

## BLADE RUNNER – AN IN-DEPTH ANALYSIS

### 1. Uwagi ogólne

Zestaw materiałów opatrzony wspólnym tytułem *Blade Runner – an in-depth analysis* jest adresowany do studentów uzupełniających studiów magisterskich studiujących kierunki humanistyczne. Przedstawione ćwiczenia mogą być wykorzystane do pracy przede wszystkim z grupami studentów filmoznawstwa (ze względu na konieczność dość dobrej znajomości filmu *Blade Runner*).

### 2. Poziom zaawansowania: B2+ (z pomocą nauczyciela) oraz C1, C1+

### 3. Czas trwania opisanych ćwiczeń

Ćwiczenia zaprezentowane w tym artykule są przeznaczone na jedną jednostkę lekcyjną lub do dwóch zajęć po 90 minut w zależności od zakresu wykorzystanego materiału. Czas trwania został ustalony na podstawie doświadczenia wynikającego z pracy nad poniższymi ćwiczeniami w grupach na poziomie B2+ i C1 filmoznawstwa.

### 4. Cele dydaktyczne

W swoim założeniu artykuł ma rozwijać podstawowe umiejętności językowe, takie jak: czytanie, mówienie, pisanie oraz słuchanie. Kolejnym celem jest rozwijanie krytycznego myślenia, jako że wiele z pytań ma charakter filozoficzny.

### 5. Uwagi i sugestie

W zbiorze przewidziane są ćwiczenia na interakcję student–nauczyciel, student–student oraz na pracę indywidualną. Ćwiczenia w zależności od poziomu grupy, stopnia zaangażowania studentów w zajęcia i kierunku mogą być odpowiednio

zmodyfikowane. Zadania tu zamieszczone możemy omawiać na zajęciach lub część przedstawionych ćwiczeń zadać jako pracę domową, jeżeli nie chcemy poświęcać zbyt dużo czasu na zajęciach. W zależności od tego, jaka opcja zostanie wybrana, materiału starczy odpowiednio na więcej lub mniej jednostek lekcyjnych. Z grupami na poziomie B2+ zachęcam do wspólnej pracy nad częścią materiału, ponieważ streszczenie poszczególnych akapitów recenzji w ostatnim zadaniu może okazać się trudne (studenci muszą wyłowić to, co najważniejsze). Materiały obejmują sceny i kadry z filmu *Blade Runner* wraz z pytaniami do dyskusji w parach i grupach oraz recenzję tegoż filmu z ćwiczeniami na zrozumienie oraz poleceniem dotyczącym streszczenia dwóch części recenzji, do czego trzeba studentów przygotować, jak również zadania z zakresu terminologii filmowej do pracy w parach lub indywidualnej. Lekcję rozpoczynamy od przypomnienia cech *tech-noir*, połączenia dwóch gatunków filmowych, do których należy film, tzn. *film noir* oraz science fiction; następnie przechodzimy do terminologii filmowej związanej z technikami użytymi w filmie. W dalszej części następuje analiza scen i dyskusja w parach lub małych (trzyosobowych) grupach, natomiast w ostatniej części studenci czytają recenzję i odpowiadają na pytania do tekstu oraz piszą krótkie streszczenia czterech ostatnich akapitów. Zadanie to może zostać przeznaczone na pracę domową, aby dać studentom więcej czasu na dyskusje, ewentualnie może zostać wykorzystane na kolejnych zajęciach z tego cyklu. Dobrze jest zwrócić uwagę studentów na to, że kopiowanie czyichś słów jest plagiatem i poinstruować, co zrobić, aby tego uniknąć. W grupach B2+/słabszych C1 można zachęcić do wspólnej pracy przy odpowiadaniu na pytania na zrozumienie tekstu oraz przy pisaniu streszczenia poszczególnych akapitów.

