

Chapter Test*: An Overview and Tour

**In this and the remaining chapters, the first test is sans answer keys; the second test has the answers in boldface.*

1. The three phases of television production are:
 - a. Introduction, body, conclusion
 - b. Beginning, middle, end
 - c. *Preproduction, production, postproduction*
 - d. Writing, casting, production
 - e. Producing, directing, editing
2. Which of the following is not considered above-the-line personnel?
 - a. producers
 - b. directors
 - c. writers
 - d. video editors
 - e. art directors.
3. Which of the following is not considered below-the-line personnel?
 - a. video technicians
 - b. camera operators
 - c. announcer talent
 - d. lighting people
 - e. unit production managers
4. Most of the actual shot-by-shot “editing” on a sitcom is done:
 - a. by an editor with no assistance from the director or the producer.
 - b. by an editor with the director calling the edits.
 - c. by the director in the booth alone.
 - d. by the director on taping day, live.
 - e. by the producer after taping day.
5. On a sitcom, the first read-through with the full cast is performed on the stage in front of cameras.

_____ True

_____ False
6. In a sitcom control room, the A.D. is busy helping the director “shape up” camera shots about to be switched on to preview and then on to line, keeping track of when to insert commercial breaks and monitoring the show’s running time.

_____ True

_____ False
7. Which of the following are methods used by sitcom directors to communicate with cast or crew?
 - a. via intercom headsets that crew members wear
 - b. through the talkback loudspeaker system in the studio
 - c. via the floor manager, who relays commands and cues from the director to
cast and crew
 - d. by walking out on the studio floor for a personal chat
 - e. all of the above

8. Sometimes coverage shots from the dress rehearsal are edited into the final version of the sitcom episode.

_____ True _____ False

9. The commercial production company typically writes and storyboards the commercial for the ad agency.

_____ True _____ False

10. In a commercial production, the ad agency producer's duties are to:
- a. act as a liaison between the agency and the production company.
 - b. make decisions during the production for the agency and client.
 - c. approve the director's casting choices.
 - d. approve locations proposed by the director and the UPM.
 - e. all of the above

11. Gaffers are never needed in outdoor shoots.

_____ True _____ False

12. The "exquisite orchestra" used for the commercial production discussed in the Overview chapter was made up of how many musicians?

13. Unlike the sitcom and the commercial, the final script for the news story won't exist until the postproduction phase.

_____ True _____ False

14. In the shooting of a news story, the reporter is the de facto director, telling the photog what shots she needs.

_____ True _____ False

15. When the editor of a TV news story finishes work on the story it could be
- a. recorded from a non-linear editor to tape
 - b. submitted to a newscast producer
 - c. transferred to a video file server
 - d. none of the above
 - e. all of the above

Matching:

Use the terms below to complete the definitions section of this chapter test. Place the letter(s) of the term with its corresponding definition.

- | | |
|--------------------------------------|----------------------------------|
| a. Above-the-line Personnel | ii. Posting/Post |
| b. Ad Agency Producer | jj. Post Production |
| c. Art Director | kk. Preparatory Command |
| d. Assistant Director (A.D.) | ll. Pre-Production |
| e. Below-the-line Personnel | mm. Post-Production Supervisor |
| f. Blocking | nn. Preview Monitor |
| g. Business | oo. Production |
| h. Business Manager | pp. Production Assistant (PA) |
| i. Call Backs | qq. Program Monitor |
| j. Camcorder | rr. Read-through |
| k. Casting Director | ss. Retakes |
| l. Coverage | tt. Room Tone |
| m. Cutaway | uu. Script supervisor |
| n. Cutting | vv. SFX |
| o. Director's Cut | ww. Sitcom |
| p. Dress Rehearsal | xx. Spot |
| q. Edit Decision List (EDL) | yy. Stand-up |
| r. ENG | zz. Stage Manager |
| s. Execution Command | aaa. Story time |
| t. Executive Producer | bbb. Storyboard |
| u. Final Run Through | ccc. Switcher |
| v. Floor Manager | ddd. Tag |
| w. Gaffer | eee. Take |
| x. Grip | fff. Talking Tone |
| y. In the can | ggg. Talkback |
| z. Intro | hhh. Technical Director (T.D.) |
| aa. Line Cut | iii. Time Code |
| bb. Line Monitor | jjj. Unit Production Manager |
| cc. Line Producer | kkk. Video File Server |
| dd. Mix Down | lll. Videographer |
| ee. Monitors | mmm. Video Switcher |
| ff. Nonlinear Digital Editing System | nnn. Voice-over (V.O.) announcer |
| gg. Off-book | ooo. Warm-up |
| hh. Photog | |

