

# **Guidelines for Detection of Scenes**

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January 2021

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# 1 Introduction

Working with narrative texts, computational literary scholars encounter difficulties regarding questions of text segmentation. In particular, the detection of literarily meaningful units without having pre-segmented texts, as it is the case in plays, pose a great challenge. Anyhow, scene detection as a literarily meaningful text segmentation is crucial to avoid the usage of equally large sized units that neglects plot development, a fundamental particularity of literary texts. Nevertheless, “the high complexity and context-dependence of the notion of “scene” makes manual annotation and automatic detection difficult. Establishing manually annotated data [...] is a stepping stone and prerequisite for developing automatic detection systems” [Gius et al. 2019].<sup>1</sup>

The following guidelines were built on (or: developed in) a synchronous interplay of the annotation of dime novels (“Heftromane”, a simpler form of literature) conducted by 3 trained students of literary studies and the continuous revision of the guidelines based on cases of doubt or disagreement encountered during the annotation process.<sup>2</sup>

## 1.1 Definition “Scene”

A scene is defined as *a segment of the **discourse** (presentation) of a narrative which presents a part of the **histoire** (chronologically ordered, causally connected events in the narrated world) in such a way that*

- a) *time is more or less similar in discourse and histoire,*
- b) *place stays - more or less - the same,*
- c) *it centers around a particular action, and*
- d) *the character configuration is - again: more or less - equal*

based on [Gius et al. 2019].

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<sup>1</sup>Evelyn Gius, Fotis Jannidis, Markus Krug, Albin Zehe, Andreas Hotho, Frank Puppe, Jonathan Krebs, Nils Reiter, Nathalie Wiedmer and Leonard Konle: “Detection of Scenes in Fiction”. Book of Abstracts of the Digital Humanities conference, Utrecht, Netherlands, July 9-12, 2019.

<sup>2</sup>For a paper on the task of literary text segmentation based on these guidelines, see: Albin Zehe, Leonard Konle, Lea Katharina Dümpelmann, Evelyn Gius, Andreas Hotho, Fotis Jannidis, Lucas Kaufmann, Markus Krug, Frank Puppe, Nils Reiter, Annekea Schreiber and Nathalie Wiedmer: “Detecting Scenes in Fiction: A new Segmentation Task”. Proceedings of the 16th Conference of the European Chapter of the Association for Computational Linguistics. April 19-23, 2021 [accepted].

## 2 Main Aspects for Scene Detection

In the following, the necessity of detecting the four main aspects time, space, sequence and constellation of characters will be discussed followed by a brief indication of the different weightings of these aspects for the scene detection process.

### 2.1 Time

It is necessary to take into account whether the time runs chronologically and at uniform pace or if there is a leap in time.

If there is a change in the chronology (e.g. flashforward or flashback) by interruption of the chronological narrative, it is necessary to evaluate the amount of impact of the change:

**flashforward  
and  
flashback**

1. The bigger the amount of impact of the flashforward and flashback, the more likely the scene is going to change.
2. The smaller the amount of impact, the more important the other aspects become for determining whether a scene change happens.

Furthermore, if there is a temporal omission (= ellipsis), it is important to determine the ellipsis depending on the temporal granularity of the underlying narrative pace. Therefore, keep the issue in mind that it is difficult to state a default for the underlying narrative pace. Accordingly to this aspect, an omission of one day may or may not be a leap in time:

**temporal  
omission**

1. The greater the time leap in relation to the granularity, the more likely the scene is changing.
2. The smaller the time leap, the more important the other aspects become for determining whether a scene change happens.

Finally, if there is a major change of the narrative pace without a recognizable leap in time, a scene change is very likely.

**change  
without leap**

### 2.2 Space of Action

For this aspect, it is important to determine the space in which the narrative takes action or more precisely if the action takes place in the same space or if it takes place in another space. As well as the temporal omission this depends on the granularity of the narrative. Therefore and if possible and logical, smaller rooms or spaces are combined to larger ones (container principle).

**container  
principle**

There are two possibilities:

1. There is a scene change if the room changes in which the action takes place.
2. There is not any scene change if several rooms can be combined to one larger room (e.g. hotel).

Example from *The Tower of 1000 Horrors*:

“**On the way to the breakfast room**, my partner said, ‘I spent half the night worrying about how we could rip the mask off our mysterious opponent.’

