**Film Genres and Subgenres:**

* **Action:** Action film is a film genre in which the protagonist is thrust into a series of events that typically involve violence and physical feats. The genre tends to feature a mostly resourceful hero struggling against incredible odds, which include life-threatening situations, an indestructible villain, or a pursuit which usually concludes in victory for the hero.

Advancements in computer-generated imagery (CGI) have made it cheaper and easier to create action sequences and other visual effects that required the efforts of professional stunt crews in the past. However, reactions to action films containing significant amounts of CGI have been mixed, as some films use CGI to create unrealistic, highly unbelievable events. While action has long been a recurring component in films, the "action film" genre began to develop in the 1970s along with the increase of stunts and special effects.

This genre is closely associated with the thriller and adventure genres and may also contain elements of drama and spy fiction. Screenwriter and scholar *Eric R. Williams* identifies action film as one of eleven super-genres in his *screenwriters' taxonomy*, claiming that all feature-length narrative films can be classified by these super-genres.

* **Disaster:** A disaster film or disaster movie is a film genre that has an impending or ongoing disaster as its subject and primary plot device. Such disasters may include natural disasters, accidents, military/terrorist attacks or global catastrophes such as a pandemic. A subgenre of action films, these films usually feature some degree of build-up, the disaster itself, and sometimes the aftermath, usually from the point of view of specific individual characters or their families or portraying the survival tactics of different people.

These films often feature large casts of actors and multiple plot lines, focusing on the characters' attempts to avert, escape or cope with the disaster and its aftermath. The genre came to particular prominence during the 1970s with the release of high-profile films such as *Airport* (1970), followed in quick succession by *The Poseidon Adventure* (1972), *Earthquake* (1974) and *The Towering Inferno* (1974).

The casts are generally made up of familiar character actors. Once the disaster begins in the film, the characters are usually confronted with human weaknesses, often falling in love and almost always finding a villain to blame. The films usually feature a persevering hero or heroine (*Charlton* *Heston*, *Steve McQueen*, etc.) called upon to lead the struggle against the threat. In many cases, the "evil" or "selfish" individuals are the first to succumb to the conflagration. The genre experienced a renewal in the 1990s boosted by computer-generated imagery (CGI) and large studio budgets which allowed for greater spectacle, culminating in the cinematic phenomenon that was *James* *Cameron*'s *Titanic* in 1997.

* **Martial Arts:** Martial arts films are a subgenre of action films that feature martial arts combat between characters. These combats are usually the films' primary appeal and entertainment value, and often are a method of storytelling and character expression and development. Martial arts are frequently featured in training scenes and other sequences in addition to fights. Martial arts films commonly include hand-to-hand combat along with other types of action, such as stuntwork, chases, and gunfights. Sub-genres of martial arts films include kung fu films, wuxia, karate films, and martial arts action comedy films, while related genres include gun fu, jidaigeki and samurai films.

Notable martial artists who have contributed to the genre include *Bruce Lee*, *Jet Li*, *Jackie Chan*, *Jean-Claude Van* *Damme*, *Tony Jaa*, *Steven Seagal*, *Chuck Norris*, *Gordon Liu*, *Hwang Jang-lee*, *Sammo Hung*, *Yuen Biao*, *Donnie Yen*, *Kim* *Tai-chung*, and *Robin Shou*.

* **Spy:** The spy film, also known as the spy thriller, is a genre of film that deals with the subject of fictional espionage, either in a realistic way (such as the adaptations of *John le* *Carré*) or as a basis for fantasy (such as many *James Bond* films). Many novels in the spy fiction genre have been adapted as films, including works by *John Buchan*, le Carré, *Ian Fleming* (Bond) and *Len Deighton*. It is a significant aspect of British cinema, with leading British directors such as *Alfred Hitchcock* and *Carol Reed* making notable contributions and many films set in the British Secret Service.

Spy films show the espionage activities of government agents and their risk of being discovered by their enemies. From the Nazi espionage thrillers of the 1940s to the James Bond films of the 1960s and to the high-tech blockbusters of today, the spy film has always been popular with audiences worldwide. Offering a combination of exciting escapism, technological thrills, and exotic locales, many spy films combine the action and science fiction genres, presenting clearly delineated heroes for audiences to root for and villains for them to hate. They may also involve elements of political thrillers. However, there are many that are comedic (mostly action comedy films if they fall under that genre).

James Bond is the most famous of film spies, but there were also more serious, probing works like le Carré's *The Spy Who* *Came in from the Cold* that also emerged from the Cold War. As the Cold War ended, the newest villain became terrorism and more often involved the Middle East.

* **Superhero:** A superhero film is a film that focuses on superheroes and their actions. Superheroes are individuals who possess superhuman abilities and are dedicated to protecting the public. These films typically feature action, adventure, fantasy, or science fiction elements. The first film about a particular character often focuses on the hero's origin story. It also frequently introduces the hero's nemesis.

Many superhero films are based on superhero comics. By contrast, films such as the *Ultraman*, *Kamen Rider*, and *Super Sentai* franchises, the *RoboCop* series, *The Meteor* *Man*, the *Unbreakable* film series, *Hancock*, *Darkman* and *They Call Me Jeeg*, were either based on TV shows or produced as original projects for the screen. While *The* *Green Hornet* is based primarily on the original radio series and its 1960s television adaptation, both *Underdog*and *The* *Powerpuff Girls* are based on animated television series. Anime superhero films are based on manga and television shows.

