

DISCOVERY FILM FESTIVAL

Scotland's International Film Festival
for Young Audiences



Teachers' Resource Pack: **The Sleeping Beast (Tagurpidi torn)**

Third/Fourth Level and Senior Phase | Sheila Docherty

Discovery Film Festival: Sat 21 October – Sun 5 November 2023

DCA

Dundee Contemporary Arts

DUNDEE
ONE CITY, MANY DISCOVERIES



discoveryfilmfestival.org.uk

© Dundee Contemporary Arts 2023
With support from the DCA Cinema and Learning teams



Introduction

Discovery Learning Resources give you exciting classroom activities to enhance Curriculum for Excellence delivery.

They are created by classroom teachers and education professionals.

Each resource aims to:

- support and extend working with film in the classroom
- help prepare teachers for a class visit to a Discovery Film Festival film and to extend the impact of that visit for delivery of CfE
- develop confidence in Moving Image Education approaches and working with 21st Century Literacy/moving image texts

Each resource is free and available to download from:

<http://www.discoveryfilmfestival.org.uk/resources>

The Sleeping Beast (Tagurpidi torn)

Dir: Jaak Kilmi

Estonia/Latvia 2022 / 1h35m

Estonian with English subtitles

The Sleeping Beast (Tagurpidi torn)

Synopsis:

Kristjan and the other kids from the neighbourhood are best friends and spend their summer days with games and adventures in an abandoned old factory. After being chased away from the grounds by Elmar, the grumpy security guard, a freak accident casts a dark shadow over the group – and Kristjan has to face the hardest decision of his young life. Will he dare to save a life against all odds?

Advisory/Teacher's notes:

The Sleeping Beast is a tense coming of age thriller with themes of morality, friendship, and peer pressure. It revolves around a group of friends in a dilapidated area. These children are neighbours and are a range of ages. With the dads away working most of the time, it is left to the mums to deal with the day to day lives of their families. The children are left to their own devices with no supervision and when they discover an abandoned factory this becomes their favourite place to play and create fairy stories.

Of course, there is a grumpy guard who becomes the monster in their minds, stoked by gossip overheard from the parents.

In the real world there is often a general lamentation that children do not just “play” these days, that they are forever on devices. Amusingly, there is a scene where the children are playing on an old, abandoned car and are told to play on their smart phones if they are bored. Despite the affection and good intentions of the parents, there is no thought about entertaining the children. In fact, after they find out their children have been playing in the factory, and there is a discussion where the guard is branded a “pervert” by some of the mums, they arrange to go into town together, leaving all the children alone again.

This separation of the adult world and the children’s world is crucial in creating an atmosphere that allows the secret to be kept from the adults. As Elmar, the grumpy guard, is trapped down a hole, the children are more worried about being told off by their parents than the thought of him dying.

This is the point where the film turns from being about friendship and imagination into a challenging story about peer pressure and morality. There are some monstrous scenes where the children play over the hole the guard fell down, as he is trapped starving and hurt. It is the oldest boy, Kristjan, who understands that keeping him trapped is wrong but is trapped, in a way, by the peer-pressure of his friends and being dismissed by everyone older as he tries to find a way to help the man without betraying the “promise not to say anything.”

This story is reminiscent of *Lord of the Flies*. Like *Lord of the Flies* the behaviour of the children gets more and more disturbing until the fire they use to smoke out Kristjan/Ralf is noticed by the adults. Unlike *Lord of the Flies* we do find out what happened after: the rumour about Elmar was started because Kristjan’s dad burnt the property of a child he had bullied and Elmar got the blame starting the rumour that he had killed the child and burnt his things to cover it up; then the children go back to school, with no apparent repercussions.

This is not a young child’s film, despite there being primary aged children as the main characters. However, it could be an interesting watch for most secondary pupils. They would certainly need to be old enough to understand the nuances and the contrast between the “game” and the horrific reality for any meaningful understanding.

This film provides an excellent opportunity to talk about peer-pressure and finding help when necessary.

Genre convention markers would make an interesting lesson off this film. The fairy story markers are there but are flipped. In addition, the threat expected in a thriller comes from an unexpected source.