‘And?’ I asked.

‘I wasn’t exactly blessed with flashes of inspiration’, Suko said.

**We entered the breakfast room.**“

→ No change of space while their walk from the corridor to the breakfast room, as the entire hotel can be seen as a container space.

### 2.3 Sequence of Events

Taking a closer look at the action of the narrative, it is necessary to consider whether the action is coherent and continuous or whether a new action starts. Like before, the approach of understanding this as a container is desirable. Remaining with the container principle, it is essential to decide which actions can be counted as belonging to the previous one.

**container  
principle**

1. There is a scene change if a new action starts.
2. There is not any scene change if the action can be counted as belonging to the previous one.

### 2.4 Constellation of Characters

The character constellation may change during the narrative. If one or more new character(s) appear(s), there are two possibilities regarding the course of action: Either the new character constellation shapes the course of action or it does not.

Assuming the new character constellation influences the action, it is necessary to examine the role of the previous characters:

1. There is a scene change if the previous characters become unimportant (e.g. because the focus is on the conversation of the new characters).

**shape of  
action  
through new  
character  
constellation**

2. There is not any scene change if the previous characters remain important and the course of action essentially remains the same (or is extended if necessary) (e.g. a comment on something that is happening on television; someone knocks on the door, enters and joins the ongoing conversation).
3. There is a scene change if the previous characters remain important but the course of action changes (e.g. a sudden attack on the main characters).

There is not any scene change if the new character constellation does not shape the course of action.

However, there are still some relevant aspects regarding exiting characters.

4. There is not any scene change if one or more character(s) exit(s) but the course of action stays the same. **exit of characters**
5. There is a scene change if the course of action changes because of the exiting character(s).

A further aspect concerns the character perspective:

6. There is a potential scene change if the character(s) remain(s) the same but the character perspective changes as well as one of the other named aspects. **character perspective**
7. Even in the case of a narrator change, there is not any scene change if the character(s) as well as the other named main aspects remain(s) the same.

## 2.5 Weighting of the Aspects

The previously introduced aspects are weighted according to their significance for a scene change as follows (beginning with the most important):

1. Coherence of the event sequence
2. Coherence of the characters
3. Coherence of time
4. Coherence of the space of action

## 3 Indicators for a Scene Change

The following section deals with specific indicators for a scene change, namely, lexical indicators for a change in the mentioned main aspects (time, space of action, constellation of characters and sequence of events) as well as additional indicators like chapter boundaries or further typographic elements.

### 3.1 Lexical Indicators for a Change in the Main Aspects

Caution: Depending on other aspects, the presence of only one indicator is **not** sufficient, especially if the aspects can be seen as part of the - enlarged - existing setting in the sense of the container principle.

There are some lexical indicators for a change in the main aspects that express or describe a contrast to the previous scene setting. Often, these are terms like “suddenly”, “however”, “again”, “completely independently of it”.

Further lexical indicators with respect to the named main aspects are:

- **Time:**
  - explicit points in time, simultaneity, posteriority, anteriority, time spans
  - specific formulations, e.g. “the next morning”, “meanwhile”, “four weeks later”, “We have tried for 5 years”, “in former times”
- **Space of action:** specific formulations, e.g. “in another place”, “next door”, “in X, on the other hand”, “far away”
- **Constellation of characters:** specific formulations, e.g. “when X was gone”, “then Y came along”
- **Sequence of events:**
  - specific formulations, e.g. “The prologue so far”
  - comments by the narrator like “But then everything turned out completely different”
  - new topics/world fields/activities etc. are narrated

### 3.2 Additional Indicators

There are also some aspects that are independent of the mentioned main aspects.

- Chapter boundaries can indicate a scene change. However, in exceptional cases scenes also span across chapters.
- Some typographic elements can indicate scene boundaries, e.g. separators, paragraphs, blank spaces.

Please remember, these conditions are neither sufficient conditions nor necessary indicators for a scene change.

## 4 Scenes as Movie Shots

In many cases, an intuitive test is helpful to detect a scene. Imagine the passage in question as a movie and ask yourself, whether it could be transposed to one movie scene (or a movie scene at all). The boundaries of the scene are the points where a fade out (or fade in) could be inserted.