The highest grossing superhero film franchises (according to the box office income) since 1967 are *Tsuburaya* *Productions*' Ultra Series, *Toei Company*'s Kamen Rider and Super Sentai, *New Line Cinema*'s *Blade*, *20th Century Fox*'s *X-Men*, *Sony Pictures*' *Spider-Man* trilogy directed by *Sam* *Raimi*, and the Amazing Spider-Man duology directed by *Marc Webb*, *Pixar*'s *The Incredibles*, *Christopher Nolan*'s *Dark* *Knight* *Trilogy*, the *Marvel Cinematic Universe (MCU)*, and the *DC Extended Universe (DCEU)*. On its own, the superhero film has become a popular genre of film, earning over $28 billion for Marvel alone.

* **War:** War film is a film genre concerned with warfare, typically about naval, air, or land battles, with combat scenes central to the drama. Themes explored include combat, survival and escape, camaraderie between soldiers, sacrifice, the futility and inhumanity of battle, the effects of war on society, and the moral and human issues raised by war. The stories told may be fiction, historical drama, or biographical.

Subgenres, not necessarily distinct, include anti-war, comedy, propaganda, and documentary. There are similarly subgenres of the war film in specific theatres such as the Western Desert of North Africa and the Pacific in the Second World War, Vietnam, or the Soviet–Afghan War; and films set in specific domains of war, such as the infantry, the air, at sea, in submarines or at prisoner of war camps.

* **Adventure:** An adventure film is a form of adventure fiction, and is a genre of film. Subgenres of adventure films include swashbuckler films, pirate films, and survival films. Adventure films may also be combined with other film genres such as action, comedy, drama, fantasy, science fiction, family, horror, war, or the medium of animation.
* **Survival:** The survival film is a film genre in which one or more characters make an effort at physical survival. The genre focuses on characters' life-or-death struggles, often set against perilous circumstances. Survival films explore the human will to live, individual motivations, and personal desires, prompting audiences to reflect on broader aspects of humanity and personal values. They balance realism and believability with slow-burning suspense to maintain a sense of urgency. While some survival films may have epic scopes and lengthy running times, their effectiveness lies in creating an atmosphere where every moment poses a passive threat to the protagonist's existence.

The genre often overlaps with other film genres. It is a subgenre of the adventure film, along with swashbuckler films, war films, and safari films. Survival films are darker than most other adventure films and usually focus their storyline on a single character, usually the protagonist. The films tend to be "located primarily in a contemporary context", so film audiences are familiar with the setting, and the characters' activities are less romanticized.

In a 1988 book, *Thomas Sobchack* compared the survival film to romance film: "*They both emphasize the heroic triumph over obstacles which threaten social order and the reaffirmation of predominant social values such as fair play and respect for merit and cooperation.*” The author said survival films "identify and isolate a microcosm of society", such as the surviving group from the plane crash in *The* *Flight of the Phoenix* (1965) or those on the overturned ocean liner in *The Poseidon Adventure* (1972). Sobchack explained, "*Most of the time in a survival film is spent depicting the process whereby the group, cut off from the securities and certainties of the ordinary support networks of civilized life, forms itself into a functioning, effective unit.*" The group often varies in types of characters, sometimes to the point of caricature. While women have historically been stereotyped in such films, they "*often play a decisive role in the success or failure of the group.*"

* **Swashbuckler:** Swashbuckler films are a subgenre of the action film genre, characterised by swordfighting and adventurous heroic characters, known as swashbucklers. While morality is typically clear-cut, heroes and villains alike often follow a code of honour. Some swashbuckler films have romantic elements, most frequently a damsel in distress. Both real and fictional historical events often feature prominently in the plot.
* **Animation:** Animation is the method that encompasses myriad filmmaking techniques, by which still images are manipulated to create moving images. In traditional animation, images are drawn or painted by hand on transparent celluloid sheets (cels) to be photographed and exhibited on film. Animation has been recognized as an artistic medium, specifically within the entertainment industry. Many animations are computer animations made with computer-generated imagery (CGI). Stop motion animation, in particular claymation, has continued to exist alongside these other forms.

Animation is contrasted with live-action film, although the two do not exist in isolation. Many moviemakers have produced films that are a hybrid of the two. As CGI increasingly approximates photographic imagery, filmmakers can easily composite 3D animations into their film rather than using practical effects for showy visual effects (VFX).

* **CGI Animation:** Computer animation is the process used for digitally generating animations. The more general term computer-generated imagery (CGI) encompasses both static scenes (still images) and dynamic images (moving images), while computer animation only refers to moving images. Modern computer animation usually uses 3D computer graphics. The animation's target is sometimes the computer itself, while other times it is film.

Computer animation is essentially a digital successor to stop motion techniques, but using models and traditional animation techniques using frame-by-frame animation illustrations. Also computer-generated animations allow a single graphic artist to produce such content without using actors, expensive set pieces, or props. To create the illusion of movement, an image is displayed on the computer monitor and repeatedly replaced by a new similar image but advanced slightly in time (usually at a rate of 24, 25, or 30 frames/second). This technique is identical to how the illusion of movement is achieved with television and motion pictures.

For 3D animations, objects (models) are built on the computer monitor (modeled) and 3D figures are rigged with a virtual skeleton. Then the limbs, eyes, mouth, clothes, etc. of the figure are moved by the animator on key frames. The differences inappearance between key frames are automatically calculated by the computer in a process known as tweening or morphing. Finally, the animation is rendered.

For 3D animations, all frames must be rendered after the modeling is complete. For pre-recorded presentations, the rendered frames are transferred to a different format or medium, like digital video. The frames may also be rendered in real-time as they are presented to the end-user audience. Low bandwidth animations transmitted via the internet (e.g. *Adobe Flash*, X3D) often use the software on the end user's computer to render in real-time as an alternative to streaming or pre-loaded high bandwidth animations.