2016 AP® English Literature and Composition Exam
Sample Student Responses and Scoring Notes

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2016 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

ENGLISH LITERATURE AND COMPOSITION

SECTION II
Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Read carefully the following poem by Richard Wilbur, first published in 1949. Then, write an essay in which you analyze how the speaker describes the juggler and what that description reveals about the speaker. You may wish to consider poetic elements such as imagery, figurative language, and tone.

Juggler

A ball will bounce, but less and less. It’s not
A light-hearted thing, resents its own resilience.
Falling is what it loves, and the earth falls
So in our hearts from brilliance,
5 Settles and is forgot.
It takes a sky-blue juggler with five red balls

To shake our gravity up. Whee, in the air
The balls roll round, wheel on his wheeling hands,
Learning the ways of lightness, alter to spheres
10 Grazing his finger ends,
Cling to their courses there,
Swinging a small heaven about his ears.

But a heaven is easier made of nothing at all
Than the earth regained, and still and sole within
15 The spin of worlds, with a gesture sure and noble
He reels that heaven in,
Landing it ball by ball,
And trades it all for a broom, a plate, a table.

Oh, on his toe the table is turning, the broom’s
20 Balancing up on his nose, and the plate whirls
On the tip of the broom! Damn, what a show, we cry:
The boys stamp, and the girls
Shriek, and the drum booms
And all comes down, and he bows and says good-bye.

25 If the juggler is tired now, if the broom stands
In the dust again, if the table starts to drop
Through the daily dark again, and though the plate
Lies flat on the table top,
For him we batter our hands
30 Who has won for once over the world’s weight.

"Juggler" from Collected Poems 1943-2004 by Richard Wilbur. Copyright (c) 2004 by Richard Wilbur. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.
Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In this excerpt from Thomas Hardy’s *The Mayor of Casterbridge* (1886), Michael Henchard and his daughter Elizabeth-Jane are reunited after years of estrangement. During this separation, Henchard has risen from poor seasonal farmworker to wealthy mayor of a small country town, while Elizabeth has supported herself by waiting on tables at a tavern.

Read the passage carefully. Paying particular attention to tone, word choice, and selection of detail, compose a well-written essay in which you analyze Hardy’s portrayal of the complex relationship between the two characters.

Of all the enigmas which ever confronted a girl there can have been seldom one like that which followed Henchard’s announcement of himself to

Elizabeth as her father. He had done it in an ardour
and an agitation which had half carried the point of
affection with her; yet, behold, from the next morning
onwards his manner was constrained as she had never
seen it before.

The coldness soon broke out into open chiding.

One grievous failing of Elizabeth’s was her
occasional pretty and picturesque use of dialect
words—those terrible marks of the beast to the truly
genteel.

It was dinner-time—they never met except at
meals—and she happened to say when he was rising
from table, wishing to show him something, “If you’ll
hide where you be a minute, Father, I’ll get it.”

“Bide where you be,” he echoed sharply. “Good
God, are you only fit to carry wash to a pig-trough,
that ye use such words as those?”

She reddened with shame and sadness.

“I meant ‘Stay where you are,’ Father,” she said,
in a low, humble voice. “I ought to have been more
careful.”

He made no reply, and went out of the room.

The sharp reprimand was not lost upon her, and in
time it came to pass that for “say” she said “succeed”;
that she no longer spoke of “dumbledores” but of
“humble-bees”; no longer said of young men and
women that they “walked together,” but that they
were “engaged”; that she grew to talk of “greggles” as
“wild hyacinths”; that when she had not slept she did
not quaintly tell the servants next morning that she
had been “hag-ridden,” but that she had “suffered from
indigestion.”

These improvements, however, are somewhat in
advance of the story. Henchard, being uncultivated
himself, was the bitterest critic the fair girl could
possibly have had of her own lapses—really slight
now, for she read omnivorously. A gratuitous ordeal

was in store for her in the matter of her handwriting.
She was passing the dining-room door one evening,
and she had occasion to go in for something. It was
not till she had opened the door that she knew the

Mayor was there in the company of a man with whom
he transacted business.