Definitions:

16. _____ An acting/directing term referring to a performer's physical movement on the stage/set.
17. _____ Video footage employed during postproduction editing to make a show's pictorial continuity flow more smoothly.
18. _____ In a television news cast, this is copy read by the anchor immediately after a recorded news story concludes -- usually involving some additional information not included in the recorded story.

19. _____ In a television newscast, this is the copy read by the anchor before the director switches to a taped story or some other program element, such as a live remote.
20. _____ A person whose voice is heard explaining or narrating a scene, but whose picture is not seen on-camera.
21. _____ A person (or persons) responsible for original creative input into a production.
22. _____ An identifying number assigned to each frame of video and/or audio in a production to assist in editing.
23. _____ The person who relays commands and cues from the director in the control room to the cast and crew on the studio floor.
24. _____ A disk-based recording device providing random access to video files.
25. _____ A record of the beginning and end point of each edit that also notes the nature of the transition performed at the beginning of each edit.
26. _____ A loudspeaker allowing the director to speak from the control room to all personnel on the studio floor.
27. _____ The time period depicted in the story, from beginning to end, during which the action is supposed to have taken place.
28. _____ TV news jargon for an ENG videographer.
29. _____ Typically a shot inserted into a video interview that shows something related to what the interviewee is saying in the audio track.
30. _____ This term has two meanings, as a noun and a verb. Noun: An individual “try” to successfully tape a scene. Verb: The command a director uses in a multiple-camera TV show to order a camera shot instantaneously switched from preview to line.
31. _____ The head electrician and director of lighting.
32. _____ The stage of rehearsal at which the actors have committed their lines to memory.
33. _____ A liaison between the ad agency and the production company; the person empowered to make decisions for the agency and its client.
34. _____ A multipurpose stagehand/assistant hired for location television and film productions.
35. _____ The monitor that shows the director the video currently on-the-air.
36. _____ A TV camera/videotape recorder in one unit.
37. _____ A short, jovial chat with a studio audience prior to taping a show.
38. _____ An abbreviation for sound effects.

39. _____ A rehearsal in which all talent read and discuss their parts with the director and other creative staff.
40. _____ The person responsible for the look of the production—set design, props and costume supervision.
41. _____ A person who takes notes during production, allowing the director to keep his/her eyes on the scene rather than on the script.
42. _____ The person second in command to the director; mainly responsible for “shaping up” camera shots and for timing the show.
43. _____ In a production company, the individual who supervises the entire operation, including the activities of subordinate producers.
44. _____ In a production company shooting a TV series, this is a person chiefly responsible for one particular episode. He/she works on this week’s episode, while another prepares the following week’s episode.
45. _____ A phrase indicating that a program element (such as a shot) or an entire program is successfully completed and safely recorded.
46. _____ A computer-based editing system in which all source video/audio is randomly rather than serially accessible.
47. _____ The director of video photography.
48. _____ Crewpersons responsible for carrying out the creative ideas and instructions of above-the-line personnel.
49. _____ A shot-by-shot graphic illustration of a script.
50. _____ Also known as Floor Manager.
51. _____ The person responsible for the logistics of a production company’s shoot.
52. _____ The monitor that shows the director the next shot to be switched on-line.
53. _____ The first, edited version of a production.
54. _____ Combining multiple audio tracks into one composite track.
55. _____ The person responsible for finances at a production company.
56. _____ Either a shortened name for the technical director or the name of a piece of control room video equipment, the visual transition and special effects generator.
57. _____ Image display devices similar to TV sets that use a video-only input rather than a composite signal.

