

Rutgers Introduction to Media Practice Exam (Sample)

Study Guide



Everything you need from our exam experts!

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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.

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!

Questions

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- 1. What percentage is associated with above-the-line costs according to the material?**
 - A. 60%**
 - B. 40%**
 - C. 90%**
 - D. 10%**

- 2. Quiz show scandals led to which public action?**
 - A. Went to Congress**
 - B. Increased ratings**
 - C. Expanded sponsorship**
 - D. Created new awards**

- 3. Which company is described as buying AT&T to help form NBC?**
 - A. RCA**
 - B. IBM**
 - C. Microsoft**
 - D. Google**

- 4. Vertical integration in media refers to controlling which three levels?**
 - A. Production, distribution, and exhibition**
 - B. Production, advertising, and distribution**
 - C. Content creation, marketing, and sales**
 - D. Licensing, distribution, and curation**

- 5. Which outcome resulted from the Chain Broadcasting Decision of 1943?**
 - A. No one can own two networks in the same market**
 - B. Networks could own multiple networks in the same market**
 - C. It created a national broadcasting monopoly**
 - D. It ended the FCC**

- 6. What characterizes sketch comedy?**
- A. Long, continuous narratives**
 - B. Short sketches with no overarching story**
 - C. A single, extended monologue**
 - D. Documentary-style interviews**
- 7. Which director released *The Birth of a Nation* in 1915 and was known for rapid editing, close-ups, and being a first blockbuster?**
- A. D. W. Griffith**
 - B. Thomas Edison**
 - C. Irving Thalberg**
 - D. Mary Pickford**
- 8. Which producer is credited with the studio system and creating the concept of the studio head?**
- A. Thomas Ince**
 - B. Fred Silverman**
 - C. Christiaan Huygens**
 - D. Mary Pickford**
- 9. Which MGM executive is associated with the early role of a film production supervisor and with the era of the 'formulaic film'?**
- A. Irving Thalberg**
 - B. Adolph Zukor**
 - C. D. W. Griffith**
 - D. Thomas Ince**
- 10. In option time for radio, the host pays another station for airtime in exchange for what right?**
- A. Sell ads on the program and keep the revenue**
 - B. Receive a fixed salary from the station**
 - C. Own the station's transmitter**
 - D. Share production costs with the station**

Answers

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1. A
2. A
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. What percentage is associated with above-the-line costs according to the material?

- A. 60%**
- B. 40%**
- C. 90%**
- D. 10%**

In budgeting for media projects, above-the-line costs cover the major creative and development fees—the salaries and upfront payments to key people like writers, directors, producers, and principal actors. The material treats these as about 60% of the total budget, with the remaining 40% going to below-the-line costs such as production expenses, crew, equipment, locations, and post-production. This 60/40 split reflects how the top-tier talent costs often dominate early and stay relatively fixed, while the day-to-day production costs scale more with the scope of the shoot. For example, on a \$2 million project, above-the-line would be about \$1.2 million and below-the-line about \$0.8 million. So 60% aligns with the material's guidance. The other percentages don't fit that rule-of-thumb (40% would invert the shares, 90% would leave too little for production costs, and 10% underestimates the share of creative talent).

2. Quiz show scandals led to which public action?

- A. Went to Congress**
- B. Increased ratings**
- C. Expanded sponsorship**
- D. Created new awards**

When a media scandal undermines public trust, it often triggers government scrutiny. The quiz show scandals of the late 1950s showed that some broadcasts were rigged, leaving viewers outraged and questioning the integrity of television. In response, Congress stepped in with formal investigations and hearings, bringing the issue into the legislative arena and leading to regulatory changes in how game shows were produced. So the public action is the involvement of Congress— hearings and oversight that addressed the misconduct and shaped post-scandal practices. The other options describe industry outcomes, not government action.

3. Which company is described as buying AT&T to help form NBC?

- A. RCA**
- B. IBM**
- C. Microsoft**
- D. Google**

The idea here is how early broadcast networks came to be through strategic moves by technology and media firms. NBC was formed in the 1920s when RCA, a major electronics and radio company, bought AT&T's radio network assets to create a national broadcasting network. That takeover is why RCA is the right choice: RCA was the firm that helped shape NBC by acquiring AT&T's network operations. The other options—IBM, Microsoft, and Google—were founded later and did not participate in the formation of NBC.

4. Vertical integration in media refers to controlling which three levels?

- A. Production, distribution, and exhibition**
- B. Production, advertising, and distribution**
- C. Content creation, marketing, and sales**
- D. Licensing, distribution, and curation**

Vertical integration in media means a company controls multiple stages of turning a creation into audience access. The three levels are production (creating the content), distribution (getting that content to outlets and viewers through sales, licensing, and marketing), and exhibition (the platforms where audiences actually see the content, such as theaters or streaming services). When one company spans all three, it can coordinate the entire lifecycle—aligning release timing, marketing, and revenue—often boosting efficiency and profits. This triad distinguishes these stages from other activities like general advertising or licensing alone, which don't constitute controlling the full path from creation to presentation.