Themes: Childhood, reality/fantasy, friendship, peer-pressure, family

Subjects: Media, English, PSE



Before watching the film

Research and discussion

Activity 1: **The Poster**

The English title is ***The Sleeping Beast***.

Research this expression and answer the following questions.

- What do you think it means?
- Who or what is the beast?
- What could that have to do with the story?
- Are there any other expressions that mean the same thing?

For teachers:

There is a common expression this title can relate to: “The sleeping giant.”

This expression is often attributed to the Japanese Admiral Isoroku Yamamoto, who organised the infamous attack on Pearl Harbour in 1941. This attack ushered in The USA’s participation into WW2.

Research will show that there is no physical evidence that it came from Yamamoto.

Nevertheless, the idea that there is a previously unknown power waiting to be realised is an interesting discussion point in relation to this film. Discussion before and after the film may bring up different idea of what the “beast” is, especially if you watch the trailer beforehand.

PSE:

I recognise that power can exist within relationships and can be used positively as well as negatively.

HWB 3-45a / HWB 4-45a

English and Literacy:

When I engage with others, I can make a relevant contribution, encourage others to contribute and acknowledge that they have the right to hold a different opinion.

I can respond in ways appropriate to my role and use contributions to reflect on, clarify or adapt thinking.

LIT 3-02a

*When I engage with others I can make a relevant contribution, ensure that everyone has an opportunity to contribute and encourage them to take account of others’ points of view or alternative solutions. I can respond in ways appropriate to my role, exploring and expanding on contributions to reflect on, clarify or adapt thinking. **LIT 4-02a***

*Using what I know about the features of different types of texts, I can find, select, sort, summarise, link and use information from different sources. **LIT 3-14a / LIT 4-14a***

*Having explored and analysed the features of spoken language, I can use these, adopting an appropriate register to suit my purpose and audience. **ENG 3-03a***

*Having explored and analysed the features of spoken language, I can use these independently, adopting and sustaining an appropriate register to suit my purpose and audience. **ENG 4-03a***

Activity 2: Film trailer analysis

<https://youtu.be/aKIMIOFsyio>

Watch the trailer before the screening. Limit the number of times it is watched at this stage.

Thinking about audience and purpose answer the following questions:

- 1 What is the age group of the intended audience? How do you know this?
- 2 Are there any interests an audience member might have? How do you know this?
- 3 What is the purpose of a trailer? To entertain, to persuade, or to educate? How do you know what the purpose of this trailer is?

The purpose of any trailer is to persuade people to watch the film. The Sleeping Beast is a thriller and we know this because the trailer builds up the threat and tension.

Using your knowledge of film language, how does the trailer build up threat and tension. Consider:

- Sound
- Voice-over
- Lighting
- Camera angles and shots
- Editing
- Anything else?

English and Literacy:

I can show my understanding of what I listen to or watch by commenting, with evidence, on the content and form of short and extended texts. LIT 3-07a

I can show my understanding of what I listen to or watch by giving detailed, evaluative comments, with evidence, about the content and form of short and extended texts. LIT 4-07a

Using what I know about the features of different types of texts, I can find, select, sort, summarise, link and use information from different sources. LIT 3-14a / LIT 4-14a

To show my understanding across different areas of learning, I can:

- *identify and consider the purpose, main concerns or concepts and use supporting detail*
- *make inferences from key statements*
- *identify and discuss similarities and differences between different types of text.*

LIT 3-16a

To show my understanding across different areas of learning, I can:

- *clearly state the purpose, main concerns, concepts or arguments and use supporting detail*
- *make inferences from key statements and state these accurately in my own words*
- *compare and contrast different types of text.*

LIT 4-16a

Activity 3: **Analysing the poster**

The key purpose for any poster or trailer is to persuade potential audiences to watch the film. Good examples use technical codes, cultural codes, narrative theory... anything to hook and deliver audiences.

Analysing a poster or film trailer makes you look at each element individually as well as collectively, so you can show your understanding of these different concepts.





Activity 3: **Analysing the poster**

Remember: analysis asks you to explain what is happening and the effect, not just describing it.

To begin, think about the following aspects.

Key image:

Placement,

Mise en scene:

- Costume, hair and makeup
- Props and sets
- Character positioning and facial expression
- Shot/angle
- Lighting and colour

Text:

Title: colour, font, other information

Tagline

Awards – why include them?

