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But what do androids feel about electric sheep? Educating about emotion-related constructs with *Blade Runner*

Introduction

Blade Runner depicts a world with a highly liberal market (Jones 1998; 2000), where living beings with a consciousness identical to that of humans have become commodities. Replicants look like humans, such that they behave like other people, basing their characters and patterns on implanted ones. The only way to identify replicants is to subject them to a complex neurophysiological test. What makes them different from humans is the fact that they are faster, stronger, and more intelligent. Replicant uprisings break out because they are treated as commodities. Events presented in the film become the starting point for a story about extremism and ostracism, but also, more carefully obscured in the film, a narrative about the consequences of a failure to provide information concerning emotions and about a society that regards emotions as possible threats. It is the question of affective states, approaches to them, and their regulation that we would like to subject to psychological analysis in the context of the discussed film. The subject of this analysis is the Final Cut version, as – according to the director, it is the most faithful to his vision and the only one over which he exercised complete control (IMAX 2017).

This paper is divided into five sections. The first section gives a brief overview of the production and cultural significance of *Blade Runner*. Then we examine problems with emotion regulation among replicants, as presented in the film. The third

section examines emotion regulation in the context of social norms and expectations and how people cope emotionally with discrimination against replicants. In the fourth section, we examine the impact of stigma on emotion regulation. Finally, a proposition of a workshop is outlined in the fifth section.

***Blade Runner* as a cult film and the subject of psychological analysis**

Blade Runner is a 1982 American-Hong Kong science-fiction film. It was directed by Ridley Scott, and its plot is based on Philipp K. Dick's novel entitled "Do Androids Dream of Electric Sheep?." In an alternative year, 2019, former policeman Rick Deckard is coerced by his ex-boss to resume his role as an android hunter – a specialized law enforcer tasked with "retiring" replicants who are causing trouble or who have exceeded their 4-year expiry date. Deckard is charged with the mission to kill four rebels who have escaped from an extraterrestrial colony. They are led by Roy, a brilliant and skillful android. Deckard travels to Tyrell's corporation, which manufactures replicants, where he meets Rachael, Tyrell's right-hand figure – the head of the corporation and a researcher. Rachael turns out to be a replicant with memories uploaded into her mind (IMDb).

While receiving mixed reviews from film critics, *Blade Runner* received two Oscar nominations in visual-related categories (IMDb). We can also assume that the film has become a cult classic (Staudt 2019) since it has lived to see its seven different versions, a sequel, and numerous game adaptations. It has inspired many other cultural texts, such as *Cyberpunk 2077*, *Deus Ex*, *Ghost in the Shell*, *Ergo Proxy*, and *Shadowrun*. The importance of *Blade Runner* in popular culture is also indicated by the accuracy of the film's predictions. These include globalization, overpopulation, climate problems, and the development of genetic engineering (Kubiak Ho-Chi 2016; Chan 2020; Desser 1985; Senior 1996). It sets the film's value as an educational tool regarding various issues affecting the modern world. The production is an excellent starting point for scientific or philosophical discussions. We analyzed the subject of emotional regulation with reference to the idea of psychological work with film (Brol and Skorupa 2014).

Psychological work with film

The method of psychological work with film (Brol and Skorupa 2014) refers to "the work of a psychologist-researcher who, using the scientific methods and tools of psychology in this work, can subject the effects of film on the viewer to analysis, experimentation, measurement" and workshop work with the inclusion of film, based on psychological knowledge, taking into account the active reception of the artwork (Brol 2014: 35). The use of film during individual and occupational therapy is sometimes referenced with the imprecise term "film therapy." However, psychologists who use films may pursue different goals. Films can be seen as a tool to introduce clients and family members to mental disorders (Wedding and Niemiec 2003). Moreover, films can be understood as a form of therapeutic metaphor. A film screening can stimulate reflection and discussion of important topics for patients while maintaining the comfort of the meeting. As researchers-organizers of film workshops in a psychiatric hospital point out, during post-screening discussions, patients can share thoughts on topics related to the film – and their own lives – that they do not address during individual meetings (Yazici et al.

