9A0-068

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Question: 1

Click the Exhibit button

You have three layers in a composition. You place them at different distances from the camer a. You want the farthest layer to look blurred, as shown in the Exhibit. What should you do in the Camera Settings dialog box?

A. Set the Focal Length lower than zoom.
B. Set the Blur Level value to 100 percent.
C. Select Enable Depth of Field.
D. Choose 80mm camera from the Preset menu.

Answer: C

Question: 2

You import an image of grayscale clouds and add it to a composition. You want to use the highlights in the image to reveal the content immediately beneath the image and the shadows in the image to conceal the content beneath the mage. What should you do?

A. On the layer immediately below the clouds layer, select Luma Inverted Matte from the Modes column of the Timeline panel.
B. On the layer immediately below the clouds layer, select Luma Matte from the Modes column of the Timeline panel.
C. On the clouds layer, select Luma Inverted Matte from the Modes column of the Timeline panel.
D. On the clouds layer, select Luma Matte from the Modes column of the Timeline panel.

Answer: B

Question: 3

You want to convert PAL footage to the NTSC standard to use in future projects and compositions. What should you do?

A. Choose Lower Field First for Field Rendering and WSSWW for the 3:2 pull-down menu.
B. Drag the footage from the Project panel to the Render Queue and choose Microsoft DV NTSC for Output Module.
C. Change the frame rate of the footage to 29.97 fps.
D. Select the footage in the Timeline panel and choose the Frame Blending Option.

Answer: A

Question: 4
Your composition contains video and animated text. You want to export the composition in a format suitable for playing in mobile devices. You also want to preview the result in Adobe Device Central. What should you do?

A. Choose File> Export to export in MPG-4 format.
B. Choose File> Export to export in Adobe Flash Video (FLV) format.
C. Add the composition to the render queue and choose the H.264 format in the Output Module Settings dialog box.
D. Add the composition to the render queue and choose the QuickTime Movie format in the Output Module Settings dialog box.

Answer: C

Question: 5
You want to render a movie file from a composition. The composition is of a motion picture sequence and involves heavy effects. You want to render the composition by using a network of render engines. What should you do in the Render Queue panel?

A. Set the Output Module to render an AVI uncompressed movie file.
B. On the Render Settings menu, select Use Open GL Renderer.
C. On the Render Settings menu, set the Proxy Use option to Use No Proxies.
D. Set the Output Module to render a still-image sequence and add a post render action to create a single movie file.

Answer: D

Question: 6
You render multiple items in a day. You want to add specific information, such as the compressor name and frame size, to the name of each rendered file. You also want to use this set of parameters in the future. What should you do?

A. Select the render items and choose Edit> Duplicate with File Name.
B. Choose the Custom value from the Output To menu to create and save a default name in the File Name Templates dialog box.
C. Select all the render items and click the underlined filename next to Output To to enter a new filename.
D. Choose Preferences >Output and select the Use Default File Name and Folder option.

Answer: B

Question: 7

In a composition, you have a layer showing a man holding a rectangular signboard in his hands. The man is continuously moving, shaking, and turning the sign. You want to track the movement of the sign to substitute it with a graphic in another layer. What should you do?

A. Track the sign using the Parallel Corner Pin Track Type.
B. Track the sign using the Perspective Corner Pin Track Type.
C. Stabilize the position and rotation of the sign, and then track its position.
D. Track the position of a corner of the sign, and apply the tracked data to the Anchor Point of the graphic.

Answer: B

Question: 8
You are working on a shot in a layer, showing a car approaching a fixed camer a. The car is coming straight toward the camera. At the end of the shot, the car stops, filling the screen with the front profile of the car and showing the car logo in the center of the frame. You want to substitute the circular logo on the front of the car with a graphic on another layer. What should you do?

A. Set Parallel Corner Pin track points at the beginning of the shot, and click Analyze Forward.
B. Set Perspective Corner Pin track points at the beginning of the shot, and click Analyze Forward.
C. Set Position and Scale track points for the logo at the end of the shot, and click Analyze Backward.
D. Set Rotation and Scale track points for the logo at the end of the shot, and click Analyze Backward.

Answer: C

Question: 9
A layer contains a video showing people at a train station, moving from left to right in front of a fixed camer a. You have time remapped the layer to obtain a slow motion effect. Therefore, the layer repeats many frames. You want to blur and fade together the current repeating frames. Moreover, you do NOT want to create new frames. What should you do in the Timeline panel?

A. Enable the Best Quality switch.
B. Enable the Motion Blur switch.
C. Enable the Frame Mix Blending mode.
D. Enable the Pixel Motion Blending mode.

Answer: C

Question: 10
You have an image sequence in a layer. Every image in the sequence has duration of five frames. You want a smooth transition between the images. Frame blending is checked in the Timeline. How can you quickly obtain and preview Frame Blending mode for those images?

A. Choose the Time Stretch option for the current layer.
B. Choose Time Remapping to alter the speed of the sequence.
C. Apply the Timewarp effect, and choose the Pixel Motion Method.
D. Choose the Frame Mix mode from the Frame Blending option.

Answer: D

Question: 11

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