“Here, Elizabeth-Jane,” he said, looking round at
her, “just write down what I tell you—a few words of
an agreement for me and this gentleman to sign. I am
a poor tool with a pen.”

“Be jined, and so be I,” said the gentleman.

She brought forward blotting-book, paper, and ink,
and sat down.

“How then—An agreement entered into this

sixteenth day of October—write that first.”

She started the pen in an elephantine march across
the sheet. It was a splendid round, bold hand of her
own conception, a style that would have stamped a
woman as Minerva’s own in more recent days. But
other ideas reigned then: Henchard’s creed was that
proper young girls wrote ladies’-hand—nay, he
believed that bristling characters were as innate
and inseparable a part of refined womanhood as sex
itself. Hence when, instead of scribbling like the

Princess Ida,

In such a hand as when a field of corn
Bows all its ears before the roaring East,

Elizabeth-Jane produced a line of chain-shot and
sandbags, he reddened in angry shame for her, and,
peremptorily saying, “Never mind—I’ll finish it,”
dismissed her there and then.

Her considerate disposition became a pitfall to her
now. She was, it must be admitted, sometimes
provokingly and unnecessarily willing to saddle
herself with manual labors. She would go to the
kitchen instead of ringing, “not to make Phoebe come
up twice.” She went down on her knees, shovel in
hand, when the cat overturned the coal-scuttle;
moreover, she would persistently thank the parlour-
maid for everything, till one day, as soon as the girl
was gone from the room, Henchard broke out with,
"Good God, why dostn't leave off thanking that girl
as if she were a goddess born! Don't I pay her a dozen
pound a year to do things for 'ee?" Elizabeth shrank
so visibly at the exclamation that he became sorry a
few minutes after, and said that he did not mean to be
rough.

These domestic exhibitions were the small
protruding needle-rocks which suggested rather than
revealed what was underneath. But his passion had
less terror for her than his coldness. The increasing
frequency of the latter mood told her the sad news
that he disliked her with a growing dislike. The more
interesting that her appearance and manners became
under the softening influences which she could now
command, and in her wisdom did command, the more
she seemed to estrange him.
Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Many works of literature contain a character who intentionally deceives others. The character’s dishonesty may be intended either to help or to hurt. Such a character, for example, may choose to mislead others for personal safety, to spare someone’s feelings, or to carry out a crime.

Choose a novel or play in which a character deceives others. Then, in a well-written essay, analyze the motives for that character’s deception and discuss how the deception contributes to the meaning of the work as a whole.

You may choose a work from the list below or another work of comparable literary merit. Do not merely summarize the plot.

Anna Karenina
As You Like It
Atonement
Beloved
The Blind Assassin
The Bonesetter’s Daughter
The Burgess Boys
Catch-22
The Color Purple
Crime and Punishment
The Crucible
A Doll House
Extremely Loud and Incredibly Close
The Great Gatsby
Hamlet
Heart of Darkness
In the Lake of the Woods
Invisible Man
Jane Eyre

Jude the Obscure
The Kite Runner
M. Butterfly
Madame Bovary
The Memory Keeper’s Daughter
Middlesex
Much Ado About Nothing
Never Let Me Go
Oryx and Crake
Othello
The Picture of Dorian Gray
The Portrait of a Lady
Pride and Prejudice
Snow Flower and the Secret Fan
Twelfth Night
Who’s Afraid of Virginia Woolf?
The Women of Brewster Place
Wuthering Heights
A Yellow Raft in Blue Water

STOP

END OF EXAM
Question 1: Richard Wilbur, “Juggler”

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic
cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of
the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The
score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In
no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a persuasive analysis of Wilbur’s use of poetic elements to convey how the speaker
describes the juggler and what that description reveals about the speaker. The writers of these essays offer a
range of interpretations. They provide convincing readings of the description of the juggler, what it reveals about
the speaker, and Wilbur’s use of poetic elements such as imagery, figurative language, and tone. They
demonstrate consistent and effective control over the elements of composition in language appropriate to the
analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays
are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a nine
(9) essay, especially persuasive.