2014). Moreover, films can be used as an element of psychoeducation. Psychiatrists at the Kocaeli Derince Training and Research Hospital, with the help of the film *It can't get any better* addressed obsessive-compulsive disorder, relationships, and therapeutic alliance (Yazici et al. 2014). It should be emphasized, however, that in terms of both the cognitive and emotional aspects of reception, it is crucial to select films judiciously and to carefully moderate post-screening discussions. Some feature films contain myths about mental disorders, portraying people with mental disorders in ways that uphold stereotypes (Wedding and Niemiec 2003). One of the conditions for the success of the classes is a critical reflection on the presented phenomena, conducted with respect to scientific knowledge.

However, psychological work with film is not solely confined to interventions associated with clinical psychology. The creators of the concept of psychological work with film regard it as a specific method and “the ability to design psychological workshops such that they can most effectively achieve their purpose, taking into account the characteristics of the audience, by using film, which provides the basis for designing the structure of the workshop” (Skorupa and Brol 2017: 261). As indicated by Brol (2014), films can be used to teach about psychology-related issues. Thus, researchers involved in psychological work with film discuss such issues as Alzheimer’s disease and its impact on the functioning of the family system (Świerczek 2020) and the stigma surrounding people with schizophrenia (Pasternak 2020). Therefore, workshops based on psychological work with film can be oriented toward diverse audiences and address various issues. Paruzel-Czachura (2014) proposed a discussion of selected ethical dilemmas facing psychologists in reference to *Prime*, which was aimed at psychology students.

Referring to the spectrum of films displayed during the workshops, Skorupa and Brol refer primarily to mainstream films, which “as a familiar and well-liked medium, captures the attention of workshop participants and creates a so-called community of experience, facilitating an openness to work” (Skorupa and Brol 2020: 15). The selection of films may depend on such elements as the workshop’s topic, the audience’s cognitive capacity, or limitations related to the length of the workshop. In this article, we propose a psychological workshop with *Blade Runner*. Following the proposal of Skorupa and Brol (2020), it is a popular and thought-provoking film (Kubiak Ho-Chi 2016; Chan 2020; Desser 1985; Senior 1996).

Problems with emotion regulation among replicants

Emotion regulation can be defined as “the activities people engage in to influence what emotions they have when they have them, and how these emotions are expressed” (Roth et al. 2019: 1). According to Tyrell, the creator of replicants, the androids exhibit problems with the above-mentioned process. In the film, we can see just how quickly replicants’ emotions towards people change. A replicant called Leon displays dominant anger, hostility, and spite in most interactions with others, seeming unable to curb these emotions.

Moreover, emotion regulation is related to coping. Although there are similarities between these constructs, coping refers to a narrow range of situations related to the stress response (Gruhn and Compas 2020). As researchers emphasize, unlike coping,

emotion regulation is also related to automatic, not just controlled, processes. Notably, coping and emotion regulation are developed over time, and experiences from subsequent developmental stages influence its growth. Consequently, emotion regulation can be perceived as a developmental milestone (Herd et al. 2022). Some studies suggest there is a unique role of childhood and adolescence in emotion regulation development (Ahmed et al. 2015; Young 2019; Herd et al. 2022).