**intuitive  
testing**

## 5 Scene Boundaries

Scenes start and end at sentence boundaries. Introductory or concluding passages located at scene transitions (which contain up to two paragraphs but are significantly shorter than the actual scene) only belong to the scene itself. This is especially the case if the respective passages are eventful or if their extent is negligible (see “6.1 Non-scenes”).

**introductory  
and  
concluding  
passages**

Transitions between scenes occur in two distinguishable manners: transitional actions and transitional descriptions “scene-setting”.

**scene-  
setting**

1. A transitional action between scenes (provided that the unity of time, characters, action, space is fulfilled).

Example from *I was in Arcadia too*:

“Here, in the middle of the mountain, we suddenly came upon land. Our horse immediately rolled to the side and, after the tiring flight, took a mud bath. But we pushed forward further. ‘Just cling to my coat’, shouted the professor, and made way with both elbows without effort.”

2. A transitional description (“scene-setting”).

Example from *Flowers*:

“Then the return trip, halfway through the dark. How Gretel nestled herself very close to me and took both my hands in hers.

- Then she said: ‘Today, I finally got you back.’ “

If the transition description is not narrative enough, it is not part of the scene.

Furthermore, reflective passages at the end of a scene, e.g. inner monologues by one of the scene’s characters (character constellation and space can change) belong to the concluding passages as well.

**inner  
monologues  
and  
reflections**

In case of doubt, it is recommended to use the first intuition and compare if the given passage is analogous to an establishing shot in film (see “4 Scenes as Movie Shots”), which establishes space/character/time. In general, cases of doubt should be resolved in such a way that no further scenes or scene boundaries are introduced (e.g. in the case of a potential scene boundary that was only recognized as such after a longer period of observation, a continuous scene should be annotated instead of a boundary).

## 6 Scenes and Non-scenes

In media like film or plays, one scene usually follows another. In narrative texts, scenes can be separated by non-scenic passages like reflections of the narrator or a character used to bridge two scenes or to accelerate the narrated time at the end of one scene and to then slow it again to prepare the reader for the next scene.

As the annotation aim is to indicate the beginning and ending of scenes subsequently used for further analysis of narrative texts, it is crucial to distinguish non-scenes from actual scenes to receive good scene detection results free from noise triggered by non-identified non-scenes.

### 6.1 Non-scenes

Non-scenes are text passages that are not spatially and temporally concreted or do not contain any acting characters. This includes:

1. Passages with accelerated speed of narration (i.e., summaries). **accelerated speed of narration**  
Example from *I was in Arcadia too*:  
“That was, as you will remember, in our time the aesthetic stock exchange of the aesthetes, where we comfortably noted the value date and the daily course of the poets with a sip of sour country wine. It was pretty quiet back then because we all had more wit than money. At most a few guitar sounds, a few toasts, or some annoying noise when we bickered about Schlegel’s ‘Lucinde’, or kicked out a randomly lost Kotzebuan.“
2. Passages with long descriptions – unless they can be interpreted as the establishment (or ‘establishing shot’) of the following scene, which is longer in scope. **descriptions**  
Example from *The trophy*:  
“It was a golden trophy of very artificial and beautiful work. A wreath of flowers, mixed with myrtles and various arbors and fruits, ran around the broad foot, raised and decorated with matt or clear gold. A similar band, but richer, with small figures and fleeing wild animals, who were afraid of the children or played with them, stretched around the middle of the cup.“
3. A scenic passage whose text indicates iterativity is considered a non-scene. **iterativity**  
Example from *Krambambuli*:  
“**The moments were his best, when he forgot that he had lost it.** Then, sunk in kind thoughts, he would intonate his famous: ‘How’s my junk?’. But in the middle of the words he paused in dismay, shook his head and said with a deep sigh: ‘Too bad about the dog!’“

Conversely, inserted passages within a scene that are non-scenic (e.g. a description) but only briefly interrupt the scene are considered part of the scene. **insertions as parts of scenes**

Example from *The Tower of 1000 Horrors*:

“Now, for the first time, he noticed the rattling. He placed the glass on the knee-high marble table and looked around searchingly. **The living room was spaciously and homely arranged. Neither the colour TV nor the HiFi tower was missing. On the floor lay a sand-colored carpet, which had been outrageously expensive. But it was also as durable as a thick elephant skin.** The rattling became louder.”

## 6.2 Exceptions

Exceptions of non-scenes are parts at the beginning or ending of a paragraph that are too short to be considered as a non-scene and are therefore annotated as belonging to the following or previous scene.

