Comparison of Dense and Sparse Concept Extraction

Rank	Dense Concept	Dense Score	Sparse Concept	Sparse Score
1	arguing	0.544049	cinema	0.462526
2	filming	0.531092	sectional	0.327910
3	inside	0.525644	tourist	0.403241
4	socializing	0.523859	return	0.457992
5	reliving	0.523364	characteristic	0.362480
6	yelling	0.521545	female	0.425856
7	shouting	0.521472	police	0.416033
8	pretending	0.520833	feelings	0.471460
9	communicating	0.518198	shop	0.408851
10	someone	0.516860	friend	0.441347
11	backstage	0.516742	slut	0.410002
12	happening	0.515222	humor	0.433643
13	humans	0.513191	hombre	0.442704
14	halftime	0.513142	search	0.410907
15	altercation	0.512606	terrorist	0.422032
16	chattering	0.511847	tranquillity	0.469650
17	talks	0.511800	routine	0.414639
18	sweating	0.511625	discourse	0.422368
19	roleplaying	0.509357	life	0.427994
20	sneezing	0.509242	television	0.454755
21	sit-in	0.508355	scenery	0.469170
22	check-in	0.507920	light	0.465169
23	daydreaming	0.507528	period	0.374559
24	hurrying	0.506722	parent	0.362549
25	somebody	0.506603	election	0.382254
26	pleading	0.506445	theatre	0.446549
27	anecdote	0.506024	relation	0.410553
28	sit-down	0.505426	fashion	0.347873
29	haggling	0.504629	boat	0.406669
30	playback	0.504442	image	0.388053

Table 1: Comparison of top 30 concepts extracted using dense and sparse embedding methods.

Movie Plot: The film is set in the tense period in the Israel-Palestinian peace process shortly after the assassination of Yitzhak Rabin and the election of Benjamin Netanyahu, with the strained relations implied but not explicitly depicted. It is divided into two major sections, all loosely tied together as the story of Suleiman's return to the West Bank and Israel. The character of Suleiman in the film is described only as 'E.S.' E.S. returns from a twelve-year exile in New York City and is now in unfamiliar territory. Within the film, no real plot or character development emerges. A series of mostly unconnected scenes take place one after the other in documentary film like fashion. The gradual accumulation of images and dialogue start without conclusion presenting an unsettling kind of feeling, which was meant to convey the quality of life led by Palestinians given their statelessness. The first, and lightest, section is the "Nazareth Personal Diary", featuring warm observations of his family and his relatives' lives. Some of the notable vignettes include the dull yet comedic routines of the proprietor of a souvenir shop called "the Holyland" in which he fills bottles of alleged holy water from his own tap and fails to keep a cheap camel statuette from falling over on his shelves. E.S. and the shop owner spend time sitting in front of the stop waiting futilely for tourists to stop by. A boat full of Arab men fish, as one of the men bashes various Palestinian families that his friend does not belong to while praising the one that his friend does belong to. Suleiman also interviews a Russian Orthodox cleric who rails against the tourists polluting the Sea of Galilee. A short middle segment shows E.S. getting up to speak at a conference on Palestinian film making; the microphone immediately begins feeding back and he leaves the podium. The last section, "Jerusalem Political Diary, has a quicker narrative pace and a more overtly ideological message. Absurd humor is evoked alongside feelings of paranoia in the characters felt by the broader society; for example, what first appears to be a terrorist's hand grenade held by a Palestinian turns out to be a cigarette lighter. Suleiman discovers an Israeli policeman's walkie-talkie, and he then meets up with a single young Arab woman who is engaging in a search for an apartment that is just as fruitless

as the two men's search for tourists. The woman, who speaks fluent Hebrew, is told by Jewish landlords that they do not rent to Arabs, while an Arab landlord tells her to live at home in accordance to Islamic tradition. She uses the walkie-talkie to play various pranks on the Israeli police, at one point singing an overly malevolent version of Israel's national anthem over the air. In the last part of the film, the woman stages a piece in which the police unwittingly participate as a member of a guerrilla theatre group. The end comes after a long shot of Suliman's parents sleeping, with all the lights off and Israeli material playing on their television.

Comparison of Dense and Sparse Concept Extraction (Movie 2)

Rank	Dense Concept	Dense Score	Sparse Concept	Sparse Score
1	mitzvah	0.526642	marriage	0.519790
2	marriage	0.519790	engagement	0.379622
3	yeshiva	0.505100	widow	0.456806
4	filming	0.494214	delay	0.414525
5	jeremiah	0.486933	husband	0.430518
6	bride	0.484931	times	0.355075
7	pleading	0.484276	death	0.414765
8	torah	0.483665	father	0.353841
9	wedding	0.482318	proposal	0.388070
10	shariah	0.481167	family	0.420231
11	shia	0.479988	mother	0.410383
12	married	0.479422	cinema	0.432136
13	happening	0.478301	wedding	0.482318
14	sharia	0.477847	girl	0.437378
15	begging	0.476959	house	0.399123
16	crying	0.475215	tragedy	0.443515
17	jeopardy	0.475045	dream	0.347910
18	bridesmaid	0.473968	sister	0.447530
19	birthing	0.472761	baby	0.414906
20	jew	0.471533	scenario	0.406843
21	wishing	0.471087	offer	0.400715
22	yemeni	0.470966	friend	0.411713
23	jealousy	0.470875	hombre	0.382067
24	someone	0.469350	life	0.391976
25	resolving	0.469068	son	0.328957
26	pregnancy	0.468715	year	0.353359
27	granddaughter	0.468101	possibility	0.447583
28	cheating	0.467979	prospect	0.394781
29	midwife	0.467928	country	0.341517
30	waiting	0.467740	idea	0.388355

Table 2: Comparison of top 30 concepts extracted using dense and sparse embedding methods.

Movie Plot: Shira Mendelman, an 18-year-old Hasidic girl living in Tel Aviv, is looking forward to an arranged marriage with a young man whom she likes. However, on Purim, her family suffers a tragedy when Shira's older sister Esther dies in childbirth. Shira's father subsequently delays the engagement so as not to have to deal with an empty house so soon after Esther's death. Esther's husband, Yochay, begins to regularly bring their son, Mordechai, to the Mendelman's house, where Shira cares for him. One day, Yochay's mother approaches Shira's mother, Rivka, about the possibility of Yochay remarrying, believing it to be best for Mordechai. She plans to suggest an offer from a widow in Belgium. Rivka is distraught by the idea of Mordechai being taken out of the country, and suggests that Yochay marry Shira instead. He and Shira both initially oppose the prospect, though he eventually warms to it, and she agrees to take it into consideration on learning that her previous engagement has been called off due to her father's delays. However, she had hoped for a younger husband; her dream was of someone who would discover married life for the first time together with her. Shortly afterwards, Frieda, a friend of Esther who has never received any marriage proposals, tells Shira that Esther would have preferred that Yochay marry her in the event of her death. As a result, Shira tells Yochay that Frieda is more suitable, which he takes as an affront. Shira and Yochay remain distant from one another afterwards, and he announces that he plans to move with Mordechai to marry the widow in Belgium. Shira, pressured by her family, agrees to go forward with the engagement to Yochay, believing it to be the best scenario for everyone. However, the rabbi realizes that Shira is half-hearted, and he refuses to condone the marriage. Time passes, and Shira eventually concludes that she was meant to be with Yochay and his baby. She approaches the rabbi and asks again that she and Yochay be married, and he agrees this time. The film closes with their wedding.