5. Which outcome resulted from the Chain Broadcasting Decision of 1943?

- A. No one can own two networks in the same market**
- B. Networks could own multiple networks in the same market**
- C. It created a national broadcasting monopoly**
- D. It ended the FCC**

The Chain Broadcasting Decision targets how networks control programming and the stations that carry it. It restricted ownership by preventing a single company from owning two networks that served the same market. In practice, that meant networks had to divest some station holdings or separate station ownership from program distribution and rely on independent affiliates to carry their content. This shift promoted competition and local autonomy in a market, reducing vertical integration by networks. The other statements don't fit what happened: the decision did not create a national monopoly, it did not end the FCC, and it did not allow networks to own multiple networks in the same market.

6. What characterizes sketch comedy?

- A. Long, continuous narratives**
- B. Short sketches with no overarching story**
- C. A single, extended monologue**
- D. Documentary-style interviews**

Sketch comedy hinges on short, self-contained scenes that deliver quick humor. Each sketch presents its own premise, setup, and payoff, and then ends, allowing the next piece to begin without depending on a larger storyline. This makes the format distinct from works built around a single, ongoing narrative. So the hallmark is short sketches with no overarching story. Long, continuous narratives are more typical of serialized shows or films; a single extended monologue is characteristic of stand-up; documentary-style interviews fit nonfiction formats rather than sketch comedy.

7. Which director released *The Birth of a Nation* in 1915 and was known for rapid editing, close-ups, and being a first blockbuster?

A. D. W. Griffith

B. Thomas Edison

C. Irving Thalberg

D. Mary Pickford

Pioneering cinematic language through rapid editing and close-ups helped define how feature films could engage audiences. D. W. Griffith directed *The Birth of a Nation* in 1915, and his innovative use of quick cuts and intimate framing shaped the grammar of cinema, contributing to the film's status as a major early blockbuster. The other names were key figures in the industry but not the director of this film—Edison was an inventor and early studio pioneer, Thalberg a producer, and Pickford a star and producer.

8. Which producer is credited with the studio system and creating the concept of the studio head?

A. Thomas Ince

B. Fred Silverman

C. Christiaan Huygens

D. Mary Pickford

The idea being tested is who helped establish the organized, centralized way Hollywood studios produced films and who the studio head role emerged from. Thomas Ince is known for creating the early studio system in Hollywood, building a centralized production model with fixed contracts, a stable of actors and crew, and a producer who oversees everything—the studio head. This approach turned film production into an organized, repeatable process across a studio's slate of projects, giving the studio significant control over budgets, schedules, and resources. Fred Silverman is a television executive from later decades and years, not someone tied to the origin of the studio system. Christiaan Huygens was a 17th-century scientist unrelated to film production. Mary Pickford was a pioneering actor and producer who helped push artists' independence and co-founded United Artists, but she didn't invent or institutionalize the studio system or the studio head concept.

9. Which MGM executive is associated with the early role of a film production supervisor and with the era of the 'formulaic film'?

- A. Irving Thalberg**
- B. Adolph Zukor**
- C. D. W. Griffith**
- D. Thomas Ince**

The idea being tested is how the producer's role evolved into an orchestration of film-making and how studios came to rely on repeatable, formula-driven productions. Irving Thalberg, ruling MGM's production in the 1920s, exemplified this shift. He centralized control over scripts, directors, budgets, and schedules, effectively turning the producer into the studio's primary creative and logistical administrator. This produced a highly organized, "assembly-line" approach to filmmaking, with a focus on efficiency, star vehicles, and high production values. That discipline helped give rise to the era of formulaic films—reliable, genre-driven pictures designed to maximize box-office returns by sticking to proven patterns. MGM, under Thalberg's influence, built a catalog of films that followed recognizable formulas, making success more predictable and reducing risk. Other figures played important roles in different aspects of studio history, but the combination of the MGM leadership role and the push toward standardized, formula-driven production points to Irving Thalberg as the best fit.

10. In option time for radio, the host pays another station for airtime in exchange for what right?

- A. Sell ads on the program and keep the revenue**
- B. Receive a fixed salary from the station**
- C. Own the station's transmitter**
- D. Share production costs with the station**

The main idea here is brokered programming in radio. When a host buys airtime, they're effectively purchasing blocks of time and then taking charge of selling ads for that program. The key right this arrangement grants is the ability to bring in sponsors, run the ads, and keep the revenue from those ads. That's what distinguishes time-for-airtime from being an employee or owner or sharing costs. Selling ads and keeping the revenue fits this model, because the station provides the time but doesn't dictate the host's ad sales. By contrast, a fixed salary would imply a standard employee relationship with the station, which isn't the same as buying time. Owning the transmitter would be about owning the station's equipment, not about the rights gained by purchasing airtime. Sharing production costs describes a joint production arrangement rather than the host taking control of ad sales and revenue.

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://rutgersintrotomedia.examzify.com>

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

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