



On-Campus Course Syllabus
OTS 315 L1
Topics in OT Studies:
Biblical Motifs in Cinema
Spring 2025

Class Information

Day and Time: Thu 4:45–7:15

Room Number: E205

Contact Information

Instructor Name: James W. Knox

Instructor Email: jknox@Criswell.edu

Instructor Phone: NA

Instructor Office Hours: by appointment

Course Description and Prerequisites

A study of selected topics related to the languages, history, background, hermeneutics, or theology of the Old Testament. This course will focus on the use of Biblical Motifs in Cinema. It will explore how contemporary movies illustrate Old Testament ideas and theology.

(This course may be repeated for credit when the topic differs; Prerequisites OTS 101, OTS 201; Other prerequisites may be required.)

Course Objectives

- A. Develop an appreciation for how modern movies utilize the signs and symbols associated with biblical motifs;
- B. Learn how to critique the way films depict biblical and theological elements especially those associated with evangelical Christianity;
- C. Demonstrate the skills needed to interpret the interconnectedness between biblical, theological, and philosophical teaching and the content of recent cinema;
- D. Be able to engage both our fellow Christians and secular culture through the convergence of faith and film, aka “cinematic theology.”

Required Textbooks

1. Johnston, Robert K., Craig Detweiler, and Kutter Callaway. *Deep Focus: Film and Theology in Dialogue. Engaging Culture*. Grand Rapids: Baker Academic, 2019. ISBN: 978-1-540-96003-0
2. Reinhartz, Adele. *Bible and Cinema: An Introduction*. 2nd ed. London: Routledge, 2022. ISBN: 978-1-000-55707-7

Required Movies

1. *Bruce Almighty*. Directed by Tom Shadyac. Screenplay by Steve Koren, Mark O'Keefe, and Steve Oedekerk. Featuring Jim Carrey, Morgan Freeman, Jennifer Aniston, and Philip Baker Hall. Rated PG-13. Universal, 2003.
2. *Tarzan*. Directed by Kevin Lima and Chris Buck. Screenplay by Tab Murphy, Bob Tzudiker, and Noni White. Featuring Tony Goldwyn, Minnie Driver, Glenn Close, Rosie O'Donnell, and Brian Blessed. Rated G. Buena Vista, 1999.
3. *Noah*. Directed by Darren Aronofsky. Screenplay by Darren Aronofsky and Ari Handel. Featuring Russell Crowe, Jennifer Connelly, Ray Winstone, and Emma Watson. Rated PG-13. Paramount, 2014.
4. *The Invention of Lying*. Directed and screenplay by Ricky Gervais and Matthew Robinson. Featuring Ricky Gervais and Jennifer Garner. Rated PG-13. Warner Bros., 2009.
5. *Hercules*. Directed by John Musker and Ron Clements. Screenplay by Ron Clements, John Musker, et al. Featuring Tate Donovan, Danny DeVito, James Woods, and Susan Egan. Rated G. Buena Vista, 1997.
6. *The Matrix*. Directed and screenplay by Larry Wachowski and Andy Wachowski. Featuring Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss, and Hugo Weaving. Rated R. Warner Bros., 1999.
7. *Princess Mononoke*. Directed and screenplay by Hayao Miyazaki. Featuring Yōji Matsuda, Yuriko Ishida, Yūko Tanaka, and Kaoru Kobayashi. Rated PG-13. Toho, 1997.

