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AP ENGLISH LITERATURE · FREE RESOURCE

Poetry MCQ: 12 Question Types Step by Step

This guide teaches you how to recognize and solve every kind of multiple-choice question the AP English Literature exam asks about a poem. Read Part 1 (the 3-read protocol and pacing) once, then work through the question types in order, doing the practice items as you go. Check your answers against the Answer Key at the end. Come back to individual sections whenever a practice set shows you missing one type.

How the poetry questions work

Section I of the exam gives you 55 four-option questions on 5 passages in 60 minutes. At least two of those passages are poems, and poetry carries roughly 36–45 percent of the multiple-choice weight. Each poem gets 8–13 questions. Since May 2025 every question has four choices (A–D), and the exam is delivered on screen in the Bluebook app, where you can highlight and leave notes. There is no guessing penalty, so you answer every question.

Three facts about how the questions are built will save you time:

- **Questions follow the order of the poem.** The first questions point at the opening lines; summative questions (tone of the whole, theme, speaker's situation) usually come last.
- **Every question is a "best answer" question.** Two or three choices will be partly true. The key is the one that is fully supported by the cited lines, in measured language, with nothing extra attached.
- **Questions are tagged to skills.** The College Board's Course and Exam Description tells you the mix: speaker/narrator 21–26 percent, structure 16–20 percent, character 16–20 percent, word choice and imagery 10–13 percent, comparison (simile, metaphor, personification, allusion) 10–13 percent, and literary argumentation (student-claim items) 10–13 percent. Poems carry a large share of the speaker, structure, word-choice, and comparison items.

Part 1: The 3-read poem protocol

You cannot answer function questions about a poem you have only skimmed, and you cannot afford to read a poem five times. The compromise that works under time pressure is three passes with three different jobs.

Read 1: The literal read (about 90 seconds)

Read the poem once, straight through, **sentence by sentence rather than line by line**. Let the punctuation, not the line endings, tell you where ideas stop. While you read, answer four questions in a word or two each:

QUESTION	WHAT YOU JOT
Who speaks?	an "I"? a "we"? an observer? to whom?
What is the situation?	where, when, what is happening literally
What is the emotional arc?	starts , ends
What confused me?	mark the line; complexity often lives there

Use the title. Titles tell you genre ("Elegy," "Sonnet," "Song"), addressee ("To a ..."), or situation. If the poem has footnotes, read them now; the exam glosses archaic words for a reason.

Read 2: The structure read (about 60 seconds)

Now look at the poem's shape. Mark:

- **The turn.** Where does the poem pivot? Look for "but," "yet," "still," "now," "or rather," a stanza break, a tense change, a change in addressee, or a move from image to statement. Sonnets turn at line 9 or at the couplet; many short lyrics turn in the last two lines.
- **Repetition.** Repeated words, refrains, parallel openings ("In me thou see'st..."). Repetition is always a question target.
- **Pronouns.** Track every "it," "this," "which," "them." Antecedent questions are common and cheap to get right if you have already resolved the pronouns.
- **End-stopped versus run-on lines.** A poem with no punctuation, or one with a dash after every phrase, is making a choice you may be asked about.

Read 3: The question-driven read (as you answer)

You do not do a full third read. Instead, every question sends you back to specific lines, and you reread those lines **plus one line before and one line after**. This third read is where you confirm answers. Never answer a line-cited question from memory of Read 1.

A one-line note after Read 2 ("speaker = aging man to younger lover; three images of ending; turn at couplet: so love harder") is enough to anchor every summative question that comes later.

Pacing for a poetry passage

TASK	TIME	NOTES
Read 1 and Read 2	2.5–3 min	Do not start the questions until you know the situation and the turn
Line-specific questions	about 45 sec each	Reread cited lines plus one line each side
Summative questions	about 1 min each	Use your one-line note; do these last

TASK	TIME	NOTES
Whole passage	10–12 min	A 10-question poem should take about 11 minutes

If a poem is baffling after Read 1, do not quit. Answer every question that cites a line number (those are answerable locally), then return to the whole-poem questions with whatever you have learned from the questions themselves. The questions often tell you what the poem is about.

The anchor poems

The worked examples and practice items in this guide refer to six short public-domain poems reproduced below. Read all six now, using the 3-read protocol, and keep them handy. Line numbers are given every few lines.

Anchor Poem A: Shakespeare, Sonnet 73 (1609)

That time of year thou mayst in me behold 1
 When yellow leaves, or none, or few, do hang
 Upon those boughs which shake against the cold,
 Bare ruined choirs, where late the sweet birds sang.
 In me thou see'st the twilight of such day 5
 As after sunset fadeth in the west,
 Which by and by black night doth take away,
 Death's second self, that seals up all in rest.
 In me thou see'st the glowing of such fire
 That on the ashes of his youth doth lie, 10
 As the death-bed whereon it must expire,
 Consumed with that which it was nourished by.
 This thou perceiv'st, which makes thy love more strong,
 To love that well which thou must leave ere long. 14

Anchor Poem B: Paul Laurence Dunbar, "We Wear the Mask" (1896)

We wear the mask that grins and lies, 1
 It hides our cheeks and shades our eyes,—
 This debt we pay to human guile;
 With torn and bleeding hearts we smile,
 And mouth with myriad subtleties. 5

Why should the world be over-wise,
 In counting all our tears and sighs?
 Nay, let them only see us, while
 We wear the mask.

We smile, but, O great Christ, our cries 10
 To thee from tortured souls arise.
 We sing, but oh the clay is vile
 Beneath our feet, and long the mile;

But let the world dream otherwise,
We wear the mask! 15

Anchor Poem C: Percy Bysshe Shelley, "Ozymandias" (1818)

I met a traveller from an antique land 1
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command, 5
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings: 10
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away. 14

Anchor Poem D: Christina Rossetti, "Remember" (1862)

Remember me when I am gone away, 1
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day 5
You tell me of our future that you planned:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve: 10
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad. 14

Anchor Poem E: Edwin Arlington Robinson, "Richard Cory" (1897)

Whenever Richard Cory went down town, 1
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed, 5
And he was always human when he talked;
But still he fluttered pulses when he said,

"Good-morning," and he glittered when he walked.