58. _____ A shot during an ENG news report in which the reporter talks directly into the camera, either to narrate action we see in the shot or to provide more facts for the story.
59. _____ Supervisor of the technical staff, he/she also operates the video switcher during the taping/broadcast.
60. _____ The actual shooting (recording or live broadcast) phase of the show, executing the plans made during pre-production.
61. _____ Ambient sound recorded on location that serves as a background sound track during editing.
62. _____ A director's command alerting crewmembers of a specified action, such as the switching of a camera, that is about to take place.
63. _____ A process during which the director explains and rehearses the talents' physical movements (often called "business") required by the script.
64. _____ Another word for a commercial.
65. _____ Second-day auditions for a few talent who "survived" the first-day auditions.
66. _____ Another term for editing, borrowed from the film industry.
67. _____ A director's command that instructs crewmembers to perform a specified action, such as "Take camera three, open mike and cue talent."
68. _____ A backup copy of a sitcom taping that some companies record, obtained from the version of the show that the A.D. and T.D. switch to Line for the benefit of the studio audience.
69. _____ Another term for post-production.
70. _____ A final rehearsal of a show, performed with all the production values (costumes, makeup, props, sets, etc.) nearly exactly as the show will be during the actual performance.
71. _____ The phase of production in which elements necessary for a successful production are organized, prepared, and rehearsed.
72. _____ The last rehearsal before the dress rehearsal.
73. _____ A person responsible for overseeing all posting of a production company's shows.
74. _____ Below-the-line production helper who runs errands, fetches and carries.
75. _____ The phase in which program audio and video is corrected, augmented, and edited into its final form.
76. _____ Another term for the Line Monitor.
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78. _____ Repeated recordings of a scene, shot because the director feels that the original may be faulty in some way.
79. _____ The television term for a situation comedy.
80. _____ Electronic newsgathering.
81. _____ Recording room tone (ambient sound) during a location shoot.
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_____ True _____ **False**
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_____ **True** _____ False
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_____ **True** _____ **False**

12. The "exquisite orchestra" used for the commercial production discussed in the Overview chapter was made up of how many musicians?

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13. Unlike the sitcom and the commercial, the final script for the news story won't exist until the postproduction phase.

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- a. recorded from a non-linear editor to tape
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Matching:

- | | |
|------------------------------|---------------------|
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| b. Ad Agency Producer | g. Business |
| c. Art Director | h. Business Manager |
| d. Assistant Director (A.D.) | i. Call Backs |
| e. Below-the-line Personnel | j. Camcorder |

k. Casting Director
 l. Coverage
 m. Cutaway
 n. Cutting
 o. Director's Cut
 p. Dress Rehearsal
 q. Edit Decision List (EDL)
 r. ENG
 s. Execution Command
 t. Executive Producer
 u. Final Run Through
 v. Floor Manager
 w. Gaffer
 x. Grip
 y. In the can
 z. Intro
 aa. Line Cut
 bb. Line Monitor
 cc. Line Producer
 dd. Mix Down
 ee. Monitors
 ff. Nonlinear Digital Editing System
 gg. Off-book
 hh. Photog
 ii. Posting/Post
 jj. Post Production
 kk. Preparatory Command
 ll. Pre-Production
 mm. Post-Production Supervisor

nn. Preview Monitor
 oo. Production
 pp. Production Assistant (PA)
 qq. Program Monitor
 rr. Read-through
 ss. Retakes
 tt. Room Tone
 uu. Script supervisor
 vv. SFX
 ww. Sitcom
 xx. Spot
 yy. Stand-up
 zz. Stage Manager
 aaa. Story time
 bbb. Storyboard
 ccc. Switcher
 ddd. Tag
 eee. Take
 fff. Talking Tone
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 iii. Time Code
 jjj. Unit Production Manager
 kkk. Video File Server
 lll. Videographer
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Definitions:

16. **G** _____ An acting/directing term referring to a performer's physical movement on the stage/set.

17. **L** _____ Video footage employed during postproduction editing to make a show's pictorial continuity flow more smoothly.

18. **DDD** _____ In a television news cast, this is copy read by the anchor immediately after a recorded news story concludes -- usually involving some additional information not included in the recorded story.

19. **Z** _____ In a television newscast, this is the copy read by the anchor before the director switches to a taped story or some other program element, such as a live remote.

20. **NNN** _____ A person whose voice is heard explaining or narrating a scene, but whose picture is not seen on-camera.

21. **A** _____ A person (or persons) responsible for original creative input into a production.

22. **III** _____ An identifying number assigned to each frame of video and/or audio in a production to assist in editing.