Emotional development, however, represents a process that could not affect replicants like humans. The creators deliberately implemented a particular precaution against the emotional humanization of replicants – they limited their lifespan to just four years. As pointed out by Gruhn and Compas (2020: 3), “the acquisition of coping and regulation strategies is learned through interpersonal interactions between caregivers and children, including direct communication, modeling, and expressions of support and warmth.” Previous studies indicate the relationship between maladaptive emotion regulation and nonoptimal parenting (Herd et al. 2022). However, the viewer does not know much about the “childhood” of the replicants. Their potential emotional development would occur in the absence of non-existent caregivers, as the relationship between human constructors and replicants contains an aspect of objectification. The constructors are responsible for specific physical and functional elements of the replicants and are separated from the final result of their work. Moreover, the creator-parent is physically distant and emotionally estranged from most of his creations. As maintained by Roth et al. (2019), parents’ support for the psychological needs of the child – the need for autonomy and relatedness – fosters the development of emotional regulation. In this aspect, the emotional development of the replicants would also differ from the healthy emotional development experienced by humans. In the world of *Blade Runner*, the short lives of replicants involve objectification, exploitation, and slave labor. Replicants are expected to conform to the system and perform their assigned functions. Any sign of rebellion and fulfilling the need for autonomy is punishable by death. Moreover, in their meta-analysis, Gruhn and Compas’ (2020) have found emotion dysregulation to be associated with experiences of maltreatment, childhood abuse, and neglect.

One of the functions of emotion regulation is to support processes aimed at integrating personality structure (Koole 2009). Given the commodification of replicants in the capitalist society (Jones 1998; Jones 2000) of *Blade Runner*, one can consider the necessity of accelerated development of their personality as well as the possibility of developing identities other than the imposed social role (“function”). Their creator recognized an opportunity for more effective control of replicants, granting them an illusion of the future and emotional benchmarks in their past. The solution Tyrell created and tested was to upload the memories of selected individuals to a newer generation of replicants. His assistant Rachael was the person on whom he tested the effectiveness of this idea. As the film demonstrates, she is indeed emotionally stable, able to fit into human society, and cope better than other replicants when she receives news of her true nature. Psychology can provide us with the answer as to why such a solution might have been effective.

The fact that the protagonist’s personality and behavior were based on the memories she possessed is crucial to the differences between her and other replicants. Humans possess styles and strategies for the above-mentioned coping, which includes

behaviors undertaken to avoid harm, in this case, a stressor (Carver et al. 1989; Ender and Parker 1999). These strategies are shaped in the process of upbringing and socialization but also during everyday situations when it is possible to observe which methods give the greatest subjectively perceived benefit (Skinner and Zimmer-Gembeck 2007). Therefore, it seems only natural that a person who has access to past events that they have lived through would have more experience of such situations than one who is about to encounter them for the first time. When Rachael realizes that she might not be human, she seeks help from an expert who can answer her questions, also expecting to receive emotional support. This behavior may have protected her from a maladaptive emotional response. Psychological findings suggest that social support is essential in safeguarding against these kinds of phenomena, and seeking it is a coping strategy that usually develops during adolescence (White et al. 1992). As for the replicant, its acquisition was externally imposed and controlled.

Cognitive schemas, or certain constructs consisting of rules or scripts, can facilitate an adaptation to everyday life (McVee et al. 2005). Along with the memories of the real person, Rachael received her cognitive and emotional schemas, making it easier for her to adapt to society. Those schemas, in turn, may have made it easier for her to function, to make her less different from other people, and thus avoid ostracism which can lead to manifestations of psychopathological behavior mediated by anger (Chow et al. 2008). We can thus expect that, for these and other reasons, Tyrell's solutions would be effective not only with replicants but also with human beings – if applied in the real world. The question of whether it is ethical is yet another matter.

Moral disengagement and the impact of society on emotion regulation

The ability to regulate emotions may be interpreted as an indicator of adequate social integration. The definition of emotional regulation provided by Herd et al. (2022) emphasizes the aspect of social norms and expectations, as its role is to “modify the experience and expression of an emotion in socially and contextually appropriate ways.” As pointed out by Thompson (1994: 26), “newer portrayals of emotional development also emphasize the socialization of emotion as a significant constituent of emotional development,” while “emotion regulation is central both to the socialization process and to its developmental outcomes.” However, both dysregulation of emotions and the inability to control them can facilitate subordination to the political system. On the one hand, replicants that could be able to self-regulate may pose less of a threat. However, they may be perceived as more “human,” making them more challenging to exploit.