Course Requirements and Assignments

- A. **Participation — (20%)** The classroom experience is an essential element of the learning process. This includes engaging with the instructor, class materials, and fellow students. As such, it is expected and required that the student attends and participates. Failure to perform (e.g., through unexcused absences) will result in a reduction in the participation grade.
- B. **Movie Sheets — (15%)** Prior to the start of each movie section, the student is expected to fill out a movie sheet. Each movie sheet will include a summary of the assigned content as well as noting main themes, discussing the motif, and listing biblical references the student found while watching.
- C. **Book Review — (10%)** The student is expected to write a book review of Johnston, Detweiler, and Callaway's *Deep Focus*. The book review is due by the fourth week of class.
- D. **Reading — (10%)** The student is also expected to read Reinhartz' *Bible and Cinema* (2nd ed.) before the conclusion of the semester. Before the last class session, the student must submit a marked up copy of the book with a verbal declaration of having completed reading of said book. Upon inspection, the book will be returned to the student.
- E. **Film Journal — (15%)** Over the course of the semester, the student will keep a journal documenting the movies and television shows he/she watched. The journal will list what was watched and describe any themes, motifs, or references relevant for biblical study. Before the start of the final class period, the student will submit the journal.
- F. **Movie Analysis Paper — (30%)** The student will be required to write a 5–7 page doubled-spaced analysis paper on a specific movie. The film must be pre-approved by the professor before the date listed on the Course Outline/Calendar. The student will be required to lead a brief discussion on his/her paper during finals week.

Course/Classroom Policies and Information

Submission of Assignments

The various assignments allow for the student's progress to be evaluated and graded. Students must upload their assignments onto Canvas prior to the start of class for that respective due date.

Late Submissions

Late submissions will be accepted but with a penalty. 5% will be deducted per day once the due date has passed. After one week, the assignment will no longer be accepted with an automatic \emptyset registered for the assignment. This does not apply to the movie sheets. Late submissions will automatically be reduced by 50%. After one week, they will receive an automatic \emptyset .

Class Attendance

Students are responsible for enrolling in courses for which they (1) anticipate being able to attend every on-campus class session on the day and time appearing on course schedules, or (2) participating in academically related activities as identified in online-course schedules including synchronous class sessions conducted remotely by video, and then making every effort to do so. When unavoidable situations result in absence or tardiness, students are responsible for acquiring any missed information. Professors are not obliged to allow students to make up missed work. Per their independent discretion, individual professors may determine how attendance affects students' ability to meet course learning objectives and whether attendance affects course grades. Professors apprise students of such information in course syllabi.

Students receiving grants, loans, or scholarships must meet specified requirements of various departments at the college and should consult relevant sections of the *Academic Catalog*. To ensure such funds will not be forfeited, students are responsible for contacting the proper departments to ascertain any specific course participation requirements and consequences of not meeting such requirements. Students receiving grants, loans, or scholarships should consult the Financial Aid office.

While Criswell College is a non-attendance taking institution, it nevertheless must demonstrate that students begin their courses in order to comply with Federal Aid regulations. Accordingly, students must participate in academically related activities during census periods. Failure to meet this requirement will result in students being administratively dropped from courses.

Academically related activity is defined as any course-related activity that may be used as evidence of attendance. Examples include:

- physical presence in a classroom during a class session with the instructor present,
- participation in a synchronous remote video class session with the instructor present,
- submission of an academic assignment, quiz, or exam,
- participation in an interactive tutorial or computer-assisted instruction,
- participation in a study group or discussion board that is assigned by the instructor,
- documentation showing that the student and a faculty member corresponded about the academic subject of the course.

NOTE: Logging into a Canvas course alone and logging into a Synchronous Online class session without active participation or with the camera off are not considered attendance.

NOTE: A census period begins on the first day of a semester/term and runs through the end of the last day to drop courses. During the census period, attendance data is collected in order to demonstrate compliance with Federal Aid regulations. There is no census period for winter terms since there is no last day to drop courses.

Campus Closure

To ensure the health and safety of students and employees, college administrators may decide it is necessary on rare occasions to close the campus. Once this decision is announced, instructors will contact students to provide further details regarding the campus closure's impact on those courses. Students are responsible to watch for communication from their instructors and respond appropriately. (Unless otherwise specified by the instructor in this syllabus, this communication will be sent to the student's Criswell College e-mail account.)

In order to make progress toward the courses' objectives, instructors have the freedom during most campus closures to require students to participate in activities as alternatives to meeting on campus. An instructor may, for example, hold class remotely (through Zoom) at the scheduled time, provide a recording of a class or presentation for students to watch independently, or assign other activities that students are to accomplish before returning to campus. Students are responsible for accomplishing these alternative activities as well as any course requirements listed in this syllabus during the period of the campus closure. If, during the period of the campus closure, personal circumstances prohibit a student from accomplishing these alternative activities or course requirements and assignment listed in the syllabus during the campus closure, the student is responsible for communicating with the instructor as soon as possible. Instructors will not penalize students who do not have the means to accomplish the alternative activities during the period of the campus's closure and will work with students whose circumstances during the campus closure prohibited their timely completion of course requirements and assignments in the syllabus.