7-6 These essays offer a reasonable analysis of Wilbur’s use of poetic elements to convey how the speaker
describes the juggler and what that description reveals about the speaker. They are less thorough or less precise
in their analysis of Wilbur’s description of the juggler and what it reveals about the speaker, and their analysis of
Wilbur’s use of poetic elements is less thorough or convincing. These essays demonstrate the writer’s ability to
express ideas clearly, making references to the text, although they do not exhibit the same level of effective
writing as the 9-8 papers. Essays scored a seven (7) present better-developed analysis and more consistent
command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible analysis of Wilbur’s use of poetic elements to
describe the juggler and what the description reveals about the speaker, but tend to be superficial or pedestrian
in their analysis of the description and of the use of poetic elements. They often rely on paraphrase, which may
contain some analysis, implicit or explicit. Their analysis of the description and what it reveals of or Wilbur’s use
of poetic elements may be vague, formulaic, or minimally supported by references to the text. There may be minor
misinterpretations of the poem. These writers demonstrate some control of language, but their essays may be
marred by surface errors, These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of the use of poetic elements to describe the
juggler and what it reveals about the speaker. The analysis may be partial, unconvincing, or irrelevant, or may
ignore the description, what it reveals about the speaker, or Wilbur’s use of poetic elements. Evidence from the
poem may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a
lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a
focus that is unclear, inconsistent, or repetitive. Essays scored a three (3) may contain significant misreading
and/or demonstrate inept writing.

2-1 These essays compound the weaknesses of the papers in the 4-3 range. Although some attempt has been
made to respond to the prompt, the writer’s assertions are presented with little clarity, organization, or support
from the poem. These essays may contain serious errors in grammar and mechanics. They may offer a complete
misreading or be unacceptably brief. Essays scored a one (1) contain little coherent discussion of the poem.

0 These essays give a response that is completely off topic or inadequate; there may be some mark or a
drawing or a brief reference to the task.

-- These essays are entirely blank.
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Question 2: Thomas Hardy, The Mayor of Casterbridge

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. Reward the writers for what they do well. The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a persuasive analysis of Hardy's portrayal of the complex relationship between the two characters, Michael Henchard and his daughter Elizabeth-Jane. The writers make a strong case for their interpretation of the complex relationship between the two characters. They may consider elements such as tone, word choice, and detail, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of Hardy’s portrayal of the complex relationship between the two characters. The writers provide a sustained, competent reading of the passage, with attention to elements such as tone, word choice, and detail. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of the passage, but tend to be superficial or thin in their discussion of Hardy’s portrayal of the complex relationship between the two characters. While containing some analysis of the passage, implicit or explicit, the discussion of how elements such as tone, word choice, and detail contribute to the portrayal of complex relationship may be slight, and support from the passage may tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore the portrayal of the complex relationship between the characters or the use of elements to develop the relationship. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 These essays compound the weaknesses of the papers in the 4-3 range. They may persistently misread the passage or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the writer’s ideas are presented with little clarity, organization, or support from the passage. Essays scored a one (1) contain little coherent discussion of the passage.

0 These essays give a response that is completely off topic or inadequate; there may be some mark or a drawing or a brief reference to the task.

-- These essays are entirely blank.

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Question 3: Intentional Deception

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8  These essays offer a well-focused and persuasive analysis of the motives for the character’s deception and how the deception contributes to the meaning of the work as a whole. Using apt and specific textual support, these essays analyze what motivates the character’s deception and how the work as a whole is shaped by it. Although these essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6  These essays offer a reasonable analysis of the motives for the character’s deception and how the deception contributes to the meaning of the work as a whole. These essays analyze what motivates the character’s deception and how the work as a whole is shaped by it. While these papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. Essays scored a seven (7) present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5  These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to discuss what motivates the character’s deception, they may demonstrate a rather simplistic understanding of its significance, and support from the text may be too general. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3  These lower-half essays fail to offer an adequate analysis of the motives for a character’s deception and how that deception contributes to the meaning of the work as a whole. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the significance of what motivates the character’s deception. They may not develop an analysis of the contribution of the character’s deception to the meaning of the work as a whole, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1  Although these essays make some attempt to respond to the prompt, they compound the weaknesses of the papers in the 4-3 range. Often, they are unacceptably brief or incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The writers’ remarks may be presented with little clarity, organization, or supporting evidence. Essays scored a one (1) contain little coherent discussion of the text.