And he was rich—yes, richer than a king—
And admirably schooled in every grace: 10
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night, 15
Went home and put a bullet through his head.

Anchor Poem F: Emily Dickinson, "Because I could not stop for Death" (written about 1863)

Because I could not stop for Death - 1
He kindly stopped for me -
The Carriage held but just Ourselves -
And Immortality.

We slowly drove - He knew no haste 5
And I had put away
My labor and my leisure too,
For His Civility -

We passed the School, where Children strove
At Recess - in the Ring - 10
We passed the Fields of Gazing Grain -
We passed the Setting Sun -

Or rather - He passed Us -
The Dews drew quivering and Chill -
For only Gossamer, my Gown - 15
My Tippet - only Tulle -

We paused before a House that seemed
A Swelling of the Ground -
The Roof was scarcely visible -
The Cornice - in the Ground - 20

Since then - 'tis Centuries - and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity - 24

Part 2: The question types

Each type below follows the same structure: what the stem looks like (two real-style stems), the step-by-step method, the distractor patterns that recur, a fully worked example on an anchor poem, and two practice items. The practice items are numbered continuously (P1, P2, ...) and keyed at the end.

Type 1: Speaker and situation

What it looks like

- "The speaker of the poem is best described as..."
- "Which of the following best describes the speaker's situation?"

Also: "The poem is addressed to...", "The 'we' of line 2 most likely refers to...". These are Skill 4.A items (identify and describe the speaker), and they are usually the first or last question on a poem.

Method

1. Find every pronoun that names the speaker and the addressee (I, we, you, thou, thee). Note whether the speaker is a participant or an observer.
2. Collect the concrete facts: what the speaker does, sees, wants, or fears. Stay literal.
3. Decide the speaker's relation to the addressee (lover, mourner, instructor, member of a group).
4. Test each choice against the facts. The key must be supported by at least one detail you can point to; it must not add a detail the poem never gives (an age, a profession, a death) unless the poem states it.

Distractor patterns

- *Overreach*: turns "an aging speaker" into "a dying speaker" when the poem gives only metaphors of decline.
- *Wrong agent*: describes the addressee as if they were the speaker, or the poet instead of the speaker (the speaker and the poet are not the same person).
- *True-but-not-inferable*: plausible biography the poem never confirms.
- *Half-right*: correct relationship, wrong attitude ("a lover who resents...").

Worked example (Anchor Poem E, "Richard Cory")

The speaker of the poem is best described as (A) a wealthy acquaintance who envied Cory's social ease (B) a member of a struggling community that admired Cory from a distance (C) a close friend who failed to notice Cory's despair (D) a detached observer with no stake in the town's affairs

Step 1: the pronoun is "we," repeated throughout: "We people on the pavement" (line 2), "we thought" (line 11), "on we worked" (line 13). The speaker belongs to a group. Step 2: facts about the group: they look at Cory when he comes "down town," they go "without the meat" and curse "the bread," they wait "for the light." They are poor and they watch him. Step 3: relation to Cory: distance. He says "Good-morning" and they flutter; nothing suggests friendship. Step 4: (A) fails on "wealthy." (C) fails on "close friend"; the poem gives no intimacy, only pavement-level glimpses. (D) fails on "no stake" and "detached"; the speakers are emotionally invested ("wish that we were in his place"). **(B)** is the only choice every detail supports.

Practice

P1. (Anchor Poem D, "Remember") The speaker of the poem is best described as (A) a dying person instructing a loved one how to grieve (B) a mourner addressing someone who has already died (C) a traveler saying farewell before a long journey (D) a person anticipating death and speaking to someone who will outlive them

P2. (Anchor Poem A, Sonnet 73) The "thou" addressed throughout the poem is most clearly (A) a younger person whose love the speaker values (B) a rival whose youth the speaker resents (C) the speaker's own reflection (D) a general audience of readers

Type 2: Attitude and tone

What it looks like

- "The speaker's attitude toward X is best described as..."
- "The tone of lines 9–12 is best described as..."

Variants include paired adjectives ("resigned yet tender"), "shifts from ___ to ___" stems (covered under Type 6), and mood questions. This is the single most frequent type across released exams after inference, so it rewards a deliberate method.

Method

1. Locate the lines. If the stem says "toward X," find every place X appears and read the words around it.
2. Underline the **loaded diction**: verbs, adjectives, and nouns with clear connotation ("tortured," "glittered," "kindly").
3. Decide **valence** (positive, negative, mixed) and **intensity** (mild, moderate, extreme). Write a two-word tone of your own before looking at the choices.
4. Match. Eliminate the opposite valence first, then the wrong intensity, then the wrong register (a clinical word for a passionate speaker).
5. For paired adjectives, both words must hold. One wrong word kills the pair.

Distractor patterns

- *Too extreme*: "contemptuous" when the text supports "skeptical"; "despairing" when it supports "resigned."
- *Opposites pair*: two antonyms among the choices; one is often the key, so decide valence first.
- *Synonymous pair*: two choices that mean nearly the same thing; since only one key exists, both are usually wrong.
- *Tone mismatch*: reading sincere as sarcastic or vice versa.
- *Wrong register*: an intellectual word (analytical, didactic) for emotional lines.

Worked example (Anchor Poem F, Dickinson)

In the first two stanzas, the speaker's attitude toward Death is best described as (A) terrified and resistant (B) composed and courteous (C) bitter and accusatory (D) eager and reckless

Step 1 and 2: the loaded words about Death in lines 1–8 are "kindly," "no haste," "Civility." The speaker's own action is to have "put away / My labor and my leisure" for him, like a guest clearing her schedule. Step 3: valence is positive-polite; intensity is mild. My two words: calm, polite. Step 4: (A) is opposite valence. (C) is opposite valence. (D) has the right valence but wrong intensity; nothing is eager or reckless about "slowly drove." **(B)** matches both words.

Practice

P3. (Anchor Poem B, lines 6–9) The tone of the questions “Why should the world be over-wise, / In counting all our tears and sighs?” is best described as (A) genuinely curious (B) defiantly dismissive (C) apologetic and uncertain (D) lightly humorous

P4. (Anchor Poem E) The speaker’s attitude toward Richard Cory in lines 1–12 is best described as (A) resentful envy masked by politeness (B) admiring fascination (C) suspicious wariness (D) affectionate familiarity

Type 3: Meaning in context

What it looks like

- “In context, ‘favored’ (line 4) most nearly means...”
- “The phrase ‘late the sweet birds sang’ (line 4) is best understood to mean...”