However, previous inquiries seem to suggest that, even in these circumstances, it is possible to emotionally distance oneself, which enables one to protect one's self-image as a moral person. In one scene, while chasing the replicant Zhore, the protagonist has several opportunities to observe her facial expression expressing fear, one of the basic emotions recognized in many cultures (Tracy and Randles 2011). However, he chooses to ignore it and continues his pursuit to kill her. He had previously interviewed her and went through her profile, where he discovered that she had been created to serve as a political assassin. Her escape from the extraterrestrial colony seems justified, given that she did not choose her destiny and, as a living being, wanted to fight for her right to be free and function in society. However, although she

has done things that many courts would consider justified in the captive situation she finds herself in, Deckard does not hesitate when it comes to killing her. Likewise, the people surrounding them do not seem moved by this murder when they realize that the woman was a replicant. The described situation can illustrate the phenomenon of moral disengagement. It involves convincing oneself that specific moral or ethical standards are not applicable in a particular situation (Bandura 1999).

Here, the Los Angeles community members have become convinced that the rule of avoiding causing someone emotional as well as physical suffering does not apply to replicants. They use strategies described in psychological literature (Bandura 1999; Alleyne et al. 2014), such as employing euphemisms – using the term “to retire” instead of “to kill” or dehumanization. “I am business” – says Rachael when discussing the subject of replicants with Decker, thus making the viewer realize that in the *Blade Runner* world, they are perceived as a commodity. Of course, obligations towards commodities are not the same as those to people.

The impact of stigma and minority stress on emotion regulation

The city authorities, fearing the outbreak of negative emotions in replicants, do not seem to notice how they have contributed to this phenomenon. Reflections on the role of “stigma” in the functioning of individuals date back to Goffman’s research. It was initially defined as “an attribute that is deeply discrediting,” and that reduces the bearer from a whole and usual person to a tainted, discounted one” (Goffmann 1963; after Link and Phelan 2001: 364). In *Blade Runner*, stigma is linked to being a replicant.

Stigma consists of four elements: labeling, stereotyping, separation of “us” from “them,” and loss of social status and discrimination (Maciaszek 2012). The first element, labeling, involves identifying and naming specific socially relevant differences between people. In the world of the characters of the analyzed story, there is a delineated division between people and “others” – replicants. Interestingly, despite the low status, objectification, and systemic exploitation of replicants, their superficial resemblance to humans prevents quick identification. Stereotyping is based on linking identified labels to stereotypes. In the story, replicants are reduced to functions, to the exclusion of reflections on their inner lives and self-awareness that is difficult to ignore. Indeed, being a replicant is not just about being an entity different from humans. In the world of *Blade Runner*, it is combined with being a subordinate enslaved person and a non-human machine. These aspects are closely related. Replicants free from their function-social role live only until captured by the police. Another element and also a stage of stigmatization is the separation of “us” from “them.” Then a particular group of people, based on stereotypes, begins to be seen as “different,” “abnormal,” and even “not fully human” (Link and Phelan 2001: 370). It leads to increased social distance. Negative stereotypes, at the same time, justify the unfair treatment of “those” (Maciaszek 2012). Consequently, stigmatization contributes to a loss of social status for the person or stigmatized group, who may experience discrimination. Stigmatized people are “excluded from being fully accepted by society” (Kudlińska 2012: 182). In the free market-dominated (Jones 1998; Jones 2000) world of *Blade Runner*, classism and economic violence do not apply only to replicants; therefore, their dehumanization and definition by utility are highlighted.

