it 's fine
- (195) Kim said<sub>MESSAGE-INIT</sub> it was fine
- (196) Kim called<sub>MESSAGE-INIT</sub> Sandy a liar<sub>MESSAGE</sub>
- (197) Kim told<sub>MESSAGE-INIT</sub> Sandy a secret
- (198) Kim talked<sub>MESSAGE-INIT</sub> about Sandy
- (199) Kim talked<sub>MESSAGE-INIT</sub> shit<sub>MESSAGE</sub> about Sandy
- (200) Kim and Sandy conversed<sub>MESSAGE-INIT</sub>
- (201) Kim conversed<sub>MESSAGE-INIT</sub> with Sandy

Gesture is a kind of expression, too:

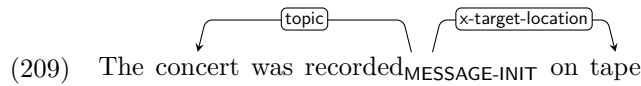
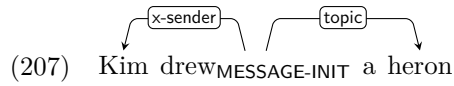
- (202) Kim curtseyed<sub>MESSAGE-INIT</sub> to the Queen
- (203) Kim shook<sub>UNANCHORED-MOTION » MESSAGE-INIT</sub> their head no

Performance of a work of art is framed as **MESSAGE** where the work of art is

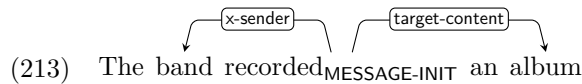
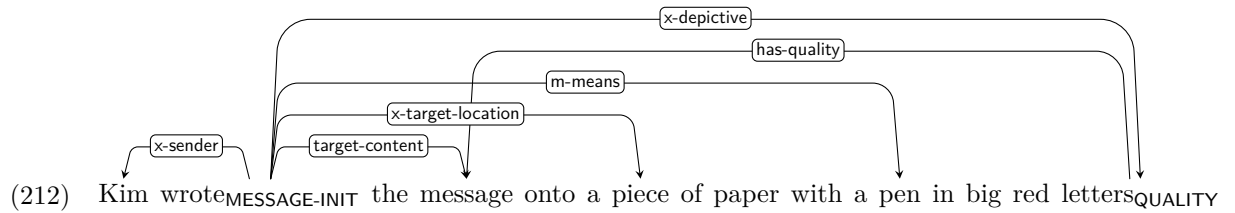
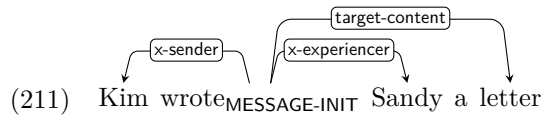
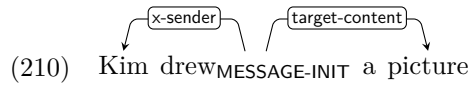
the topic:



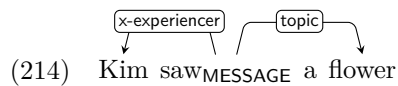
What is depicted gets the **topic** role:



The result of recording something gets the **target-content** role:



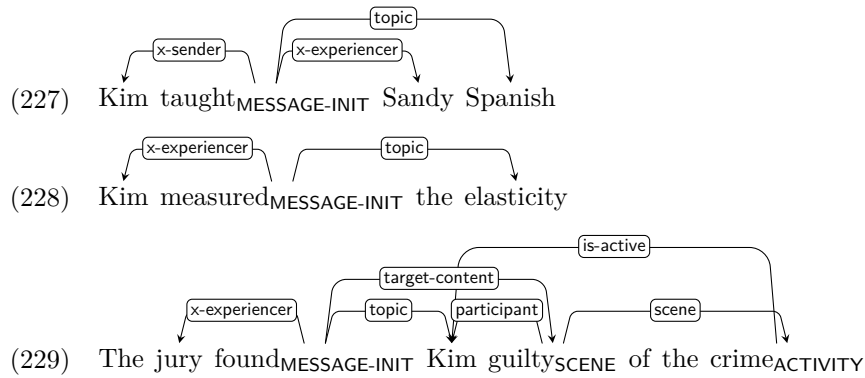
Predicates of perception use **MESSAGE**, including mental perception:



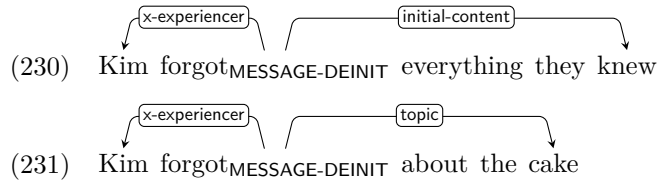
- (215) Kim found<sub>MESSAGE</sub> the flower beautiful<sub>QUALITY</sub>
- (216) Kim thinks<sub>MESSAGE</sub> Sandy is a liar
- (217) Kim thinks<sub>MESSAGE</sub> Sandy a liar<sub>MESSAGE</sub>
- (218) Kim saw<sub>MESSAGE</sub> Sandy swim<sub>UNANCHORED-MOTION</sub>
- (219) Kim wants<sub>MESSAGE</sub> to swim<sub>UNANCHORED-MOTION</sub>
- (220) Kim wants<sub>MESSAGE</sub> Sandy to swim<sub>UNANCHORED-MOTION</sub>
- (221) Kim seems<sub>MESSAGE</sub> happy<sub>MESSAGE</sub>
- (222) Kim seems<sub>MESSAGE</sub> happy<sub>MESSAGE</sub> to Sandy
- (223) Sandy is a professor<sub>MESSAGE</sub> of linguistics

Predicates that denote the initiation of perception (e.g., by acquiring knowledge, or observation, or reasoning), use **MESSAGE-INIT**:

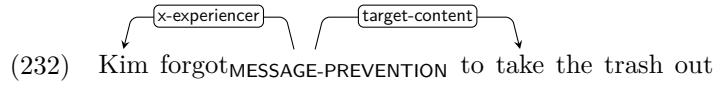
- (224) The Thought Police observed<sub>MESSAGE-INIT</sub> Winston
- (225) Kim studies<sub>MESSAGE-INIT</sub> linguistics
- (226) Kim noticed<sub>MESSAGE-INIT</sub> the bird



Predicates that denote the deinitiation of perception use MESSAGE-DEINIT:




And finally, perception (here: remembering something) that was meant to happen but didn't is framed as MESSAGE-PREVENTION:



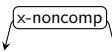
## 2.34 NONCOMP

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.

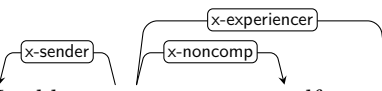
(233) Kim kicked<sub>DESTRUCTION</sub> the bucket



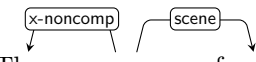
(234) It is raining<sub>STATE</sub>



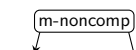
(235) I address<sub>MESSAGE-INIT</sub> myself to you



(236) There was<sub>SCENE</sub> a famine



(237) fountain pen<sub>CLASS</sub>

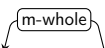


Light verbs, on the other hand, are treated with **SCENE**, see Section 2.37.

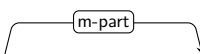
## 2.35 🧩 PART-WHOLE

part is part of whole.

(238) Kim 's leg<sub>CLASS</sub>




(239) a man<sub>CLASS</sub> with a mustache



(240) part<sub>PART-WHOLE</sub> of the year



(241) wheat contains<sub>PART-WHOLE</sub> gluten



## 2.36 🐶 POSSESSION

possessor possesses or controls the possessed.