## 6. Klucz

W pierwszej części klucz zawiera moje sugestie odpowiedzi (jako że zajęcia mają głównie charakter dyskusji), które mogą pomóc nauczycielowi.

## BLADE RUNNER – AN IN-DEPTH ANALYSIS

Originally released in 1982, Ridley Scott’s film adaptation of Phillip K. Dick’s novel *Do Androids Dream of Electric Sheep?* was a box-office failure. However, despite this initial negative response, it became a cult movie, and its status as a significant science fiction film was further enhanced by the re-release of *Blade Runner – The Director’s Cut* in 1992 which omitted the voice-over and, more significantly, featured a substantial change to the original ‘happy’ ending.

Source: [http://www.filmeducation.org/pdf/film/Blade\\_Runner.pdf](http://www.filmeducation.org/pdf/film/Blade_Runner.pdf)

### I. *Blade Runner* – analysis

**1. The film belongs to the *tech-noir* genre, a combination of *film noir* and sci-fi. What do you associate visually with *film noir* and science fiction? Make a list of the iconography you might find and the kinds of locations you would expect in both kinds of film.**

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**2. *Blade Runner* has acquired the burnish of cult status over the years, and quite deservedly so. Have a look at film techniques and features which may have made this film what it is to so many fans, look up their definitions and try to think of their examples in the film:**

voice-over.....  
alternate ending.....  
director’s cut.....  
ambiguity.....  
soundtrack.....

blooper.....  
 cyberpunk.....  
 tech-noir.....  
 femme fatale.....  
 long shots.....

**3. What do you find the most impressive when it comes to the special effects used in the film?**

**4. Dark shadows seem to dominate in *Blade Runner* and, at certain points, Ridley Scott makes it deliberately difficult for the viewer to see the action within the frame.**

- Can you identify any moments in the opening sequences which seem to use *film noir* lighting, settings and iconography?
- What is the purpose of using so many long shots in the film in the portrayal of the city?
- How does it contribute to the mood of the film? Watch the opening (1:50-4:02).  
 The video can be found here: [https://www.youtube.com/watch?v=-fu7jN2\\_2pE](https://www.youtube.com/watch?v=-fu7jN2_2pE)
- What does the eye symbolise?

**5. Look closely at the opening sequence of the film up to the point where Holden begins to interrogate Leon.**

The video is to be found here: <https://www.youtube.com/watch?v=Umc9ezAy-Jv0&t=48s>

- What evidence is there that it is a hostile place?
- How does the use of the ‘introduction’ suggest that there is a lack of ‘humanity’ within this place?
- How does the use of synthesised music affect the mood? (0:00-2:31)
- How would you describe Leon’s emotional state (if we could call it that)?  
 What is your impression of Holden?

**6. Look closely at the sequence where we are first introduced to Deckard.**

The video can be found here: <https://www.youtube.com/watch?v=vbRRL7S2Tg0>

- How from the way he is positioned within the frame is his sense of alienation conveyed?
- Sum up the film viewer’s first impression of him.
- How much does Deckard conform to the central male *film noir* character, who is usually a disillusioned loner, a tough guy at odds with himself?
- What other great male *film noir* characters can you think of?

### 7. Look at the sequence where Deckard first meets Rachel at the Tyrell Corporation.

- How do her clothes, hair and make-up mimic the 1940s' *film noir* 'femme fatale'?
- After watching the film, can you identify how Rachel's character and behaviour do not seem in keeping with the 'femme fatale' image?

Deckard meets Rachel pt. 1: <https://www.youtube.com/watch?v=ndnd-ERnWew> (optional)

Deckard meets Rachel pt. 2 – the Voigt-Kampff: <https://www.youtube.com/watch?v=g-DkoGvcEBw&t=8s>

### 8. Discuss the presentation of the 'replicants'

- Does the film make the viewer feel an element of sympathy for them and their situation? Look particularly at the attitude of Tyrell to his creations and the manner in which the replicants die, in particular, Zhora and Batty.