0  These essays give a response that is completely off topic or inadequate; there may be some mark or a drawing or a brief reference to the task.

--  These essays are entirely blank.

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Juggling is a relatively uncommon skill. Few people can muster the coordination, timing, and sheer self-confidence to simultaneously move and hold multiple objects, and it can often seem that often seems that the juggler uses magic to perform such a feat. Richard Wilbur's poem "Juggler" seeks to capture the boundary-defying nature of a juggler, rejoicing in the ephemeral escape of objects—balls, "a breast, a plate, a table"—from gravity. But more importantly, beneath the surface of Wilbur's work lies an abstract and philosophical, almost spiritual, commentary on man's ability to transcend his own laws and concrete realities of the world. The juggler and his props are the tools of the speaker's extended metaphor, and the work's specific language—its rhythm, diction, and so on—capture the intangible quality of transcendence that jugglers and dreamers share.

At its most basic level, Wilbur portrays this poetic imitation with the phrasal structure of the poem. The first stanza's 8 lines break sentences—"It's not / A light-hearted thing" by running on past their ends, and by technically incorrect capitalization: "...and the earth falls / So in our hearts can brilliance." That sentence ought to be read as a whole, not
Write in the box the number of the question you are answering on this page as it is designated in the exam.

Wilbur does not merely paint an image of rising and unsustainable motion; he also describes human reactions to this feat. He crowns the rhythmic and bland nature of reality and its limits. By the penultimate stanza, however, the long and professional commentaries of the first stanza have been replaced with rhythmic, lyrical language. He combines this transition with a similar change in sound. The first stanza's language contains no significant assonance or alliteration, but the later stanzas are singable. Contrast "settles and is forgot" with "Oh, on his red the table is ting!". The combined evolutions in sound and structure capture the escalating pace of the jockey's activities, especially relative to the dead stillness at the beginning. On a more metaphorical level, this transition reflects the rising mania of a dream as it transcends reason.
In the final stanza, Wilbur's living image winds down as the show ends. The childlike exclamations of earlier lines is replaced by the long adult phrases and compound sentences of clear-headed reason: "If the juggler is tired now, if the brain stains in the dust again, if the table starts to drop. Just as every rational person eventually grasps the unattainable nature of an escape from reason on some level, so does Wilbur's poem wind down. But it is concluded with the grateful appreciation of the speaker and the rest of the juggler's audience - "For him we butter our hands/ Who has run for one over the world's weight."

Like the demi-language of the middle of Wilbur's work, the juggling could not last forever, but in its wake, children and reader are left, respectively, with an appreciation for skill, physical and intellectual, as Wilbur and the juggler cast off their props—or words.
Life and the world—the fixed terrarium—in which it resides are governed by restrictive laws—scientific, social, legislative. Often times humanity, in its untlameable and bright-eyed mindset, seeks escape from such detaining, limiting facts of life. In Richard Wilbur’s descriptive poem “Juggler,” he describes the juggling clown as the savior of the reality enslaved people (including himself), delivering them to a world in which mundane life becomes free and weightless through the kinesthetic imagery of the juggling balls as a reference to the feeling of freedom the crowd experiences, the personification of the balls as able to learn a new mode of motion and somatopia to describe the noise and compacted passion of the crowd, all delivered through an appreciative and praising tone toward the juggler, revealing the speaker’s desire to escape reality.

First, Wilbur employs kinesthetic imagery as he describes the lofty, weightless motion of the balls as something experienced by the audience—as if guided as well by the juggler’s expert hands. He conveys motion as he describes: “the balls roll round, wheel on his whealing hands, learning the ways of lightness” (Wilbur 8-9). As one views the juggling act and the floating balls, one may imagine experiencing the same sensation of floating freely and exactly reality, Wilbur writes of this...
emotion felt by the juggler vividly and
longingly, revealing his desire to be swept away by
the juggler's performer, avoiding the responsibilities
of "the real world" for the duration of the show.