Also “could best be replaced by,” “most nearly means,” and paraphrase stems (“Which of the following best restates lines 7–8?”). These are Skill 5.A/5.B items.

Method

1. Reread the whole sentence containing the word, not just the line. Poems break sentences across lines.
2. Cover the word and predict a replacement from context alone.
3. Substitute each choice into the sentence. Read it aloud in your head. Reject anything that breaks grammar or sense.
4. Beware the **familiar meaning**. The exam picks words whose everyday sense is wrong in context (“favored” meaning “featured, having good features,” not “preferred”; “late” meaning “recently,” not “tardy”).
5. For paraphrase items, check scope: the key restates exactly these lines, neither broader nor narrower.

Distractor patterns

- *Familiar-but-wrong denotation*: the dictionary’s first meaning.
- *Literal reading of a figurative phrase*, or the reverse.
- *Too broad / too narrow*: a paraphrase that covers the whole stanza, or only half the sentence.
- *Reversal*: a paraphrase that flips the logic (“although” for “because”).

Worked example (Anchor Poem A, line 4)

In line 4, “late” most nearly means (A) tardy (B) recently (C) at the end of the day (D) too late

Step 1: the sentence runs lines 1–4: the boughs are bare ruined choirs “where late the sweet birds sang.” Step 2: covering “late,” I need a word that says when the birds sang: “once,” “not long ago.” Step 3: “where tardy the sweet birds sang” fails; “where too late the sweet birds sang” makes no sense; “at the end of the day” imports the twilight image from the next quatrain, which has not arrived yet. **(B)** “recently” fits: the birds sang here not long ago, which sharpens the loss. (A) is the familiar-but-wrong denotation.

Practice

P5. (Anchor Poem C, line 8) The phrase “The hand that mocked them” most nearly means the hand that (A) ridiculed the king’s subjects (B) imitated the passions in stone (C) destroyed the statue (D) wrote the inscription

P6. (Anchor Poem D, lines 7–8) “Only remember me; you understand / It will be late to counsel then or pray” is best paraphrased as (A) Simply remember me, because after I die it will be too late for advice or prayer to matter. (B) Remember only me and no one else, since later you will have no time for others. (C) You already

understand that remembering is the same as praying. (D) Remember me, since I will be too late to advise you when you need it.

Type 4: Function of lines or a stanza

What it looks like

- "Lines 9–12 serve primarily to..."
- "The final stanza differs from the preceding stanzas in that it..."

Also "The function of the couplet is to..."; "The second quatrain serves to...". These are Skill 3.C items and they are among the most common poetry questions on the current exam. The question is never *what the lines say* but *what they do* for the poem.

Method

1. Paraphrase the cited lines in one phrase.
2. Paraphrase what comes immediately before and after.
3. Name the relationship with one verb: the lines *repeat*, *intensify*, *reverse*, *answer*, *qualify*, *complicate*, *generalize*, *resolve*, *delay*.
4. The key will use a function verb and will fit the relationship you named. Reject choices that merely restate content.

Distractor patterns

- *Content restatement*: a true summary of the lines dressed as a function ("describe the fire").
- *Right idea, wrong lines*: a function that belongs to a neighboring stanza.
- *Wrong direction*: says the lines "resolve" when they introduce a problem, or "intensify" when they soften.
- *Device-named, function-wrong*: correctly identifies a metaphor but misstates what it accomplishes.

Worked example (Anchor Poem A, lines 13–14)

The final couplet serves primarily to (A) introduce a fourth image of decline (B) draw a conclusion about love from the preceding images (C) reject the pessimism of the first twelve lines (D) explain why the speaker has aged

Step 1: the couplet says: you see this (my decline), which makes your love stronger, so that you love well what you must soon lose. Step 2: before it, three quatrains of images (autumn, twilight, dying fire). Step 3: the couplet *generalizes* and *turns*; it moves from image to statement and from the speaker's state to the listener's response. Step 4: (A) is wrong: no new image. (D) is wrong: no cause is given for aging. (C) is tempting but too strong: the couplet does not reject the decline; it accepts it and draws a consequence. **(B)** names the actual move.

Practice

P7. (Anchor Poem E, lines 13–14) In relation to the first three stanzas, lines 13–14 primarily serve to (A) explain the cause of Cory's unhappiness (B) shift attention from Cory to the speakers' own deprivation (C) describe the town's prosperity (D) introduce the speakers' admiration for Cory

P8. (Anchor Poem B, lines 10–13) The third stanza differs from the first in that it (A) abandons the image of the mask entirely (B) reveals the suffering beneath the mask more directly and addresses a divine listener (C) adopts a tone of amusement toward the world's blindness (D) suggests that the mask is no longer necessary

Type 5: Figurative language, identification and effect

What it looks like

- "The simile in line 7 compares X to Y in order to emphasize..."
- "Which of the following best describes the effect of the metaphor 'Bare ruined choirs' (line 4)?"

Also "Lines 9–12 develop an extended metaphor in which...", "The personification in line 2 has the effect of...". These are Skill 5 and 6 items (5.A, 5.C, 6.A–6.D). Identification-only items ("Line 4 contains an example of...") still appear but are rarer than effect items.

Method

1. Find the two halves of the comparison: the literal thing (the tenor) and the image it is compared to (the vehicle). Write "X = Y."
2. List two or three qualities of the vehicle that transfer to the tenor. A ruined choir is empty, once-sacred, once full of song, roofless.
3. Ask what the comparison *adds* that a plain statement would not: a feeling, a judgment, an implication.
4. Choose the option that names a transferred quality and its effect. Reject options that take the figure literally or that describe the vehicle without connecting it to the tenor.

Distractor patterns

- *Literal reading*: treats the metaphor as fact ("the speaker lives near a church").
- *Vehicle without tenor*: describes the image accurately but never says what it means for the subject.
- *Overreach*: attaches an effect the comparison cannot carry ("suggests religious doubt").
- *Device named correctly, function wrong*.
- In identification items, a *near-miss term* (metaphor for simile, personification for apostrophe).