23. **V** _____ The person who relays commands and cues from the director in the control room to the cast and crew on the studio floor.
24. **KKK** _____ A disk-based recording device providing random access to video files.
25. **Q** _____ A record of the beginning and end point of each edit that also notes the nature of the transition performed at the beginning of each edit.
26. **GGG** _____ A loudspeaker allowing the director to speak from the control room to all personnel on the studio floor.
27. **AAA** _____ The time period depicted in the story, from beginning to end, during which the action is supposed to have taken place.
28. **HH** _____ TV news jargon for an ENG videographer.
29. **M** _____ Typically a shot inserted into a video interview that shows something related to what the interviewee is saying in the audio track.
30. **EEE** _____ This term has two meanings, as a noun and a verb. Noun: An individual “try” to successfully tape a scene. Verb: The command a director uses in a multiple-camera TV show to order a camera shot instantaneously switched from preview to line.
31. **W** _____ The head electrician and director of lighting.
32. **GG** _____ The stage of rehearsal at which the actors have committed their lines to memory.
33. **B** _____ A liaison between the ad agency and the production company; the person empowered to make decisions for the agency and its client.
34. **X** _____ A multipurpose stagehand/assistant hired for location television and film productions.
35. **BB** _____ The monitor that shows the director the video currently on-the-air.
36. **J** _____ A TV camera/videotape recorder in one unit.
37. **OOO** _____ A short, jovial chat with a studio audience prior to taping a show.
38. **VV** _____ An abbreviation for sound effects.
39. **RR** _____ A rehearsal in which all talent read and discuss their parts with the director and other creative staff.
40. **C** _____ The person responsible for the look of the production—set design, props and costume supervision.
41. **UU** _____ A person who takes notes during production, allowing the director to keep his/her eyes on the scene rather than on the script.
42. **D** _____ The person second in command to the director; mainly responsible for “shaping up” camera shots and for timing the show.

43. **T** _____ In a production company, the individual who supervises the entire operation, including the activities of subordinate producers.
44. **CC** _____ In a production company shooting a TV series, this is a person chiefly responsible for one particular episode. He/she works on this week's episode, while another prepares the following week's episode.
45. **Y** _____ A phrase indicating that a program element (such as a shot) or an entire program is successfully completed and safely recorded.
46. **FF** _____ A computer-based editing system in which all source video/audio is randomly rather than serially accessible.
47. **LLL** _____ The director of video photography.
48. **E** _____ Crewpersons responsible for carrying out the creative ideas and instructions of above-the-line personnel.
49. **BBB** _____ A shot-by-shot graphic illustration of a script.
50. **ZZ** _____ Also known as Floor Manager.
51. **JJJ** _____ The person responsible for the logistics of a production company's shoot.
52. **NN** _____ The monitor that shows the director the next shot to be switched on-line.
53. **O** _____ The first, edited version of a production.
54. **DD** _____ Combining multiple audio tracks into one composite track.
55. **H** _____ The person responsible for finances at a production company.
56. **CCC** _____ Either a shortened name for the technical director or the name of a piece of control room video equipment, the visual transition and special effects generator.
57. **EE** _____ Image display devices similar to TV sets that use a video-only input rather than a composite signal.
58. **YY** _____ A shot during an ENG news report in which the reporter talks directly into the camera, either to narrate action we see in the shot or to provide more facts for the story.
59. **HHH** _____ Supervisor of the technical staff, he/she also operates the video switcher during the taping/broadcast.
60. **OO** _____ The actual shooting (recording or live broadcast) phase of the show, executing the plans made during pre-production.
61. **TT** _____ Ambient sound recorded on location that serves as a background sound track during editing.