Stigmatization is related to the experience of minority stress – a state of chronic stress related to one’s association with a minority group. Minority stress results from relatively permanent social processes and structures that shape attitudes toward minorities, and minority individuals experience it in addition to other stressors affecting the rest of the general population (Iniewicz et al. 2012; Ebacioni 2014). Previous research established significant associations between stigma, minority stress, and emotion regulation (Chang et al. 2020). As discrimination-related events happen unexpectedly and are difficult to predict, people experiencing minority stress must adjust to them repeatedly. The exhaustion of such adaptation capacity can lead to the onset of depressive or anxiety symptoms (Alessi 2014). Importantly, as they point out, the exhaustion of coping abilities can also apply to understanding and managing one’s emotions (Burton et al. 2018). Acknowledging the relationship between sexual and gender minority stress and emotions and their regulation, Cardona et al. (2022: 185) proposed “an emotion-focused conceptualization of minority stress.” They perceive that the invalidation of a person’s essential needs can disrupt emotional processes and lead to the acquisition of maladaptive strategies, such as emotion suppression. Moreover, in Sarno et al. (2020) study, rumination, construed as a maladaptive emotion regulation strategy, has been identified as a mediator in the relationship between minority stressors (including internalized stigma) and depression.

Consequently, more recent studies by Burton et al. (2018) suggest that emotion regulation deficits can be seen as a mediator in the relationship between cultural stigma and problems with mental health – depressive symptoms and alcohol use problems. These results present vividly how difficult the situation would be for members of groups treated in such a way as replicants. Stigma and systemic violence could intensify initial deficits related to emotion regulation. As ostracism reinforces negative affective states such as anger (Chow et al. 2008), one can conclude that the intensity of these affective states would be less frequent if it were not for the social attitude towards replicants. Under such circumstances, their fear that something harmful might happen as a result of emotions would be less justified.

A proposition of the use of *Blade Runner* in workshops on emotional regulation

We propose a film-based workshop that aims to enhance knowledge of emotion regulation. The proposed workshop is aimed at psychology students as well as students from related disciplines and adult high school seniors, as we notice the need to expand knowledge and awareness of emotions in secondary education and among students from disciplines related to psychology. At the beginning of the workshop, those participating will be asked if they have seen *Blade Runner*; however, their answer will not determine their admission to the workshop. The effectiveness of the workshop is based on participant involvement and in-depth reflection, not on testing reactions to an unfamiliar film or changing attitudes under the influence of the film.

Each part of the workshop can last from 20 to 60 minutes, depending on the qualities of the addressed group, such as responsiveness, ability to think critically and reflectively, group dynamics, participants’ traits, knowledge on the topic of emotions, and interpersonal familiarity between group members. The duration of the workshop

can also be adjusted to fit the needs of the instructor, depending on what they want to focus on.

Brol (2014) highlights various techniques that can be used in workshops involving psychological work with film, including exercises, reading material texts, and questions designed to stimulate reflective and critical thinking. The crucial element, however, is the discussion. After screening the film, we suggest starting the discussion by asking the participants about their first impressions of the film and about the emotions they are currently experiencing. Asking participants about their emotions would gradually introduce the workshop topic and serve as a first exercise since the answer involves reflecting on and recognizing one's affective states.

After that, a pre-test of knowledge on emotion regulation will be conducted. Sheets with a short test, prepared in advance by the facilitators, will be handed out to the participants (Appendix 1). The test should be related to the issues covered in the workshop. We recommend including closed questions on the knowledge of emotion regulation and open-ended questions), the answers to which will be taken as indicators of reflectiveness.

Brol (2014) recommends a clear separation of the discussion-based part of the workshop from that related to the transfer of knowledge (e.g., lecture, lecture elements).

Therefore, we propose to proceed to the psychoeducational part of the workshop, during which the participants will deepen their knowledge and understanding of emotion and emotion regulation. During this part of the workshop, one can use exercises suggested by Linehan (2016) as elements of skills training related to emotion regulation. Those exercises address understanding and naming emotions and knowledge of factors that affect emotion regulation. They are based on the dialectical behavior therapy paradigm (Sheel 2000).