Example from *Toni the Hut Keeper*:

“It was late afternoon. A large group of hikers was expected at the mountain hut. Toni, Anna and old Alois were in the kitchen and hurried to meet the expected rush of food requests.

Suddenly a door was slammed shut violently. They looked at each other in wonder.

‘This was one of the children’s rooms. But the children are not here’, Toni wondered.

‘I am sure I closed the doors, Toni. It couldn’t have been the wind.’ Toni nodded.

‘Besides, there is no wind’, said old Alois.

‘Let’s go and see! Perhaps a guest from the hut has got lost.’

‘Rubbish!’, it bursts out of Alois. ‘No one gets lost there. If anyone is, someone snuck in on purpose.’

Toni rubbed his chin. ‘I won’t imagine that, Alois. He should’ve gone through the living room and then down the hall.’“

## 6.3 Handling of Punctuation

Punctuation marks on scene boundaries are annotated as belonging to the scene while punctuation marks that structure the text are not. This includes separators such as asterisks, titles, subtitles or “The End”-Tags.

# 7 Brief Instruction for the Annotation Process

In a few steps to scene annotation:

Check the following indicators and follow the instructions.

1. Coherence of the event sequence
2. Coherence of the characters
3. Coherence of time

#### 4. Coherence of the space of action

1) Read the whole paragraph once and look at

- a) changing character constellations,
- b) changing time or
- c) changing space of action

2) Ask yourself if the changes trigger changes in the plot of the narrative.

If yes: A scene change is likely.

If no: No scene change, look further or keep on reading, there will be a scene change soon.

3) Decide which specific phenomenon/effect in the text triggered your decision to annotate a scene change and look for the beginning and ending of the scene span. Pay attention to reflective passages that should only be included into the annotated scene if you think that they could not stand for their own.

4) Start to annotate a text by considering the previous indicated steps.

## Appendix

In the following section, an introduction to the annotation process will help annotators to get started. Designated for absolute beginners, it provides useful information on how to approach the first steps in the procedure of scene annotation by addressing important challenges in the preparation of annotations. A quiz offers an opportunity to check your understanding of the guidelines. Sample solutions are provided as highlighting of the mentioned indicators for a scene change in the marginal notes.

### Hands on: Introduction to the Annotation Process

As mentioned previously, scene annotation can be executed by following the introduced four steps annotation process. This section offers an accompanied sample annotation including sample solutions for comparing your own annotations.

Check the following indicators and follow the instructions.

1. Coherence of the event sequence
  2. Coherence of the characters
  3. Coherence of time
  4. Coherence of the space of action
- 
- 1) Read the whole paragraph once and look at
    - a) changing character constellations,
    - b) changing time or
    - c) changing space of action
  - 2) Ask yourself if the changes trigger changes in the plot of the narrative.  
If yes: A scene change is likely.  
If no: No scene change, look further or keep on reading, there will be a scene change soon.
  - 3) Decide which specific phenomenon/effect in the text triggered your decision to annotate a scene change and look for the beginning and ending of the scene span. Pay attention to reflective passages that should only be included into the annotated scene if you think that they could not stand for their own.
  - 4) Annotate the given sample text by considering the previous indicated steps.

Example from *The Skull Ranch*:

“Jimmy Twodance restrains his horse and puts both hands in front of his mouth like a funnel. ‘It’s me, Jimmy!’, he then shouts through the nightly silence. ‘Just take your fingers off the triggers, boys. Do you hear me?’ ‘Just don’t make such a fuss, you hero son’, Twodance hears the croaky voice of Doc Smoky. ‘We recognized you long ago. Or do you think we’re blind?’, Jimmy grins and rides through the ranch gate where he swings out of his saddle. Only now he realizes that his heart is pounding hard against his ribs. His face, too, is covered with small beads of sweat, despite the coolness of the night. General Norman Carrington and Leroy Spade step out of the shadow of the main house. Questioningly, they look at the young cowboy and believe they know that he will not bring good news. Jimmy reports in great detail. ‘Heaven and hell’, Norman Carrington then growls. ‘That could have easily gone wrong, my boy.’, Leroy Spade nods with satisfaction. Somehow he is proud of the young cowboy who has done a great job. ‘When will they attack?’, the predator hunter then asks and adjusts his revolver belt. Jim Twodance shrugs his shoulders. ‘Tonight, Leroy. I’m sure of it, although O’Connors now knows that the Skull Ranch has been warned. But he has so many men behind him that he doesn’t think of defeat at all.’ ‘About fifty lads’, says the ex-general. ‘Oh damn, they’re going to heat us up pretty bad. It will be best if we all retire to the main house. That way our firepower will be more concentrated.’ Doc Smoky, who joined the three men a few minutes ago, hurries away to put this order into action immediately. Soon he returns with his companions, who hurry to the main house and take their places there. ‘Where do Big Nose and his Kiowa remain?’, Norman Carrington asks doubtfully. The red Indian King should have shown up by now. None of them know what happened to Big Nose and his Kiowa. Leroy Spade turns once again to the young cowboy peering out into the darkness. None of O’Connors’ people are yet to be discovered. But they will come. And soon. This is as certain as the Amen in the church. ‘Let’s go into the house’, says the mountain man. ‘As long as O’Connors doesn’t burn the roof over our heads, we have a good chance to last a long time.’ The three men go over to the ranch house. Silence and calm lay over the Skull Ranch. And yet this deceptive peace will not last long. Ryan O’Connors will come, and this could be the end for the boys of the ranch. ‘How do you feel?’, Chet Quade asks and gives John Morgan a questioning look. A bitter smile divides the lips of the boss of the Skull Ranch. ‘I’m fine, Chet, although there are certainly more pleasant things to do. My skull is humming as if there was a whole swarm of bees in it. I can manage it. Just don’t worry about anything else.’ His words fade away. The rumbling, creaking and groaning of the Stage Coach, in which Chet Quade and John Morgan are located and which is heading for Colorado, sounded in the ears of the traveler again. They are still three men inside the Concord coach. They have long since lost interest in the two Skull men. Outside it is dark.“

5) Could you find:

- a) changing character constellations,
- b) changing time or

c) space of action

6) Compare your annotation with the provided gold standard (the beginning of a new scene is visualized with the different colors).

Example from *The Skull Ranch*:

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General Norman Carrington and Leroy Spade step out of the shadow of the main house. Questioningly, they look at the young cowboy and believe they know that he will not bring good news. Jimmy reports in great detail. ‘Heaven and hell,’ Norman Carrington then growls. ‘That could have easily gone wrong, my boy,’ Leroy Spade nods with satisfaction. Somehow he is proud of the young cowboy who has done a great job. ‘When will they attack?’, the predator hunter then asks and adjusts his revolver belt. Jim Twodance shrugs his shoulders. ‘Tonight, Leroy. I’m sure of it, although O’Connors now knows that the Skull Ranch has been warned. But he has so many men behind him that he doesn’t think of defeat at all.’ ‘About fifty lads’, says the ex-general. ‘Oh damn, they’re going to heat us up pretty bad. It will be best if we all retire to the main house. That way our firepower will be more concentrated.’ Doc Smoky, who joined the three men a few minutes ago, hurries away to put this order into action immediately. Soon he returns with his companions, who hurry to the main house and take their places there. ‘Where do Big Nose and his Kiowa remain?’, Norman Carrington asks doubtfully. The red Indian King should have shown up by now. None of them know what happened to Big Nose and his Kiowa. Leroy Spade turns once again to the young cowboy peering out into the darkness. None of O’Connors’ people are yet to be discovered. But they will come. And soon. This is as certain as the Amen in the church. ‘Let’s go into the house’, says the mountain man. ‘As long as O’Connors doesn’t burn the roof over our heads, we have a good chance to last a long time.’ The three men go over to the ranch house. Silence and calm lay over the Skull Ranch. And yet this deceptive peace will not last long. Ryan O’Connors will come, and this could be the end for the boys of the ranch.

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Change of  
Character  
Set

Changing  
in time  
and  
changing  
in action

have long since lost interest in the two Skull men. Outside it is dark.“

7) Everything clear? Great job! If not - it is ok. Just try it again.

## Quiz

Ready for the first real annotation? Check your understanding of the guidelines by annotating the following further text passages.