62. **KK** _____ A director's command alerting crewmembers of a specified action, such as the switching of a camera, that is about to take place.
63. **F** _____ A process during which the director explains and rehearses the talents' physical movements (often called "business") required by the script.
64. **XX** _____ Another word for a commercial.
65. **I** _____ Second-day auditions for a few talent who "survived" the first-day auditions.
66. **N** _____ Another term for editing, borrowed from the film industry.
67. **S** _____ A director's command that instructs crewmembers to perform a specified action, such as "Take camera three, open mike and cue talent."
68. **AA** _____ A backup copy of a sitcom taping that some companies record, obtained from the version of the show that the A.D. and T.D. switch to Line for the benefit of the studio audience.
69. **II** _____ Another term for post-production.
70. **P** _____ A final rehearsal of a show, performed with all the production values (costumes, makeup, props, sets, etc.) nearly exactly as the show will be during the actual performance.
71. **LL** _____ The phase of production in which elements necessary for a successful production are organized, prepared, and rehearsed.
72. **U** _____ The last rehearsal before the dress rehearsal.
73. **MM** _____ A person responsible for overseeing all posting of a production company's shows.
74. **PP** _____ Below-the-line production helper who runs errands, fetches and carries.
75. **JJ** _____ The phase in which program audio and video is corrected, augmented, and edited into its final form.
76. **QQ** _____ Another term for the Line Monitor.
77. **K** _____ The person responsible for making preliminary decisions about which actors may be right for certain parts.
78. **SS** _____ Repeated recordings of a scene, shot because the director feels that the original may be faulty in some way.
79. **WW** _____ The television term for a situation comedy.
80. **R** _____ Electronic newsgathering.
81. **FFF** _____ Recording room tone (ambient sound) during a location shoot.
82. **MMM** _____ A piece of video equipment used to select which camera is on line; also capable of introducing special effects into the program.

Chapter 1: The TV Camera

Suggested Activities

1. With one or more ENG or Studio Production cameras, gather the students around and ask them to point to and/or demonstrate the various parts of the camera, including viewfinder indicators discussed in this chapter.
2. Students check out ENG cameras to learn how they work in the field. Roll tape before white balancing. Then, white balance the camera, record the picture to show what it looks like before and after.
3. Attach external mikes and push the correct switches to empower these external mikes. Record and compare the differences between the sound quality of external mikes on standup talent vs. the quality you get with the typical internal/on-board camera mike.

Chapter 1 Test: The TV Camera

1. Analog and digital are:
 - a. two kinds of teleprompters
 - b. two methods of *encoding* TV signals
 - c. two kinds of camera pedestals
 - d. two kinds of 16 mm. film cameras
 - e. a communications law firm
2. ENG stands for:
 - a. Electronic Night Gear
 - b. Easy News Graphics
 - c. electronic newsgathering
 - d. Electronic Negative Generator
 - e. none of the above
3. Digital cinematography cameras
 - a. produce high-definition images
 - b. are not used for television programs: only for motion pictures
 - c. can replace 35 mm film cameras
 - d. do not use turret lenses
 - e. A and C
4. Cameras designed for portable use are self-contained.
☐ True ☐ False
5. TV cameras have three major parts: the camera head, the viewfinder and the pedestal.
☐ True ☐ False
6. Proper viewfinder adjustment requires the operator to turn on the camera's internal color bar generator.
☐ True ☐ False
7. The color balance information on a viewfinder screen tells the operator:
 - a. battery level
 - b. if the camera is adjusted properly for the color of the light falling on the subject
 - c. what color correcting filter is currently in place
 - d. how many footlamberts of light are passing through the camera lens at this particular iris setting
 - e. The percentage of red, green and blue light making up the image
8. The iris control indicator on a viewfinder screen tells the operator, among other things, whether the amount of light entering the camera is being adjusted automatically, or manually by you.
☐ True ☐ False

9. Diagonal stripes on the lightest portions of a viewfinder's picture usually indicate that the camera's _____ is activated.
- a. zebra pattern
 - b. diagonal striper circuit
 - c. diagonal hold warning circuit
 - d. camera control unit
 - e. stripe filter
10. Most modern television cameras operate on
- a. 6 volts DC
 - b. 12 volts DC
 - c. 24 volts DC
 - d. 12 volts AC
 - e. 24 volts AC
11. The most popular kind of camera battery in general use today is the
- a. NiMH
 - b. NiCd
 - c. Li-Ion
 - d. Lead-acid
 - e. Die Hard
12. The _____ on a studio camera viewfinder tells the operator, among other things, how tight a shot can be framed so that no important information will be lost around the edges during recording and transmission.
- a. safe title area
 - b. zoom range indicator
 - c. box cursor
 - d. center screen marker
 - e. center cursor
13. HDTV's aspect ratio is:
- a. 4x3
 - b. 7x3
 - c. 16x9
 - d. 16x20
 - e. 16x35
14. Traditional (NTSC) TV's aspect ratio is:
- a. 15x35
 - b. 16x20
 - c. 16x9
 - d. 7x4
 - e. 4x3
15. This group of American firms was instrumental in developing the standards for digital television broadcasting in the United States:
- a. The FCC
 - b. The Grand Alliance
 - c. The FRC
 - d. The HDTV Commission

(Optional questions from Chapter 1 Tech Manuals)

16. Color wheels on a video camera can be used to filter different kinds of light. Which settings below can be found on a typical color wheel? (circle all that apply)

- a. daylight
- b. fluorescent light
- c. quartz light
- d. striped light
- e. all of the above

17. With good professional cameras, if there is a change in the light source illuminating the scene you're shooting, it's not necessary to white balance each time you move to a new location.