Grading Scale

A	93-100	4.0 grade points per semester hour
A-	90-92	3.7 grade points per semester hour
B+	87-89	3.3 grade points per semester hour
B	83-86	3.0 grade points per semester hour
B-	80-82	2.7 grade points per semester hour
C+	77-79	2.3 grade points per semester hour
C	73-76	2.0 grade points per semester hour
C-	70-72	1.7 grade points per semester hour
D+	67-69	1.3 grade points per semester hour
D	63-66	1.0 grade point per semester hour
D-	60-62	0.7 grade points per semester hour
F	0-59	0.0 grade points per semester hour

Incomplete Grades

Students requesting a grade of Incomplete (I) must understand that incomplete grades may be given only upon approval of the faculty member involved. An “I” may be assigned only when a student is currently passing a course and in situations involving extended illness, serious injury, death in the family, or employment or government reassignment, not student neglect.

Students are responsible for contacting their instructors prior to the end of the semester, plus filing the appropriate completed and approved academic request form with the Registrar’s Office. The “I” must be removed (by completing the remaining course requirements) no later than 60 calendar days after the close of the term or semester in which the grade was awarded, or the “I” will become an “F.”

Academic Honesty

Absolute truth is an essential belief and basis of behavior for those who believe in a God who cannot lie and forbids falsehood. Academic honesty is the application of the principle of truth in the classroom setting. Academic honesty includes the basic premise that all work submitted by students must be their own and any ideas derived or copied from elsewhere must be carefully documented.

Academic dishonesty includes, but is not limited to:

- cheating of any kind,
- submitting, without proper approval, work originally prepared by the student for another course,
- plagiarism, which is the submitting of work prepared by someone else as if it were his own, and
- failing to credit sources properly in written work.

Course Policy on the use of Artificial Intelligence (AI)

While the use of Generative AI is recommended for the *editing* of your own work (e.g., spellcheck, Grammarly, etc.), the reliance on programs (e.g., ChatGPT, Grok, etc.) for *research* purposes is discouraged. Furthermore, the use of Generative AI for the *creation* of content is prohibited. The purpose of all assignments is for the student to develop the skills necessary for the creation of original scholarship.

Institutional Assessment

Material submitted by students in this course may be used for assessment of the college’s academic programs. Since programmatic and institutional assessment is done without reference to specific students, the results of these assessments have no effect on a student’s course grade or academic standing at the college. Before submitting a student’s work for this type of assessment, the course instructor redacts the work to remove anything that identifies the student.

Institutional Email Policy

All official college email communications to students enrolled in this course will be sent exclusively to students’ institutional email accounts. Students are expected to check their student email accounts regularly and to respond in an appropriate and timely manner to all communications from faculty and administrative departments.

Students are permitted to setup automatic forwarding of emails from their student email accounts to one or more personal email accounts. The student is responsible to setup and maintain email forwarding without assistance from college staff. If a student chooses to use this forwarding option, he/she will continue to be responsible for responding appropriately to all communications from faculty and administrative departments of the college. Criswell College bears no responsibility for the use of emails that have been forwarded from student email accounts to other email accounts.

Disabilities

Criswell College recognizes and supports the standards set forth in Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act (ADA) of 1990, and similar state laws, which are designed to eliminate discrimination against qualified individuals with disabilities. Criswell College is committed to making reasonable accommodations for qualifying students, faculty, and employees with disabilities as required by applicable laws. For more information, please contact the Student Services Office.

Intellectual Property Rights

Unless otherwise specifically instructed in writing by the instructor, students must neither materially nor digitally reproduce materials from any course offered by Criswell College for or with the significant possibility of distribution.