Additionally Wilbur personifies the balls as objects
capable of learning and sensation, extending the spirit
of the crowd (along with himself) as objects the juggler
throws, as well as uses onomatopoeia to describe the crowd's
enthralled reactions. The speaker portrays the juggler
as a teacher, instructing his balls as well as
his audience to abandon the rigid principles which govern
life in favor of a free-floating experience. The balls
are "learning the ways of lightness" (Wilbur 3),
personified as pupils unfamiliar
with escaping the rational world, reflecting the
novelty of the experience of lightest laced fun for the speaker,
in response to the juggler liberating them, the balls
predominate "whoo" (Wilbur 3), "the boys stamp, and the girls
shriek, and the drum booms" (Wilbur 22-23). Utilizing polysyndeton,
Wilbur the speaker emphasizes the wall of sound and
an innate emotion which the crowd experiences, revealing
further his willingness to succumb to the cab mentalities
praising the juggler and his offering of an escape.
Throughout Wilbur speaks in an admiring, repeated
tone towards the juggler as a messiah for those detained
by the lead boots of daily working life. He declares
the juggler as manipulating heaven and earth, with "heaven about his ear" (Wilbur 12). Furthermore, he employs a positively connoted rhetoric: "Damn, what a show, we cry" (Wilbur 21), in order to convey the intense admiration for the juggler and his performance. The speaker's passionately positive, praising tone reveals his gratitude for the juggler's provision of an experience deviating from dull reality.

In conclusion, the speaker conveys his deep admiration of the juggler as one who delivers the audience to a universe in which reality is long gone through the kinesthetic imagery of the balls floating (channeling his desire to experience ethereally sensations), personification of the balls as cognitive objects which can learn from the juggler (again an extention of the speaker's desire to gain knowledge and experience from the juggler), anthropomorphism embodying the speaker's and the crowd's passionate reaction, and an appreciative tone, treating the juggler as a Christlike figure whose purpose is to deliver the audience to a heavenly alternate reality.
The Juggler, a poem by Richard Wilbur, serves to juxtapose the whimsical nature of a juggler's act with gentle self-awareness and perspective of the Earth's celestial qualities, ultimately revealing an enraptured and nostalgic speaker through tone, an extended metaphor, and colloquialisms that permeate throughout the stanzas.

Throughout this poem, the speaker extends a metaphor aligning the juggler's balls with the sphere of the Earth. These balls "roll round, wheel on his wheeling hands" as "he holds in his hands the world's weight" (line 30). The balls, like planets, create "a small heaven about his ears," this metaphor juxtaposing the childlike joy of juggling with the sheer magnitude of planets in real life. Despite this sharp contrast, the speaker's enrapture with both space and the nostalgic skill of juggling highlight both phenomena in a similar light. Juggling, whilst more earthly than planets and divinity, has the ability to mesmerize and stun. It is an underated art, holding a sense of mystery and unattainability—at least, to the non-juggler—and a hint of magic and whimsy that is paralleled by the speaker's similar fascination with the Earth and surrounding planets. The speaker's tone is enraptured, impressed, and carefree, establishing an air of nostalgia and excitement in watching the juggler "shake [his] gravity up," a further use
Question 1

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to the celestial metaphor.

Like a child, the speaker regards with delight the bouncing balls and other tricks performed by the juggler, but the hint of bittersweet nostalgia found throughout the poem is further amplified by his gentle self-awareness of the heavens and planets surrounding earth. The last stanza represents a shift in the tone of the poem: a recognition of the end of the spectacle and a realization of the weight that rests on not only the juggler's, but also the speaker's shoulders. At the end of the poem the juggler becomes tired: the broom that was once balanced "upon his nose" now "stands in the dust again" and the plate "[w]hirling] on the tip of the broom" now "lies flat on the table." With this, the speaker concludes his energetic excitement and corresponding tone, and suspends his childlike colloquium — such as "Whee!" (line 7) and "Damn, what a snow, we cry," (line 21) — succumbing once more to the "daily dark" of adult life. However, the speaker ultimately thanks the juggler for his performance, commending him for his ability to postpone daily routine and responsibility, and invite once more a nostalgic flame in his heart.
The poem "Juggler" by Richard Wilbur

Wilbur in a piece that narrates the precise art and experience of juggling. By analyzing the imagery, tone, and figurative language utilized throughout the poem, the reader is able to get a better sense of Wilbur's passionate respect of the juggler.