Evaluation of the whole.

*I regularly select and listen to or watch texts for enjoyment and interest, and I can express how well they meet my needs and expectations, and I can give reasons, with evidence, for my personal response. I can regularly select subject, purpose, format and resources to create texts of my choice, and am developing my own style. **LIT 3-01a / LIT 4-01a***

To show my understanding across different areas of learning, I can:

- *identify and consider the purpose, main concerns or concepts and use supporting detail*
- *make inferences from key statements*
- *identify and discuss similarities and differences between different types of text.*

LIT 3-16a

To show my understanding across different areas of learning, I can:

- *clearly state the purpose, main concerns, concepts or arguments and use supporting detail*
- *make inferences from key statements and state these accurately in my own words*
- *compare and contrast different types of text.*

LIT 4-16a

Activity 4: **Characterisation**



Characterisation is how a character is built so that the audience understands what they are like.

The opening scenes in a film are crucial in setting up the main characters. After the opening scene we see Loore reading her sister a story as the rest of the group wait for her to finish, she then runs after them into the factory. Look at each of the characters in turn, and then think about them as a group.

From what you have seen rank the friends in order of the influence they have on the rest of the group. At the end of the film everything has changed. Rank them in order of influence by the climax of the film.

As I listen or watch, I can:

- *identify and give an accurate account of the purpose and main concerns of the text and can make inferences from key statements*
- *identify and discuss similarities and differences between different types of text*
- *use this information for different purposes. **LIT 3-04a***

As I listen or watch, I can:

- *clearly state the purpose and main concerns of a text and make inferences from key statements*
- *compare and contrast different types of text*
- *gather, link and use information from different sources and use this for different purposes. **LIT 4-04a***

*I can show my understanding of what I listen to or watch by commenting, with evidence, on the content and form of short and extended texts. **LIT 3-07a***

*I can show my understanding of what I listen to or watch by giving detailed, evaluative comments, with evidence, about the content and form of short and extended texts. **LIT 4-07a***

*To help me develop an informed view, I am learning about the techniques used to influence opinion and how to assess the value of my sources, and I can recognise persuasion. **LIT 3-08a***

*To help me develop an informed view, I can identify some of the techniques used to influence or persuade and can assess the value of my sources. **LIT 4-08a***

Activity 5: **Mise en scene analysis**

Mise-en-scene is a French term which means setting the scene. In film this means everything you can see. Mise-en-scene is grouped into 5 elements.

- Costume, hair and makeup
- Props and sets
- Character positioning and facial expression
- Shot/angle
- Lighting and colour

Just as with written language, this film language communicates a lot. This shot in particular connects to the fairy stories the children spend their days making up.

How well does the mise en scene conform to imagery seen in fairy stories?

*I regularly select and listen to or watch texts for enjoyment and interest, and I can express how well they meet my needs and expectations, and I can give reasons, with evidence, for my personal response. I can regularly select subject, purpose, format and resources to create texts of my choice, and am developing my own style. **LIT 3-01a / LIT 4-01a***

As I listen or watch, I can:

- *identify and give an accurate account of the purpose and main concerns of the text and can make inferences from key statements*
- *identify and discuss similarities and differences between different types of text*
- *use this information for different purposes. **LIT 3-04a***

As I listen or watch, I can:

- *clearly state the purpose and main concerns of a text and make inferences from key statements*
- *compare and contrast different types of text*
- *gather, link and use information from different sources and use this for different purposes. **LIT 4-04a***

*I can show my understanding of what I listen to or watch by commenting, with evidence, on the content and form of short and extended texts. **LIT 3-07a***

*I can show my understanding of what I listen to or watch by giving detailed, evaluative comments, with evidence, about the content and form of short and extended texts. **LIT 4-07a***

*To help me develop an informed view, I am learning about the techniques used to influence opinion and how to assess the value of my sources, and I can recognise persuasion. **LIT 3-08a***

*To help me develop an informed view, I can identify some of the techniques used to influence or persuade and can assess the value of my sources. **LIT 4-08a***

Activity 6: **Narrative structure**

Narrative in media studies is different to narrative in English. In English the narrative usually refers to the plot, or story line. However, in media studies narrative is how the story is put together, how it is organised.