Priss meets Sebastian: <https://www.youtube.com/watch?v=hpvCIE82PRA>

Zhora running away from death: <https://www.youtube.com/watch?v=4lj2ISTrfnE>

- Watch the sequence from the point where Batty rescues Deckard up to his own death. Does this succeed in evoking a sense of empathy for Batty?

Roy Batty: <https://www.youtube.com/watch?v=NoAzpa1x7jU> (0:00-3:00)

- What do you think is the purpose of this ambivalence?
- Why has the filmmaker created some of the replicants to be not easily identifiable by the audience as the villains?

### 9. Roy Batty is definitely the most quotable character in the film. Here are some examples:

A. Watch the scene in which Roy is talking to the maker of his eyes (1:07-2:25).

What does Roy suggest about what he has been through?

You can find the video here: <https://www.youtube.com/watch?v=nVIVTY-Pn9Q>

B. Below you can see the dialogue from when Roy Batty and Deckard try to kill each other.

Batty (to Deckard): *Not very sporting to fire on an unarmed opponent. I thought you were supposed to be good. Aren't you the "good" man? C'mon, Deckard. Show me what you're made of.*

What is Roy ridiculing here?

C. In the scene with Chew, the eye-maker, Roy misquotes William Blake. Was it a mistake? Why do you think he said it?

Batty: *Fiery the angels fell. Deep thunder rolled around their shoulders... burning with the fires of Orc.*

The quote is: "*Fiery the angels rose. ...*"

**10. What other biblical allusions and allusions to other films are there in *Blade Runner*?**

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**11. A shared dream or a nightmare?**

The science fiction film has been described as being like ‘a shared dream...a mythic representation of universal concerns and fears,’ suggesting that the narrative of many science fiction films follow patterns that audiences are familiar with based on ancient myths and legends found in cultures and societies all over the world.

– What might be the universal concerns in *Blade Runner*?

**12. Was Deckard himself a replicant? What has Ridley Scott himself said so far regarding this matter? If he is, how does it affect your reception of the film?**

**13. What do you make of the film ending?**

– What effect is achieved through the omission of the happy ending?

The 1982 version: <https://www.youtube.com/watch?v=5IPsmF5NWc4>

The Final Cut: [https://www.youtube.com/watch?v=y8t9\\_081E9Y](https://www.youtube.com/watch?v=y8t9_081E9Y)

**II. Read the first 7 paragraphs of the review “Blade Runner: The Final Cut” by the wonderful Roger Ebert, one of the most prominent film critics in the industry.**

You will find the review here: <http://www.rogerebert.com/reviews/great-movie-blade-runner-the-final-cut-1982>

**1. Answer the questions:**

A. What does Ebert suggest about the way in which Rick Deckard is portrayed in the different versions of the film?

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B. Why doesn't Ebert have to trouble himself with explaining who or what replicants are?

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C. What is odd about all those films which portray the vision of the future?

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D. What has changed the most times?

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E. What is Ebert’s attitude to the special effects in the film?

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F. Why do replicants live only to 4 years?

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G. What is poignant about their lives?

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**2. Read the remaining paragraphs and write a 1-2 sentence-long summary of each of them.**

BE CAREFUL – When summarising a text, you need to give credit to the author, otherwise, your work might be considered plagiarism (i.e., copying someone’s words and ideas and pretending they are your own). Remember to use your own words as much as possible. Paraphrase instead of copying.

An example of a summary of Paragraph 1: According to Ebert, one the main concerns of *Blade Runner* is the definition of what makes one human. However, it cannot be stated with absolute certainty whether the main character belongs to the species called homo sapiens.