1) Example from *Hunt through time*:

“A fascinating thought: What would happen if he were to give mankind an evolutionary advantage of sixty-five million years in this way? Would he meet the mankind of a distant future when he returned? Or a species that had solved all problems and had long since colonized the universe? No one could say whether a time paradox was even possible and what the outcome would be. If the news of the change of time was true, there had been interventions into the past for two years after all, when a whole region had disappeared and been replaced by an area from the present. Then there are now people living in the past, changing it with every step, every hand movement. Apparently, time was not as sensitive as previously thought. On the other hand ... was it perhaps possible that no paradox had been created yet, because everything had actually happened exactly the same way? That, however, would inevitably mean that he could not change the past and his plan would fail. Corman preferred not to think about it any further. This was anyway an area in which the human brain was overstrained. He wouldn't have any other choice than to simply try it. Boris Corman picked a number from his phone directory and dialed it. An answering machine answered, but he was used to that. Leo Richards never picked up the phone directly, even when he was at home, but waited for the caller to answer. Corman waited until the announcement text ran out and the whistle sounded.“

2) Example from *The Tower of 1000 Horrors*:

““Are you going to see him now?” ‘Yes’, I said. ‘Be careful’, he warned me. ‘After all, you never know...’ He left the rest open. I still knew what he meant by that. A few moments later, we were standing at George Holding’s door. Before I rang the bell, Jim Barclay withdrew to avoid being seen by Holding. It would probably take a very long time for things to get back to the way they had been between the two men. Holding made a depressed impression. He was depressed. What he had done weighed heavily on his conscience, I noticed that immediately. I explained him why we came to him, gave my name and Suko’s name, and I also identified myself to him. He nodded indifferently. Nothing seemed to be able to shake him anymore. The worst that had happened to him had already happened to him. In his opinion, nothing more could happen. He offered us a seat in the living room, but stopped himself. ‘Would you like a drink, Chief Inspector?’, he asked in a soundless voice. ‘Thank you no’, I said. ‘And you, Mr Suko?’ My partner shook his head in silence. Holding made a perfectly reasonable impression on

me. He didn't look like a gunman. I noticed that our presence made him nervous. He kept on kneading his fingers. They cracked now and then. Finally, he could no longer stand the silence and he said hoarsely: 'They only released me from the sanatorium today. I was there for observation.' 'You're okay, aren't you?' 'So the doctors say. In any case, they couldn't find anything wrong with me. My reactions correspond to the usual norm. I am not an idiot - and yet I committed an absolutely idiotic act. You went to Jim Barclay, didn't you?' 'Yes', I said. 'What did he tell you?' 'Not very much', I said evasively. 'I'm through for him, aren't I?' 'He expects you to apologize.' George Holding lowered his eyes. His eyebrows narrowed. 'Yes. Yes, I think he has the right to expect that. I'll go to see him. Today. You cannot imagine how ashamed I am.'

3) Example from *Toni the Hut Keeper*:

"She gave Tassilo a piece of fruitcake and poured him coffee. Then she sat down at the table and listened to him. In the first week at the mountain hut, Caroline and Amelie hiked a lot. In the beginning Caroline often thought about Mark Steiner, especially at night when she couldn't fall asleep because her memories were burning inside her. Most of the time she would get up and go out onto the terrace. There she sat down and looked up at the night sky. Toni was right, the mountains radiated peace and quiet and no heart could close itself off against it. Toni had said this when she told him about the hectic daily routine in the hospital. Now she wanted to rest and gather new strength for her new task as a senior physician. It would have been better if she had not met Mark Steiner. But it had happened, and she could not undo it. But the peace of the mountains penetrated her heart and after a while on the terrace she could fall asleep again. In the second week Amelie got up early and walked down to Waldkogel. She was able to do an internship in Beate Brand's practice. She was enthusiastic about it. Every evening she returned to the mountain hut tired but very happy. Caroline enjoyed sitting on the terrace and reading. Martin let her know that he had dismissed Mark Steiner, who had left for Munich immediately. Since then she thought of him less and less. One late afternoon, Amelie accompanied the vet to a mountain pasture. A cow had injured itself there. Beate treated the animal on the spot and was able to save it. Spontaneously, Amelie decided to become a veterinarian. This was the profession that would make her happy. She never doubted that for a moment."