The vivid image painted by Richard Wilbur throughout "Juggler" helps to capture the brilliance of the juggler's act. In the second stanza, Wilbur describes the juggling balls: "Grazing [the juggler's] finger ends ... swinging a small heaven about his ears." By depicting the balls grazing the juggler's hands, the reader can see how fine of an act juggling truly is. If one's timing is just slightly off, the entire delicate "grazing" motion could be disrupted. Additionally, by imagining "a small heaven" growing around the juggler, the author is suggesting that the juggler's work is possibly divine in nature, as what he is doing brings joy to his audience. Later in the poem, the author depicts a ravenous audience enjoying the spectacle as "boys stony and the girl's shriek" at the sight of his act. The juggler is able to bring people to ecstasy with his talent, which shows again why the poet states Wilbur respects him so much.

The tone that Wilbur uses throughout the poem also leads the reader to respect the juggler's craft. Wilbur speaks in a period, borderline childlike tone as in
his poem as he even shouts "Who" when the ball is in the air. He uses words such as "brilliant" to emphasize how amazing the juggler's act is, while also showing his own astonishment at the event. Wilbur also paints the tone as rambunctious and exuberant, proclaiming "Damn, what a show!" as the juggler balances a broom on his nose.

The author also uses figurative language to convey his own astonishment towards the juggler's act. Richard Wilbur describes the juggler as "feeling heaven in" through his act, and while this is obviously not supposed to be taken literally, it does show how amazed he is by the juggler's defiance of gravity. He continues this theme of admiration when the claim that the juggler has "won for once over the world's weight." The author sees the juggler as victorious in his act, and he believes that he has achieved great feats by overcoming the pull of gravity.

Overall, after analyzing the poetic elements used by Richard Wilbur in his poem "Juggler," the reader can gain a newfound understanding about the juggler and his youthful admiration of the juggler's battle against gravity.
In Richard Wilbur's poem "Juggler," the general public enjoys the display the juggler shows. Through visual imagery and an awed tone, the speaker's opinion of the juggler is revealed. "Juggler" conveys the speaker's amazement at the juggler's ability to amaze the people, making their lives interesting even for a moment.

The visual imagery illustrates the captivating work of the juggler. A fallen ball will be forgotten by the people, but "it takes a sky-blue juggler with five red balls / To shake [their] gravity up." (6-7). A fallen ball will stay on the ground, unmoving, until someone moves it. On its own, it does not provide any particular amusement. However, the juggler is able to throw the balls up, keeping them in constant motion for the people to enjoy. Sky-blue is a light color, commonly associated with the sky. Light colors represent life and purity. The juggler's motion is also connected to life. The juggler's juggling is simply juggling, drawing people toward him; there is purity in the simplicity of his action.

The sky can symbolize freedom. The juggler frees the balls from inaction and the people from monotony of their lives. The way the speaker describes the juggler and the balls as the balls "roll round, wheel on his wheeling hands, / Learning the ways of lightness, ALTER TO SPHERES / Grazing his finger ends, / CLING TO THEIR COURSES" (8-11), is alluring and captivating. The smooth transitions provided by the words "roll," "wheel," and "graze" shows the
practiced movements of the juggler. It is more enjoyable
than if the movements are clumsy and rough.

Throughout the poem, the speaker speaks in an
awed tone of the juggler and what he does. The people
cry, "Damn what a show!" and the boys stamp, and the girls/
Shriek, and the drum booms" (21-23) in response to the juggler's
show. They respond in excitement and lively gestures
such as stamping and shrieking. And these actions are in
good nature for the people have enjoyed a performance. When
the performance is over and the objects are back in their
original places, the speaker mentions that for the juggler the
people "batter [their] hands / (for the juggler) has won for
once / over the world's weight." (29-30). The broom the
juggler uses is in dust, the table in dark, and the plate
lies unmoving. He has, once again, like with the balls, brought
life to these dead objects. The world's weight can represent
burden and hardship of the world the people must go
through on a daily basis. The juggler is able to bring them
excitement for a moment, letting them simply enjoy
themselves.