Paragraph 8:

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Paragraph 9:

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Paragraph 10:

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Paragraph 11:

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## KEY

### I.

#### 1.

Film noir: alienation, dehumanization, the presence of counter-cultural anti-heroes, darkness, dystopia, corruption, black/white, downbeat tone; the plot (often a quest), low-key lighting (harsh shadows and chiaroscuro) often in night scenes, camera angles (often canted or high angle shots), the setting (the gloomy underworld of crime and corruption), iconography (guns, urban settings), characters (disillusioned, jaded), and other elements (voice-overs and flashbacks) combined to present a dark atmosphere of pessimism, tension, cynicism, or oppression, set in grim and seedy cities, with characters including criminals, anti-heroes, private detectives, and duplicitous femmes fatales.

Science fiction: largely based on writing rationally about alternative possible worlds or futures. It is related to, but different from fantasy in that, within the context of the story, its imaginary elements are largely possible within scientifically established or scientifically postulated physical laws (though some elements in a story might still be pure imaginative speculation).

The settings of science fiction are often contrary to those of consensus reality, but most science fiction relies on a considerable degree of suspension of disbelief, which is facilitated in the reader's mind by potential scientific explanations or solutions to various fictional elements. Science fiction elements include:

- A time setting in the future, in alternative timelines, or in a historical past that contradicts known facts of history or the archaeological record.
- A spatial setting or scenes in outer space (e.g., spaceflight), on other worlds, or in a subterranean Earth.
- Characters that include aliens, mutants, androids, or humanoid robots and other types of characters arising from a future human evolution.
- Futuristic or plausible technology such as ray guns, teleportation machines, and humanoid computers.
- Scientific principles that are new or that contradict accepted physical laws, for example, time travel, wormholes, or faster-than-light travel or communication.
- New and different political or social systems, e.g., utopian, dystopian, or post-apocalyptic.
- Paranormal abilities such as mind control, telepathy, telekinesis (e.g., “The Force” in *Star Wars*).
- Other universes or dimensions and travel between them.

## 2.

### voice-over

refers to recorded dialogue, usually narration, that comes from an unseen, off-screen voice, character or narrator (abbreviated as o.s. meaning beyond camera range), that can be heard by the audience but not by the film characters themselves; the narration is a type of voice-over; v.o. often conveys the character's thoughts, either as a 'voice' heard within one's head, or as other narrative information and commentary to explain the action or plot; often a technique in film noirs; the abbreviation is used as an annotation in a script

**Example:** Voice-over was not used in the end in the 1982 film, but it was going to be – Harrison Ford was to do it (and did it, but it was later rejected).

### alternate ending

the shooting (or re-shooting) of a film's ending for its theatrical release, usually enforced by the studio for any number of reasons (because of test audience preview results, controversial or unpopular subject matter, to provide a 'happy' ending, etc.). See also director's cut.

**Example:** There have been many endings of *Blade Runner* (e.g., a romantic one – Rachel isn't going to die soon, an open one – Rachel might soon die because she has only 4 years to live as an android, etc.

### director's cut

a rough cut (the first completely edited version) of a film without studio interference as the director would like it to be viewed before the final cut (the last version of the film that is released) is made by the studio.

**Example:** There have been many versions of the film, as Ridley Scott has been tinkering with it since 1982.

### ambiguity

a situation, storyline, scene, or character, etc. in which there are apparent contradictions; an event (and its outcome) is deliberately left unclear, and there may exist more than one meaning or interpretation; can be either intentional or unintentional, to deliberately provoke imaginative thinking or confusion.

**Example:** It is really hard to tell whether the character played by Harrison Ford is human or if he's a replicant made to hunt other replicants.

### soundtrack

technically, this term refers to the audio component of a movie, including the dialogue, musical score, narration, and sound effects, that accompany the visual components. Popularly, it refers to a collection of songs heard during the movie, and often sold as an album.