Worked example (Anchor Poem A, line 4)

The metaphor "Bare ruined choirs" (line 4) primarily has the effect of (A) suggesting that the speaker has lost his religious faith (B) presenting the leafless boughs as a once-sacred place now emptied of music and life (C) implying that the birds have been killed by the cold (D) describing the architecture of a church the speaker remembers

Step 1: boughs = ruined choirs (the choir is the part of a church where singers stand). Step 2: qualities of a ruined choir: roofless, hollow, once full of song and worship, now abandoned. Transferred to the boughs: the tree is a hollow frame where the birds' "sweet" song used to sound. Step 3: what it adds: the loss is not just seasonal but has the weight of something holy having ended. Step 4: (A) overreaches; nothing in the poem is about the speaker's faith. (C) literalizes and invents. (D) literalizes. **(B)** states the transferred qualities and their effect.

Practice

P9. (Anchor Poem F, lines 17–20) The "House" that is "A Swelling of the Ground" is best understood as a metaphor for (A) the speaker's childhood home (B) a grave (C) a church (D) the horizon at sunset

P10. (Anchor Poem B, line 1) The personification of the mask that "grins and lies" has the effect of (A) suggesting that the mask has become a living thing separate from its wearers (B) presenting the mask as actively deceptive, so that the wearers' smile is itself a kind of falsehood (C) indicating that the wearers enjoy

deceiving others (D) emphasizing the mask's physical construction

Type 6: Shift or turn

What it looks like

- "The poem's turn at line 9 marks a change from ___ to ___."
- "Which of the following best describes the shift that occurs in line 13?"

Also "The word 'Yet' in line 9 signals...", "The speaker's attitude shifts from ___ to ___." These are Skill 3.C/3.D items. Sonnets are common on the exam partly because their built-in turn makes this question natural.

Method

1. Locate the pivot word or structural break ("Yet," "But," "Or rather," a stanza gap, a change in tense or addressee).
2. Summarize the *before* in two or three words and the *after* in two or three words. Be specific about what changes: subject, tone, time, logic, or addressee.
3. Confirm the two-slot answer in both slots. In "from ___ to ___" items, half right is all wrong.
4. Check that the key describes a *change*. A choice that names a quality present on both sides of the turn is wrong.

Distractor patterns

- *One slot right*: the "from" is correct and the "to" is wrong, or vice versa.
- *Reversed direction*: the two slots swapped.
- *No actual change*: both slots describe the whole poem.
- *Too extreme* in the second slot ("joyful" where the poem reaches only "accepting").

Worked example (Anchor Poem D, line 9)

The word "Yet" in line 9 marks a shift from (A) a plea to be remembered to permission to be forgotten (B) grief to anger (C) describing the past to predicting the future (D) addressing a loved one to addressing death itself

Step 1: pivot word "Yet," at the start of the sestet. Step 2: before, lines 1–8: "Remember me" three times, an instruction to remember. After, lines 9–14: "if you should forget me... do not grieve," "Better by far you should forget and smile." The instruction reverses into a release. Step 3: (A) fits both slots. (B) fails both slots; there is no anger. (C) fails; both halves look forward to the time after the speaker's death. (D) fails; the addressee is the same "you" throughout. **(A)**.

Practice

P11. (Anchor Poem F, line 13) "Or rather – He passed Us –" marks a shift in which (A) the speaker stops describing the journey and begins describing the grave (B) the speaker corrects herself, revealing that she is no longer moving with the living world but being left behind by it (C) Death becomes hostile toward the speaker (D) the carriage changes direction and returns to the school

P12. (Anchor Poem E, line 15) The phrase "one calm summer night" in the final stanza contributes to a shift from (A) admiration to contempt (B) description of the townspeople's labor to an abrupt, unexplained act of violence (C) the speakers' poverty to their eventual prosperity (D) past tense to present tense

Type 7: Structure and form

What it looks like

- "The structure of the poem can best be described as..."
- "The poem's three quatrains are related in that each..."

Also "The poem is an example of a(n)...", "The refrain 'We wear the mask' functions primarily to...", "The parallel openings of lines 5 and 9 serve to...". Skill 3.C.

Method

1. Count: lines, stanzas, lines per stanza. Note rhyme pattern if you can see it quickly (end words only).
2. Describe the logic of the parts in a single sentence: "three parallel images then a conclusion," "a command, then a release," "a frame narrator reporting a traveler."
3. Identify what repeats and where it changes (a refrain that gains an exclamation point; a parallel structure that breaks on the last repetition).
4. The key will describe the arrangement in terms of how the parts relate. Reject choices that describe a form the poem is not (verify by counting) and choices that describe content without arrangement.

Distractor patterns

- *Verifiable-but-false*: calls a 14-line poem an ode, or says "each stanza ends with the same line" when one does not.
- *Content masquerading as structure*.
- *Adjacent unit*: describes the relationship of the wrong stanzas.
- *Overstated pattern*: "every line" or "each stanza" when the pattern holds only mostly. Exceptions matter; the exam loves the stanza that breaks the pattern.

Worked example (Anchor Poem B)

The structure of the poem can best be described as (A) three stanzas of equal length, each describing a different group of people (B) a statement of the mask's purpose, a defiant question to the world, and an intensified confession beneath the mask, each stanza closing on the title phrase (C) a chronological narrative of a single day (D) a dialogue between the speaker and the world

Step 1: 15 lines; stanzas of 5, 4, and 6 lines; the title phrase closes stanzas 2 and 3 and opens stanza 1. Step 2: stanza 1 states what the mask does and why; stanza 2 asks why the world should see the truth; stanza 3 says what the mask hides (cries, vile clay, long mile) and addresses Christ. Step 3: the refrain gains an exclamation point in line 15. Step 4: (A) is verifiably false: the stanzas are not equal and describe one group. (C) is false: no chronology. (D) is false: the world never speaks. **(B)**. Note that (B) is slightly imprecise about stanza 1 (the title phrase opens it rather than closes it), which is the kind of imprecision the exam tolerates when the alternatives are flatly wrong. Choose the best answer, not a perfect one.

