GFA INTRODUCTION TO FILM & TELEVISION PRODUCTION (1000) PRACTICE TEST (SAMPLE)

STUDY GUIDE



SAMPLE STUDY GUIDE WITH LIMITED QUESTIONS

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Table of Contents

Copyright 1
Table of Contents 2
Introduction 3
How to Use This Guide 4
Questions 5
Answers 8
Explanations 10
Next Steps 15

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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

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How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 – 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

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Questions

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1. **Who finds and manages the locations where shooting takes place?**

   A. Location department

   B. Hair and makeup

   C. Wardrobe supervisor

   D. Costume designer

2. **Which option correctly matches a department with its described responsibility?**

   A. Transportation — handles on-camera talent

   B. Casting department — handles explosions

   C. Special effects — handles CGI

   D. Visual effects — handles computer-generated imagery

3. **In a standard three-point lighting setup, the main light is positioned at approximately what angle from the camera axis?**

   A. 45 degrees

   B. 90 degrees

   C. 30 degrees

   D. 60 degrees

4. **Which term is also known as dirt on set?**

   A. Sandbag

   B. Nets

   C. Scrims

   D. Dimmers

5. **On a busy set, the recommended method for cable slack near a light source is to:**

   A. Dress the cable

   B. Let slack spill into the walkway

   C. Thread the slack through wardrobe

   D. Wrap the slack around the stand legs

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6. How does shot coverage influence editing pace?

A. More coverage slows down editing due to processing decisions.

B. More coverage gives editors flexibility to pace scenes; less coverage can constrain timing.

C. Coverage has no effect on pacing; it only affects lighting.

D. Less coverage automatically lengthens each scene.

7. Describe the grip department's responsibilities.

A. Handles rigging, flags, diffusion, scrims, grip equipment, and support for lighting, rigs, and camera movement

B. Oversees catering services

C. Records sound

D. Directs actors

8. What is the difference between a dolly grip and a rigging grip?

A. Dolly grip operates the camera dolly; rigging grip handles rigging for lights, stands, and supports

B. Dolly grip handles sound recording; rigging grip handles continuity

C. Dolly grip manages sound; rigging grip operates camera

D. Dolly grip oversees catering; rigging grip coordinates transportation

9. Which shot shows the entire scene as it plays out in real time, and is typically a wide shot?

A. Establishing shot

B. Master shot

C. Three-shot

D. Low-angle shot

10. A safe practice for electrical cabling around lighting rigs is to:

A. Dress the cable

B. Secure the cable with tape to the set floor

C. Hang the cable from the ceiling grid

D. Ignore the cable until cleanup

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Answers

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1. A
2. D
3. A
4. A
5. A
6. B
7. A
8. A
9. A
10. A

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Explanations

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1. Who finds and manages the locations where shooting takes place?

A. Location department

B. Hair and makeup

C. Wardrobe supervisor

D. Costume designer

The location department is responsible for finding and managing shooting sites. They scout potential places that fit the script, secure permissions and permits, coordinate access for filming days, and handle logistics like parking, power, and security. This role ensures the chosen locations meet the creative needs while staying practical and within budget, coordinating with the director, producer, and other departments as needed. Hair and makeup focuses on actors' grooming, wardrobe supervisor handles outfits on set, and the costume designer creates the costumes, so they aren't in charge of locations.

2. Which option correctly matches a department with its described responsibility?

A. Transportation — handles on-camera talent

B. Casting department — handles explosions

C. Special effects — handles CGI

D. Visual effects — handles computer-generated imagery

In film production, the Visual Effects team is responsible for digital imagery created after shooting, which includes computer-generated imagery. CGI involves modeling, animating, and compositing digital elements to augment or replace what was captured on camera, creating things that can't be filmed in reality. That's why the correct match is Visual Effects handling computer-generated imagery. On-set practical effects like explosions fall under the Special Effects (SFX) team, not the Visual Effects team. Transportation moves people and gear, while Casting selects actors, so those options don't align with CGI work.

3. In a standard three-point lighting setup, the main light is positioned at approximately what angle from the camera axis?

A. 45 degrees

B. 90 degrees

C. 30 degrees

D. 60 degrees

The key light in a three-point setup is placed off to the side of the camera, about 45 degrees from the camera axis. This angle gives the subject's face sculpted highlights on the near side and meaningful shadows on the far side, creating dimension without looking flat. If the light were at 90 degrees, you'd get very flat, edge-heavy lighting with less contour. At around 30 degrees, the light sits closer to the camera and reduces the sense of depth, making the face look more flat. At 60 degrees, you'd emphasize shadows more and risk a harsher look. About 45 degrees is a balanced choice that produces natural, three-dimensional lighting while still allowing the fill light to soften shadows.

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4. Which term is also known as dirt on set?

A. Sandbag

B. Nets

C. Scrims

D. Dimmers

In film and TV production, keeping equipment steady and safe is crucial, and ballast is the practical answer. The term dirt on set refers to sandbags—a heavy cloth bag filled with sand (historically sometimes dirt) used to weigh down light stands, tripods, and C-stands. Placing these bags on the base or near the legs adds downward force, preventing tipping from bumps, wind, or the height of a stand. This is a simple, effective safety measure that helps keep lights, cameras, and other gear securely in place without needing permanent floor anchors. Nets, scrims, and dimmers serve different roles. Nets are used for safety or to catch or diffuse elements. Scrims diffuse light to soften it or reduce intensity. Dimmers control the brightness of lights. None of these involve adding weight to stabilize gear, which is why they're not the same concept as dirt on set.