**Example:** The beautifully composed soundtrack by Vangelis has been praised over the years.

blooper

an actual error or mistake (misplaced action, or misspoken dialogue by a performer), usually embarrassing or humorous, made by a performer during filming; also known as a goof, flavour flub

**Example:** Harrison Ford motions placing the machine used in the Voigt-Kampff test on the table, but the machine is already there.

cyberpunk

a sub-genre of science fiction, derived from combining the terms cybernetics and punk, and related to the digital or information technology society (referring to the proliferation of computers, the online world, cyberspace, and ‘hacking’); this sub-genre also incorporates classic film-noirish characteristics into its style – traits include alienation, dehumanization, the presence of counter-cultural anti-heroes, darkness, dystopia, and corruption; heavily influenced by the novels of Raymond Chandler; also associated with the work of writer William Gibson and his 1984 novel *Neuromancer*

**Example:** The whole world of *Blade Runner* is dehumanised, dark and corrupt as human-like creatures are being exterminated only because after 4-years they develop feelings and emotions and are too similar to humans. It is even darker if Deckard is a replicant – if he is one, then he is forced to kill his own kind.

tech-noir

modern day (or post-modern) expressionistic film noir set in the future, with dark, decaying societies

**Example:** the whole film is it. Humans build slaves, soldiers and sexbots which are more human than they are (Tyrell, the creator of Nexus 6 – all the escapee replicants, compared to e.g., Roy Batty, who saves a life).

femme fatale

an attractive and seductive woman, especially one who will ultimately cause distress to a man who becomes involved with her

**Example:** Rachel definitely looks like one, but she isn’t a typical femme fatale, as she is sensitive, fragile and kind, even though she could probably kill Deckard if she wanted to.

long shots

a camera view of an object or character from a considerable distance so that it appears relatively small in the frame, e.g., a person standing in a crowd of people or a horse in a vast landscape; variations are the medium long-shot (or mid-shot) (MS) and the extreme long-shot (ELS or XLS); also called a wide shot; a long shot often serves as an establishing shot

**Example:** the establishing shots e.g., at the beginning of the film – the huge buildings, the city seen from a distance

## 3.

special effects

a broad, wide-ranging term used by the film industry meaning to create fantastic visual and audio illusions that cannot be accomplished by normal means

**Example 1:** the simple special effects haven't really aged – e.g., to create the flying police cars different scale models were used depending on the shot. Some were full size, some about 20 inches long, and some even smaller for distance shots.

**Example 2:** Most of these cityscapes are a combination of models and traditional matte paintings. For the aerial shots they used a set about 12 ft. wide, and those towers you see belching fire are about 12 in. high. They're made of etched brass and model parts and use thousands of tiny, grain-of-wheat light bulbs like you'd find in a dollhouse. They filmed some of the fireballs in the parking lot behind the studio, and for others they used stock footage from the 1970 Antonioni film, *Zabriskie Point*.

## 4.

- The opening sequence is dark and gloomy, there is generally an absence of light, the darkness is all-pervasive. The city is portrayed as a monster.
- The opening sequence with the establishing shots (or long shots) and that, along with the soundtrack by Vangelis, makes the city seem to be a soulless artificial conglomerate.
- The eye could be God's eye, or it could belong to Deckard, or Roy Batty...

## 5.

- this is a hostile place because – the lighting is harsh and cold, the interviewer and interviewee are separated from each other by a long table, the apparatus designed to test the interviewee is set on the table.
- a lack of 'humanity' in the place – the 'introduction' is uttered by a robotic voice. Without it, however, Holden wouldn't know who will be sitting in front of him. He doesn't know or doesn't care about the 'subject.'
- the use of synthesised music makes you think that this is a place where there can be no kindness or sympathy.
- Leon's emotional state – he seems nervous and eager to please the interviewer; he asks questions about the test and it is clear he would like to pass it, up to the moment when he realises it is impossible and kills the man.