Practice

P13. (Anchor Poem A) The three quatrains (lines 1–12) are related in that each (A) presents a different stage of a single day (B) offers an image of something near its end as a figure for the speaker's age (C) addresses a different listener (D) grows more hopeful than the one before

P14. (Anchor Poem C) The poem's structure, in which the speaker reports what a traveller "said," has the primary effect of (A) making the speaker's account seem unreliable (B) placing the ruined statue at a double distance, so that the king's boast is reported by someone who heard it from someone else (C) suggesting that the speaker has also visited the desert (D) emphasizing the traveller's expertise in ancient history

Type 8: Sound and meter

What it looks like

- "The repeated s sounds in line 14 ('lone and level sands stretch') primarily..."
- "The rhythm of line 16 differs from that of the preceding lines in that it..."

Also "The poem is written in...", "The rhyme of 'king' and 'everything' serves to...". These items are a small share of the test (a question or two per exam), but they are gettable because they can be checked by counting.

Method

1. Read the cited line aloud in your head and tap the stresses. Count syllables if the question is about meter.
2. Name the sound feature plainly: repeated initial consonants (alliteration), repeated vowels (assonance), repeated consonants anywhere (consonance), end rhyme, internal rhyme, a line that is shorter or longer than its neighbors.
3. Connect the sound to sense. The key will tie the sound to meaning or feeling ("the long vowels slow the line"); it will not merely name the device.
4. For "differs" items, actually compare: is the line shorter? Does it lack rhyme? Does the stress fall differently?

Distractor patterns

- *Verifiable-but-false*: claims a rhyme or a meter that counting disproves.
- *Device named, no effect versus effect with wrong device*.
- *Overreach*: a sound effect credited with an idea the words do not carry.
- *Generic effect*: "creates a musical quality" is almost never the key; it says nothing specific.

Worked example (Anchor Poem C, line 14)

The repeated sounds in "The lone and level sands stretch far away" (line 14) primarily (A) imitate the sound of wind over the desert (B) create a sense of smooth, unbroken extension that matches the emptiness being described (C) echo the harsh consonants of the king's inscription (D) suggest that the traveller is speaking quickly

Step 1: the line is regular iambic pentameter with repeated l sounds ("lone," "level") and s sounds ("sands," "stretch"). Step 2: alliteration and consonance; long vowels in "lone," "far," "away." Step 3: effect: the liquid l and sibilant s sounds, with the long vowels, make the line feel smooth and drawn out, like the sands themselves. (A) is a tempting overreach; nothing in the line names wind. (C) is false; the inscription's sounds are hard k's and plosives ("king of kings," "Look," "despair"), and this line is the opposite. (D) is unsupported. **(B)**.

Practice

P15. (Anchor Poem B, line 9 and line 15) The refrain "We wear the mask" is shorter than the lines around it. This difference primarily (A) signals that the speaker has run out of things to say (B) gives the refrain the abrupt finality of a conclusion, as if the mask closes off further speech (C) indicates a change of speaker (D) creates a comic effect

P16. (Anchor Poem E) The rhyme of “king” (line 9) with “everything” (line 11) chiefly serves to (A) link Cory’s wealth to the townspeople’s total idealization of him (B) suggest that Cory is literally royalty (C) undercut the seriousness of the final stanza (D) emphasize the speaker’s own ambitions

Type 9: Syntax, antecedent, and “refers to”

What it looks like

- “In line 12, ‘it’ refers to...”
- “The subject of the verb ‘Tell’ (line 6) is...”

Also “Which of the following best describes the syntax of lines 9–12?”, “The inverted word order in line 1 has the effect of...”. Skill 4.C and 5.B.

Method

1. For a pronoun: find the nearest preceding nouns that agree in number. There are usually two candidates within three lines; the exam places them deliberately.
2. Substitute each candidate for the pronoun and read the sentence. Only one will make sense grammatically and logically.
3. For sentence-structure items: find the main verb and its subject by stripping out the modifiers. Poems invert and interrupt; put the sentence in prose order.
4. For “syntax of lines...” items, describe what you see plainly: one long sentence or several short ones; questions or statements; many clauses stacked with “and” (parallel) or subordinated; fragments.

Distractor patterns

- *Nearest noun*: the noun right before the pronoun is often not the antecedent.
- *Number mismatch*: a plural candidate for a singular pronoun.
- *Logical nonsense that is grammatically possible*.
- For syntax description: a label that sounds sophisticated (“periodic,” “fragmented”) that the lines do not exhibit.

Worked example (Anchor Poem A, line 12)

In line 12, “it” refers to (A) the speaker’s youth (B) the fire (C) the death-bed (D) the ashes

Step 1: candidate nouns in lines 9–12: “fire,” “ashes,” “youth,” “death-bed.” Step 2: substitute. “The fire... must expire, consumed with that which it was nourished by”: the fire is consumed by the very fuel that fed it. That is logical: a fire eats its fuel and dies when the fuel is gone. “The death-bed was nourished”? No. “The ashes was nourished”? Number mismatch and nonsense. “Youth was nourished by...” is grammatically possible but “youth must expire” is not what line 11 says; the subject of “must expire” is the fire. **(B)**. The near-miss is (A), because “youth” is the most recent noun of similar type, which is exactly why it is there.

Practice

P17. (Anchor Poem C, line 6) The subject of the verb “Tell” is (A) the traveller (B) the sculptor (C) the frown, wrinkled lip, and sneer (D) the legs of stone

P18. (Anchor Poem F, lines 9–12) The syntax of the third stanza is best described as (A) a single sentence built on three parallel clauses beginning with “We passed” (B) three questions left unanswered (C) a series of fragments without verbs (D) one long subordinate clause with no main verb

Type 10: Imagery

What it looks like

- "The imagery in lines 13–16 primarily appeals to the sense of ____ in order to..."
- "The images of lines 1–4 are unified by..."

Also "The shift from visual to tactile imagery in stanza 4 suggests...", "The poem's dominant imagery is drawn from..." Skill 5.D.

Method

1. List the concrete sensory words in the cited lines. Classify each: sight, sound, touch, smell, taste, motion.
2. Find the pattern: what the images have in common (all cold, all fading, all expensive, all natural).
3. Ask what the pattern does: establishes a mood, reveals the speaker's state, prepares a turn.
4. The key names both the pattern and its purpose. A choice naming only the sense ("appeals to sight") without purpose is rarely the key unless the stem asks only for the sense.

