



ADOBE

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Adobe AfterEffects CS4

QUESTION: 127

Which statement is true after the zero point for a composition has been changed?

- A. The origin of layer space will be changed.
- B. Anchor Point values for all layers will be changed.
- C. The zero point for all compositions will be changed.
- D. A second set of "X" and "Y" coordinates will appear in the Info panel.

Answer: D

QUESTION: 128

When you change the zero point (origin) for the rulers in the Comp view, what happens to the values After Effects calculates and displays for layers in the timeline, such as their position and Anchor Point properties?

- A. After Effects will calculate from the top left of the comp.
- B. After Effects will calculate from the center point of the comp.
- C. After Effects will calculate according to the new origin of the comp for all layers.
- D. After Effects will calculate according to the new origin of the comp only for 3D layers.

Answer: A

QUESTION: 129

Rolling the mouse scroll wheel forward and backward when using the Unified Camera tool has the same result as using what?

- A. the Track XY Camera tool
- B. the Orbit Camera tool only
- C. the Track Z Camera tool only
- D. the Orbit and Track Z Camera tools

Answer: C

QUESTION: 130

Rolling the mouse wheel forward and backward when the Unified Camera tool is active has the same result as doing what?

- A. dragging with the Orbit Camera tool
- B. changing the zoom size of the comp
- C. dragging with the Track Z Camera tool
- D. dragging with the Track XY Camera tool

Answer: C

QUESTION: 131

To modify the material options of an imported Photoshop Live 3D object layer, what should you do first?

- A. right-click the 3D image layer and choose Edit > Edit Original
- B. right-click the 3D image layer and choose Convert to Live Photoshop 3D
- C. select the 3D image layer and choose Effects > 3D Channel > 3D Channel Extract
- D. select the 3D image layer and reveal the Live Photoshop 3D effect using the Effect Controls panel

Answer: A

QUESTION: 132

You wish to keyframe the Position and Rotation values of a Photoshop Live 3D file that you have imported into a project as a composition. Where are the Position and Rotation properties that can be keyframed located?

- A. the Photoshop Live 3D layer
- B. a Null layer in the composition
- C. the Camera layer in the composition
- D. expressions on the Photoshop Live 3D layer

Answer: B

QUESTION: 133

What should you do to determine the current 3D orientation/location of your camera in the Composition window, while viewing through the Active Camera?

- A. select Top from the 3D view popup menu
- B. activate the View Axis Mode at the top of the application window next to the toolbar
- C. activate the World Axis Mode at the top of the application window next to the toolbar
- D. show a set of persistent 3D Reference Axes in the Composition window, from the Grid and Guides Options button

Answer: D

QUESTION: 134

In order to set the softness of a shadow based on its apparent distance from the layer casting the shadow, what should you do?

- A. select the 3D layer, choose Effect > Radial Shadow, and raise the effect's Softness value
- B. double click the light layer in the timeline, activate Casts Shadows and raise the Shadow Darkness value
- C. select the 3D layer, twirl down its Material Options, enable Casts Shadows, and increase the Diffuse setting
- D. double click the light layer in the timeline, activate Casts Shadows, and increase the Shadow Diffusion value

Answer: D

QUESTION: 135

When working with a camera, you have changed the F -stop value in the Camera dialog box. Which other option in the Camera dialog box will also change when the F-stop value is changed?

- A. Zoom
- B. Aperture
- C. Focal Length
- D. Angle of View
- E. Focus Distance

Answer: B

QUESTION: 136

What does the "Lock to Zoom" option do under the Enable Depth of Field setting in the Camera Settings dialog box?

- A. keeps the distance from the camera lens to the image plane in focus
- B. ensures the distance from the camera position to the focal plane is in perfect focus
- C. adjusts the size of the lens aperture to match the zoom value of the camera, even when animated
- D. ensures the Focus Distance value always matches the Zoom value of the camera, even when animated

Answer: D

QUESTION: 137

Which two operations would look most different when switching from low dynamic range (8 or 16bpc) to high dynamic range (32bpc) mode? (Choose two.)

- A. blending modes
- B. distortion effects
- C. perspective effects
- D. blur and glow effects

Answer: A, D

QUESTION: 138

What are some of the benefits of using Color Management for your After Effects project? (Choose three.)

- A. You do not need to calibrate your computer monitor.
- B. You have more control over how colors are blended within your project.
- C. You have more control over color range using different gamma settings.
- D. The colors in imported images appear as the creators of the images intended.
- E. You always produce colors that are within the safe color range for PAL or NTSC.
- F. The movies that you create will look as you intend when viewed on devices other than your computer monitor.

Answer: B, D, F

QUESTION: 139

You are unable to set a color profile for a selected footage item in the project window, because the menu is grayed out. What do you need to do to enable color management and assign profiles?

- A. change the project Color Settings to 16 or 32bit
- B. enable Pixel Aspect Ratio Correction in the composition window
- C. assign a Working Space to the project in the Project Settings dialog
- D. choose a preset based on video resolution in the Composition Settings dialog

Answer: C

QUESTION: 140

If a footage item does not have an embedded color profile, what is the most efficient way to assign one?

- A. select File > Interpret Footage > Main, then click the Color Management Tab and assign a profile
- B. right-click on the file in the Project panel, choose Reveal in Bridge, then select File > Open With > Photoshop, then choose Edit > Assign Profile
- C. right-click on the file in the Project panel, choose Reveal in Bridge, then select File > Open in Camera Raw, click on the profile link below the image, then select a Color Space
- D. select the file in the Project panel, Choose Composition > Add to Render Queue, click Output Module, select the Color Management Tab and choose an Output Profile from the drop-down menu

Answer: A

QUESTION: 141

You have enabled Color Management for an After Effects project. Which action keeps colors within broadcast-safe limits when rendering a composition?

- A. View > Use Display Color Management command
- B. Project Settings > Color Settings > enable Linearize Working Space
- C. Output Module Setting > Color Management > enable Preserve RGB

- D. Project Settings > Color Settings > enable SDTV NTSC for the Working Space
- E. Output Module Settings > Color Management > Output Profile > enable SDTV NTSC 16 - 235

Answer: E

QUESTION: 142

You have been asked to render a movie and ensure the colors are broadcast -safe. What should you do?

- A. avoid pure black, pure white values, and highly-saturated colors
- B. choose File > Project Settings, and under Color Settings select Blend Colors Using 1.0 Gamma
- C. choose Composition > Make Movie, click the Output Module and change the Video Output > Depth to Thousands of Colors
- D. choose File > Project Settings, and under Color Settings set the Depth to either 16 or 32bpc (float) using the drop-down menu

Answer: A

QUESTION: 143

Which option in the Paint panel lets you control how quickly paint will be applied when painting with a brush?

- A. Flow
- B. Mode
- C. Opacity
- D. Duration
- E. Channels

Answer: A

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