## 6.

- Deckard's alienation – he looks lonely sitting with his back to several monitors emitting cold light.
- the viewer's first impression of him – he doesn't seem to have many friends. He is not interested in the people walking by, doesn't even look up.
- Deckard as a tough film noir character – he does conform to the trope, as he seems to talk only to shopkeepers and restaurant owners in Chinatown.
- other great male film noir characters – e.g., Philip Marlowe played by Humphrey Bogart (and Robert Mitchum, and a few others, including Danny Glover), a character from novels by Raymond Chandler, Perry Mason, a character created by Erle Stanley Gardner, but also Jimmy McNulty from the 2002-2008 TV show *The Wire*.

## 7.

- Rachel as the 1940s' film noir 'femme fatale' – the red nails and lips, the glossy hair, the statement eyebrows and mascara, the cigarette, the lack of a smile, the heels, the close-fitting skirt, the fur (she isn't wearing the fur in these scenes, however)
- the incongruity of Rachel's personality and the trope – Rachel is kind and not manipulative; she doesn't want to use anyone, she just wants answers about who she is.

## 8.

- the presentation of the replicants – After Rachel's interview, Tyrell calls her an experiment, and says that the motto of the company is "more human than human" – the horrible thing is that even if they look and feel human, they do not have any rights.  
Priss is scared, even though it is clear that she wants to use Sebastian.  
Deckard shoots an unarmed and almost naked Zhora, who is running from death, in the back.  
In her death, Zhora, crashing through the glass, looks almost like a bloody butterfly. She falls into the artificial snow in a shopping centre. She is almost naked, in contrast to Deckard, who is fully clothed, projecting an image of vulnerability. The scene of her death is poignant and almost poetic.
- sympathy for Roy – Roy Batty saves Deckard, even though first he makes him taste fear. He tells him of the things he has seen because he knows there is no one else left to tell and he wants someone, anyone, to know.
- the purpose of this ambivalence and creating likeable villains – how can they be called villains, if they were created by humans and then abandoned by them? Similarly, Frankenstein created Adam, the monster, and then abandoned him.

Without love and guidance, the creature who could have been good, became evil.

## 9.

- A. He suggests that he has seen horrible things.
- B. Roy knows that in this narrative he has been cast as the bad guy, but this is only a convention and life is more complicated than that – he is only fighting to stay alive, and Deckard has already killed his lover.
- C. Roy, at least until his death is like Milton's Lucifer (*Paradise Lost*). He is a fallen angel refusing to give in without a fight (and, as we know, in the end, he kills his maker).

## 10.

allusion – a direct or indirect reference – through an image or through dialogue – to the Bible, a classic, a person, a place, an external and/or real-life event, another film, or a well-known cultural idea

Allusions to the Bible: the eye watching the city in the opening sequence – whose eye is it? It could be God's, for all we know; a dove flying away upon Roy Batty's death (his soul ascending to Heaven?); Roy meets his maker (and kills him); Roy likens himself to a fallen angel ("Fiery the angels fell..."); Roy as Christ (a hand pierced by a nail, saving Deckard, the dove flying away when he dies); Roy as Lucifer, before he saves Deckard, Roy as the prodigal son returning to Tyrell to ask for more life, etc.

Source: own knowledge and <http://film110.pbworks.com/w/page/12610147/Allusions%20in%20Blade%20Runner>

Allusions to other films:

The oppressive cityscape is reminiscent of Fritz Lang's iconic *Metropolis*, where the ubiquitous technological city is as much a machine as the people in it.

The Tyrell Corp's headquarter pyramid is similar to some of the buildings of importance in *Metropolis*. Racheal, the fabricated woman of importance to the main character Deckard, and the object of Rotwang's desire in *Metropolis*, Hel (both are machines but look and act like humans, fooling many other characters in their respective movies into thinking that they are in fact human.)