_____ True _____ False

18. Some cameras don't have the memory to hold white balance accurately if their power sources are temporarily disconnected.

_____ True _____ False

19. Waveform monitors measure the _____ of the TV picture.

- a. size
- b. performance
- c. luminance
- d. incidence
- e. none of the above

20. "TV black" is set at _____ on a waveform monitor.

- a. 0 IRE
- b. 7.5 IRE
- c. 10.5 IRE
- d. 15.1 IRE
- e. 20.9 IRE

21. The two most popular zebra settings set by videographers are

- a. 7.5 and 120 IRE
- b. 70 and 78 IRE
- c. 78 and 100 IRE
- d. 100 and 120 IRE
- e. 7.5 and 120 IRE

22. The easiest way to protect the expensive video camera lens is to:

- a. hire extra "camera guards" for your shoot
- b. always use a UV filter
- c. clean the lens after each shot with the kind of lens paper designed to clean eyeglasses
- d. wash the front of the lens after each scene
- e. clean the back of the lens after each scene

Matching:

Use the terms below to complete the definitions section of this chapter test. Place the letter(s) of the term with its corresponding definition.

- | | |
|----------------------------------|----------------------------------|
| a. AC adapter | z. HDTV |
| b. Analog | aa. Jadoo nabII hydrogen battery |
| c. Battery belt | bb. Liquid crystal display |
| d. Black balancing | cc. Lithium-ion battery |
| f. Box cursor | dd. Luminance |
| g. Box shot | ee. Nickel-cadmium battery |
| h. Broadcast-quality video | ff. Nickel metal hydride battery |
| i. Call button | gg. Power select switch |
| j. Camcorder | hh. Prompter |
| k. Camera control unit | ii. Quartz light |
| l. Center screen marker | jj. Remote control unit |
| m. Chrominance | kk. Return video |
| n. Code | ll. Safe title area |
| o. Color bar generator | mm. Scene store circuits |
| p. Color temperature | nn. Sealed lead-acid battery |
| q. Decode | oo. Split screen |
| r. Digital cinematography camera | pp. Teleprompter |
| s. Digital signal | qq. Ultraviolet filter |
| t. DTV | rr. VTR |
| u. EFP | ss. Waveform |
| v. FCC | tt. Waveform monitor |
| w. Field | uu. White balancing |
| x. Frame | vv. Zebra pattern |
| y. Grand Alliance | ww. Zoom indicator |

Definitions

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70. _____ A vertically-oriented meter used essentially to measure the brightness (luminance) of the picture.

Chapter 1 Test Key: The TV Camera

1. Analog and digital are:
 - a. two kinds of teleprompters
 - b. two methods of *encoding* TV signals**
 - c. two kinds of camera pedestals
 - d. two kinds of 16 mm. film cameras
 - e. a communications law firm
2. ENG stands for:
 - a. Electronic Night Gear
 - b. Easy News Graphics
 - c. electronic newsgathering**
 - d. Electronic Negative Generator
 - e. none of the above
3. Digital cinematography cameras
 - a. produce high-definition images
 - b. are not used for television programs: only for motion pictures
 - c. can replace 35 mm film cameras
 - d. do not use turret lenses
 - e. A and C**
4. Cameras designed for portable use are self-contained.
☐ **True** ☐ False
5. TV cameras have three major parts: the camera head, the viewfinder and the pedestal.
☐ True ☐ **False**
6. Proper viewfinder adjustment requires the operator to turn on the camera's internal color bar generator.
☐ **True** ☐ False
7. The color balance information on a viewfinder screen tells the operator:
 - a. battery level
 - b. if the camera is adjusted properly for the color of the light falling on the subject**
 - c. what color correcting filter is currently in place
 - d. how many footlamberts of light are passing through the camera lens at this particular iris setting
 - e. The percentage of red, green and blue light making up the image
8. The iris control indicator on a viewfinder screen tells the operator, among other things, whether the amount of light entering the camera is being adjusted automatically, or manually by you.
☐ **True** ☐ False