Research and Writing Standards

The default writing style for written assignments in Criswell College Courses is the latest edition of *A Manual for Writers of Research Papers, Theses and Dissertations* by Kate Turabian. However, instructors are free to require alternative writing styles in their courses. These styles include but are not limited to the American Psychological Association (APA), Chicago Manual of Style, Modern Language Association (MLA), and Society of Biblical Literature (SBL) writing guides.

Resources and Supports

Canvas and SONIS: Criswell College uses Canvas as its web-based learning tool and SONIS for student data. Students needing assistance with Canvas should contact the Canvas Help Support line at (844) 358-6140. Tech support is available at this number, twenty-four hours a day. Students needing help with SONIS should contact the Campus Software Manager at studenttechsupport@criswell.edu.

Student Services: The Student Services Office exists to foster and encourage success in all areas of life—physical, intellectual, spiritual, social, and emotional. Students are encouraged to reach out for assistance by contacting the office at 214.818.1332 or studentservices@criswell.edu. The Student Services Office also works with local counseling centers to ensure that every student has access to helpful mental health resources. More information is located on the college website at [Criswell College Mental Health Resources](#), and students may contact the Director of Student Services if they have any questions.

Wallace Library: Students can access academic resources and obtain research assistance by contacting or visiting the Wallace Library, which is located on campus. For more information, email the Wallace Library at library@criswell.edu. Login credentials are emailed to students near the beginning of the semester.

Tutoring Center: Students are encouraged to consult with tutors to improve and enhance their skills and confidence. Tutors have been recommended by the faculty to ensure that the tutor(s) are qualified to serve the student body. Every tutor brings experience and expertise in an effort to provide the proper resources for the subject matter at hand. To consult with a tutor, students can schedule an appointment through Calendly (<https://calendly.com/criswell-tutoringcenter>) or by visiting the Tutoring Center located on the second floor in room E203. For questions, call 214.818.1373 or email at tutoringcenter@criswell.edu.

Course Outline/Calendar

Week		Class Topic	Assignment	Film
1	Th–Jan 23	Syllabus and Introduction		
2	Th–Jan 30	Basics of Cinematic Criticism		
3	Th–Feb 6	Job Motif (part 1)	<i>Movie Sheet 1</i>	Bruce Almighty
4	Th–Feb 13	Job Motif (part 2)	<i>Book Review of Deep Focus</i>	
5	Th–Feb 20	Adam Motif	<i>Movie Sheet 2</i>	Tarzan
6	Th–Feb 27	Noah Motif (part 1)	<i>Movie Sheet 3</i>	Noah
7	Th–Mar 6	Noah Motif (part 2)		
8	Th–Mar 13	Moses Motif (part 1)	<i>Movie Sheet 4</i> <i>Film chosen for Paper</i>	Invention of Lying
9	Th–Mar 20	Spring Break		
10	Th–Mar 27	Moses Motif (part 2)		Invention of Lying
11	Th–Apr 3	Messiah Motif (part 1)	<i>Movie Sheet 5</i>	Hercules
12	Th–Apr 10	Messiah Motif (part 2)		
13	Th–Apr 17	Christ Motif (part 1)	<i>Movie Sheet 6</i>	The Matrix
14	Th–Apr 24	Christ Motif (part 2)		
15	Th–May 1	Returning to Eden Motif (part 1)	<i>Movie Sheet 7</i>	Princess Mononoke
16	Th–May 8	Returning to Eden Motif (part 2)	<i>Journal Due</i> <i>Final Date for Bible and Cinema</i>	
Finals Week		Paper Discussions		

Selected, Classified, and Annotated Bibliography

Movie Appreciation (from a Christian Perspective)

Deacy, Christopher. *Faith in Film: Religious Themes in Contemporary Cinema*. Colorado Springs, CO: Victor, 2000.

Gire, Ken. *Reflections on the Movies: Hearing God in the Unlikeliest of Places*. Reflective Living Series. Grand Rapids: Baker Academic, 2006.

Johnston, Robert K. *Reel Spirituality: Theology and Film in Dialogue*. 2nd ed. Grand Rapids: Baker Academic, 2006.

