Comparing a Text to Its Audio or Video Version

Name: _____ Date: _____ Score: _____ / 10

Quick Review

When the same information appears in text and in a video or audio version, each medium does some things the other cannot. A Grade 7 reader can name what each medium ADDS, what each medium LEAVES OUT, and how a viewer's understanding might change as a result.

PART 1 — READ

Read the passage. Then answer the questions.

What Tornadoes Actually Look Like Inside

For most of the twentieth century, what happened inside a tornado was a guess. Researchers could see the funnel from the outside, measure the wind once it passed, and study the wreckage it left behind. They could not see the storm's interior. That changed in the 1990s, when teams of meteorologists in the central United States began placing portable radar trucks within a few miles of forming tornadoes and pointing the beams directly at the funnel as it crossed the plains.

The radar shows three layers that are difficult to imagine from photographs alone. The outermost layer is a fast-rotating wall of debris and rain, sometimes more than a mile wide. Inside that wall is a narrower zone where wind speeds reach their peak — often above 200 miles per hour. At the center, in many strong tornadoes, sits a calm, low-pressure column called the eye, only a few hundred feet across. The eye is silent. A person standing inside it, in the rare seconds before the next wall arrives, hears almost nothing. Radar revealed this structure with mathematical precision, but it took video — high-frame-rate cameras carried by storm-chase teams and triple-checked weather drones — to make the structure visible to the public.

Today, a typical National Weather Service explainer combines both. A short web article describes the three layers in clear paragraphs, with a labeled diagram showing the eye, the peak-wind ring, and the outer wall. An accompanying ninety-second video, often released alongside the article, plays slowed-down drone footage of an actual tornado crossing open prairie, with a narrator naming each layer as it passes over the camera. Each medium gives the viewer something the other cannot. The article makes the structure precise and rereadable; the video makes it visceral and unforgettable. Used together, they have done more in twenty years to teach the public about tornado safety than the previous fifty years of pure-text warnings managed to do.

PART 2 — PRACTICE

Imagine the article above is paired with an INFOGRAPHIC (a labeled cross-section of a tornado showing the outer wall, the peak-wind ring, and the calm eye) and a 90-second NARRATED DRONE VIDEO of a real tornado crossing a Kansas field. Use the passage AND the imagined media to answer each question.

1. Which is the MOST IMPORTANT thing the VIDEO can show that the TEXT alone cannot?

A. The exact spelling of the word "tornado."

B. The motion, scale, and sound of a real tornado as the layers actually pass over the camera.

C. The number of paragraphs in the article.

D. The author's home address.

2. Which is the MOST IMPORTANT thing the TEXT can do that the VIDEO alone cannot?

A. Provide precise, rereadable definitions and exact numbers that a reader can return to as often as needed.

B. Make the topic dramatic and emotional.

C. Show the live color of the funnel.

D. Play the sound of the wind.

3. Which BEST describes what the INFOGRAPHIC adds beyond the text?

A. It replaces the article's information with new information.

B. It makes the three-layer structure visible at a glance with a labeled cross-section, letting the eye see the spatial relationships the paragraphs describe.

C. It explains tornado history in chronological order.

D. It teaches the reader how to operate a radar truck.

4. A viewer watches the video without reading the article. Which understanding would the viewer MOST likely MISS?

A. The fact that tornadoes are powerful and loud.

B. The precise definitions of the three layers and the exact peak wind speed ("often above 200 miles per hour").

C. The fact that radar trucks were used in the 1990s.

D. The visual scale of a real tornado.

5. A reader reads ONLY the article and does not watch the video. Which understanding would the reader MOST likely MISS?

A. The names of the three layers.

B. The visceral sense of a tornado's motion, the sound of the wind, and the relative speed at which the layers pass over a fixed point.

C. The exact peak wind speed.

D. The historical fact that radar trucks were used.

6. Which sentence from the passage BEST supports the idea that EACH MEDIUM has its own strength?

A. "Researchers could see the funnel from the outside."

B. "The article makes the structure precise and rereadable; the video makes it visceral and unforgettable."

C. "The eye is silent."

D. "For most of the twentieth century, what happened inside a tornado was a guess."

7. Why does the National Weather Service MOST LIKELY publish the article AND the video together rather than just one?

A. Because the video is required by law.

B. Because the article provides precise, rereadable information and the video provides the visceral, scale-revealing experience — together they teach more than either could alone.

