The Road Not Taken

Choose one answer per question. Circle A, B, C, or D.

1. Where does the speaker first come to a choice in Frost’s poem?
   A. In a wood with yellow foliage
   B. At a seaside dock
   C. Inside an unfamiliar house
   D. At a bridge over a river

2. Why must the speaker choose between the two roads?
   A. A storm has washed away one road.
   B. A companion has already closed a road.
   C. One traveler cannot take both on this outing.
   D. Both roads are blocked by signs.

3. What limits how far the speaker can see down the first road?
   A. A gate stands across the road.
   B. The road bends into undergrowth.
   C. Night has already fallen.
   D. A hill is covered with snow.

4. What detail first makes the second road look as if it may deserve to be taken?
   A. It leads to a visible village.
   B. It is noticeably shorter.
   C. It has a sign giving directions.
   D. It is grassy and looks as if it could use more wear.

5. When does the speaker make the choice described in the first three stanzas?
   A. At midnight
   B. In the morning
   C. Just before dusk
   D. At exactly noon

6. How worn does the speaker say the two roads actually are?
   A. About equally worn
   B. One is freshly paved.
   C. Only one has ever been used.
   D. The chosen road is clearly the more worn.

7. What does the speaker notice on both roads that morning?
   A. A single set of prints on each road
   B. Piles of leaves cleared from both paths
   C. Fresh wheel tracks through mud
   D. Leaves that footsteps have not darkened

8. What does the speaker initially intend to do with the first road?
   A. Block the entrance to it.
   B. Return that evening with a companion.
   C. Leave it for another day.
   D. Follow it back before going home.

9. Why does the speaker doubt returning to take the first road?
   A. One route tends to lead on to other routes.
   B. The road will soon be closed by law.
   C. The first road leads straight back to the fork.
   D. Another traveler warns against returning.

10. How is the poem’s 20-line text arranged?
   A. Three stanzas of six lines and a couplet
   B. Five stanzas of four lines
   C. Two stanzas of ten lines
   D. Four stanzas of five lines

11. Which letter pattern matches the end rhymes of the first stanza?
   A. AABBA
   B. ABABA
   C. ABAAB
   D. ABCBA

12. What changes when the fourth stanza begins?
   A. A second traveler begins telling the story.
   B. The speaker imagines recounting the choice far in the future.
   C. The poem returns to the previous winter.
   D. The speaker is already back at the same fork.

13. What can a reader most safely conclude about the future sigh?
   A. It belongs to another traveler.
   B. It proves that the speaker regrets taking the second road.
   C. It proves the speaker is overjoyed.
   D. Its exact emotion is left open.

14. Which contrast is strongest between the morning account and the future account?

A. The roads look nearly equal at first, but the later story calls one less traveled.
B. The road disappears in the morning, but the later story provides a map.
C. The speaker changes from walking to riding a horse.
D. The speaker claims to take both roads at once in the later account.

15. Which interpretation draws on both the unused road and the future retelling?

A. The poem proves that the chosen road caused a particular later event.
B. Every choice has a single right answer visible at the time.
C. Choices can close off alternatives, and memory can give choices a clearer shape.
D. Taking a winding road always brings the traveler back to the start.