The speaker is awed at the juggler's performance and
the effect it has on the people, who are momentarily
broken from their lives' monotony and troubles.
In Richard Wilbur's "Juggler," the speaker describes the juggler utilizing grandiose imagery, hyperbole, and an awed and adoring tone, revealing the speaker is an entertained spectator. The speaker illustrates the juggling sensation with images of spectacular actions, such as "Swinging, a small heaven about his ears" in order to emphasize the amazement of the speaker. He utilizes personification to further describe the juggler's actions starting with "the balls all round... keeping the ways of lightness in order to emphasize the authority of the juggler as if he were a teacher instructing the objects how to ignore gravity. He explains, "Donna, what a show we say," in order to highlight the truly entertained and admiring tone which is further continued in the explanation. "For him we better our hands who has won for one over the world's weight."

The speaker that Wilbur portrays is most likely highly naive or simply passionate in his admiration for the juggler. His descriptions of the gymnastic athleticism of a juggler is described as a feat of men over gravity and weight and the complex tricks of a showman are exaggerated as a "spin of worlds" capturing an almost euphoric sense of amazement. His description of the crowd as "hearts from brilliance" shaken up by a "sky-blue juggler with five red balls" represents a return to childhood.
or playfulness as the entertainment of the juggler
"shakes their gravity" and frees them to enjoy the cheerful
simplicity of the show.

Helps utilize the perception and amazed tone of
the speaker in order to highlight
When faced with many obstacles not many could just take it and end up good. In "Juggler" the speaker uses imagery to describe the juggler as someone who can be faced with many things and still manages to balance them all out. This reveals to us that the speaker is a person that has many things going on in their life and have a hard time managing them, and when they see the juggler balance everything out they wish to be them. This is to show us that if you just put everything in order then everything in your life will soon balance itself out.

"It takes a sky-blue juggler with five red balls." This is what the speaker believes it takes to manage your problems. The speaker probably analyzes this, this way because the sky-blue represents the calmness and peace while the balls are red and represent the problems or conflicts. When the juggler starts and the balls "cling to their courses," he is seen as the controller at the managing. Lastly, at the end when the "juggle is tired" the "broom stands" and does not fail. This line demonstrates how the juggler has gained dominion and now everything is back in its place. This reveals to us that the speaker is one who wants this to be their case.

In conclusion, Richard Wilbur uses imagery to describe
the juggler as the skillful one who can control and have domination. Through this it reveals that the speaker has many problems and wishes to have balance in their life. 

Everything is compacted to demonstrate how an individual can take everything in domination in their life so long they put piece by piece together. Life is an ever ending juggler.
In this poem, the author begins by illustrating how a juggler may perform his show. "On his toe the table is turning," or "Balancing upon his nose" the broom's balancing up on his nose," Wilbur, the author, conveys extravagant imagery throughout his poem, allowing the reader to almost place himself at the juggler's performance. Throughout each stanza, a perfect picture of the difficulty, balance, determination, and raw talent is painted in the reader's mind. Delivering these attributes to his audience in a way that most can relate, Wilbur then transitions into that of a more meaningful tone. He compares the trials (broom, plate, table, balls, etc.) of the juggler to that of the "weight" the real world brings. His tone becomes somewhat inspiring in that an individual can overcome tribulations in their lives by practicing the same qualities a juggler has and incorporating them into their own mindset.
The speaker describes the juggler almost as a mythological powerful being, like the god Atlas who holds the world on his shoulders & the balls represent us people. This juggler who represents a god is freely throwing us from one hand to another; we are not in control of the juggling of his fingers; swinging a small heaven about his ears."

These thoughts from the speaker reveal that all things, good or bad, are not the fault of our own.

In the first stanza line 3-5 (falling... forgot), "falling is what it loves," brings to mind the phrase "falling in love." "earth falls" = heart break; line 4 shows maturity; line 5 death. All these occurrences in our lives is from a sky-blue juggler w/ five red balls. We have no say in matter of the universe or in our own lives, is the narrator's point, and we are as replaceable as a broom or a plate as to a juggler.