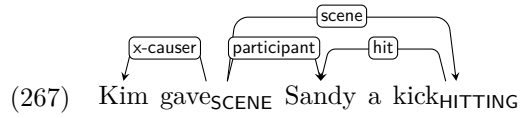
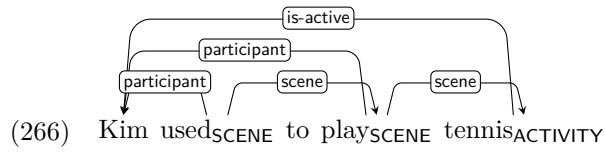
- (242) Kim 's house<sub>CLASS</sub>
- (243) Kim owns<sub>POSSESSION</sub> a house
- (244) The house belongs<sub>POSSESSION</sub> to Kim
- (245) the owner<sub>POSSESSION</sub> of the house
- (246) Kim has<sub>POSSESSION</sub> Sandy 's phone
- (247) Kim bought<sub>POSSESSION-CHANGE</sub> a house from Sandy
- (248) Sandy sold<sub>POSSESSION-CHANGE</sub> Kim the house
- (249) Kim kept<sub>POSSESSION-CONTINUATION</sub> the house
- (250) Kim lost<sub>POSSESSION-DEINIT</sub> the house
- (251) Caesar conquered<sub>POSSESSION-INIT</sub> Gaul
- (252) Caesar 's conquest<sub>POSSESSION-INIT</sub> of Gaul
- (253) Kim owes<sub>POSSESSION-CHANGE-NECESSITY</sub> Sandy money



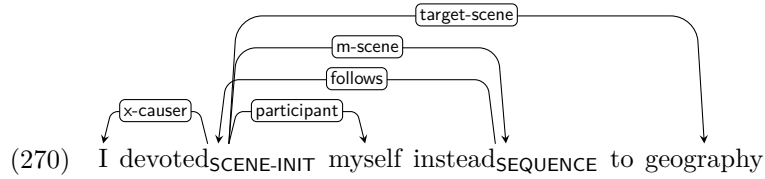
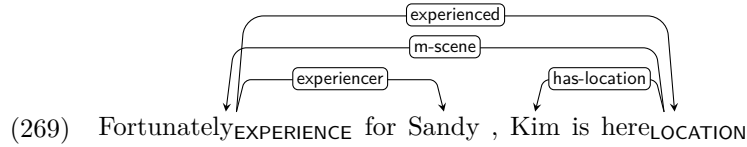
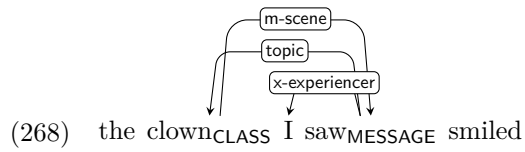
## 2.37 🧑🏻 SCENE

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.

- (254) The concert<sub>MESSAGE-INIT</sub> began<sub>SCENE-INIT</sub>
- (255) The concert<sub>MESSAGE-INIT</sub> continued<sub>SCENE-CONTINUATION</sub>
- (256) The concert<sub>MESSAGE-INIT</sub> finished<sub>SCENE-DEINIT</sub>
- (257) The shouting<sub>MESSAGE-INIT</sub> intensified<sub>SCENE-CONTINUATION</sub>
- (258) The shouting<sub>MESSAGE-INIT</sub> faded<sub>SCENE-DEINIT</sub>
- (259) A coup<sub>EXPERIENCE</sub> was attempted<sub>SCENE-INIT</sub>
- (260) Kim finished<sub>SCENE-DEINIT</sub> their work<sub>ACTIVITY</sub>
- (261) Swift action prevented<sub>SCENE-PREVENTION</sub> an outbreak<sub>SCENE-INIT</sub> of measles<sub>EXPERIENCE</sub>
- (262) Kim refrained<sub>SCENE-PREVENTION</sub> from going<sub>LOCATION-CHANGE</sub>
- (263) Kim prevented<sub>SCENE-PREVENTION</sub> Sandy from going<sub>LOCATION-CHANGE</sub>
- (264) Kim saved<sub>SCENE-PREVENTION</sub> Sandy from the dragon<sub>CLASS</sub>
- (265) Kim plays<sub>SCENE</sub> tennis<sub>ACTIVITY</sub>

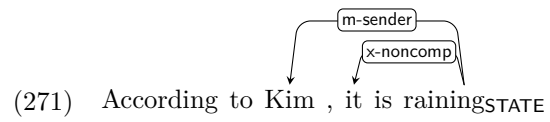


The modifier relation **m-scene** is used when a syntactic dependency points from an argument to a predicate, as, e.g., with relative clauses or sentence adverbs.