Distractor patterns

- *Sense miscounted*: calls auditory imagery visual.
- *One image, not the pattern*: describes a single detail as if it governed all the lines.
- *Pattern right, purpose wrong*.
- In EXCEPT form: a sense that is plausibly present but actually absent (smell in a poem of sight and sound).

Worked example (Anchor Poem F, lines 14–16)

The imagery of "Dews drew quivering and Chill," "Gossamer, my Gown," and "Tippet – only Tulle" (lines 14–16) primarily serves to (A) emphasize the speaker's wealth and fashionable dress (B) convey, through sensations of cold and flimsy fabric, the speaker's growing physical vulnerability as the sun is left behind (C) suggest that the speaker is dressed for a wedding (D) describe the beauty of the evening landscape

Step 1: sensory words: "quivering," "Chill" (touch and motion), "Gossamer" (sheer, barely-there fabric), "Tulle" (thin netting), "only" twice. Step 2: pattern: cold plus thinness; the body is underdressed against the dew. Step 3: purpose: right after "He passed Us" (the sun leaves her), the body begins to feel what it means to be left behind: the speaker is becoming cold like the dead. Step 4: (A) misreads the pattern; "only" stresses inadequacy, not luxury. (C) imports a reading the lines do not insist on; even if the gown evokes a bride, the stem asks what the imagery *primarily* does, and (C) names no purpose tied to the cold. (D) ignores the body. **(B)**.

Practice

P19. (Anchor Poem A) The images of the three quatrains are unified by their shared quality of (A) warmth (B) ending and fading (C) renewal (D) violence

P20. (Anchor Poem B, lines 12–13) The imagery of "the clay is vile / Beneath our feet, and long the mile" primarily conveys (A) the beauty of the natural landscape (B) the burdens of a difficult journey undertaken with degradation underfoot (C) the speakers' love of travel (D) a literal description of a muddy road

Type 11: Theme and overall meaning

What it looks like

- "Which of the following best states the central idea of the poem?"

- "The poem as a whole is best described as..."

Also "The poem suggests that...", "The primary purpose of the poem is to...". These are the last questions on a poem and they draw on everything the preceding questions have made you notice.

Method

1. Use your one-line note from Read 2: speaker, situation, turn, ending.
2. Phrase the poem's claim as a complete sentence about human experience, with the turn built in ("Although X, Y").
3. Check each choice against the *whole* poem, especially the ending. Theme statements that fit the first half but not the turn are wrong.
4. Prefer the measured statement. Theme keys say "suggests" and "can," not "proves" and "always."

Distractor patterns

- *Unsupported common theme*: a plausible literary moral the poem never makes ("nature heals").
- *Half the poem*: a theme that ignores the turn.
- *Too absolute*: "all," "never," "the only."
- *Topic not theme*: names the subject ("death," "aging") without a claim.

Worked example (Anchor Poem C)

Which of the following best states the central idea of the poem? (A) Great rulers deserve to be remembered for their monuments. (B) Art is more durable than the subjects it depicts. (C) Human power and pride are temporary, and time reduces even the mightiest to ruin. (D) The desert is a dangerous place for travelers.

Step 1: a frame speaker reports a traveller's account of a shattered statue whose boastful inscription ("king of kings," "despair") is surrounded by "Nothing beside." Step 2: my sentence: the king commanded others to despair at his greatness; now his greatness is a wreck and the only thing that despairs is the empty sand; power does not last. Step 3: (A) contradicts the poem's irony. (B) is the clever near-miss: the sculptor's work has partly survived the king, and the "passions" do "yet survive." But the statue is also "shattered," "trunkless," a "wreck." The poem does not elevate art; it shows everything decaying. (D) is a literal misreading. **(C)**.

Practice

P21. (Anchor Poem D) The poem as a whole suggests that (A) the dying should insist on being remembered forever (B) the speaker's love is best expressed by releasing the beloved from the obligation to grieve (C) forgetting is a betrayal that the speaker fears above all (D) prayer can reunite the living and the dead

P22. (Anchor Poem E) The poem's final stanza most strongly implies that (A) the townspeople's assumptions about what makes a life enviable were mistaken (B) Richard Cory was secretly poor (C) wealth guarantees happiness (D) the townspeople were responsible for Cory's death

Type 12: Student-claim items (literary argumentation)

What it looks like

- "A student is writing an essay arguing that the speaker of 'Remember' places the beloved's well-being above her own wish to be remembered. Which of the following lines would best support this claim?"
- "Which of the following claims about the poem is most defensible?"

Also “Which of the following thesis statements best responds to a prompt about...”, “Which sentence best explains how the quoted evidence supports the claim?” These Skill 7 items are unique to the redesigned exam and make up 10–13 percent of Section I. They test the same thinking you will use in the essays: claim, evidence, commentary.

Method

1. Read the student's claim carefully and underline its key terms. The right evidence must support *those* terms, not a nearby idea.
2. For “best supports” items: for each quoted line, ask “does this line, by itself, show the claim?” The key is the most direct. Lines that are merely related to the topic are distractors.
3. For “most defensible claim” items: the key is the one you could prove with lines you can point to; it uses measured language; it is about the poem's meaning, not just its topic or its devices.
4. For “best explains how the evidence supports” items: the key names a specific feature of the quoted words and connects it to the claim. Reject commentary that only paraphrases the quote or only repeats the claim.
5. For thesis items: the key makes a defensible interpretive claim, not a restatement of the prompt or a list of devices.

Distractor patterns

- *Related, not supporting*: a line on the same topic that does not demonstrate the specific claim.
- *Paraphrase as commentary*: restates the quote and calls it analysis.
- *Prompt restated as thesis*: “The speaker has a complex attitude toward death.”
- *Device list as thesis*: “The poet uses imagery and metaphor to...”
- *Overclaim*: a thesis the poem cannot support (“proves that death does not exist”).