C. Because the article is too short on its own.

D. Because the video has no narration.

8. A teacher wants students to LEARN the EXACT BOUNDARIES of the three layers. Which medium is BEST and why?

A. The video, because students enjoy it more.

B. The infographic, because a labeled cross-section shows all three boundaries simultaneously and can be examined for as long as needed.

C. Pure text, because reading aloud is the fastest way.

D. A 30-second clip with no labels, because labels distract students.

9. Describe TWO things the VIDEO does that the TEXT cannot, and ONE thing the TEXT does that the VIDEO cannot. Use the article to support your answer.

_____

_____

10. If you could ADD ONE feature to the National Weather Service video to make it BETTER teach tornado safety, what would you add and why? Your answer must show that you understand what video does well and what it does poorly.

_____

_____

Answer Keys

1	A	**B**	C	D	6	A	**B**	C	D
2	**A**	B	C	D	7	A	**B**	C	D
3	A	**B**	C	D	8	A	**B**	C	D
4	A	**B**	C	D	9	See below			
5	A	**B**	C	D	10	See below			

Explanations

1. B	Motion, scale, and sound are visceral elements only moving images and sound can deliver — the strength of video over text. A and C are properties of the text itself. D is irrelevant.
2. A	Precision and rereadability are text's distinctive strengths — paragraph 3 names them directly. B describes the video's strength, not the text's. C and D describe what video uniquely provides.
3. B	An infographic's strength is showing spatial relationships at a glance — exactly what a layered cross-section provides. A confuses 'add' with 'replace.' C and D invent content.
4. B	Precise numbers and definitions are hard to retain from a 90-second narration — the text's strength. A is shown in the video. C is usually narrated. D is the video's strength.
5. B	Motion, sound, and time-flow are what video uniquely provides. A, C, and D are all text strengths the reader would still receive.
6. B	B names each medium and what each one uniquely contributes — the each-medium-its-own-strength claim. A, C, and D describe content but not media strengths.
7. B	Paragraph 3 explicitly argues the together-is-better point. A invents a law. C invents a length problem. D contradicts the passage.
8. B	Exact boundaries are spatial — and a labeled diagram is precisely the tool for spatial precision. A is about enjoyment, not learning the boundaries. C does not show spatial relationships well. D removes the labels that mark the boundaries.
9.	**Answer:** Strong answer: Video advantages: (1) It shows real motion and scale — viewers can see how fast the outer wall passes over a fixed point. (2) It captures the sound, including the strange silence of the eye, which the article describes but cannot reproduce. Text advantage: The article provides precise, rereadable numbers and definitions — for example, "often above 200 miles per hour" — that a viewer would have trouble remembering from a 90-second narration. Acceptable variations: video advantages may include motion, sound, scale, color, emotional impact, or sequential flow; text advantages may include precision, rereadability, definitions, exact speeds, or chronology (1990s radar trucks). NOT acceptable: claiming the video is "always better" or the text is "always better"; failing to give an example from the article; switching the categories. A 2-point answer must (1) name TWO genuine video-only strengths and (2) ONE genuine text-only strength, supported by the article.

10.	**Answer:** Strong answer: I would add on-screen labels that name each layer as it appears in the drone footage, plus a small inset cross-section diagram in the corner. The drone shot is excellent at scale and motion (a video strength) but it leaves viewers unsure which moving layer is which (a video weakness because it does not naturally show precise boundaries). The on-screen labels and inset diagram borrow what the text and infographic do best — precision and spatial labeling — without giving up what makes the video powerful. Acceptable variations: any added feature that strengthens precision (labels, captions, slow-motion freeze-frame with a label, speed-counter overlay, narrator pause for a definition) AND that explains both a video strength being preserved and a video weakness being fixed. NOT acceptable: answers that simply add music, longer runtime, or unrelated features; answers that do not name a video weakness; answers that say only "add labels" with no reasoning. A 2-point answer names a specific addition AND explains BOTH a video strength preserved AND a video weakness fixed.

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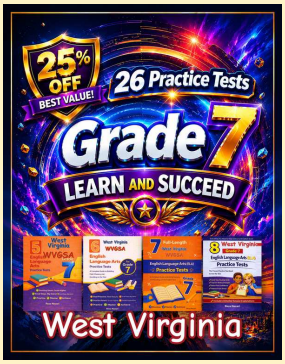

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