## 2.38 🚩 SENDING

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




For more uses, see MESSAGE (Section 2.33).

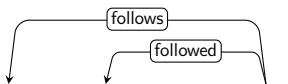
## 2.39 → SEQUENCE

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


(272) Form followsSEQUENCE function




(273) Cook is Jobs 's successorSEQUENCE



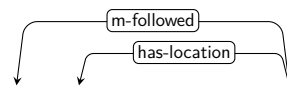
(274) Das fußtSEQUENCE auf einer falschen Vorstellung



(275) Kim deducedSEQUENCE the truth from the clues



(276) Given that I 'm tired , I wo n't be thereLOCATION



## 2.40 📍 CAUSATION

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

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

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

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

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

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

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

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

(284) 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:

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

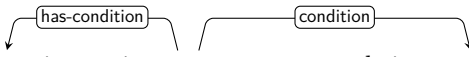
## 2.41 📜 CONDITION

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


(286) I will join<sub>SOCIAL-RELATION-INIT</sub> the club if they ask me



(287) The start date is contingent<sub>CONDITION</sub> on their approval

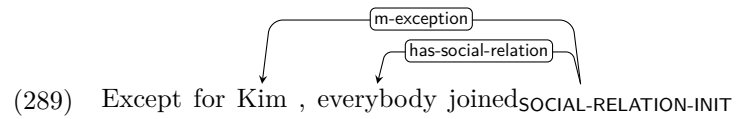


(288) Eine Aussöhung bedingt<sub>SEQUENCE</sub> eine Entschuldigung



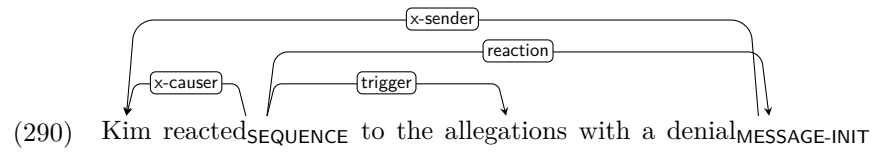
## 2.42 EXCEPTION

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



## 2.43 🌟 REACTION

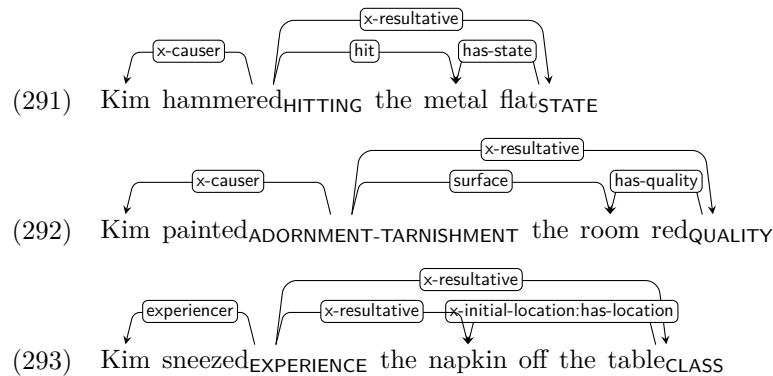
Special case of CAUSATION where trigger (aka causer) triggers a reaction (aka result) in the x-causer.





## 2.44 🤨 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.

## 2.45 🍌 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.

- (294) Kim 's friends<sub>SOCIAL-RELATION</sub>
- (295) Kim is my cousin<sub>SOCIAL-RELATION</sub>
- (296) Kim and Sandy are friends<sub>SOCIAL-RELATION</sub>
- (297) Kim is friends<sub>SOCIAL-RELATION</sub> with Sandy
- (298) Kim works<sub>SOCIAL-RELATION</sub> at Google
- (299) Kim works<sub>SOCIAL-RELATION</sub> for Sandy
- (300) Kim emcees<sub>SOCIAL-RELATION</sub>
- (301) Kim is hosting<sub>SOCIAL-RELATION</sub> the party
- (302) Kim is under house arrest<sub>SOCIAL-RELATION</sub>
- (303) Kim 's sentences<sub>SOCIAL-RELATION</sub> was suspended
- (304) Kim married<sub>SOCIAL-RELATION-INIT</sub> Sandy
- (305) The official married<sub>SOCIAL-RELATION-INIT</sub> Kim to Sandy
- (306) The official married<sub>SOCIAL-RELATION-INIT</sub> Kim and Sandy
- (307) Kim divorced<sub>SOCIAL-RELATION-DEINIT</sub> Sandy