9. Diagonal stripes on the lightest portions of a viewfinder's picture usually indicate that the camera's _____ is activated.
- a. **zebra pattern**
 - b. diagonal striper circuit
 - c. diagonal hold warning circuit
 - d. camera control unit
 - e. stripe filter
10. Most modern television cameras operate on
- a. 6 volts DC
 - b. **12 volts DC**
 - c. 24 volts DC
 - d. 12 volts AC
 - e. 24 volts AC
11. The most popular kind of camera battery in general use today is the
- a. NiMH
 - b. **NiCd**
 - c. Li-Ion
 - d. Lead-acid
 - e. Die Hard
12. The _____ on a studio camera viewfinder tells the operator, among other things, how tight a shot can be framed so that no important information will be lost around the edges during recording and transmission.
- a. **safe title area**
 - b. zoom range indicator
 - c. box cursor
 - d. center screen marker
 - e. center cursor
13. HDTV's aspect ratio is:
- a. 4 x 3
 - b. 7 x 3
 - c. **16 x 9**
 - d. 16 x 20
 - e. 16 x 35
14. Traditional (NTSC) TV's aspect ratio is:
- a. 15 x 35
 - b. 16 x 20
 - c. 16 x 9
 - d. 7 x 4
 - e. **4 x 3**
15. This group of American firms is instrumental in developing the standards for digital television broadcasting in the United States:
- a. The FCC
 - b. **The Grand Alliance**
 - c. The FRC
 - d. The HDTV Commission

(Optional questions from Chapter 1 Tech Manuals)

16. Color wheels on a video camera can be used to filter different kinds of light. Which settings below can be found on a typical color wheel? (circle all that apply)

- a. **daylight**
- b. **fluorescent light**
- c. **quartz light**
- d. striped light
- e. all of the above

17. With good professional cameras, if there is a change in the light source illuminating the scene you're shooting, it's not necessary to white balance each time you move to a new location.

_____ True _____ **False**

18. Some cameras don't have the memory to hold white balance accurately if their power sources are temporarily disconnected.

_____ **True** _____ False

19. Waveform monitors measure the _____ of the TV picture.

- a. size
- b. performance
- c. **luminance**
- d. incidence
- e. none of the above

20. "TV black" is set at _____ on a waveform monitor.

- a. 0 IRE
- b. **7.5 IRE**
- c. 10.5 IRE
- d. 15.1 IRE
- e. 20.9 IRE

21. The two most popular zebra settings set by videographers are

- a. 7.5 and 120 IRE
- b. 70 and 78 IRE
- c. **78 and 100 IRE**
- d. 100 and 120 IRE
- e. 7.5 and 120 IRE

22. The easiest way to protect the expensive video camera lens is to:

- a. hire extra "camera guards" for your shoot
- b. **always use a UV filter**
- c. clean the lens after each shot with the kind of lens paper designed to clean eyeglasses
- d. wash the front of the lens after each scene
- e. clean the back of the lens after each scene

Matching:

- | | |
|----------------------------------|----------------------------------|
| a. AC adapter | z. HDTV |
| b. Analog | aa. Jadoo nabII hydrogen battery |
| c. Battery belt | bb. Liquid crystal display |
| d. Black balancing | cc. Lithium-ion battery |
| f. Box cursor | dd. Luminance |
| g. Box shot | ee. Nickel-cadmium battery |
| h. Broadcast-quality video | ff. Nickel metal hydride battery |
| i. Call button | gg. Power select switch |
| j. Camcorder | hh. Prompter |
| k. Camera control unit | ii. Quartz light |
| l. Center screen marker | jj. Remote control unit |
| m. Chrominance | kk. Return video |
| n. Code | ll. Safe title area |
| o. Color bar generator | mm. Scene store circuits |
| p. Color temperature | nn. Sealed lead-acid battery |
| q. Decode | oo. Split screen |
| r. Digital cinematography camera | pp. Teleprompter |
| s. Digital signal | qq. Ultraviolet filter |
| t. DTV | rr. VTR |
| u. EFP | ss. Waveform |
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