

**UNIVERSITY OF CALICUT
SCHOOL OF DISTANCE EDUCATION**

BMMC

**V Semester
CORE COURSE**

VIDEO RECORDING & EDITING

Question Bank :

1. Creating a storyboard of a video programme is usually at
 - a) production stage
 - b) after the shoot
 - c) pre production stage
 - d) Scripting stage

2. High angle shot indicates that the camera is positionedthe subject
 - a) below
 - b) above
 - c) at the eye level
 - d) opposite

3. _____ light method measures light intensity falling upon a subject from each lamp direction in turn.
 - a) Incident
 - b) Reflected
 - c) Surface brightness
 - d) None of the above

4. A system of numbering that allows you to find out any recorded image with pinpoint accuracy is known as.....
 - a) time bar
 - b) frame code
 - c) frame rate
 - d) time code

5.is the measure of the degree of sharpness of an image
 - a) Resolution
 - b) Pixel
 - c) accuracy
 - d) Depth

6. A colored lens or paper that is placed in between the light source and the subject to either darken or lighten a particular colour is a.....
- a) filter
 - b) transparency
 - c) barn door
 - d) Aperture
7.is a process of converting analog audio into digital audio
- a) sampling
 - b) recording
 - c) stretching
 - d) digitizing
 - e)
8. Take is a version of a.....
- a) shot
 - b) Scene
 - c) Sequence
 - d) Mise-en scene
9. _____ shots do not allow audiences to see details
- a) Close-up
 - b) Long
 - c) Medium
 - d) None of the above
- 10 In _____ pan the camera pans as it follows a moving subject.
- a) Surveying
 - b) Following
 - c) Interrupted
 - d) Whip
- 11 Generation loss is the most minimal in
- a) nonlinear editing
 - b) transferring
 - c) linear editing
 - d) assemble editing
- 12 _____ light is used to cast pronounced shadows
- a) Hard
 - b) Soft
 - c) Edge
 - d) Back
13. One-line treatment is usually done at the
- a) Pre production
 - b) Post production
 - c) Production stage
 - d) scripting stage
14. refers to the varying levels of brightness and darkness within a particular scene.
- a) Contrast
 - b) exposure
 - c) balance
 - d) none of the above

15. Take is a version of a.....
 - a) shot
 - b) Scene
 - c) Sequence
 - d) Mise-en scene

16.refers to the number of samples recorded per second from the source audio
 - a) Sampling rate
 - b) Resolution
 - c) Kerning
 - d) Bit depth

17. The light source that casts sharp, well define shadows is called
 - a) Key light
 - b) fill light
 - c) set light
 - d) hard light

18. The simplest and most used transition technique for building a link between two distinct shots is
 - a) Fade
 - b) dissolve
 - c) cut
 - d) Wipe

19. Rule of thirds is a concept related to
 - a) Trimming
 - b) Composition
 - c) Tracking
 - d) Lighting

20. _____microphone is not sensitive to handling and has wide range of applications
 - a) Condenser
 - b) Dynamic
 - c) Ribbon
 - d) None of the above

21. MFD stands for _____
 - a)Minimum Focusing Distance
 - b)Maximum Focusing
 - c)Distance Minimum Focusing Direction
 - d)None of the above

22. A signal to an anchor or presenter to start talking or begin his action is termed as.....
 - a)cue
 - b) call
 - c) order
 - d)none of the above

23. Program genres where the unscripted behaviors of ordinary people are the focus of interest is known as
 - a)Realism
 - b) Actuality footage
 - c) naturalism
 - d) reality TV

24. _____ shots allows audiences to see details
- a) Close-up
 - b) Long
 - c) Medium
 - d) None of the above
25. _____ tilting is associated with emotion, disappointment and sadness
- a) Downward
 - b) Upward
 - c) Both 1 & 2
 - d) None of the above
26. A long shot takes the vies of a subject
- a) from his heart to his feet
 - b) from his head to his waist
 - c) from his head to the ankles
 - d) None of these
27. Video program is often structured for a _____ audience format
- a) Passive
 - b) Active
 - c) Restrictive
 - d) None of the above
28. A camera mounting that straps the camera to the body of the operator to keep the recorded image reasonably steady is known as
- a) Steadicam
 - b) Sturdycam
 - c) studycam
 - d) none of the above
29. The number of minutes of tape used to shoot a sequence compared to the screen time of the finished product is known as
- a) shooting ratio
 - b) canning ratio
 - c) fog index
 - d) screen index
30. **CONTINUOUS**
- a) action that moves from one location to another without any interruptions in time
 - b) Continuity
 - c) Page continuity
 - d) None of the above
31. **CRAWL**
- a) superimposed titles move across on screen
 - b) A camera movement
 - c) An equipment
 - d) A trolley.
32. **CROSSFADE:**
- a) Fade to black then Fade to next scene
 - b) Cross fire
 - c) Crossing of unwanted elements
 - d) None of the above

33. Dialog

- a) people are supposed to say according to the script
- b) Discussion with script writer and director
- c) Title card
- d) None of the above

34. Director

- a) Head of an institution
- b) Person converting a script into a movie.
- c) Set designer
- d) None of the above

35. DISSOLVE TO

- a) A common transition
- b) Dissolving materials
- c) Solving an issue
- d) None of the above

36. Dolly

- a) A mechanism for camera movement
- b) A chair carrying actors
- c) A game
- d) None of the above

37. ESTABLISHING SHOT

- a) Establishment
- b) Beginning of a film to suggest where the story takes place
- c) Final shot
- d) None of the above

38. EXT.

- a) Scene takes place out of doors
- b) Extra actor
- c) Extra properties
- d) None of the above

39. EXTREMELY LONG SHOT (XLS):

- a) very long distance from the subject or action
- b) Panoramic shot
- c) Close up shot
- d) None of the above