- (308) Kim befriended<sub>SOCIAL-RELATION-INIT</sub> Sandy
- (309) Kim took<sub>SOCIAL-RELATION-INIT</sub> the job
- (310) Kim joined<sub>SOCIAL-RELATION-INIT</sub> Google
- (311) Kim joined<sub>SOCIAL-RELATION-INIT</sub> a union
- (312) Sandy fired<sub>SOCIAL-RELATION-DEINIT</sub> Kim from their job
- (313) Kim left<sub>SOCIAL-RELATION-DEINIT</sub> Google
- (314) Kim assumed<sub>SOCIAL-RELATION-INIT</sub> office
- (315) The judge sentenced<sub>SOCIAL-RELATION-INIT</sub> Kim to three days in prison
- (316) Kim was pardoned<sub>SOCIAL-RELATION-DEINIT</sub>

## 2.46 🕒 TIME

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

(317) Kim swims<sub>UNANCHORED-MOTION</sub> on Monday

(318) Kim sneezed<sub>EXPERIENCE</sub> twice

(319) Kim swam<sub>UNANCHORED-MOTION</sub> for an hour

(320) Kim says<sub>MESSAGE-INIT</sub> hello whenever I meet them

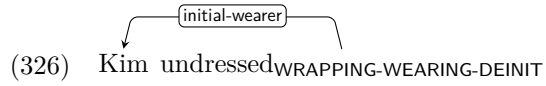
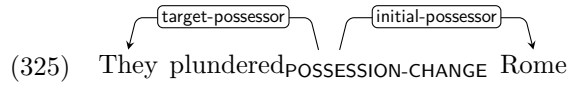
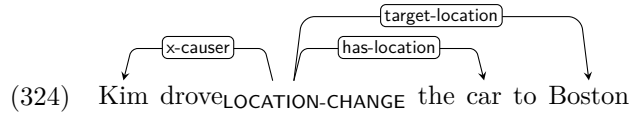
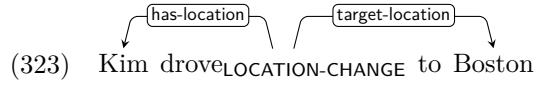
(321) Once<sub>TIME</sub> when I was six years old

(322) the six months<sub>TIME</sub> they need<sub>SCENE-NECESSITY</sub> for digestion

### 3 Argument Structure and Frame Choice

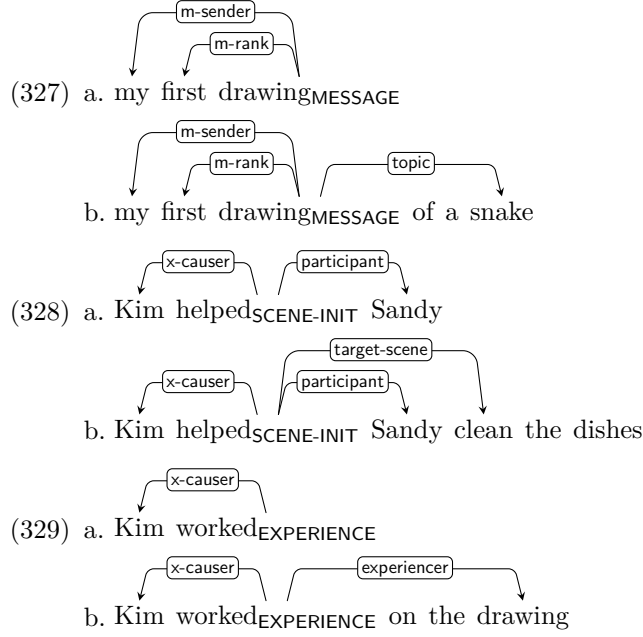
#### 3.1 Prefer Core over Non-core Arguments