Tzvetan Todorov theorised that every story follows the same pattern – a 5 stage pattern:

- 1 Equilibrium: a state of balance, the everyday state of the characters.
- 2 Disruption: something happens to disturb the balance.
- 3 Recognition: something needs to be done to address this disruption.
- 4 Repair: something is done to solve the problem.
- 5 New equilibrium: the characters move on in this new order.

Now you have watched *The Sleeping Beast* identify the points in the film that best relates to Todorov's narrative theory.

As I listen or watch, I can:

- *identify and give an accurate account of the purpose and main concerns of the text and can make inferences from key statements*
- *identify and discuss similarities and differences between different types of text*
- *use this information for different purposes. **LIT 3-04a***

As I listen or watch, I can:

- *clearly state the purpose and main concerns of a text and make inferences from key statements*
- *compare and contrast different types of text*
- *gather, link and use information from different sources and use this for different purposes. **LIT 4-04a***

*I can show my understanding of what I listen to or watch by commenting, with evidence, on the content and form of short and extended texts. **LIT 3-07a***





Activity 7: **Discussion**

Throughout the film Elmar, the shambling guard, is belittled, laughed at, bullied, tricked and attacked. If we look at his characterisation, he certainly does not come across as someone to be respected. However, he is the only adult who shows any real concern for the children. He even goes so far as to talk to the parents to warn them that their children are in danger. The fathers drive off laughing at him and the mothers are more concerned with spreading gossip about Elmar than dealing with the issue. “Where did you think they’d be?” Elmar asks the mothers.

Why do you think everyone dismissed Elmar’s concerns?

Discuss the actions and motivations of the fathers, mothers, and children.

PSE:

I recognise that power can exist within relationships and can be used positively as well as negatively.

HWB 3-45a / HWB 4-45a

English and Literacy:

When I engage with others, I can make a relevant contribution, encourage others to contribute and acknowledge that they have the right to hold a different opinion.

I can respond in ways appropriate to my role and use contributions to reflect on, clarify or adapt thinking.

LIT 3-02a

When I engage with others I can make a relevant contribution, ensure that everyone has an opportunity to contribute and encourage them to take account of others’ points of view or alternative solutions.

I can respond in ways appropriate to my role, exploring and expanding on contributions to reflect on, clarify or adapt thinking.

LIT 4-02a

Using what I know about the features of different types of texts, I can find, select, sort, summarise, link and use information from different sources.

LIT 3-14a / LIT 4-14a

Having explored and analysed the features of spoken language, I can use these, adopting an appropriate register to suit my purpose and audience.

ENG 3-03a

Having explored and analysed the features of spoken language, I can use these independently, adopting and sustaining an appropriate register to suit my purpose and audience.

ENG 4-03a

Technical Information:

Main cast



Nils Jaagup England



Rebeka Kask



Laura Vahtre



Una Marta Soms



Kimi Reiko Pilipenko

Cast Bio

Young actors Nils Jaagup England, Rebekka Kask and Laura Vahtre all made their feature film debut with THE SLEEPING BEAST whereas supporting cast members Reimo Sagor (from the Scandinavian action thriller TV hit show HAMILTON), Evelin Võigemast (known for voicing the title role in the well-known LOTTE theatrical animation films) and Andres Lepik (TRUTH AND JUSTICE) are experienced acting veterans.

Director Biography

Jaak Kilmi graduated in directing from the Department of Culture of Tallinn Pedagogical University. Starting his career with a string of award-winning short films, Kilmi also directed and (co-)produced a number of successful feature-length documentaries before turning to fictional stories, such as the highly-regarded drama DISSIDENTS (2017) and adventure comedy CHRISTMAS IN THE JUNGLE (2021). His films have gained him international recognition with festivals and audiences worldwide.

Director Statement

“For a long time, I have wanted to make a film about children. THE SLEEPING BEAST is not a children’s film although I wouldn’t hesitate to recommend it to them. But we don’t offer simple solutions or morality. We speak in half-tones – both bright and dark ones. The violence of the fairy tales has found its way back into the games of the children and as the line between fantasy and reality gets increasingly blurred, a sort of naïve romanticism and beauty still remains in their games.”