It should be emphasized that the proposed workshop is not a form of therapy, but rather psychoeducation with insight-based elements. The use of the exercises proposed by Linehan is only a suggestion, as the psychoeducational part may also include other exercises or elements of a lecture. According to Linehan (2016), exercises aim to familiarize participants with emotional functioning. The facilitator can encourage attendees to brainstorm about the function of emotions (considering specific emotions). In addition, the emotion model can be presented and discussed. Discussion on the myths about emotions and the factors influencing the difficulties of emotion regulation – including biological factors, lack of skills, the context of reinforcement, and socialization – is an essential element of the workshop (Linehan 2016).

Afterwards, participants will be asked to select cards containing the names of phenomena related to the workshop topic. The exercise can be performed in small groups or independently, depending on the number of participants. Sample cards with definitions: "Moral disengagement" – "refers to a set of eight cognitive mechanisms that decouple one's internal moral standards from one's actions, facilitating engaging in unethical behavior without feeling distress" (Moore 2015: 199). Psychological mechanisms of moral disengagement include moral justification, exonerative comparison, euphemistic labeling, minimizing, ignoring, or misconstruing the consequences, dehumanization, attribution of blame, displacement of responsibility, and diffusion of responsibility (Bandura 2011). "Coping" – "conscious, volitional efforts to regulate emotion, cognition, behavior, physiology, and the environment in response to stress"

(Compas et al. 2001: 89). “Stigma” – “exists when elements of labeling, stereotyping, separation, status loss, and discrimination occur together in a power situation that allows them” (Link and Phelan 2001: 377).

Then, participants will be encouraged to think about scenes or characters that might illustrate the discussed phenomena or provide a starting point for reflections on these issues. The workshop facilitator will need to correct statements that contain psychological myths. It should be noted that the purpose of the workshop should not be giving the participants the only correct interpretation of the film. Notably, Brol (2014) recommends caution regarding the possibility of imposing interpretations of the film on participants. It would oppose the premise of psychological work with film (i.e., the promotion of reflectiveness and critical thinking). The workshop facilitator should therefore be open to the various interpretations of the film proposed by participants while keeping in mind the educational aspect of the workshop.

One may also engage in a discussion to show the concept of moral disengagement. The facilitator can define the concept of moral disengagement using information presented in this article and found in recommended literature. It is crucial to discuss the conceptualization, mechanisms, and functions of moral disengagement and refer to the factors that facilitate its formation. Participants may be encouraged to reflect on the existence of groups that, as replicants, have experienced being referred to by dehumanizing terms. An example would be “monkey” for dark-skinned people (Chao 2021) or “fairy” for the queer community (Costa 2013). However, for the sake of the civility of the discussion, it should be noted in the beginning that words describing other members of the group in a dehumanizing way should be used as little as possible. The discussion may touch on how these dehumanized groups were treated by other groups whose members used these slurs. For example, dark-skinned people were enslaved for hundreds of years (Schoeman 2007), and queer people were forcibly castrated in some countries (Doan 2017). The facilitator can conclude that history and psychology have shown that it is much easier to hurt people we dehumanize (Goff et al. 2008).

The next part of the workshop may address the impact of long-term and short-term memories on emotions. Participants can be asked to point out scenes in the film in which the characters’ memories affected their emotional states. For example, the impact of long-term memory on emotions can be discussed based on Roy Batty’s final monologue: “All those moments will be lost in time... like tears in rain.” It could be argued that because of his previous adventures and the beautiful things he discovered in the world, dying created more intense anger and sadness in him than other emotions.

After discussing this subject, participants can discuss the practical implications of this knowledge. For instance, participants are likely to conclude that if the replicant were not stigmatized, they would not have felt so much sadness, anger, mistrust, or other discomforting emotions. As this reflection has real-life applications, the lecturer can later present studies that show a relationship between positive emotions experienced in early developmental periods and greater experienced happiness in adulthood (Jewell and Kambhampati 2014).