Lindvall, Terry, J. Dennis Bounds, and Chris Lindvall. *Divine Film Comedies: Biblical Narratives, Film Sub-Genres, and the Comic Spirit*. Routledge Studies in Religion and Film. New York: Routledge, 2016.

Romanowski, William D. *Cinematic Faith: A Christian Perspective on Movies and Meaning*. Grand Rapids: Baker Academic, 2019.

Movie Criticism (from a Christian Perspective)

Billingsley, K. L. *The Seductive Image: A Christian Critique of the World of Film*. Turning Point Christian Worldview Series. Westchester, IL: Crossway, 1989.

Deacy, Christopher, and Gaye Williams Ortiz. *Theology and Film: Challenging the Sacred/Secular Divide*. Malden, MA: Blackwell, 2008.

Detweiler, Craig. *Into the Dark: Seeing the Sacred in the Top Films of the 21st Century*. Grand Rapids: Baker Academic, 2008.

Gunn-Danforth, Christine. *Transforming Culture: A Model for Faith and Film in Hollywood*. Eugene, OR: Wipf & Stock, 2009.

John, Mathew P. *Film as Cultural Artifact*. Minneapolis: Fortress, 2017.

Movie Interpretation (from a Christian Perspective)

Barsotti, Catherine M., and Robert K. Johnston. *Finding God in the Movies: 33 Films of Reel Faith*. Grand Rapids: Baker, 2004.

Marsh, Clive. *Theology Goes to the Movies: An Introduction to Critical Christian Thinking*. London: Routledge, 2007.

Nolan, Steve. *Film, Lacan and the Subject of Religion: A Psychoanalytic Approach to Religious Film Analysis*. London: Continuum, 2009.

Stone, Bryan P. *Faith and Film: Theological Themes at the Cinema*. St. Louis, MO: Chalice, 2000.

Relationship between Religion and Movies

Knauss, Stefanie. *Religion and Film: Representation, Experience, Meaning*. Leiden: Brill, 2020.

Lyden, John, ed. *The Routledge Companion to Religion and Film*. London: Routledge, 2009.

Plate, S. Brent. *Religion and Film: Cinema and the Re-Creation of the World*. 2nd ed. New York: Columbia University Press, 2017.

Ponder, Justin. *Art Cinema and Theology: The Word was Made Film*. Cham, CH: Palgrave Macmillan, 2017.

Solano, Jeanette Reedy. *Religion and Film: The Basics*. London: Routledge, 2022.

Watkins, Gregory J., ed. *Teaching Religion and Film*. American Academy of Religion. Oxford: Oxford University Press, 2008.

Representations of the Bible in Movies

Baugh, Lloyd. *Imaging the Divine: Jesus and Christ-Figures in Film*. Kansas City: Sheed & Ward, 1997.

Dans, Peter E. *Christians in the Movies: A Century of Saints and Sinners*. Lanham, MD: Sheed & Ward, 2009.

Reinhartz, Adele, ed. *Bible and Cinema: Fifty Key Films*. London: Routledge, 2013.

Rindge, Matthew S. *Bible and Film: The Basics*. London: Routledge, 2022.

Collections of Scholarly Essays

Aichele, George, and Richard Walsh, ed. *Screening Scripture: Intertextual Connections Between Scripture and Film*. Harrisburg, PA: Trinity Press, 2002.

Bach, Alice, ed. *Biblical Glamour and Hollywood Glitz*. Semeia 74. Atlanta: Society of Biblical Literature, 1996.

Blizek, William L., ed. *The Continuum Companion to Religion and Film*. London: Continuum, 2009.

Burnette-Bletsch, Rhonda, ed. *The Bible in Motion*. Part 1: A Handbook of the Bible and Its Reception in Film. Handbooks of the Bible and Its Reception 2. Berlin: de Gruyter, 2016.

Christianson, Eric S., Peter Francis, and William R. Telford, eds. *Cinéma Divinité: Religion, Theology and the Bible in Film*. London: SCM Press, 2005.

Copier, Laura, and Caroline Vander Stichele, eds. *Close Encounters between Bible and Film: An Interdisciplinary Engagement*. Semeia Studies 87. Atlanta: SBL Press, 2016.