Worked example (Anchor Poem D)

A student is writing an essay arguing that the speaker of “Remember” ultimately values the beloved's happiness above her own wish to be remembered. Which of the following lines would best support this claim? (A) “Gone far away into the silent land” (line 2) (B) “You tell me of our future that you planned” (line 6) (C) “It will be late to counsel then or pray” (line 8) (D) “Better by far you should forget and smile / Than that you should remember and be sad” (lines 13–14)

Step 1: key terms: “beloved's happiness,” “above,” “own wish to be remembered.” The evidence must show the speaker ranking the beloved's happiness over being remembered. Step 2: (A) describes death; related topic, no ranking. (B) describes the beloved's plans; no ranking. (C) explains why remembering matters; it supports the *opposite* half of the poem. **(D)** states the ranking explicitly: forgetting plus smiling is “better by far” than remembering plus sadness.

Practice

P23. (Anchor Poem B) Which of the following claims about the poem is most defensible? (A) The poem argues that the speakers should remove the mask and confront the world. (B) The poem presents the mask as a painful necessity, chosen so that the world will not see the speakers' suffering. (C) The poem suggests that the speakers have forgotten what lies beneath the mask. (D) The poem celebrates the speakers' ability to deceive.

P24. (Anchor Poem A) A student quotes “Consumed with that which it was nourished by” (line 12) to support the claim that the sonnet presents aging as the natural result of having lived. Which of the following sentences best explains how the line supports the claim? (A) The line describes a fire going out, which is a common image for

death. (B) The fire is destroyed by the very fuel that once fed it, so the same vitality that sustained the speaker's youth is what has used him up; aging is not an attack from outside but the consequence of living. (C) The speaker compares himself to a fire because fire is warm and youth is warm. (D) The line shows that the speaker is sad about getting older.

Format A: EXCEPT and NOT items

What it looks like

- "All of the following are true of the final stanza EXCEPT..."
- "The speaker characterizes Richard Cory as all of the following EXCEPT..."

These are rarer on the redesigned exam than they once were, but they still appear, and students lose points on them by reading too fast. The word is usually capitalized; occasionally a lowercase "not" hides in the stem.

Method

1. Circle EXCEPT or NOT. Say to yourself: "Three of these are true. I am looking for the false one."
2. Go through the choices and mark each T or F against the text. Do not stop when you find something true; you are looking for the one that fails.
3. The key is often *plausible-sounding but absent*: a sense of imagery the poem never uses, a quality that fits the mood but is never stated.
4. If two choices seem false, reread; one of them is true in a way you missed.

Worked example (Anchor Poem E)

In lines 1–12, the speaker attributes all of the following to Richard Cory EXCEPT (A) good looks (B) refined manners (C) great wealth (D) generosity toward the townspeople

T/F: (A) "Clean favored, and imperially slim," line 4: True. (B) "quietly arrayed," "schooled in every grace," lines 5 and 10: True. (C) "richer than a king," line 9: True. (D) Nothing. Cory says "Good-morning" and is "human when he talked," but no gift or generosity appears. **(D)**. The distractor works because generosity would fit the gentleman stereotype, which is precisely why the poem's silence about it matters.

Practice

P25. (Anchor Poem F) All of the following are passed or seen during the carriage ride EXCEPT (A) a school (B) fields of grain (C) a church (D) the setting sun

P26. (Anchor Poem C) The description of the statue's face (lines 4–5) includes all of the following EXCEPT (A) a frown (B) a wrinkled lip (C) a sneer (D) a smile

Format B: I, II, III items

What it looks like

- "Which of the following statements about the poem's final two lines are accurate? I. ... II. ... III. ... (A) I only (B) II only (C) I and III only (D) I, II, and III"

With four answer choices, the combinations are fewer than on the old five-option exam, which makes elimination more powerful.

Method

1. Judge each Roman-numeral statement T or F independently, against the text, before looking at the letter choices.
2. Find the letter that matches your T/F pattern exactly.
3. If your pattern does not appear among the choices, recheck the statement you were least sure of. The available letters tell you which combinations the test writer considers possible.
4. Typical construction: exactly one statement is clearly false. Find it and most of the work is done.

Worked example (Anchor Poem A)

Which of the following are true of the couplet (lines 13–14)? I. It shifts from the speaker's condition to the listener's response. II. It introduces the first mention of love in the poem. III. It contradicts the images of decline in lines 1–12. (A) I only (B) I and II only (C) II and III only (D) I, II, and III

I: lines 1–12 are "in me thou see'st"; the couplet is "thy love more strong": True. II: scan lines 1–12 for "love": none. True. III: the couplet does not deny the decline; "which thou must leave ere long" accepts it. False. Pattern T, T, F: **(B)**.

Practice

P27. (Anchor Poem B) Which of the following are true of the refrain "We wear the mask"? I. It closes both the second and third stanzas. II. Its final appearance ends with an exclamation point, intensifying the earlier statement. III. It is spoken by the world rather than by the speakers. (A) I only (B) I and II only (C) II and III only (D) I, II, and III

P28. (Anchor Poem F) Which of the following are true of the final stanza (lines 21–24)? I. It reveals that the speaker is narrating from a point long after the ride. II. It states that the centuries have felt longer than the single day of the ride. III. It identifies the destination of the ride as "Eternity." (A) I only (B) I and III only (C) II and III only (D) I, II, and III

Part 3: Putting it together on test day

A checklist for every poetry passage

1. Read 1: speaker, situation, arc, confusion. Use the title and footnotes.
2. Read 2: mark the turn, repetitions, pronouns, and punctuation pattern. Write a one-line note.
3. Preview the stems (not the choices) if you have time; mark line numbers and any EXCEPT.
4. Answer line-cited items first, rereading one line each side.
5. Answer summative items (tone of whole, theme, speaker) last.
6. For every item, predict before you look, eliminate opposite valence and extremes, and remember that half right is all wrong.
7. Never leave a blank.

The ten most common ways to miss a poetry question

MISTAKE	FIX
Answering from memory of the first read	Always go back to the cited lines
Reading line by line instead of sentence by sentence	Follow the punctuation

MISTAKE	FIX
Taking a metaphor literally	Ask what quality transfers
Picking the extreme tone word	Prefer the measured word the text supports
Accepting a choice with one wrong word	Check every word of paired adjectives
Missing the turn	Hunt for "but," "yet," "or rather," stanza breaks
Choosing content when the stem asks function	The key has a function verb
Picking the nearest noun as antecedent	Substitute and read the sentence
Missing EXCEPT	Circle it; mark each choice T/F
Running out of time on a baffling poem	Do line-cited items; return to the whole-poem items

Where to practice

The 2012 public practice exam has two poetry sets, written with five choices; practice eliminating down to four. The Course and Exam Description contains 19 sample questions tagged by skill. Bluebook practice gives you the real on-screen format with four choices. In AP Classroom, your teacher can assign unit Progress Checks and Question Bank sets filtered to poetry skills.