Memories not only affect emotions but can also influence coping. That should be a vital part of the discussion. The facilitator can explain why memories are relevant to emotion regulation and coping. One can refer to the replicant Rachael and discuss how she learned to cope with emotions based on her memories. Following

this, a facilitator can ask the participants about their methods of addressing specific emotions and encourage them to reflect on the underlying causes of their choice of particular strategies and who/what they remember motivating them to act in such a way. It should be explicitly stated that participation in the discussion is optional.

Summary

Blade Runner can illustrate the functioning of emotions and related phenomena and provide great insight into these issues. Although it partly reduces the reality of emotions, such as their objective measurement, these simplifications seem insignificant enough to lead to a misperception of contemporary psychological knowledge. One can easily pinpoint these elements and discuss them when working with the film. *Blade Runner* could be applied to explain certain social and affective phenomena, as well as globalization and discrimination, addressed in the analyses of this work to psychology students as well as students from related disciplines and adult high school pupils. Additionally, the film's highly acclaimed audio-visual layer is likely to encourage viewers to remain attentive, and it may also put them in a state of intense immersion while watching the film (Stefanek et al. 2021). However, it should be noted that this film may not be suitable for all viewers due to violence and scenes depicting sexual harassment, especially for those who may have experienced related to sexual abuse or a similar trauma in the past. The violence that is present in the film may also trigger discomfort in some viewers.

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Abstract

The article addresses issues surrounding emotion regulation in the cult film *Blade Runner*. The emotional development of the replicants is analyzed regarding social conditions and the stigma associated with functioning in an ultra-capitalist dystopia. This article includes a proposal for practical use of the film and psychological knowledge to conduct emotional regulation workshops based on the concept of psychological work with film.

Co androidy czują do elektrycznych owiec? Edukowanie na temat emocji na podstawie filmu *Blade Runner***Streszczenie**

Artykuł poświęcony jest omówieniu zagadnień związanych z regulacją emocji w kultowym filmie *Blade Runner*. Rozwój emocjonalny replikantów został poddany analizie z uwzględnieniem warunkowań społecznych i piętna związanego z funkcjonowaniem w ultrakapitalistycznej dystopii. Niniejszy artykuł zawiera propozycję praktycznego wykorzystania filmu i wiedzy psychologicznej do przeprowadzenia warsztatów z zakresu regulacji emocjonalnej, przygotowanych w oparciu o ideę psychologicznej pracy z filmem.

Key words: Blade Runner, educational methods, emotions, social psychology, movie pedagogy

Słowa kluczowe: Blade Runner, metody edukacyjne, emocje, psychologia społeczna, pedagogika

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Appendix A. Examples of questions to verify group knowledge.

1. In psychological literature, minority stress refers to:
 - a) stress experienced by minors
 - b) a small amount of stress that can be easily overcome by using everyday coping strategies
 - c) **chronic stress related to one's association with a minority group**
 - d) psycho-physiological stress related to one or two parts of the organism

2. Emotion regulation is connected to:
 - a) memory
 - b) personality
 - c) societal norms
 - d) **all of the above**

3. Psychological literature describes moral disengagement as:
 - a) **convincing oneself that specific moral or ethical standards are not applicable in a particular situation**
 - b) the act of morality, personality, and cognitive functions separating from each other in later adulthood
 - c) societal changes that lead to the disappearance of morality and then lead to late-stage anarchy
 - d) losing faith in a metaphysical being

4. "An attribute that is deeply discrediting," and that reduces the bearer from a whole and usual person to a tainted, discounted one" is a:
 - a) disorder
 - b) **stigma**
 - c) rumor
 - d) lie

5. Choose the correct statement:
 - a) generally: being happier in childhood, leads to less happiness in adulthood
 - b) one may find attractive emotions and happiness only in a capitalist economy
 - c) **generally: being happier in childhood, leads to more happiness in adulthood**
 - d) generally: happiness is determined in 90% by genes