Crew

Director **Jaak Kilmi**

Writer **Aidi Vallik**

Producer **Evelin Penttilä**

Co-producers

Roberts Vinovskis, Dominiks Jarmakovičs

DP **Elen Lotman**

Sound **Matīss Krišjānis**

Editor **Andris Grants**

Production Designer **Getter Vahar**

Line Producer **Karolina Veetamm**

Music **Kārlis Auzāns**

Production Company **Stellar Film**

Original Title: **Tagurpidi torn**

Estonia 2022

Genre: **Young Adult, Thriller**

Language: **Estonian OV with English subtitles**

101' | Colour | Aspect Ratio 2.33:1 | 25 fps

Additional links:

Articles on the film:



Children doing dark deeds.

<https://sirp.ee/s1-artiklid/film/lapsed-tumedaide-tegusid-korda-saatmas/>



This film should be watched with an adult.

<https://www.kuulutaja.ee/tagurpidi-torn-vaatamiseks-koos-taiskasvanuga/>

Theme tune video



<https://youtu.be/qlkpOey4P5U>

[illegible]

Activity 2: **Film trailer analysis**

Using your knowledge of film language, how does the trailer build up threat and tension.

Aspect	Description (include time-stamp)	Analysis
Sound. Diegetic/non-diegetic?		
Voice-over		
Lighting		
Camera angles and shots		
Editing		
Anything else?		

Possible examples

Aspect	Description (include time-stamp)	Analysis
Sound. Diegetic/non-diegetic?	Non-diegetic tones, from the very beginning.	Not pleasant sounds, immediately puts the viewer on edge.
Voice-over	From different children's voices. Each is warning or cautioning someone.	All of these warning at the very beginning, said by children make it clear that the threat and danger is directed at the children. This increases the tension for the audience because children are seen as innocents who should be protected and the trailer is making it clear that the people in danger are children.
Lighting	Some shots are very dark, they use a low-key lighting scheme.	Low key lighting makes it very difficult to see details in the shots. By including a number of them the viewer is left confused and unsure about what they have just seen. This increases tension.
Camera angles and shots	The building is the first thing we see and is filmed from a low angle. The shot at the very end is a low angle shot where we see an old man watching a young boy pass over head.	This angle increases the apparent height of a subject and so makes the factory look foreboding and intimidating. This is the final shot of the trailer and it makes the man seem very threatening as it looks like he is watching the boy from the shadows.
Editing	(0:36) the old man is introduced. Each shot of him is quick.	Because the viewer only glimpses the man there is no chance to get to know him.
Anything else?		

Worksheets

Activity 3: **Poster Analysis**

Aspect	Description and Analysis
Key image: Placement	
Key image: Mise en scene: <ul style="list-style-type: none">• Costume, hair and makeup• Props and sets• Character positioning and facial expression• Shot/angle• Lighting and colour	
Title: colour, font, other information	
Tagline	
Awards – why include them?	
Evaluation of the whole.	

Worksheets

Activity 4: **Characterisation**

Kristjan:	Description
Costume, hair and make up	
Positioning	
Facial expression and body language	
What is he doing?	

Ariel:	Description
Costume, hair and make up	
Positioning	
Facial expression and body language	
What is he doing?	

Loore:	Description
Costume, hair and make up	
Positioning	
Facial expression and body language	
What is he doing?	

[illegible]

Activity 4: Characterisation

Mia-Margot:	Description
Costume, hair and make up	
Positioning	
Facial expression and body language	
What is he doing?	

Siim:	Description
Costume, hair and make up	
Positioning	
Facial expression and body language	
What is he doing?	



Activity 5: **Mise-en-scene**

Mise-en-scene	Description
Props and sets	
Character positioning and facial expression	
Shot/angle	
Lighting and colour	
Description	
Costume, hair and makeup	
What does this suggest? (time, place, social status, relationships, and so on?)	