Exum, J. Cheryl, ed. *The Bible in Film: The Bible and Film*. Leiden: Brill, 2006.

Johnston, Robert K., ed. *Reframing Theology and Film: New Focus for an Emerging Discipline*. Grand Rapids: Baker Academic, 2007.

Marsh, Clive, and Gaye Ortiz. *Explorations in Theology and Film: Movies and Meaning*. Malden, MA: Blackwell, 1997.

Walsh, Richard, ed. *T&T Clark Companion to the Bible and Film*. London: T&T Clark, 2018.

Watson, Micah, and Carson Holloway, eds. *Film and Faith: Modern Cinema and the Struggle to Believe*. Politics, Literature, and Film. Lanham, MD: Lexington, 2024.

Selected and Classified Filmography

Animated/Kid's Movies

The Lego Movie. Directed and screenplay by Phil Lord and Christopher Miller. Featuring Chris Pratt, Will Ferrell, Elizabeth Banks, and Will Arnett. Rated PG. Warner Bros., 2014.

Megamind. Directed by Tom McGrath. Screenplay by Alan Schoolcraft and Brent Simons. Featuring Will Ferrell, Tina Fey, Jonah Hill, David Cross, and Brad Pitt. Rated PG. Paramount, 2010.

Tokyo Godfathers. Directed Satoshi Kon. Screenplay by Keiko Nobumoto and Satoshi Kon. Featuring Toru Emori, Yoshiaki Umegaki, and Aya Okamoto. Rated PG-13. Sony, 2003.

Weathering with You. Directed and screenplay by Makoto Shinkai. Featuring Kotaro Daigo and Nana Mori. Rated PG-13. Toho, 2019.

Bible Epics

Exodus: Gods and Kings. Directed by Ridley Scott. Screenplay by Adam Cooper, Bill Collage, Jeffrey Caine, and Steven Zaillian. Featuring Christian Bale, Joel Edgerton, John Turturro, and Aaron Paul. Rated PG-13. 20th Century Fox, 2014.

King David. Directed by Bruce Beresford. Screenplay by Andrew Birkin and James Costigan. Featuring Richard Gere. Rated PG-13. Paramount, 1985.

The Nativity Story. Directed by Catherine Hardwicke. Screenplay by Mike Rich. Featuring Keisha Castle-Hughes, Oscar Isaac, Ciarán Hinds, and Shohreh Aghdashloo. Rated PG. New Line Cinema, 2006.

One Night with the King. Directed by Michael O. Sajbel. Screenplay by Stephan Blinn. Featuring Tiffany Dupont, Luke Goss, John Rhys-Davies, and John Noble. Rated PG. 8x Entertainment, 2006.

The Passion of the Christ. Directed by Mel Gibson. Screenplay by Mel Gibson and Benedict Fitzgerald. Featuring Jim Caviezel, Monica Bellucci, Maia Morgenstern, and Sergio Rubini. Rated R. Newmarket, 2004.

The Prince of Egypt. Directed by Brenda Chapman, Steve Hickner, and Simon Wells. Screenplay by Philip LaZebnik. Featuring Val Kilmer, Ralph Fiennes, Michelle Pfeiffer, Sandra Bullock, and Jeff Goldblum. Rated PG. DreamWorks, 1998.

The Ten Commandments. Directed by Cecil B. DeMille. Screenplay by Aeneas MacKenzie, Jesse L. Lasky Jr., Jack Gariss, and Fredric M. Frank. Featuring Charlton Heston, Yul Brynner, Anne Baxter, and Edward G. Robinson. Rated G. Paramount, 1956.

Action/Adventure Movies

Apocalypto. Directed by Mel Gibson. Screenplay by Mel Gibson and Farhad Safinia. Featuring Rudy Youngblood and Raoul Trujillo. Rated R. Buena Vista, 2006.

Avatar. Directed and screenplay by James Cameron. Featuring Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, and Sigourney Weaver. Rated PG-13. 20th Century Fox, 2009.

The Book of Eli. Directed by Albert Hughes and Allen Hughes. Screenplay by Gary Whitta. Featuring Denzel Washington, Gary Oldman, and Mila Kunis. Rated R. Warner Bros., 2010.