40. FADE OUT

- a) Image appear in to frame
- b) Image slowly disappear to black
- c) Image transit to another frame
- d) None of the above

41. DISSOLVE TO

- a) Image appear in to frame
- b) Image slowly disappear to black
- c) Image transit to another frame
- d) None of the above

42. NEXT SCENE

- a) Next chapter
- b) Not the end of the movie, but end of a major movement
- c) Next page
- d) None of the above

43. FAVOR ON

- a) A particular character or action is highlighted or "favored" in a shot
- b) In favor of
- c) Favoring a character
- d) None of the above

44. Feature Film

- a) any film at least one hour long that people pay to see
- b) Documentary
- c) Advertorial
- d) None of the above

45. Final Draft

- a) writers last rewrite of a script
- b) Drafting
- c) Fair copy
- d) Shooting script

46. FREEZE FRAME:

- a) The picture stops moving, becoming a still for a period of time
- b) Frame of mist or ice berg
- c) End of a movie
- d) None of the above

47. INSERT

- a) a scene that must be given the camera's full attention for a moment
- b) Inserting a picture
- c) Inserting a dialogue
- d) None of the above

48. INT.

- a) Scene takes place indoors
- b) International movie
- c) Interesting scene
- d) None of the above

49. Intercutting

- a) At a point, two scenes will be shown a few moments each, back and forth
- b) Cut between shots
- c) Clapping
- d) None of the above

50. Decoding

- a) Convert Text to Code
- b) Convert code to text
- c) Convert to code to another code
- d) None of the above

51. IN to View

- a) To reveal more of the scene
- b) Arial shot
- c) Wide angle
- d) Close up

52. Encoding

- a) Convert Text to Code
- b) Convert code to text
- c) Convert to code to another code
- d) None of the above

53. Iris Out

- a) Transition from one to another frame
- b) A black circle closes to end a scene
- c) Fade in
- d) Fade out

54. wipe.

- a) Erasing
- b) A transition
- c) Cleaning
- d) None of the above

55. JUMP CUT TO:

- a) A transition
- b) Action
- c) Fight scene
- d) None of the above

56. LAP DISSOLVE:

- a) fading out one shot while the next one grows clearer
- b) Last shot
- c) Beginning shot
- d) None of the above

57. MATCH CUT TO:

- a) A transition often used to compare two completely unrelated objects
- b) Cutting film
- c) Removing
- d) None of the above

58. MATCH DISSOLVE TO

- a) Fade in
- b) A match dissolve involves two objects of similar color, shape,
- c) Not a transition
- d) None of the above

59. Montage

- a) a series of images showing a theme
- b) Historic scene
- c) Insert frame
- d) None of the above

60. **MOS**

- a) Moment of Silence
- b) Movement of scene
- c) Motion of systems
- d) None of the above

61. **or O.C.**

- a) Off-screen or Off-camera
- b) Offset camera
- c) Optical camera
- d) None of the above

62. **Pan**

- a) Camera turning on a stationary axis
- b) Trolley
- c) Close up
- d) None of the above

63. Tripods

- a) Portable three leg frame
- b) Camera trolley with three wheels
- c) Dolly
- d) None of the above

64. Track shot

- a) Dolly
- b) Trolley
- c) Tripod
- d) None of the above

65. Wide angle lens

- a) Focal length is smaller
- b) Focal length is longer
- c) Large size of the lense
- d) None of the above

66. story board

- a) Illustrations in sequence
- b) Story about released film
- c) Advertorial
- d) None of the above

67. Depth of field

- a) distance between the nearest and farthest objects
- b) Depth of Back ground
- c) Depth of Object
- d) None of the above

68. Aspect ratio

- a) Ratio of Width and Height
- b) Ratio of Width and depth
- c) Ratio of Width and diagonal
- d) None of the above

69. key light
a) Principle Illuminator
b) Back light
c) Soft light
d) None of the above
70. OB
a) Outside Broadcasting
b) Original Broadcasting
c) Offset broadcasting
d) None of the above
71. Continuity
a) A report of shooting details
b) Continuous frames
c) Continuous shots
d) None of the above
72. HD format
a) High Definition
b) High Density
c) High-Tec Digital
d) None of the above
73. Rule of thirds
a) Rule of Composition
b) Rule of camera fixing
c) Rule of editing
d) Rule of art direction

Answer Key

- | | | |
|-----|----|---------------------------|
| 1. | c) | pre production stage |
| 2. | b) | above |
| 3. | a) | Incident |
| 4. | b) | frame code |
| 5. | a) | Resolution |
| 6. | a) | filter |
| 7. | d) | digitizing |
| 8. | a) | shot |
| 9. | b) | Long |
| 10. | b) | Following |
| 11. | a) | nonlinear editing |
| 12. | b) | Soft |
| 13. | d) | scripting stage |
| 14. | a) | Contrast |
| 15. | a) | shot |
| 16. | d) | Bit depth |
| 17. | d) | hard light |
| 18. | b) | dissolve |
| 19. | b) | Composition |
| 20. | a) | Condenser |
| 21. | a) | Minimum Focusing Distance |
| 22. | a) | cue |
| 23. | b) | Actuality footage |

24. a) Close-up
25. c) Both 1 & 2
26. d) None of these
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60. a) Moment of Silence
61. a) Off-screen or Off-camera
62. a) Camera turning on a stationary axis
63. a) Portable three leg frame
64. a) Dolly
65. a) Focal length is smaller
66. a) Illustrations in sequence
67. a) distance between the nearest and farthest objects
68. a) Ratio of Width and Height
69. a) Principle Illuminator
70. a) Outside Broadcasting
71. a) A report of shooting details
72. a) High Definition
73. a) Rule of Composition