### Solution

Non-Scene, scene, another scene

1) Example from *Hunt through Time*:

"A fascinating thought: What would happen if he were to give mankind an evolutionary advantage of sixty-five million years in this way? Would he meet the mankind of a distant future when he returned? Or a species that had solved all problems and had long since colonized the universe? No one could say whether a time paradox was even possible and what the outcome would be. If the news of the change of time was true, there had been interventions into the past for two years after all, when a whole region had disappeared and been replaced by an area from the present. Then there are now people living in the

past, changing it with every step, every hand movement. Apparently, time was not as sensitive as previously thought. On the other hand ... was it perhaps possible that no paradox had been created yet, because everything had actually happened exactly the same way? That, however, would inevitably mean that he could not change the past and his plan would fail. Corman preferred not to think about it any further. This was anyway an area in which the human brain was overstrained. He wouldn't have any other choice than to simply try it.

Boris Corman picked a number from his phone directory and dialed it. An answering machine answered, but he was used to that. Leo Richards never picked up the phone directly, even when he was at home, but waited for the caller to answer. Corman waited until the announcement text ran out and the whistle sounded.

2) Example from *The Tower of 1000 Horrors*:

“Are you going to see him now?” “Yes”, I said. “Be careful”, he warned me. “After all, you never know...” He left the rest open. I still knew what he meant by that.

A few moments later, we were standing at George Holding's door. Before I rang the bell, Jim Barclay withdrew to avoid being seen by Holding. It would probably take a very long time for things to get back to the way they had been between the two men. Holding made a depressed impression. He was depressed. What he had done weighed heavily on his conscience, I noticed that immediately. I explained him why we came to him, gave my name and Suko's name, and I also identified myself to him. He nodded indifferently. Nothing seemed to be able to shake him anymore. The worst that had happened to him had already happened to him. In his opinion, nothing more could happen. He offered us a seat in the living room, but stopped himself. “Would you like a drink, Chief Inspector?”, he asked in a soundless voice. “Thank you no”, I said. “And you, Mr Suko?” My partner shook his head in silence. Holding made a perfectly reasonable impression on me. He didn't look like a gunman. I noticed that our presence made him nervous. He kept on kneading his fingers. They cracked now and then. Finally, he could no longer stand the silence and he said hoarsely: “They only released me from the sanatorium today. I was there for observation.” “You're okay, aren't you?” “So the doctors say. In any case, they couldn't find anything wrong with me. My reactions correspond to the usual norm. I am not an idiot - and yet I committed an absolutely idiotic act. You went to Jim Barclay, didn't you?” “Yes”, I said. “What did he tell you?” “Not very much”, I said evasively. “I'm through for him, aren't I?” “He expects you to apologize.” George Holding lowered his eyes. His eyebrows narrowed. “Yes. Yes, I think he has the right to expect that. I'll go to see him. Today. You cannot imagine how ashamed I am.”

3) Example from *Toni the Hut Keeper*:

She gave Tassilo a piece of fruitcake and poured him coffee. Then she sat down at the table and listened to him.

“In the first week at the mountain hut, Caroline and Amelie hiked a lot. In the beginning Caroline often thought about Mark Steiner, especially at night when she couldn't fall asleep because her memories were burning inside her. Most of the time she would get up and go out onto the terrace. There she sat down and looked up at the night sky. Toni was

Start of the scene (verb of action: he picked). The previous paragraphs are considered as a non-scene because inner monologues and reflections don't count as a scene

Changing of space (and in time dependent on the granularity of time). Also change of the character set

end of the scene because in the next paragraph time is shortened

right, the mountains radiated peace and quiet and no heart could close itself off against it. Toni had said this when she told him about the hectic daily routine in the hospital. Now she wanted to rest and gather new strength for her new task as a senior physician. It would have been better if she had not met Mark Steiner. But it had happened, and she could not undo it. But the peace of the mountains penetrated her heart and after a while on the terrace she could fall asleep again. In the second week Amelie got up early and walked down to Waldkogel. She was able to do an internship in Beate Brand's practice. She was enthusiastic about it. Every evening she returned to the mountain hut tired but very happy. Caroline enjoyed sitting on the terrace and reading. Martin let her know that he had dismissed Mark Steiner, who had left for Munich immediately. Since then she thought of him less and less.

One late afternoon, Amelie accompanied the vet to a mountain pasture. A cow had injured itself there. Beate treated the animal on the spot and was able to save it. Spontaneously, Amelie decided to become a veterinarian. This was the profession that would make her happy. She never doubted that for a moment.“

start of  
new scene  
(verb of  
action)