The Dark Knight Rises. Directed by Christopher Nolan. Screenplay by Jonathan Nolan and Christopher Nolan. Featuring Christian Bale, Michael Caine, and Gary Oldman. Rated PG-13. Warner Bros., 2012.

Dawn of the Planet of the Apes. Directed by Matt Reeves. Screenplay by Mark Bombback, Rick Jaffa, and Amanda Silver. Featuring Andy Serkis, Jason Clarke, Gary Oldman, and Keri Russell. Rated PG-13. 20th Century Fox, 2014.

Dune: Parts 1 & 2. Directed by Denis Villeneuve. Screenplay by Denis Villeneuve, Jon Spaihts, and Eric Roth. Featuring Timothée Chalamet, Rebecca Ferguson, Josh Brolin, and Zendaya. Rated PG-13. Warner Bros., 2021, 2024.

Hellboy. Directed and screenplay by Guillermo del Toro. Featuring Ron Perlman, Selma Blair, Jeffrey Tambor, and John Hurt. Rated PG-13. Sony, 2004.

Life of Pi. Directed by Ang Lee. Screenplay by David Magee. Featuring Suraj Sharma, Tabu, Rafe Spall, and Gérard Depardieu. Rated PG. 20th Century Fox, 2012.

The Lord of the Rings. Directed by Peter Jackson. Screenplay by Fran Walsh, Philippa Boyens, and Peter Jackson. Featuring Elijah Wood, Ian McKellen, Liv Tyler, and Viggo Mortensen. Rated PG-13. New Line Cinema, 2001–03.

The Omega Man. Directed by Boris Sagal. Screenplay by John William Corrington and Joyce H. Corrington. Featuring Charlton Heston, Anthony Zerbe, and Rosalind Cash. Rated PG-13. Warner Bros., 1971.

Secondhand Lions. Directed and screenplay by Tim McCanlies. Featuring Michael Caine, Robert Duvall, and Haley Joel Osment. Rated PG. New Line Cinema, 2003.

Comedy Movies

Dogma. Directed and screenplay by Kevin Smith. Featuring Ben Affleck, Matt Damon, Linda Fiorentino, Salma Hayek, and Jason Lee. Rated R. Lions Gate, 1999.

Monty Python's Life of Brian. Directed by Terry Jones. Screenplay by Graham Chapman, et al. Featuring Graham Chapman, John Cleese, Terry Gilliam, and Eric Idle. Rated R. Cinema International, 1979.

Oh, God! Directed by Carl Reiner. Screenplay by Larry Gelbart. Featuring George Burns, John Denver, Teri Garr, and Donald Pleasence. Rated PG. Warner Bros., 1977.

The Terminal. Directed by Steven Spielberg. Screenplay by Sacha Gervasi and Jeff Nathanson. Featuring Tom Hanks, Catherine Zeta-Jones, and Stanley Tucci. Rated PG-13. DreamWorks, 2004.

The Truman Show. Directed by Peter Weir. Screenplay by Andrew Niccol. Featuring Jim Carrey, Laura Linney, and Ed Harris. Rated PG. Paramount, 1998.

Drama/Romance Movies

Big Fish. Directed by Tim Burton. Screenplay by John August. Featuring Ewan McGregor, Albert Finney, Billy Crudup, and Jessica Lange. Rated PG-13. Sony, 2003.

The Cider House Rules. Directed by Lasse Hallström. Screenplay by John Irving. Featuring Tobey Maguire, Charlize Theron, and Michael Caine. Rated PG-13. Miramax, 1999.

Don Jon. Directed and screenplay by Joseph Gordon-Levitt. Featuring Joseph Gordon-Levitt, Scarlett Johansson, and Julianne Moore. Rated R. Relativity Media, 2013.

The Fountain. Directed and screenplay by Darren Aronofsky. Featuring Hugh Jackman, Rachel Weisz, and Ellen Burstyn. Rated PG-13. Warner Bros., 2006.