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

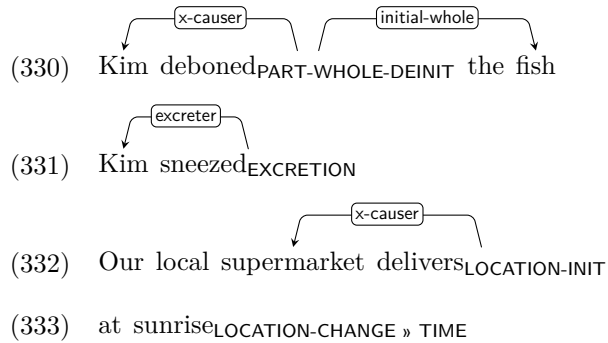


### 3.2 Arguments Determine Frames

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.

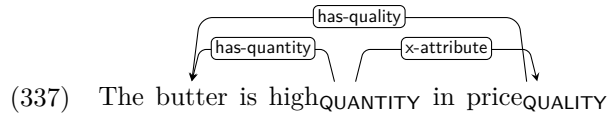
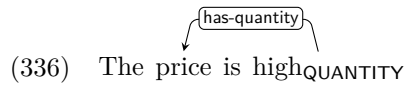
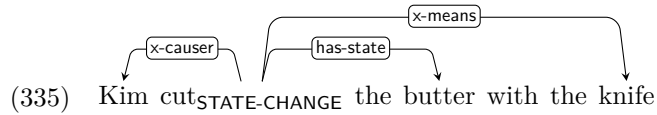
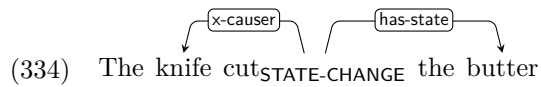


This logic extends to *shadow arguments* and *default arguments* (Pustejovsky, 1995; Di Fabio et al., 2019), i.e., arguments that do not appear in the syntactic argument structure because they are incorporated into the predicate or logically implied, like the bones in (330), mucus and air in (331), groceries in (332), or sun in (333).



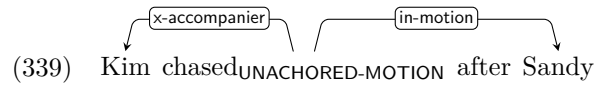
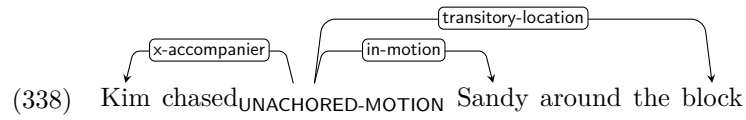
### 3.3 A Participant whose Syntactic Argument Position is Occupied Should Not Be Treated like an Implicit Argument

For example, consider (334). 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 (335). Thus, we treat this as a different framing with a different causer, rather than a more explicit version of the same framing. Likewise, (336) and (337) are two different framings, one with *price* as *has-state*, and one with *butter*.



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

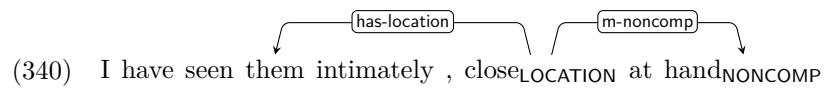
For example, in (338), *chase* could be framed as caused motion with Kim as x-causer or as accompanied motion with Kim as x-accompanier. Because the latter works for other syntactic frames of *chase* as well, as in (339), prefer it.





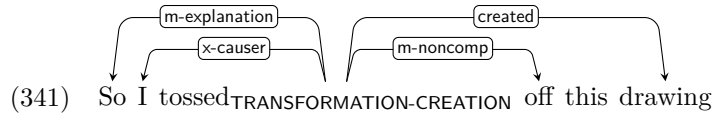
### 3.5 However, Different Senses of a Predicate Can Have Different Arguments and Therefore Different Superframes

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

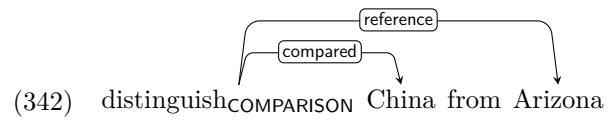
When you come across an unfamiliar predicate, you might not be able to determine what arguments it has, and consequently what the most appropriate superframe is, from this one context alone. Use a dictionary such as Wiktionary in this case. In the following example, I found that *toss off* can mean “to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