5. On a busy set, the recommended method for cable slack near a light source is to:

A. Dress the cable

B. Let slack spill into the walkway

C. Thread the slack through wardrobe

D. Wrap the slack around the stand legs

Safely and efficiently routing cable slack is the main idea here. Dressing the cable means routing and securing the cord so it lies flat, out of the main walking area, and protected from heat and being tugged. This keeps walkways clear, prevents trips, and reduces the risk of damage to the cord or to the lighting setup, which helps crews move quickly without getting tangled. In practice you follow the edge of the working area, use tape or cable covers to hold it in place, and avoid loose loops or cords crossing into paths. Other options create hazards or slow things down: slack spilling into the walkway is a trip risk; threading slack through wardrobe isn't practical and can damage the wardrobe or the cable; wrapping slack around stand legs can tip the stand or put stress on the cable and connectors.

6. How does shot coverage influence editing pace?

A. More coverage slows down editing due to processing decisions.

B. More coverage gives editors flexibility to pace scenes; less coverage can constrain timing.

C. Coverage has no effect on pacing; it only affects lighting.

D. Less coverage automatically lengthens each scene.

Shot coverage shapes the pacing of a scene by giving you a toolkit of different angles, reactions, and inserts to cut between. More coverage means more editing options—so you can trim quickly with rapid cuts or insert short, snappy transitions to push the tempo, or linger on a moment to slow it down. With less coverage, you're limited to fewer angles, which constrains where you can cut and can force longer holds or fewer fast cuts, making the pace feel more rigid. Coverage doesn't affect lighting or processing, and it doesn't automatically lengthen every scene; it's the range of material you have that lets you control how quickly or slowly the scene unfolds.

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7. Describe the grip department's responsibilities.

A. Handles rigging, flags, diffusion, scrims, grip equipment, and support for lighting, rigs, and camera movement

B. Oversees catering services

C. Records sound

D. Directs actors

The grip department handles rigging and the physical support that shapes lighting and enables camera movement. They set up and manage rigging for lights and camera rigs, work with flags, diffusion materials, scrims, and other grip equipment, and provide the manpower to support lighting setups, rigs, and smooth camera movements on set. This team coordinates with the gaffer and DP to control light quality and safety without taking on catering, sound recording, or directing tasks.

8. What is the difference between a dolly grip and a rigging grip?

A. Dolly grip operates the camera dolly; rigging grip handles rigging for lights, stands, and supports

B. Dolly grip handles sound recording; rigging grip handles continuity

C. Dolly grip manages sound; rigging grip operates camera

D. Dolly grip oversees catering; rigging grip coordinates transportation

The key idea is that each role focuses on a different part of the grip department. The dolly grip is the person who operates the camera dolly, steering it along tracks to achieve smooth, planned camera movements in coordination with the camera operator and director. The rigging grip, on the other hand, handles rigging for lights, stands, and supports—setting up overhead rigs, securing equipment, and building the structures that hold lighting and other gear. So the difference comes down to camera movement on a dolly versus building and maintaining the supports and rigging that support the lighting and set equipment.

9. Which shot shows the entire scene as it plays out in real time, and is typically a wide shot?

A. Establishing shot

B. Master shot

C. Three-shot

D. Low-angle shot

This question is about how filmmakers orient the viewer to a scene. An establishing shot is used to present the setting and spatial relationships in the world of the film. It's typically a wide frame that shows the environment—where the scene takes place, what's in the space, and how characters relate to that space—so the audience understands the context before the action tightens on closer details. That broad, landscape-like view helps the viewer grasp the full scope of what's about to unfold across the scene, which is why it's the best fit here. A master shot can also capture the whole scene, but its main purpose is to cover the entire action and dialogue in one long take for later cutting, rather than primarily establishing location. A three-shot focuses on three specific figures, not the entire scene. A low-angle shot is about camera perspective and how it makes a subject feel, not about showing the whole scene's scope.

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10. A safe practice for electrical cabling around lighting rigs is to:

A. Dress the cable

B. Secure the cable with tape to the set floor

C. Hang the cable from the ceiling grid

D. Ignore the cable until cleanup

Safely managing electrical cabling around lighting rigs hinges on routing and securing cables so they stay clear of walkways and stay protected from damage. Dressing the cable means arranging it neatly along surfaces and edges, using clips, ties, and appropriate cable covers to keep it out of the way while still allowing access for adjustments. This approach minimizes trip hazards, reduces wear on the cable, and prevents accidental disconnections that could disrupt the setup. Hanging cables from the ceiling grid introduces additional weight and fall risks and requires specialized rigging. Simply taping a cable to the floor can fail if the tape peels or edges lift, creating a hidden hazard. Ignoring cables is plainly unsafe. Dressing the cable is the practical, safety-focused choice for a lighting setup.

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Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

https://gfa1000.examzify.com

We wish you the very best on your exam journey. You've got this!

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