The extreme close-up of an eye reflecting the fiery landscape. This shot has many interpretations from being an allusion to *2001: A Space Odyssey*, enforcing the unnatural and technical possibilities for the film, to a reference to the "all-seeing" eye, or Eye of Providence, asking the audience to think objectively about the ideas conveyed through the film. This ambiguous eye is eerily reminiscent of HAL's mechanical and ubiquitous red eye which gives credence to both of these

interpretations. But the connection of this possibly human eye at the beginning of *Blade Runner* to that of the totally inhuman eye of HAL references an important theme in the film of the indistinguishable boundary between the natural and the unnatural, the human and the non-human. This sequence has also been read as the introduction to the many religious allusions in *Blade Runner*.

Source: <http://film110.pbworks.com/w/page/12610147/Allusions%20in%20Blade%20Runner>

### 11.

- the universal concerns in *Blade Runner* – creating sentient life and being threatened by its superiority. That fear might underlie the fact that androids are treated with utmost contempt, like objects. Even killing them is not called what it really is (it's 'retiring'). The human rights of beings created by humans are another question to ponder – if we create life, should we give it rights? Also, what do we teach it? How do we navigate in this brave new world with no rules? What will be the new rules?
- aspects of the narrative that might resonate in other cultures – e.g., Golem (created by a rabbi to serve and protect the Jews, but it couldn't be controlled and had to be killed).

### 12.

A replicant? – It varies from version to version in the film, but Ridley Scott himself said that he was a replicant and took the element of speculation away from millions of fans.

If he was a replicant, then he “retired” his own kind.

### 13.

I find the 1982 version more convincing and poignant – Deckard knows she's going to die but he still decides to run away with her. The paper unicorn found in the hall was made by one of the policemen – he knows Rachel is in Deckard's flat but doesn't kill her. The unicorn itself might be symbolic – it could mean that Deckard is a replicant since he and Rachel had the same dream (the unicorn dream), but the sequence related to the dream is missing from some of the film versions, so Scott keeps us guessing.

The final cut might suggest that Deckard is a replicant (Rachel: “We were made for each other.” Well, they might have been...)

## II.

## 1.

- A. It is very hard to tell if he is human or not because the answer is different in each version – Para. 1 – “Ridley Scott has left clues in various versions of his film that can be used to prove that Deckard is a human – or a replicant.”
- B. Because everyone knows the film – Para. 2 – “...25 years after its release virtually everyone reading this knows about replicants.”
- C. They all feature film noir elements, just like *Blade Runner* – Para. 2 – “...almost always a *film noir* vision. Look at *Dark City*, *Total Recall*, *Brazil*, *12 Monkeys* or *Gattaca* and you will see its progeny.”
- D. The ending – Para. 4 – “The ending has been tweaked from bleak to romantic to existential to an **assortment of the above, ...**”
- E. Very positive, indeed – Para. 5 – “Scott...has kept Douglas Turnbull’s virtuoso original special effects, ...”
- F. Because then they could demand human rights – Para. 6 – “...set to break down after four years, because after that point they are so smart they have a tendency to develop human emotions and feelings and have the audacity to think of themselves as human. Next thing you know, they’ll want the vote, and civil rights.”
- G. The fact that they don’t know who they are – Para. 7 – “Since replicants, in general, do not know they are replicants, there can be real poignancy to their lives.”

## 2. Suggested answers:

**Paragraph 8:** Ebert finds it confusing that replicants are “more human than human;” it makes him wonder if Tyrell could have had a plan to replace humans in the future, still, in his view, it doesn’t take anything away from this amazing film.

**Paragraph 9:** To Ebert, science-fiction is becoming reality, as the overwhelmingly huge city from *Blade Runner* is very similar to many modern cities. The only thing that is missing are the flying cars.

**Paragraph 10:** Analysing the message of *Blade Runner* is difficult because it’s more about the vision than logic. Also, it is amazing how well film noir translates into sci-fi.

**Paragraph 11:** Having been accused of lacking enough imagination to appreciate *Blade Runner*, Ebert admits that Ridley Scott is a force to be reckoned with, but the film, amazing as it is, is not perfect. But then, what is?