

Unit 16

Multiple Choice

Identify the choice that best completes the statement or answers the question.

- _____ 1. How should a television performer visualize the audience?
- as a large number of television viewers
 - as network executives who will buy the program
 - as a small family or somebody you know
 - as the production crew in their underwear
 - as an imaginary audience seated in the studio
- _____ 2. Unless told otherwise, which opening cue should you follow?
- tally light on the camera
 - floor manager's cue
 - PA announcement
 - the point marked in the script
 - whenever the opening music fades
- _____ 3. To what degree should a newscaster maintain eye contact with the camera?
- casual
 - intermittent
 - socially acceptable
 - staring
 - constant
- _____ 4. What is the main problem when the camera-mounted teleprompter is positioned too close to the talent?
- the floor manager can no longer read the prompter
 - it requires special lighting
 - it requires a detachable zoom lens
 - the talent's eye movement shows up on the video screen
 - the talent's makeup becomes too noticeable
- _____ 5. What should you, as on-air talent, do when receiving IFB instructions while in midsentence?
- try to ignore the IFB instructions
 - listen to the IFB instructions without letting the audience know it
 - interrupt your performance, listen to the instructions, and apologize to the audience
 - ask the originator of the IFB to repeat the instructions when you are finished with your current commentary
 - tell the audience that you are receiving important instructions and that you will continue with your commentary shortly
- _____ 6. What should you, as talent, do when you discover during a multicamera production that you are looking into the wrong camera?
- keep looking at that camera until the director cuts away
 - apologize to the audience for looking into the wrong camera
 - shift your body position so the camera can follow you
 - ask the floor manager which camera is on you
 - glance downward and then look up into the correct camera

- _____ 7. What is the best way to set an audio level before a production begins?
- a. blow into the mic to make sure it is working
 - b. scratch the top of the mic to make sure you're on the correct channel
 - c. count to 10
 - d. Say the opening lines at the same volume that you will use when the production begins
 - e. Project your voice during the opening lines as if onstage
- _____ 8. How should you show on-camera small items displayed on a table?
- a. pick them up and hold them as close to the camera lens as possible
 - b. ask the director to get a close-up of them
 - c. ask the camera to come a little closer and focus on the specific item
 - d. leave them on the display table and point to them
 - e. ask the camera to zoom in
- _____ 9. What audio does the IFB carry?
- a. intonation, frequency, and boost
 - b. the same as the PL intercom
 - c. competing newscasts
 - d. program audio interrupted by instructions for the talent
 - e. the floor manager's cues
- _____ 10. How will you know that the camera can see you in a scene that is covered by over-the-shoulder shots?
- a. ask the camera operator
 - b. watch the floor manager
 - c. when you can see the camera lens
 - d. when you are slightly off to one side of your dialogue partner
 - e. when you see the camera's tally light
- _____ 11. How should you react to the floor manager's cue?
- a. not at all if you think the floor manager gave you the wrong cue
 - b. double-check with the director
 - c. follow it only if you think it will enhance your performance
 - d. follow it immediately
 - e. follow it after giving a subtle nod to acknowledge that you received it
- _____ 12. What is the floor manager telling you when he holds up a fist?
- a. he will support the upcoming strike
 - b. you have 15 seconds left
 - c. you need to stand by
 - d. you have 30 seconds left
 - e. you need to wind up