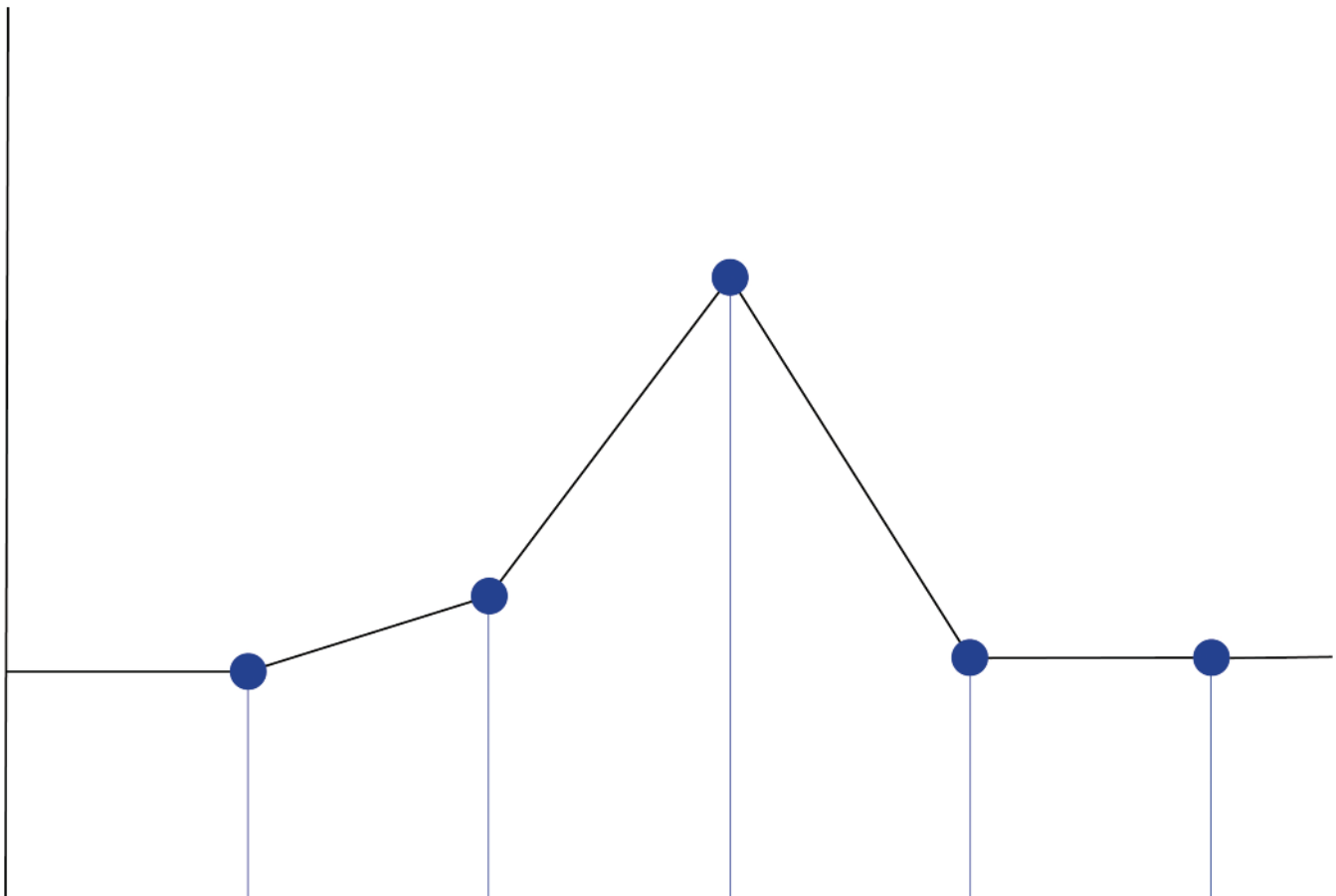


Activity 6: **Narrative structure**

Tzvetan Todorov's 5 stage pattern:

Label the graph and explain what happens in each stage to move the story on.

- 1** Equilibrium: a state of balance, the everyday state of the characters.
- 2** Disruption: something happens to disturb the balance.
- 3** Recognition: something needs to be done to address this disruption.
- 4** Repair: something is done to solve the problem.
- 5** New equilibrium: the characters move on in this new order.





We hope that you found this resource useful and appropriate.

Would you make a good Discovery Film Festival Case Study?

Any case studies that we develop would be intended for presentation on GLOW, the Creativity Portal and on Discovery Film Festival websites. We have a simple template to be completed and are keen to have classwork and documentation included.

20 / discoveryfilmfestival.org.uk