<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

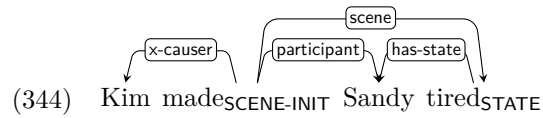
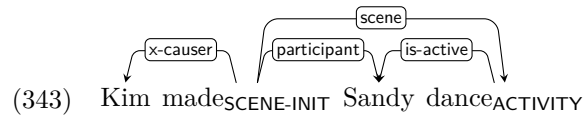
### 3.7 Symmetric Argument Pairs

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

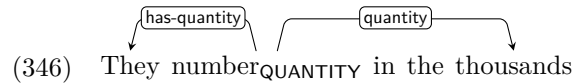
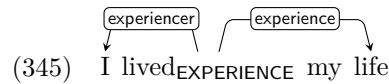


### 3.8 When to Use SCENE

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.



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



## 4 Aspect, Mode, and Polarity

### 4.1 Aspect Annotation is wrt. the Superframe, Not the Predicate



In (347), losing is framed as POSSESSION-DEINIT because a state of possession ends. POSSESSION-INIT would be incorrect because although a losing event begins, the state that the superframe POSSESSION describes ends. In general, aspectual suffixes modify superframes, they do not necessarily indicate the aspectual class of the predicate (here: *lost*).

## 5 Construction-specific Guidelines

### 5.1 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:

(348) With that, my critic<sup>topic</sup><sub>MESSAGE</sub> sat down again

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

(349) He is a teacher<sup>has-class</sup><sub>CLASS</sub>

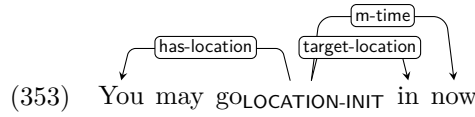
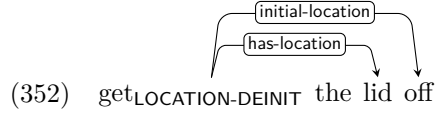
(350) He is our teacher<sup>social-relation</sup><sub>SOCIAL-RELATION</sub>

(351) She is the president<sup>has-social-relation</sup><sub>SOCIAL-RELATION</sub> of our club

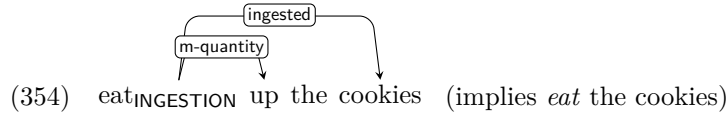
## 5.2 Particle Verbs

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).

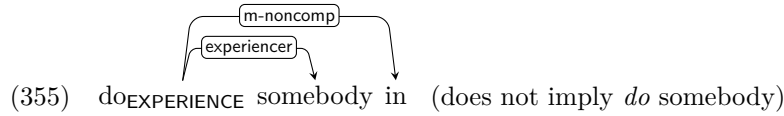
In UD, particle verbs are connected to their particle via the `compound:prt` relation. If the meaning is spatial, this dependency is labeled with `initial-location` or `target-location`.



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`.




### 5.3 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 superframe:

(356) The picture was that<sub>MESSAGE</sub> of the boa



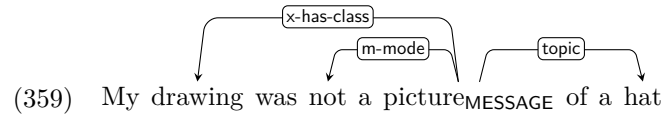
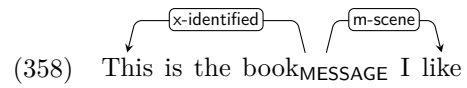
(357) I drew a picture of a dog , one<sub>MESSAGE</sub> of a cat , and another<sub>MESSAGE</sub> of a sheep





## 5.4 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.



## 6 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 m-scene.

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