Answer Key

ITEM	KEY	EXPLANATION
P1	D	The speaker says "when I am gone away" (future) and "the thoughts that once I had" (anticipated past); she is alive, speaking to someone who will survive her. (A) is close, but "instructing how to grieve" fits only the sestet, and "dying" overstates; the poem gives anticipation, not a deathbed. (B) reverses the roles; (C) literalizes "gone away."
P2	A	"Thy love" (line 13) and "thou must leave" (line 14) establish a loving person who will outlive the speaker; the three images of age in the speaker imply youth in the listener by contrast. (B) has no resentment; (C) and (D) ignore "thy love."

ITEM	KEY	EXPLANATION
P3	B	"Nay, let them only see us" answers the rhetorical questions by refusing the world any right to the speakers' tears; the questions are a challenge, not inquiry. (A) misses the rhetorical force; (C) and (D) have the wrong valence.
P4	B	"glittered," "fluttered pulses," "everything / To make us wish that we were in his place." The admiration is open; nothing in lines 1–12 is resentful or suspicious. (D) fails on "familiarity" (pavement distance).
P5	B	The sculptor's hand "mocked" the passions in the sense of imitated or copied them in stone, as "sculptor" and "read" in line 6 make clear. (A) is the familiar denotation; (C) and (D) are unsupported.
P6	A	Lines 7–8 say to remember, because once the speaker is dead it will be too late for advice or prayer. (B) misreads "only" as "no one else"; (C) invents an equation; (D) swaps who advises whom.
P7	B	After three stanzas on Cory, "So on we worked... went without the meat, and cursed the bread" turns to the speakers' own hunger and waiting. (A) is unsupported; the poem never explains Cory. (C) is false; (D) belongs to stanza 1.
P8	B	Stanza 3 adds "O great Christ," "tortured souls," "the clay is vile": the hidden suffering becomes explicit and is addressed upward. The mask returns in line 15, so (A) is false; (C) and (D) misread the tone and the ending.

ITEM	KEY	EXPLANATION
P9	B	A house that is a swelling of the ground with its roof “scarcely visible” and cornice “in the Ground” is a burial mound; the ride has been toward death since line 1. (A), (C), and (D) take “House” too literally or ignore the ground imagery.
P10	B	A mask that “grins and lies” acts; the lie is in the grin, so the smile the wearers present is itself the falsehood. (A) overreaches into a separate living being; (C) contradicts “torn and bleeding hearts”; (D) ignores the figurative force.
P11	B	The correction changes who is moving: not “we passed the sun” but “He passed us,” so the speaker is now stationary and left behind as the world goes on, and the chill follows immediately. (A) is the next stanza; (C) and (D) are unsupported.
P12	B	Three stanzas of description, then the speakers’ labor, then “one calm summer night” sets up a single abrupt act; the calmness makes the violence more shocking. (A): no contempt appears; (C) is false; (D): the tense stays past.
P13	B	Autumn boughs, twilight, dying fire: each is a thing near its end, each introduced as what “thou” sees “in me.” (A) applies only to the second quatrain; (C) and (D) reverse the imagery.
P14	B	The frame (“I met a traveller / Who said”) puts the boast at two removes: the speaker reports the traveller who reports the inscription, so the king’s command to “Look on my works” reaches us only as hearsay about a wreck. (A) overstates; (C) and (D) are unsupported.

ITEM	KEY	EXPLANATION
P15	B	The four-syllable refrain cuts off each stanza's longer lines; the effect is closure and finality, as if the mask ends the speech. (A), (C), and (D) are unsupported.
P16	A	The rhyme ties "richer than a king" to "he was everything," binding wealth to total idealization in the speakers' minds. (B) literalizes a simile; (C) misreads tone; (D) is about the wrong subject.
P17	C	Prose order: the frown, lip, and sneer "Tell that its sculptor well those passions read." The nearest noun, "sculptor," is the subject of "read," not "Tell." (A) and (D) are too far away.
P18	A	Lines 9–12 are one sentence with three parallel "We passed" clauses (the first expanded with "where Children strove"). No questions, no fragments, a clear main verb.
P19	B	Leaves falling, day fading into night, fire dying on its ashes. (A) applies at most to the fire; (C) and (D) are opposite.
P20	B	"Long the mile" is a journey; "clay is vile / Beneath our feet" is degradation underfoot. The lines are figurative for a hard, humiliating life. (A), (C), and (D) literalize or reverse.
P21	B	The sestet's "do not grieve" and "Better by far you should forget and smile" subordinate the speaker's wish to be remembered to the beloved's happiness. (A) and (C) describe the octave only; (D) is unsupported.
P22	A	The townspeople "thought that he was everything / To make us wish that we were in his place"; his suicide shows their measure of an enviable life was wrong. (B) contradicts "richer than a king"; (C) is the reverse; (D) has no support.

ITEM	KEY	EXPLANATION
P23	B	"This debt we pay to human guile," "With torn and bleeding hearts we smile," "let the world dream otherwise": the mask is costly and chosen to hide pain. (A) and (D) contradict the poem; (C) contradicts stanza 3.
P24	B	Only (B) names the specific feature (the fuel that fed the fire also consumes it) and connects it to the claim (aging as consequence of having lived). (A) and (C) are generic; (D) only states a feeling.
P25	C	School (line 9), fields of grain (line 11), setting sun (line 12) all appear; no church appears. The "House" of stanza 5 is a grave, not a church.
P26	D	"frown," "wrinkled lip," "sneer of cold command" (lines 4–5). No smile.
P27	B	I: "We wear the mask" ends line 9 and line 15: True. II: line 15 ends with "I!": True. III: the speakers say it ("We"): False. Pattern T, T, F.
P28	B	I: "Since then – 'tis Centuries": True. II: the stanza says the centuries feel "shorter than the Day," the reverse of statement II: False. III: "toward Eternity": True. Pattern T, F, T.

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