The Mission. Directed by Roland Joffé. Screenplay by Robert Bolt. Featuring Robert De Niro and Jeremy Irons. Rated PG. Columbia-Cannon-Warner, 1986.

The Tree of Life. Directed and screenplay by Terrence Malick. Featuring Brad Pitt, Sean Penn, and Jessica Chastain. Rated PG-13. Fox Searchlight, 2011.

Wide Awake. Directed and screenplay by M. Night Shyamalan. Featuring Denis Leary, Dana Delany, Joseph Cross, and Rosie O'Donnell. Rated PG. Miramax, 1998.

Science Fiction Movies

2001: A Space Odyssey. Directed by Stanley Kubrick. Screenplay by Stanley Kubrick and Arthur C. Clarke. Featuring Keir Dullea, Gary Lockwood, and William Sylvester. Rated G. Metro-Goldwyn-Mayer, 1968.

The Adjustment Bureau. Directed and screenplay by George Nolfi. Featuring Matt Damon, Emily Blunt, Anthony Mackie, and Terence Stamp. Rated PG-13. Universal, 2011.

Ex Machina. Directed and screenplay by Alex Garland. Featuring Domhnall Gleeson, Alicia Vikander, and Oscar Isaac. Rated R. A24, 2014.

Minority Report. Directed by Steven Spielberg. Screenplay by Scott Frank and Jon Cohen. Featuring Tom Cruise, Colin Farrell, Samantha Morton, and Max von Sydow. Rated PG-13. 20th Century Fox, 2002.

The Terminator. Directed by James Cameron. Screenplay by James Cameron and Gale Anne Hurd. Featuring Arnold Schwarzenegger, Michael Biehn, and Linda Hamilton. Rated R. Orion, 1984.

Transcendence. Directed by Wally Pfister. Screenplay by Jack Paglen. Featuring Johnny Depp, Morgan Freeman, and Rebecca Hall. Rated PG-13. Warner Bros., 2014.

Thriller/Mystery/Horror Movies

8mm. Directed Joel Schumacher. Screenplay by Andrew Kevin Walker. Featuring Nicolas Cage, Joaquin Phoenix, James Gandolfini, and Peter Stormare. Rated R. Sony, 1999.

Children of Men. Directed by Alfonso Cuarón. Screenplay by Alfonso Cuarón, et al. Featuring Clive Owen, Julianne Moore, and Michael Caine. Rated R. Universal, 2006.

Devil. Directed by John Erick Dowdle. Screenplay by Brian Nelson. Featuring Chris Messina and Logan Marshall-Green. Rated PG-13. Universal, 2010.

Flight. Directed by Robert Zemeckis. Screenplay by John Gatins. Featuring Denzel Washington, Don Cheadle, Kelly Reilly, and John Goodman. Rated R. Paramount, 2012.

The Gift. Directed and screenplay by Joel Edgerton. Featuring Jason Bateman, Rebecca Hall, and Joel Edgerton. Rated R. STX Entertainment, 2015.

Heretic. Directed and screenplay by Scott Beck and Bryan Woods. Featuring Hugh Grant, Sophie Thatcher, and Chloe East. Rated R. A24, 2024.

Mother! Directed and screenplay by Darren Aronofsky. Featuring Jennifer Lawrence, Javier Bardem, Ed Harris, and Michelle Pfeiffer. Rated R. Paramount, 2017.

Pan's Labyrinth. Directed and screenplay by Guillermo del Toro. Featuring Sergi López, Maribel Verdú, Ivana Baquero, and Doug Jones. Rated R. Warner Bros., 2006.

Signs. Directed and screenplay by M. Night Shyamalan. Featuring Mel Gibson and Joaquin Phoenix. Rated PG-13. Buena Vista, 2002.

Silence. Directed by Martin Scorsese. Screenplay by Jay Cocks and Martin Scorsese. Featuring Andrew Garfield, Adam Driver, Tadanobu Asano, Ciarán Hinds, and Liam Neeson. Rated R. Paramount, 2016.

The Wicker Man. Directed by Robin Hardy. Screenplay by Anthony Shaffer. Featuring Edward Woodward, Britt Ekland, and Christopher Lee. Rated R. British Lion, 1973.